Recognition of the Printing of the Photo of the Flower to Design the Identity of Iranian Dishes with a Visual Communication Approach

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Abstract: Design in the field of photography printing on porcelain includes a wide range of methods of different methods. One of the main reasons for welcoming a wide range of audiences from these dishes is the visual appeal of various floral motifs. This research's central question is how can Iranian identity be created by using the principles of designing and printing floral photo-reversal motifs on ceramic containers? Understanding the nature of decal printing, floral motifs, Iranian dishes' identity, and visual communication of these motifs on containers are among the main variables of this study. This research aims to understand the principles of designing and printing flower motifs of ceramic containers to create an Iranian visual identity. The research's central hypothesis is that by designing and printing floral pictorial motifs on ceramic containers, Iranian visual identity can be made. Such motifs are easily applicable by the photography method. In this research, using library and field studies, the presented designs are examined, documentary work method, and visual data collection tool. The approach of this study is analytical-descriptive. The results show that the identity of flower motifs of ceramic containers is less of an Iranian nature and has a non-Iranian identity. It is not by traditional and artistic motifs of Iran. Based on the theoretical research results, the practical project has been designed and implemented in designing floral motifs for different containers such as plates, teapots, and horseshoes that create an identity closer to the samples on the market than other companies.

KEYWORDS: Design- Print- Photography- Iranian Floral Motifs.

Introduction

Floral photographic motifs in ceramic containers with Iranian and foreign artists have similar motifs. These dishes have a large audience at home and abroad. Many societies ' tastes follow these motifs and recognize these containers' characteristics and characteristics from aesthetics and visual communication. This shows that the desired motifs have fewer positive points from the structural point of view, visual communication, and Iranian identity. The identity of the floral motifs of ceramic containers is less of an Iranian nature and is more of a non-Iranian identity and is by traditional and artistic Iranian motifs (Rawson, 2011).

The printing industry has made significant progress in recent years with many industries' efforts and has been considered a tool for advertising in many fields and industries. Almost with the changes in the structure of stereotypes, this printed method can be done on any surface (flat, rotating, prominent, and submerged), and any (wood, metal, stone, etc.) can be transferred to the design. Its color variation has increased in recent years—facilities expanding day by day (Stinchcombe, 2000).

Since silk screen printing has been created as a constant and lasting method in printing and reproducing designs, it has constantly been evolving and developing.

Although the printing of flower photographs on containers has no long history and not too distant past and even in the present time, some small workshops and handicrafts transfer the design manually. Still, it has witnessed extensive technical improvements, and these facilities have responded to many of the community's needs. Perhaps one of the reasons for industrialization was the expensiveness of the finished hand-finished product in glazed containers. Many people in the community could not afford to buy and produce these types of containers. We are now seeing that there are few handicrafts in a limited number of houses. Although industrialization of the project transfer eliminated many beautiful aspects of handicrafts, the epidemic and availability of a wide range of society have been industrialization achievements (Collier & Collier,1986).

In Iran, dishes with various beautiful designs have been designed and implemented by artists for many years, many of which today have gained museum and decorative value and are present in museums and galleries in many parts of the world, representing high Iranian art

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The objectives that have been in the back of industrialization of this branch are motifs and images aligned with the industrial structure. What is considered in the research is to identify the nature of flower photoprint printing to identify authentic Iranian dishes, which is investigated by a visual communication approach (Benson, 2008).

Iranian art motifs have a unique feature in world art history that cannot be found in a similar and more critical world example. The beautiful floral motifs of Iranian art do not have the Abbasid King's role and other similar motifs in the world. But industrialization and entering the global competition in ceramic and porcelain containers bring their difficulties and issues. Therefore, we see that Iranian designers in this market and the competitive arena have not introduced the beautiful motifs of Iranian flowers in Iran and the world. Even entering foreign floral motifs on containers produced in our country represents this point (https://ceramopolic.com). The upcoming research subject is "Understanding the printing of flower photography to design the identity of Iranian dishes with a visual communication approach." Design in the field of photography printing on porcelain includes a wide range of methods of different methods. Porcelain is decorated with various designs and roles, which people consume according to their lifestyle and taste. Today, using the latest technology in the printing industry, different motifs can be printed as photographs on containers. The main application of this type of decals is to decorate and create visual effects in various containers. One of the main reasons for welcoming a wide range of audiences from these dishes is the visual appeal of different floral motifs. The flexibility of these decals in the use of containers can be considered as one of the highlights.

This property of floral motifs is a decal, which can be used to decorate all kinds of dishes. One of the most famous motifs used on porcelain is arabesque designs, flowers, and linear and straightforward forms with different textures. But at present, a wide range of motifs of this type of containers are examples of non-Iranian designs that, along with the importation of these containers, are used by manufacturers of this type of containers, and a wide range of Iranian designs have been introduced less (https://villery&boch.com).

More attention and a more comprehensive study of floral motifs in Iranian art and the use of this type of motifs and introducing them to producers and consumers will help create an Iranian identity to this type of container. This research's central question is:

How can Iranian identity be made using design and printing principles, photo-bearing floral motifs on ceramic containers? Recognizing the characteristics of motifs as a small but essential part of Chinese industry and producing photographs is the primary purpose of this research is to examine several examples of photos on containers. After reviewing these motifs and describing each one's technical and decoration characteristics, the essential features of the motifs on the containers regarding social, economic, and psychological foundations are discussed. On the other hand, some Iranian floral art motifs are used for introduction in the path of technical investigation(Wu, 2010).

Expressing unknown and ambiguous aspects

The frequency of flower motifs in the market and recognition of motifs with Iranian identity in comparison with non-Iranian motifs, understanding and receiving the tastes and tastes of customers of this type of containers, understanding the market fluctuation of containers with the desired motifs, the cost of this type of containers, investigating the quality of the role of flowers in Iranian containers compared to non-Iranian samples and recognizing the materials used in printing flower decals are among the main unknown aspects of the research (https://zariniran.com)

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Expression of related variables

Understanding the nature of decal printing, floral motifs, Iranian dishes' identity, and visual communication of these motifs on containers are among the main variables of this study.

Practical Research Project: Proposing and implementing several dishes with a decal printing method using floral motifs is one of the motifs of different Iranian art periods that create containers' Iranian identity. According to the studies and analysis of the theoretical research project, the proposal and implementation of several containers are designed with Iranian floral motifs' decals. Its executive and technical stages are thoroughly investigated. First, floral motifs from different Iranian dishes are examined, and pre-designs tailored to Iranian identity for ceramic containers are designed. Final designs will be implemented on containers in the manner of decal printing. A case study of roses with Iranian identity (based on research studies) examines the practical sector's market amount. The implementation method is first manually and computerized, and then by scanning and completing the design with changes proportional to the shape of the containers, 11 samples will be finalized.

Importance and necessity of conducting research

In today's consumer world, where time to live is limited, what looks like a showcase of stores is that shoppers have no time to waste; motifs on dishes that do not sell themselves in a short time are doomed to fail in this market. What ensures the success of a container in the showcase of stores, even from graphic design, depends on many factors, which is the most critical factor in the design and roles used on the containers (Roncarelli& Ellicott, 2010).

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Since the idea of a designer is organized for motifs, it plays on containers. What needs to be said about the principles mentioned in the graphic design of photographic roles is that in containers, due to the intense competition between products and the great variety of goods in stores every day, a new way to attract the attention of the buyer and impress him, which makes it challenging to present certain principles in the design, but what is certain is that methods on containers such as all visual works are used. To create a beautiful and functional atmosphere, it is required to observe the principles that improve both the work's beauty and application and increase sales (Galitz, 2007).

Because the design and printing of photographs on the container from the perspective of visual communication, especially in Iran, are less paid and Persian resources are meager, the importance of addressing this issue is felt.

The new aspect and innovation in research

Emphasis on designing and printing floral motifs with decals on ceramic containers due to increased sales and exports. This research is a new and innovative aspect that no research has been done in visual communication in this field.

Specific research objectives (including aspirational, general, detailed, and applied goals)

This study's primary purpose was to identify the principles of designing and printing flower motifs of ceramic containers to create an Iranian visual identity.

Sub-objective 1: Understanding the design principles and printing the role of flower decals.

Sub-objective 2: Identifying the visual identity of Iranian dishes.

If you have an applied purpose, mention the names of the beneficiaries (organizations, industries, or stakeholders) (in other words, the location of the case study):

The benefits of this research include photo-printing companies, porcelain manufacturing plants, and visual communication students.

Statistical population and sales rate survey

One of the main concerns of many ceramic manufacturing companies and printing photographs on containers to achieve a spirit with a clear identity or not trying to achieve it is increasing sales and gaining the target market. It is worth noting how much the market accepts them and can sell their products alongside other competitors' products and not fall behind others (Lewis, 2002). In this section, it is discussed to learn about this point. Because the centerpiece of the survey in Iranian companies has been Golsorkh Company, its sales are provided in 2015 and 2016.

Table No. 1- Sales Table of Golsorkh Company products in 2015 and 2016

Sales table of Golsorkh company in 2015 / 2016 in different products

2015 Total sales: 7/851/087/200 Rials

Porcelain product — 59% Saucer, 41% Teapot and porcelain service ⟹ 76% of total sales

Glass product ⟹ 9% of total sales of glassware

Heater product ⟹ 9% of total sales

other products ⟹ 6% of total sales — Enamel products. Raw material. losses

2016 Total sales: 7/277/883/450 Rials

Porcelain product — 61% Saucer, 39% Teapot and porcelain service ⟹ 70% of total sales

Glass product ⟹ 20% of total sales of glassware

Heater product ⟹ 6% of total sales

other products ⟹ 4% of total sales

Total sales in 2015 for 200/087/851/7 Rials, of which the total sales of products including Porcelain, Crystal, Heater and other products and sales percentages have been determined:

Chinese product: a) Nalbi 59% b) Teapot and service 41%. Total sales were allocated to Chinese with 76% of the total sales of - Golsorkh company's products.

Crystal product: 9% allocation to opal containers

Heater product: 9%

Other products: 6% (glazed- film- raw materials and waste)

Total sales in 2016 for 450/883/277/7 Rials, of which the total sales of products such as Chinese, crystal, heater and other products and sales percentages have been determined:

Chinese product: a) 61% b) Teapot and service had 39% of total sales dedicated to Chinese with 70% of total sales of Golsorkh Company products

Crystal product: 20% allocation to opal containers

Heater product: 6%

Other products: 4% (glazed- film- raw materials and waste)

FINDING AND DISCUSSION

Comparative Comparison of Ceramic Containers of Iranian and Foreign Companies

A comparative comparison of domestic and foreign ceramic container production companies can be achieved. In addition to technical similarities, these companies have similar works in terms of design and sample of flower motifs. Except for a few, most of these plans are in the same spirit. In several examples, it can be seen that with few changes, an Iranian design has been implemented to mimic a foreign design. The matching of floral motifs on ceramic containers can be compared with these sections: Use the same and similar designs:

What is achieved in viewing the visual samples of flower containers in this chapter of Iranian and foreign containers at the very first glance is that importing Iranian containers during the importation of these containers and making samples, merely the intention of copying and similar zing has been a priority. In some ways, designers and owners of these companies have asked to create competition with foreign samples and acquire the market, make and design containers that instill the design climate of foreign containers and customers, and audiences of these containers do not initially realize it is Iranian. With this industry's arrival, the designs could have an Iranian spirit, but designers and owners did not make this effort. Few changes in these roles together can be due to the type of design and design transfer methods.

Unfortunately, however, this is evident in Iranian art containers. Foreign containers are the nature of the designs of those countries. Still, in the example of the designs of Kathya Company of Turkey in its traditional works, we see the difference between the role and design with other countries' motifs.

It can be concluded that if the containers are designed with Iranian motifs, they have an Iranian identity.

Similar and similar design transfer methods:

With studies on the methods of transferring the photographic design, moving the design in all of these companies is similar. This has an impact on the similarity of roles. The similarity of flower role and transfer methods is another characteristic found in the studied functions sample. In traditional Kathhia examples, it seems that there are also manual methods in addition to instrumental methods and flower reversal methods.

The method of transferring the design in all cases except in a small number of companies and special containers that use traditional methods is by moving the design with silkscreen printing. Many ways of transferring designs with digital devices are not so expanded and cost-effective to replace the transmission method by machine-made silk screen printing method. Iranian and foreign companies generally use this method (Speser, 2012). This can become one of the main reasons for the similarity of Iranian and foreign projects. Many Iranian experts do not know the chemical and technical characteristics and facilities of photo printing. This section has turned itself into a significant problem to create a variety of designs and roles. Technically, designers and performers are familiar with several similar methods for transferring and recognizing the characteristics of laces, lines, and trams and are not trying to improve their capabilities.

Similar design spirit:

The spirit that governs the design of these samples is quite the same. Designers have created a similar nature for most dishes to achieve the elegance and beauty of containers by cloning and copying foreign models. Iranian companies' containers are identical, and their competition for access to containers that can gain market has created an executive similarity. This lack of efforts to achieve practical design ideas using the facilities in this type of photographic printing has become a factor in the lack of designers' efforts to create creative designs. Thus an utterly identical spirit with a few changes in all Iranian and foreign containers has been completed. In almost all of the image samples introduced in this chapter, there are no separate designs among Iranian companies. Without the structural diversity and the subject, the same spirit has made it unappealing to the audience. Only many consumers have accepted these types of schemes by changing their tastes.

Iranian designers unfamiliar with Iranian floral art motifs:

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The obvious point in flower motifs in Iranian ceramic containers, compared to foreign examples, is the lack of familiarity of designers to the course of beautiful Iranian art motifs and designs. Considering the volume of Iranian art motifs, from pre-Islamic to Islamic periods and in various arts, especially in the pottery art of different periods of Iranian art, it can be said that the lack of study and not adapting it to the ceramic industry is one of the main weaknesses of Iranian designers that has led them to imitate imported designs. Having a design research unit suitable for these projects can have a different future for Iranian-natured projects.

Lack of efforts to localize Iranian motifs:

Iranian motifs can localize at least Iranian consumers and follow the tastes of the people of this land. If this happens, it will also happen to be introduced to other countries in the next step.

Designers must first recognize the localization of motifs. After knowing the designers, introducing these plans to investors and orders can enable Iranian motifs' localization. To have a desirable and appropriate culture in using native motifs with Iranian identity and designers and professionals related to containers, vendors, national media, and authorities, such a possibility must be achieved.

The imported culture that has changed society's general tastes has been imported on clothing, dishes, magazines, and everything we are dealing with—achieving the localization of motifs and having an Iranian cultural identity requires belief and effort. The idea that these motifs can compete with imported motifs can be a good alternative to consumers' tastes and to try to get this nature from everyone, not merely a designer in the corner of an industrial factory producing designs and roles.

Fear of selling and losing the competition market:

One reason for not using Iranian art motifs and the lack of familiarity and research of designers and their study and the demands of owners and investors is the fear of selling in the market and losing a competition. Not all Iranian companies have such a desire and effort; no company risks being the first to introduce Iranian projects. However, it should be noted that the audience's general taste can be changed by appropriate marketing and culture methods instead of fearing losing the market to the market and selling at the desired level.

Lack of efforts to introduce Iranian designs to other countries by owners and designers:

Attempting to introduce Iranian flower roles can present flower reversals on ceramic containers as global roles with a very high capacity. As one day, the importation of these containers to Iran became a factor for imitating flower motifs in Iranian ceramic containers. We should keep in mind when Iranian flower art motifs can be imported on large foreign companies' ceramic containers. To do this, Iranian designers must achieve self-confidence and achieve a beautiful collection of designs with Iranian authenticity and identity by researching and studying the beautiful dishes of Islamic art or examining floral motifs and other motifs in various Iranian arts in all periods. Owners of different letters related to ceramic containers can be a practical help, and instead of restricting designers to copy foreign designs, make appropriate investments in Iranian designs. After gaining domestic markets, the look to introduce these motifs to global markets will not be out of reach.

It can be said that fear of the market, lack of knowledge of beautiful Iranian motifs, resorting to foreign designs and copying them by most designers, as well as by the orders, have become an essential factor for reducing the share of designers in designing examples that can have a great spirit with the totality of Iranian art. The following page chart shows the model and the allocation of each design in the market. In this diagram, copying of foreign designs imported containers into Iran has 76% of the total share of methods, which is a considerable share. The percentage of 22% of the existing motifs in the market from Iranian motifs and the minimum stake of 2% of designers are tiny. Many designers are not willing to do, but in this competitive market, the first role is the orders, and the designers do not have the power to influence this market.
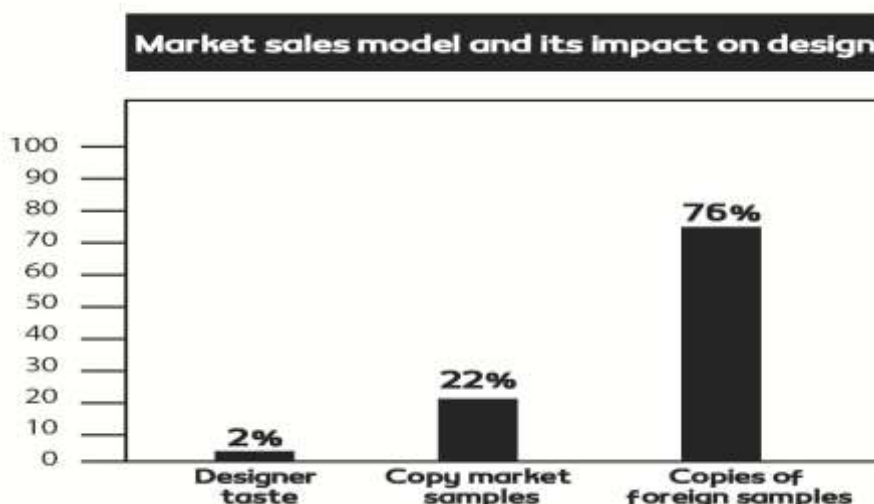

Figure 1. Market Sales Model and its Impact on Design

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Research Questions and Assumptions:

How can Iranian visual identity be created using the principles of designing and printing flower-returning motifs on ceramic containers?

It seems that Iranian image identity can be created by designing and printing floral decal motifs on ceramic containers. By examining and researching Iranian art's visual works from pre-Islamic to contemporary eras, motifs in Iranian art containers, and other skills such as carpet weaving, textile, book-making, tilework, etc. If they comply with industrial production methods of ceramic containers, they can create an Iranian identity tailored to Iranian culture. Such motifs are easily applicable by the photography method. By examining the seasons ahead and explaining how to transfer the project, it is easy to create an Iranian visual identity.

Considering the materials reviewed in the past sections, it is inevitable that if he uses Iranian art motifs with the right program and proper studies, he can create an Iranian identity. If such an approach exists, the hypothesis can be proved.

What is the effect of recognizing technical principles and methods of printing flower decals on ceramic containers on the quality and beauty of containers to the audience's taste?

It seems that recognizing the technical principles and methods of printing flower decals on ceramic containers has a significant impact on the containers' quality and beauty and is in line with the audience's tastes.

What was discussed during the research was recognizing technical methods and principles and printing flower decals on ceramic containers? Of course, with such knowledge, the quality and visual beauty of ceramic containers can be increased due to the high volume of technical and specialized information in the field of ceramics and material chemistry as well as baking and different temperatures, as well as awareness of color and structural changes in the creation of containers that can be used alongside other containers - metal, plastic, etc. To show off and meet the needs of the audience, it can become a different issue.

Understanding technical and technical issues can play an influential role in the quality and beauty of containers. With this view, this hypothesis can also be proved.

What is the effect of floral decorative motifs in different works of Iranian art on ceramic containers' identity with printing decals?

The study of decorative motifs of Iranian art has a decisive role in the Iranian visual identity of ceramic utensils. What can indeed be said about ceramic containers is that they are a continuation of traditional containers of past periods. The numerous oblivion of Iranian art motifs, which have contributed to Iranian art's identity throughout the world, can distort Iranian dishes' visual identity. Studying and studying Iranian motifs by researchers and the existence of a design study section in each production unit and spending the budget in that section and synchronizing the designs with the techniques and methods of making photographs, and the tastes and tastes of consumers and audiences will be an essential step towards creating an Iranian visual identity in ceramic containers. The lack of attention to this point can be seen in the containers of Iranian companies. In ceramic containers, Birch, Zarrin, Golfam and Golsorkh, dishes do not have an Iranian identity. This lack of introduction of the audience community is a high volume of Iranian art's beautiful floral motifs. It may be said that Iranian companies should oblige themselves to try to create an Iranian identity and not worry about the consumer market.

Their attempts to create motifs with Iranian identity cause these motifs to be introduced to other audiences in other countries. Once again, Iranian dishes can find a suitable position globally and establish their work alongside famous names and brands.

RESEARCH SUGGESTIONS

More appropriate scrutiny and long-term plan to better familiarize yourself with the motifs of historical periods of Iranian art before and after Islam.

Recognition of materials used in traditional Iranian past art methods and its adaptation to the industry and new ceramic container productions.

We are studying the reasons for the higher sales of imported samples, both in terms of design and quality of ceramic containers manufacturing.

We are launching the research section of the project to expand research in all design and manufacturing fields in each printing and production company of ceramic containers.

Acculturalization of Iranian art motifs and designs among the audience by increasing Iranian designs' quality and richness. We are encouraging investors and activists in this field to support projects with Iranian identity.

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