

Contemporary vision of packaging design for the traditional Omani products “Applied on Omani sweets”

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Abstract:

We are in a tremendous change area out of differentiation between products and various clusters. Structural and graphical Packaging design aspects are one of the national and international product spreads. The designer rule in cultural visual expression and conveying it to the whole world gasping more customers, especially in the globalization, faces national products versus internationals that led to the shallowing of cultural identity. Cultural aspects became a domestic need for customer satisfaction from both practical and aesthetic elements and gaining commercial and quality profits.

There is a huge rule for packaging design that has its scientific and aesthetic vocabularies and ethics, also structural aspects based on visual form. Packaging design involves in sociological general information, history and commerce, farther more new digital technologies producing designs that give a broad vision of creation. From this point; the research problem came on getting some rules for packaging design that can rely on incorporating it with the Omani culture and heritage toward a contemporary form.

The research shows a design vision for the packaging of Omani sweets products as one of the unique Omani products of Omani culture. Its graphic design reflects identity and conveys its culture to the local and international community, in which heritage interprets contemporary modernity. Moreover, the creation of the visual symbols derived from the Omani heritage arts (dagger, Al-Mandoos, Dallah, castles, and Omani building forts) with a variety of treatments. The research hypothesis is that the Omani cultural heritage creates visual formations expressing its distinction and improving the role of packaging for the promotion of encapsulated goods.

These visual and traditional symbols can be relied upon in many vocabularies as pillars for designing the packaging, both structurally and graphically, to link the visual richness with the Omani cultural heritage. It allows the designer to combine the originality of the plastic art features of Omani culture with contemporary modernity produced by modern digital technologies.

Finally, designs inspired by the Omani cultural heritage increase the buying desire of all consumers, expand the range of the targeted groups, and achieve an economic boom that returns with profits, advancing society and its welfare.

Keywords

Structural packaging design - graphic packaging design - heritage products - Omani products.

Introduction

Humans realized that the visual language is a communication language that has vocabulary in its formulation, and this was evidenced by the inscriptions that were discovered on the walls of the caves of the primitive man, who needed a mechanism to communicate with the sons of his

race, and when he established his first civilizations he wanted to write down his ideas and exchange his experiences and record his history and achievements. These recordings were in the form of engravings and drawings, then it became writings that have significance and visual vocabulary that were inspired by nature, as in hieroglyphic writings that are considered the oldest languages discovered in history, then man developed and expanded his awareness throughout the ages, and his tributaries expanded from the invention of printing to the design of tablets, as well its production techniques. Visual expression methods were complicated until science combined and interfered, so there are no more extended boundaries between theoretical sciences and practical sciences, concepts of science and their research have evolved as new science has emerged, so the world entered a period of intense competition to preserve its cultural identities and spread its historical cultures and to revive the aesthetics of its ancient past with all its old and ancient lands, with different nationalities and civilizations.

The competitiveness in global cultures and identities has increased due to global economic openness and the massive diversity of local and international products. The design of both structural and graphic packaging is undoubtedly one of the most critical factors for the success of all domestic and global products. The role of packaging designer in the visual communication path has become required to achieve the link between the factors of human perception (Psychology) and the method of directing design to make a kind of positive communication between the commodity and the consumer, as it is the link between producers and the consumer audience. Thanks to the designer and the essence of his work in transmitting ideas and offering cultures, he is entrusted with the responsibility of designing and producing the communication message starting from developing the main ideas and various visual drafting steps for them, and ending with presenting and directing it to the receiving audience, influence them with his desires and form his aesthetic concepts.

This impact affects all members of society, from all consumers, producers, business people, and owners of SMEs. In this case, the designer is considered as an official speaker on their activities and expressing their cultural cultures and transferring them to the world, in addition to attracting a larger audience to be reckoned with, especially with the challenges facing the local product in the face of foreign products that have become a threat to obliterating ancient heritage identities. The sweeping tide of globalization dominates our lives; adhering to the cultural identity and its authentic characteristics is a national demand. These characteristics shaped by the interactive relationships of the Omani man with all the environmental assets surrounding him, that formed the distinctive features that penetrated the conscience of the Omani citizen, which he must adhere to and preserve in addition to satisfying the consumer's needs and aesthetic desires on one hand and achieving profits and popularity inside the local markets on the other hand.

All these variables made packaging design to have a particular importance and an essential role in economic and social activity, and need its own science that has its scientific and technical rules, origins, and aesthetic principles subjected to the visual formation, which bases on scientific knowledge of its association with psychology, sociology, history and economics in addition to the role of modern digital technology that has become an essential tool. It is one of the technical design tools, and it also enters as an essential tool in the application, implementation, and production and is the most prevalent at present, in addition to being the best environment to improve taste and provides more opportunities for creativity and generate and grow innovative ideas and implement them with high quality and accuracy.

RESEARCH PROBLEM

From all of what is mentioned above, it can be concluded that the research problem is limited to finding new design patterns for packaging unique Omani products for them.

Which are inspired by their structural design and graphic design from the local Omani environment, which achieve both aesthetic and marketing purposes, in addition to anchoring the Omani culture and its identity within the local society, publicized and published in the international community.

Research Imposition

The Omani cultural heritage is capable of creating visual formations expressing its distinction. It relies on it as pillars for the design of packaging, both structural and graphic, to link the originality of the formative features of Omani culture with contemporary modernity produced by modern digital technologies.

The Research Sample

Omani sweets are chosen as a sample for research as one of the unique Omani heritage products unique to Omani culture in particular and Arabic in general.

To test the research hypothesis, some design experiments proposed for the structural formation of Omani sweets, and then suggested graphic designs that are compatible with the structural shape to complement and achieve a reflection of the Omani identity that is compatible with the culture of the local community. It increases the excitement of the buying desire of all consumers, widens the target group, and earns higher marketing profits.

Discussion And Conclusions

After completing the research with his theoretical study and performing practical experiments, the researcher has reached the following results:

- 1.The research proved its hypothesis that the Omani cultural heritage is capable of creating visual formations expressing its distinction.
- 2.Many elements of the Omani cultural heritage items or vocabulary can rely upon as pillars for the design of packaging, both structural and graphic aspects of the link.
- 3.The visual richness of the Omani cultural heritage allows the packaging designer to combine the originality of the formative features of Omani culture with contemporary modernity produced by modern digital technologies.
- 4.Designs inspired by the Omani cultural heritage increase the excitement of purchasing desire among all consumers and expand the circle of the target groups, as well as achieve an economic boom that returns with profits that advance the society and its welfare.

Recommendations

At the end of the research, the author recommends the following recommendations:

- 1.The need for packaging designers to pay attention to preserving cultural identity in a world contested by globalization's currents, and to obliterate the regional identity that characterizes people, in the name of modernity, contemporary civilization, and glitter.
- 2.The need for packaging designers to pay special attention to Omani products to exploit the cultural treasures that are eloquent in their visual formulations with their simplicity, and as a

raw material for the design which is rich and wealthy in formations that can be developed and keep pace with modernity.

3. Educational institutions of art colleges that address in their educational programs design sciences and arts should take an interest in the Arab cultural heritage in general and Oman in particular, in order to create generations that cherish their identity and preserve their authenticity and be able to express their environment and their arts. The need for media attention in the Arab world in general and in the Sultanate of Oman, particularly for our heritage arts, is a significant component of the tourist attraction that makes our cultures extend to the outside world, and confirms our communication with it and its communication with us.

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