

Investigating the Use of Carpet Motifs in Iranian Identity Formation of Packaging: A Case Study of Borujen Brick-shaped Yalameh and Varamin Minakhani

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Introduction

In the contemporary world, where cultural and national identity are a matter of utmost importance, packaging of products seems to be an obvious instance or representation of national and cultural identity. Packaging is a factor that affects product evaluation. When buying goods, people see packaging carefully and keep some of them in their houses for years. For this reason, packaging is of great importance. The present research is important because in the recent years, the use of repetitive designs or imitation of foreign packaging designs have caused most of the packaging of Iranian products to be lacking in creativity, identity, and culture in the global markets. Therefore, the use of Iranian and traditional motifs, that have visual principles, will be suitable options to create creativity and aesthetics in the packaging of goods. Patterns taken from Persian carpets are one of the most important Iranian handicrafts that can be considered a good option for creating a national identity.

Research Method

The present study, hence, was an attempt to develop the effectiveness of Iranian identity formation on packaging industry by focusing on the graphical potentials of two Iranian carpet motifs. The study tried to answer this question: whether or not using Iranian carpet motifs could improve national identity formation, and, if it did, with respect to the aesthetics of Iranian carpet designs and motifs, which methods should be used to facilitate such identity formation. The study used a descriptive-analytical method using library materials. After analyzing the images of Brick-shaped Yalameh and Minakhani Varamin carpets and following principles of the visual imagery, the authors used the motifs and offered 12 designs for packaging goods. About the capabilities of patterns and structures of Yalma and Minakhani carpets, three general designs were proposed. The first was using the whole structure of the carpet design or a part of the carpet motifs without any change in the fringe, border, and so on. The second was using a part of the motifs in combination with other packaging motifs, and the third was making changes to the original form of the motifs or change to the whole structure of the carpet design. In continuation of the research, these three methods suggested by the for the designers to use Yalameh and Minakhani Varamin carpet motifs in packaging design were presented. In the visual examples, mentioned in the article in all three methods, one sample of carpet motifs and the second sample of the overall structure of carpets were used for packaging.

Research Findings

To reach the aim of the research, the characteristics of the visual principles of Brick-shaped Yalameh and Minakhani Varamin carpet motifs were investigated. After investigations, it was determined that in these carpets, both in motifs and in the overall structure there were visual principles. Visual values include order, balance, symmetry, proportion, contrast, harmony of positive and negative space, rhythm, emphasis, and concentration. They existed in all motifs and in the whole structure of the carpets. All of these were the principles and foundations of visual arts. This made it possible to use these motifs in graphics, including the designing of the designs of a suitable package or a creative package. Also, if strong boxes were made for packing goods and handicrafts, it was more likely that they would be kept in people's homes for years. Therefore, a design and pattern with Iranian identity on packaging can be a good advertising example for Iranian handicraft; through repeating Iranian designs and motifs, they could develop Iranian identity.

Conclusion

The analysis of the results confirmed that using and repeating such motifs in packaging of Iranian goods could enhance the national and cultural identity formation due to the affinity Iranian audience feel towards them. For foreign audiences, they are reminiscent of Iranian motifs and designs. Also, a firm and beautiful package can be kept in one's home as a decorative object for years. Correspondingly, Iranian carpet motifs had the potential to be used in the packaging design in three general and practical ways, including the direct use of designs and motifs, in the combination with other elements or drawings by making changes in the original form, and in creating different designs.

Keywords: Varamin Minakhani, Borujen Yalmeh, carpet motifs, Iranian Identity, product packaging.