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Packaging in industrial products

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Abstract--The current research discussed the main objective of packaging and packaging is to “preserve products, whether they are devices, foodstuffs, cleaning powders, or others. In order to facilitate the process of transporting and distributing products and to educate consumers about the type and specifications of the material or canned good. The basic function of packaging is determined by “containing and preserving products” inside, and to protect the product from external environmental conditions. This is on the one hand, and on the other hand, packaging serves as a channel of communication between the company producing the commodity and the specifications of the advertised product and the consumer, and from this we understand that the requirements of packaging are determined by finding a container space for the goods to be packaged and wrapped, in order to be preserved from the external environment and its nature that It may affect in one way or another the canned or packaged good. In addition to making the process of handling and transporting the commodity an easy and convenient process, on the one hand, and on the other hand, packaging, includes: the package or the process of packing the commodity,, and take a search (Packaging in industrial products), in aTheoretical framework has three sectionsa task,And what follows?y: The first topic, (Packaging and visual communication language), and the second topic, Structural relationships in packaging designsAs for the third topic, it deals with (Advertising and its relationship to packaging) .

Keywords---packaging, industrial product, visual communication, industrial design.

Introduction

Packing deals with all activities associated with design and product and coverage and coverage of the product that surrounds the product surrounds and maintains

the material surrounding any external effects. His comprehensive packaging paved may differ from casing in the area of activity performed each. Packing often fit gases and fluids and some types of powders while packaging is specialized in solids, soft and some powders, but despite theseThe difference is that the material to be packaged will be the same as the packaged material.

There are some materials and are in a liquid or soft condition, to turn into a close to the rigor after a period of time as it is noted in mobilizing cheese in metal cans and is liquid and after a while turning into soft or soft condition. Which is noted that it is the rare presence products without covers or packages, especially and keep store products or when anonymity in marketing channels and how to deal with the important considerations of all interests in order to preserve and use their consumption and use, and they can be consumed, Therefore, the research problem is determined by the following question:

- *What are the methods and visions that facilitate the work of the industrial designer in the process of packing and packaging industrial products?*

Importance of research

The importance of the research lies in the strategic importance of packaging and for all parties related to the commodity, which is the producer, the distributor and the consumer, as many of the commodities presented in the market must be packaged, so that some marketers call the price and distribution of the commodity the raw packaging Since most of them are inclined to consider packaging as one of the elements of the commercial strategy, the marketing importance of the packaging stems from many considerations that must be taken into account, which contribute to making this process be done correctly, taking into account the factors surrounding the product and the consumer to reach a successful design work.

Research objective

The research aims to: Access to methods and visions that facilitate the work of the industrial designer in the process of packaging and packaging industrial products.

Limitations of Research

The research is determined by the study of packaging in industrial products

Define and define terms

Packing:The process of enclosing goods with one of the appropriate types of packaging to preserve them without affecting their natural properties.

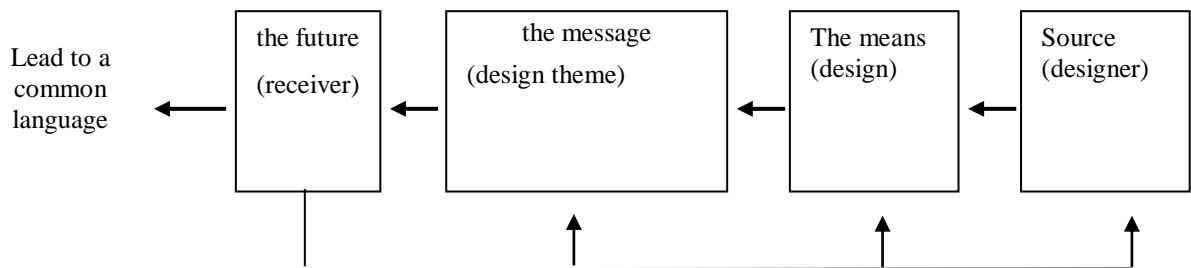
Packaging:Packaging is the process of placing the commodity after it is packed (if it needs filling) in a wrapper that may be in most cases of cardboard, to preserve the commodity from external conditions and from damage during transportation.

Research literature survey

Packaging and visual communication language

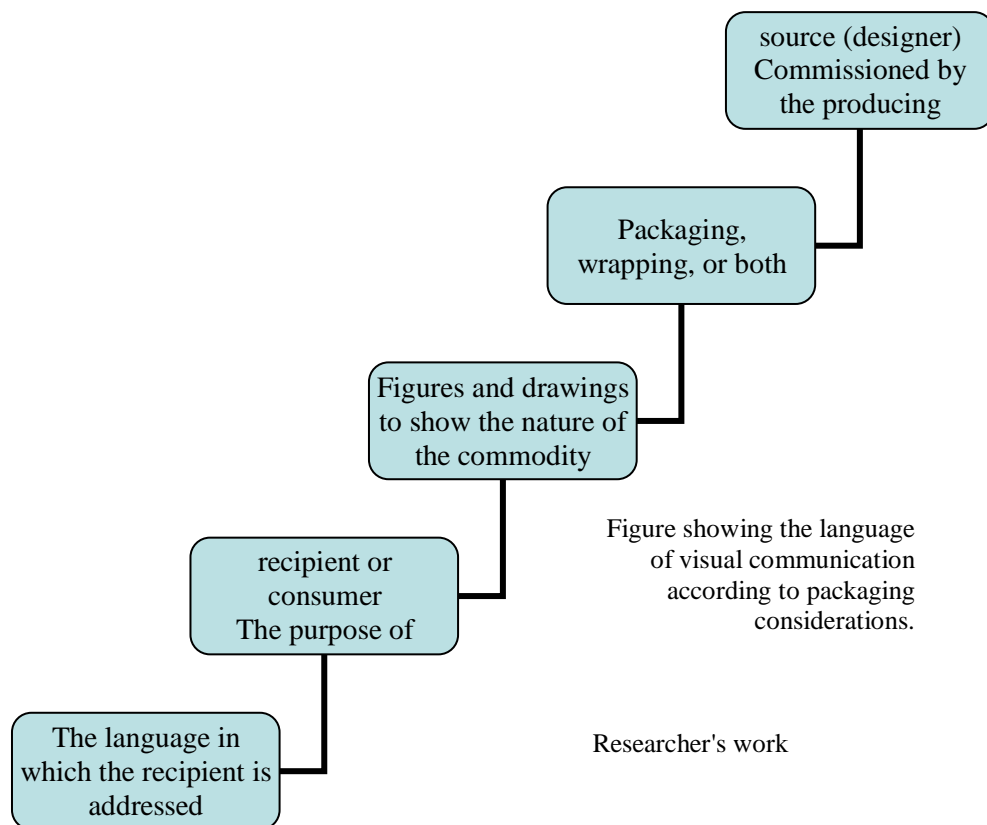
The purpose of the communication process is to convey an idea, experience, concept, feeling, perception, design or skill from one person to another, as it leads to a process of sharing these experiences or ideas, which makes one party to the communication affect the other party and this leads to a change in the behavior of the other. That is, this process leads to arousing a qualitative response to the recipient in order to influence him psychologically, mentally, behaviorally and tastingly, as this process aims to create an atmosphere of intimacy and agreement between the communicative source (the designer) and the receiver (the receiver) through the message (the subject of the design). (Al-Obaidi and Falah Kazem, 1989, p. 18)

This means that communication is effective when the communicator succeeds in making the other party share the mental or mental images that he carries, and these images (values, ideas, skills) are expressed through forms and their expressive, functional, sensory and aesthetic connotations. (Al-Kinani, 1998, p. 39). This takes us to an important aspect, which is the designer's knowledge of the characteristics, features, needs and requirements of the recipient to achieve the communication process, which means clarifying the stages of passage of the message (the design subject) from the source (the designer) to the receiver (the receiver). (Sahab, 2002, pg.5) As shown in the figure(1) Next:-



Explains the communication process between the designer and the recipient

In order to be able to clarify the concept of communication according to the two packaging processes, we will design another form that shows the process from the previous illustration.



In this regard, it is generally referred to what can be observed that the meaning that has been achieved through drawings, written texts and images in the outer cover, whether on the package or on the cover, is an event that takes place only between the sender and the recipient, and more specifically it is an event that takes place only when it is received by the recipient regardless of whether or not the emitter is present, (Hassoun, 1999, p. 12) That is why it was identified and defined through its manifestations and expressions, and therefore “the attention focused on the process of interpreting or interpreting the meaning by the recipient, rather than on how to construct the meaning as an idea in the mind of the emitter.”) Stallins, 1981 p. 79.) Here we see that understanding the message that the recipient gets from the packaging lies in the process of his understanding of the message presented by the packaging or cover, that is, the specific function of packaging, which is to preserve the commodity, is directly related to the communicative function and complements one another.

In the visual arts of all kinds (flat two-dimensional means of transport are used, and this is the first special condition related to the organization of the spatial and spatial relationship, where the designer places his ideas and works in the relationship of the two dimensions in it). But it may require the designer to put visual relationships in more than one dimension in the design and that is what we see in modern print designs, especially in packaging designs. Even if it is flat in the middle, it has two-dimensional and three-dimensional graphics. All of them are combined for one goal, which is to clarify the nature and form of the

commodity and to be understandable and easily received by the recipient or consumer.

As for the other condition, it is (the organization of structural relations and the method of assembling, arranging and coordinating its shapes, symbols, images and letters in the form of a two-dimensional flat surface).(Baheya, 1997, p. 19).

If we take the subject of packaging designs, the shape and the general image and the way of collecting its information and data are fulfilled by these two conditions as well (the designed form takes two directions in stabilizing its layout, the first is functional to show the significance (content) and the second is to establish an aesthetic base through which the recipient's idea is an objective and deliberative basis) As in the following figure (1-2). (Ibrahim, 1997, p. 113).



The process of designing and organizing shapes, symbols, images, written texts, and color and its gradations, are all elements that must be organized in relation to two principles, the first: to benefit from them and from the processes of organizing them to clarify the idea of the commodity and its characteristics that distinguish it from other similar commodities. Here, the functional purpose of the packaging of goods is achieved, through which the intellectual message about the commodity is delivered to the recipient. The second: aesthetic, for the purpose of influencing the recipient, and in order for the message and the process of accepting and receiving it to have an impact and an active presence in the psyche of the recipient, the production and design processes must have a good and effective amount of artistic attractiveness, in order for the message to be enjoyable to receive and accept.(Siza & Abu Zaid, 1986, p. 25).

The processes of designing packages and covers revolve around the scientific method of thinking and the artistic method of expression and the cognitive skill of the means of perceptual, sensory and mental communication theory whose basics are “how to convey the information or the designed idea to its recipient or user with complete clarity without confusion or impediment in understanding in terms of form and content.”(Mahdi, 1979, p. 19).

And since “perception, perception, and knowledge of matter or of a perceptible or perceptible thing in the end is the presence of the image of the thing in the mind.” In this concept, all languages of communication theories work in various sciences, the most important of which is the language of visual communication, which is the language of all visual arts, and the elements of its vocabulary of

symbols, relationships and signs are indicated, and that “this language has organized its principles and scientific and practical foundations of communication theories according to the rules and laws of semiology.”Semiology and Cybernetic.” Which took its various fields in the processes of designing and producing packaging and packaging of goods, whether in terms of design and inserting advertising elements in the package or cover, or in terms of production and production.(Rida, 1968, p. 102)The human being always needs to communicate, and when the language of written, read and audible communication is unable to communicate, then the language of symbols and signs is one of the important and complementary means of communication. Four existences, including two real existences, which are sensory existence and intellectual (mental) existence, and two positive existences, which are verbal existence and written or written existence.As in the following figure (3):



Communication is the transfer of meanings through symbols, and the symbol that carries the meaning and the idea is the essence of communication in all its forms, and symbols in the strict sense are not satisfied with the presence of the significance, but rather add to it an emotional charge of a specific type intended, the crescent, for example, symbolizes Islam, as well as black and white indicate sadness and joy, and they are cases Psychology is pronounced and not written. Hence, the symbol is an important element of understanding, (Nature is a symbol, mathematics is a symbol, and philosophy is an analysis of symbols, and understanding in daily life is based on symbols, traditions and beliefs of society, symbolic signs, myths are symbols, and the expression of moral and aesthetic values is only through symbols, and all art is symbols, sound symbols and color symbols, Even human dreams are symbols.(Jassim, 2002, p. 42)-The communication process is based mainly on the ability of visual perception and the human response to it, as some individuals respond to at least three types of visual characteristics in the development of perceptions. We conclude from the foregoing that symbols are indications that express human thinking and feelings in various ways in shape and color, and they are derived from nature, which he harnessed to serve his life and purposes, as a means of understanding and a manifestation of the human mind. Feeling, feeling, feeling."(Dolph, 1986p. 57,) In ancient art, human feelings and emotions are expressed through the symbol, as it uses colors and shapes to convey meanings that cannot be conveyed in natural language, as the symbol itself is a work of art that selects its path and systems from nature and human life. Symbols are divided into several types and are classified into three: (Ibrahim, 1997, p. 71)

Visual symbols

1. Character symbols: They are well-known written symbols consisting of alphabetic letters or simple or abbreviated words or terms according to the language of art and science applied to those symbols in the form of abbreviations.
2. Digital written codes: They are universally recognized written codes consisting of Arabic or foreign numbers, and some foreign letters are often added to them, as is the case in the numbers on official documents, publications, box covers, and others.
3. Image symbols: They are drawn symbols that take from abstract shapes and lines and everything that would form the image as a way to deal with the human visual sense, such as mathematical symbols and graphic symbols consisting of shapes such as personal pictures of presidents, kings and pictures of celebrities, as well as images of well-known plants and animals, which are used in the packaging and packaging of goods .
4. Colored symbols: They are the most symbols dealing with the visual sense and are rarely used by themselves. For example, blue is used to denote the color of water or by using color spaces.(Ibrahim, 1997, p. 72)

Color is a mental perceptual element that has a close relationship with shapes, decorations, images and floors, and there is no form of any symbol without color, so psychologists, technicians and technicians were interested in studying this important aspect. As well as the manufacturers of colors and printing inks interested in developing graphic evidence of the characteristics of the color and its nature, value and intensity. Color guides were also developed as graphics typographical for the purpose of helping color workers to choose colors required according to the concepts physical chemical and bases of visual perception.

Audio symbols

They are audio symbols that have evolved and advanced with the development of audio and musical techniques and the benefits that resulted from their use. The bell was used in the oldest civilizations as a means of audio calling, and today the means of audio calling differ according to the progress of studying musical vibrations as we see in alarm clocks, and these symbols are currently used in publications. Boxes and cosmetics as a modern technology as they are used in cards for holidays and occasions.

Tactile symbols

It is used for many and varied purposes according to the purpose and type of use and is divided into:

1. Symbols inquired by different surface touch.
2. Symbols inquired about by the different temperatures of the external surface of tools and devices, and that many modern publications use these symbols in the form of decorations, numbers, drawings and pictures.

As for the visual impression of these mentioned symbols, it is through the development and dynamism of the basic elements of perception represented by the point, the flat line (two dimensions) and the size (three dimensions). Elements of relationships represented by location, direction, space and gravity, and defines purpose and function in advance. (Michelle, 1995 (p. 162,.

Structural relationships in packaging designs

Zakaria Ibrahim mentions, “The structure is the sensory aspect that is manifested in the aesthetic position, and this structure expresses a mystical movement that is an aspect of the orientation to understand the existing relationships in that design, and to establish relationships, there must be elements that unite with each other according to a certain style, just as the first relationships begin with entering The first point of realization of the space and of the final form of the design. (Zechariah, 1985, p. 93).

Relationships are the overlap of each of the structural elements and the structural principles, starting with them and ending at them, and that the most important structural relationships that depend on the elements and link them together is the unit that gives design cohesion between its elements, because the unit works to find a system that can be realized through the interconnection of its elements, and that the structural relationships Among these elements is what gives design meaning, design is a form and shape is a building and construction is a set of relationships, so the relationships are an organizational plan to control how the elements are determined in order to achieve an effective design subject to functional and aesthetic aspects, and there is no doubt that these relationships are subject to a practical system in which elements are available And the foundations, principles and laws of linking need an effective artistic environment in order to be able to work, and the designer artist must succeed in finding the linking relationships of the structural elements, declaring the creation of the unit that is tantamount to fusion, integration and formation, and that the designer establishes his means in a way in artistic output starting from the idea and through Relationships in his artistic world.

It can be said that the design process is a product of overlapping these elements and the dependence of one on the other rather than being independent parts within its space, and that each of them should compose a necessary single in the functional, expressive and aesthetic meaning. On this basis, we can infer that the relationships achieved between these structural elements give meaning The design process and its unification in packaging designs, when the recipient understands its importance and tastes it, but rather when it realizes that it is unified.

Relationships as he says (Walter) “gives an air of importance when these relationships are held together and renewed.” Unity in the concept of design processes (whether it is two-dimensional or three-dimensional) is the comprehensive relationship that makes the components of the composition functionally integrated to show a subject that indicates a state of direct and sometimes indirect expression as well as the aesthetic value that reaches the

state of taste of the recipient And close to his sensory perceptions (Drawin, 1990, pp6-8).

Unity in the physical concept, "considers the linking relationship between the organic components of the composition. As for the design processes, it is the most important principle, although it is necessary to consider each element as a separate unit in contradiction to obtain the importance, but the whole design must appear as a single arrangement.

Unity is the basis for the integration of all other relationships in the design product, as it represents the total composition, as there is no composition without unity. Thus, the design goal is to find a coherent unit that arouses interest in the design output, and the unit is divided into two types:

1. Static unit:

It includes the formations consisting of regular geometric shapes of various shapes, such as the star geometric decorations and the branches that are generated from them. This unit is characterized by its passiveness as it is latent and ineffective and depends on the regular repeated shapes, as in the recurring arcs that do not change in terms of shape, size or color. The design emphasizes the state of stillness in the unit from Through the uniqueness of the topic and its regularity and repetition.(Abbas, 2000, p. 26).

2. Motor unit:

It is represented by rhythmic lines such as drawings of plants and animals. The kinetic unit is flowing, and it appears in a lively and effective manner, as in the vegetal decorations, letters or repetitive writings that are diverse in size or diversity in colour. About being subject to tight building regulations, and according to superimposed relationships for all the elements and foundations involved in that design process.(Faisal, 1998, p. 64). The unit in the design process falls within two axes:

- 1) Unity of the idea: means the interdependence of all the units of the design process within one idea in the formal expression first, and a unit in the relationship of functional integration in the construction secondly.
- 2) Unity in style or style: It appears by building the elements involved in the two-dimensional design process in an integrated manner and is subject to a single system in shape and color treatments, the flow of lines and the modularity of its extension and movement within the space designed for the package or cover. Unity in the design process can be achieved through :(Abbas, 2000, p. 58)
 - Part-to-part relationship.
 - Relationship of the part to the whole.

In the first case, it is related to the eye movement of the same shape or its surroundings, and the relationships that link the shapes to their phenotypic qualities. While the second case refers to the effectiveness of deletion and addition, and that what is meant by the part is the structural element that comprises the design process, whether it is two- or three-dimensional, such as shape, line, color, texture, direction, color value and size, and that the

relationship of the part to the other should mean the method in which each element is composed. From those elements with the other element to create a sense of the continuous link between these elements and to confirm their fullness, and the designer should focus on the spaces that accommodate all these forms trying to make their relationship enjoyable and pleasant for those who receive them, and then make them integrated in the design process.

It can be emphasized that the parts of the unit of space occupied by the design should be proportional and related to the basic design process that constitutes the technical feature as it appears as a part of the space decided until the achievement of the unit, as there is no subject and no importance for any design process, whether it is two-dimensional or three-dimensional without its unity by cohesion, no matter what. Its parts were enjoyable, individually, for unity arises out of the sense of coherence and wholeness that arises from the emanation between the parts. There are basic cases in which the design elements can be combined to form the linking relationships, which are repetition, compatibility and conflict. (Radi, 1986, p. 144) The relationship between repetition and rhythm is very close to the relationship between music and the written note, as as soon as the line begins to evolve and develop until the movement that increases with growth is affected by its progress, it is established first and foremost the appearance of continuity, and then the repetition of the combinations of a form gradually with the presence of commas creates a continual movement Able to lead the view from one unit to another in such a way that the design seems to be free of breaks, and therefore rhythm is “a model of fullness and lively tensions that push to bounce from one point to another completing the rhythmic construction.”

As these frequencies create a bouncing sequence that facilitates the passage of the optical stream over the interval or distance field without difficulty, and this idea is consistent with what Susan Langer said about “it is a relationship between the frequencies.” (Hammadi, 1997, p. 73) We must draw attention to an important issue that not everything that is repeated is a rhythm, and that there is an arrangement of units and repetition that prompts consideration of regular progress, because rhythm must flow from one rhythmic nucleus to continue in another unit (nucleus). The same repetitions will necessarily lead to a monotonous form that lacks diversification, and does not arouse interest, and here it must give way to change in order to take its chance in artistic work, regardless of whether it is a minor or major change, because its role is to remain a source of movement production. And movement is what transfers from static to dynamic. (Kamal, 1987, p. 31).

At the same time, we emphasize that diversity and intervals (spaces) are two important aspects of the repetitions' pattern. We recommend avoiding wide or symmetrical distances. Rather, attention should be paid to creating diverse and harmonious relationships and distances that are diverse and harmonious with each other, because long distances will make the movement lack a rhythmic appearance and at the time when It stresses the necessity of diversity and not to overdo it, because excessive will break the continuity and confuse the rhythm and will make it unbearable. Repetition, in addition to its formative and aesthetic function, is a necessity that is directly related to the importance of its active role in producing the rhythmic structure after describing the repetitive units and

subjecting them to a precise technical treatment. Repetition, then, is a formative condition in the process of rhythm, and repetition fulfills the following functions:

- 1) The repetition of units of the same type for a number of times confirms the emergence of units, whether in color, size, lines... as "repetition of the properties of the elements is one of the basic means that unify work."
- 2) The units are born from repetition as we mentioned earlier, and they are in themselves embodied in the form of relationships between the elements, whether they are symmetrical, opposite or opposing, and it is also a reinforcement of the idea of the connection and installation between the parts whose design requires more than just a mechanical arrangement to embody the structure of the unit demonstrator in a rhythmic manner.
- 3) Repetition works to create continuity in the embodied elements in the continuity pattern that the artist accomplishes, creating the kinetic form of line, color and blocks.

Movement is one of the most prominent dynamic manifestations in art in general, and it is the first element that the eye responds to and is affected by its strength, tension and extroversion, and it leads the visual course within the design and on the visible surface. The movement is always represented by a linear tape that connects the design elements with each other, in addition to its great ability to determine the direction and shape of the movement. (Ibrahim, 1997, p. 84)

As for compatibility, it means "harmony and harmony from the participation of units in one or more attributes or an element or more, and compatibility falls between dissonance and monotony, which are considered contradictory parties, or may combine their characteristics. Although it is not necessary to achieve compatibility in the design process, but at the same time it is considered one of the Design qualities that achieve recipient satisfaction, and compatibility takes many forms, the most important of which are: (Robert, 1987p. 33,)

- 1) The functional compatibility that occurs between similar or dissimilar units combined by the job and becomes compatible.
- 2) The symbolic compatibility that combines similar or dissimilar units linked by meaning or symbol, such as the dove and the olive branch. Therefore, for the form to be, there must be a relationship between its parts, and then there must be relationships for the whole and the parts. The formation of the form represents the functional goal of the formation process, in When comprehending the semantics of the form represents the aesthetic goal that carries an influential communicative expression for the recipient, and when linking the two mentioned goals, it requires the appropriateness between functional action with expressive integration, and thus this relationship will be effective when it contributes to achieving this. (Mohammed, 2009, p. 209)

The structural basis of the design process, whether it is for box covers, a trademark, or a label, is mainly related to formal organizational determinants, which leads to making the design process with relational effectiveness to establish systems through which the requirements of its unity depend on the cohesion of its parts through the relationships between its structural elements. and other organizational means, so the relationship between similarity and diversity leads to the concept of compatibility. Either opposition means "the dialectic of the

relationship between two elements in terms of their opposite qualities or visual properties.”(Hussain, 1982, p. 18). The opposite relationship has an effective effect on the principle of arousal. As long as thought leads the concepts in the design process, the structural relations cannot be separated from each other. There is a dominance of form at the expense of other relations, and there is balance, contradiction, and unity in direction or value, and so on. It is not possible to achieve one abstract relationship in form, but rather it is a set of relations to form the whole. Contrast and contrast occurs in color in the form and its phenotypic qualities represented by line, direction, texture, value and size, but the strongest cases of contrast are found in the different tones, because the contrast that occurs as a result of different color tones affects the same recipient and generates different and varying impressions that push him to make judgments that there are space depths As a result of this disparity to be established through it as a result of the illusion of movement, the chromatic disparity and its gradations will lead to a strong sense in the recipient of the space depth and movement, so the contrast is one of the important means of organization of art in general and in the art of advertising in particular, especially with regard to packaging designs.as in the figure(4) next one:



Advertising and its relationship to packaging

We previously discussed that packaging is an advertising medium through which the recipient is informed of the nature of the commodity and its features or specifications. Packaging In addition to being a means of preserving goods, it is also an advertising medium. Here, the company producing the commodity will announce it through the advertising elements, which are: (Al-Ghalbi and Al-Askari, 2003, p. 156)

1. the address
2. Written texts (advertising message).
3. Pictures and drawings.
4. The logo (brand).
5. the color.

Taking advantage of the previous advertising elements, the designer It is able to indicate the nature or type of the commodity, its reference to the institution producing it, to be as a message received by the consumer or the recipient through which the commodity is identified. The title is a typographical element that contributes to building the advertisement and defining its structure in the advertising message, attracting the attention of the recipient, and has an important news and media role. The importance of the title comes in terms of its

visual impact on packaging design, due to its visual position in the form that attracts attention to it. The titles are a unit of the design whole to highlight the data of form and content in the overall entity as a communication vision. It includes interpretation, analysis, and evaluation that It employs written patterns to create a directed vision, which is one of the reasons for the success of the communicative process, as it includes thinking and expression, and is concerned with formulating ideas, and directing symbolic connotations through advertising.(Hammam, 1984, p. 119)Which appears in its due form on the outer appearance of the package or cover. And as in the figures (5-6)next:



It is common knowledge that titles can be illustrated in forms that make them appear different, so they can be enlarged or reduced, and their fonts can be multiple, and with different color values, and their letters in some languages may be straight or italic, and the letters can stand out from the rest of the words To a varying degree, and all of these methods of visual expression, or their treatment of written patterns are part of the meanings of the word, and they also affect the reading and understanding of headlines, as most media organizations are keen on designing a distinctive title for the advertisement and it must express the content of the nature of the advertisement itself.(Salama, 2001, p. 15)It has its effectiveness in the efficiency of the title to its function. He chooses the type of font (Raq'a, Thuluth, Persian or Kufic), as well as the font size, the degree of ink density and color, the color of the floor, and the work of the board (clichés). In many cases, some titles are expressed with symbols that have a holistic perspective and allow the audience the freedom to imagine the idea of advertising easily and effortlessly. .Such as the use of the flower symbol to denote the natural elements in the composition of perfume products or cleaning liquids (shampoo). Or use the palm symbol to denote dates... and others. And as in the figures(7-8)next:



As for the written texts, they are (they are one of the basic elements through which the idea of the commodity is conveyed to the recipient, who achieves the main goal of packaging, and they are called packaging texts (advertising message).(Herbert, 1975 p. 44),It consists of a paragraph or several paragraphs that include the main idea of the advertisement to be delivered to consumers. The advertising message may consist of one or two words or a sentence formulated in a specific way. The written texts achieve a set of advertising goals and functions, the most important of which are:

1. Arouse the recipient's interest in the subject of the package or cover.
2. Convince the recipient of the contents of the package or cover. As shown in the figures(9-10)next:



The images, letters, and texts It (transmits meaning through advertising design, it does not reflect anything of the designer's personality and does not express the designer's ideas, but it is the designer's message to serve the needs of the recipient, and although the form of the message is specific or restricted by dimensions, it is subject to rules regulating the communication process,(Muslim, 2004, p. 91) It is necessary to come out and formulate the message in a symbolic language that is significant and easy to understand by the masses, and it is possible to consider pictures as a means of clarification that replaces speech in order to define and clarify goals for people, and it is one of the easiest and fastest ways to knowledge.(Al-Razzaq, 1993, p. 23). And as in the figures(11-12)next:



As for the slogan, it is: (A defining visual communication means that carries an understandable and readable message for the purpose of communication, communication and dialogue.(.and color is an apparent characteristic of all

sensible forms, and it helps in emphasizing the physical nature and the texture of those forms). . Which confirms the meaning of the message announced through the packaging or packaging of the commodity.(Rasheed, 2004, p. 17) And as in the figure(13) Next.



Conclusions

- 1) That The process of visual communication is effective when the caller succeeds (designer) By making the other party share with him the mental or mental images he holds, and these images (values, ideas, skills) are expressed through forms and their expressive, functional, sensory and aesthetic connotations.
- 2) Understanding the message that the recipient gets from packaging lies in the process of understanding the message presented by the packaging or wrapping, that is, the specific function of packaging, which is to preserve the commodity, is directly related to the communicative function and complements each other.
- 3) That Color is a mental perceptual element that has a close relationship with shapes, decorations and images, and there is no form of any symbol without color, so psychologists, technicians and technicians have been interested in studying this important aspect. As well as the manufacturers of colors and printing inks interested in developing graphic evidence of the characteristics of the color and its nature, value and intensity. Color guides were also developed as graphics typographical for the purpose of helping color workers to choose colors required in product packaging design.
- 4) The structural basis of the design process, whether it is for box covers, a trademark, or a label, is mainly related to formal organizational determinants, which leads to making the design process with relational effectiveness to establish systems through which the requirements of its unity depend on the cohesion of its parts through the relationships between its structural elements. and other organizational means, so the relationship between similarity and diversity leads to the concept of compatibility. Either inconsistency It means "argumentative". The relationship between two elements in terms of their opposite qualities or visual properties.

- 5) Emphasis on the need to fit the parts of the unit space occupied by the design and to be linked to the basic design process that constitutes the technical feature as it appears as a part of the space decided until the achievement of the unit, as there is no subject and no importance for any design process, whether it is two-dimensional or three-dimensional without its unity by cohesion, whatever it is. Its parts are pleasant, individually, for unity arises out of the sense of coherence and wholeness that arises from the emanation between the parts. There are basic cases in which the design elements can be combined to form the linking relationships, which are repetition, compatibility and conflict.
- 6) The design process is a product of the overlapping of these elements and the dependence of one on the other rather than being independent parts within its space, and that each of them should compose a necessary single in the functional, expressive and aesthetic meaning and on this basis we can infer that the relationships achieved between these structural elements give the meaning of the design process And unify it in packaging designs, when the recipient understands its importance and tastes it, but rather when it realizes that it is unified.
- 7) That the importance of the title in terms of its visual impact on packaging design, because of its visual position in the form that attracts attention to it. The titles are a unit of the design whole to highlight the data of form and content in the overall entity as a communication vision. It includes during it the interpretation, analysis, and evaluation that it conducts Employing written patterns to create a directed vision, which is one of the reasons for the success of the communicative process.
- 8) PrepareBiblical texts One of the basic elements through which the idea of the commodity is transmitted to the recipient, who achieves the main objective of the packaging, is called the packaging texts (advertising message). It consists of a paragraph or several paragraphs that include the main idea of the advertisement to be delivered to consumers, and the advertising message may consist of one or two words or a sentence formulated in a specific way.

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