

Patterns of Comic Shape in the Designs of Industrial Products

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Article History: Received: 11 January 2021; Revised: 12 February 2021; Accepted: 27 March 2021; Published online: 10 May 2021

Abstract

The study deals with the study of patterns of comic body in the design of industrial products, which are borrowed from characters of different characteristics, it has an effective role to attract the recipient by owning the product, a study problem states the inclusion of comedy patterns within the Industrial Products Authority and summarized the following question - How can comedy patterns be achieved in the design of industrial products bodies? And that the importance of the study aims to attract the user to the industrial product and sheds light on comedy as a method of attraction to the authority as well as included the theoretical material (Industrial Product Design Authority - comedy and its patterns). As for the most important results (it relied on simulation in its various methods (puns, paradox and irony) as well as the style of parody, as it followed the caricature style in terms of exaggerating features) and that the most important conclusions state (comic bodies in the design of the Industrial Product Authority are based on simulation in its various methods (puns, irony and irony) and comedy is only achieved if the product is the opposite of what is expected of it. Caricature, which is achieved by simply exaggerating part or all of the product's body).

Problem of the Study

The comic committee is one of the methods in designing an industrial product, and it is worth noting that comedy has an ancient history in art, whether it is (cartoons, theater, sculpture ... or other methods) with its limited appearance in the field of industrial design, so when trying to include it in the field of design External bodies of the industrial product will ask the same question: How can comic patterns be achieved in the design of industrial product bodies?

Significant of the Study

It sheds light on comedy as a method of attraction for the authority in promoting the diversity of output for industrial products as well as establishing a theoretical base that covers the topic of research to be of benefit to designers and specialists in this field.

Aims of the Study

Determine the patterns of the comic body in the design of the industrial product to attract the user.

Limits of the Study

The objective limit: The research is determined by studying the comic form in industrial product design.

Spatial limit: the industrial products of the ALESSI company for the distinguished branch of the company, which included the classification of the circus group.

Time limit / 2020 AD.

Defining of terms

Patterns: The plural of the pattern. That is, on this pattern: - As such, the type, the method, the model, the style: on one mode, the work type: the type of production and etc. It is a name for groups in which products are classified according to certain standards, and that the term patterns is used as the types or classifications of the thing. Style, then, is a regularity of (world, design, abstract ideas ...¹), On this basis, a pattern is a template or method used to create or create a number of similar products². As for

the comic style, it is a genre that consists of designing various products with comic forms.

Comedy format

It is the outward appearance of the industrial product, which is borrowed from different patterns, including spelling, humor, parody, black comedy, and it is the result of the interaction between the comic style, the job performance of the industrial product, and thus it has an effective role in attracting the recipient to the various industrial products*.

Theoretical framework // Comic body in industrial product design

Industrial Product Authority

The authority considers the general structure on which the design building is based and acquires meaning for what it contains, as for the appearance of the product for the design work, it does not refer to the shape only, but to (color, composition, values, etc.). It is the external appearance of the product without taking the details it contains, but if we look into the details, then in that case there will be a duplication between the body and the figure, where the latter represents the basic formulation of the body in search of increased sales of these products, which is a natural result of the success or failure of any design. The aesthetic value is also an essential part of the design of the industrial product authority, and it must study the aesthetic sense, whether natural or industrial, that aesthetic sense presupposes a certain perception of it, in addition to the ability to distinguish between things that are characterized by them and others that are characterized by ugliness³.

With the passage of time and the development of life, aesthetic concepts and values in general developed, especially the concepts of industrial beauty that focused on the body and the form of the industrial product⁴. Thus, aesthetic values are considered a basic means in the design of the product body, which assesses the efficiency and quality of the product when looking at the body only, which is the basic and first part of defining the user about the product and clarifying the designer's message by showing the details of the product's function. Therefore, we will address the phenotypic aspects of the industrial product, and (comedy) is one of the methods of attraction used in the design of the industrial product.

The concept of comedy in the design of the Industrial Product Authority

Comedy called (the amusement) is a kind of beautiful diagnosis and simulation (embodiment of certain characters in fun pictures and molds made of puns, irony and irony), the pun relies on the contradiction between the outward and the hidden, or between the known and the unknown, thus it approaches the paradox on which the design depends when choosing a body that is incompatible with the basic functionality of the product, according to the concept of the English philosopher Mark Sainsbury, as for the paradox, it means a conclusion that may seem unacceptable, that is, we can rely on this concept in the design of the industrial product in terms of the form and its contradiction with the basic function, which is derived from assumptions that may seem acceptable through a logic that may seem acceptable. It also expresses an external paradox when it contradicts a previous knowledge or hypothesis, or an internal contradiction when it itself contains something and reflects it, the pun that denotes a specific diagnosis has nothing to do with the design and function of the product itself, but rather is linked when all of the puns, irony are combined to be a relationship with (tragedy) and is related to the product itself to raise the sensitivity and enthusiasm of the user, as in Figure (1), where (shoes) are a simulator of an octopus worn in festivals in a comic fashion. Pain between the embodiment (the explanation of pain in relation to the product - for example, if the product made feelings and feelings about this embodiment that the designer added to the product, he would feel a sense of pain and suffering, and it is thus associated with the tragedy that is part of the comedy when people laugh at the misfortunes of others) and is related to the function side to achieve the efficiency and quality of the product in Performance and thus achieve humor is important in the practice of comic design Projects are often hilarious, and sometimes seem mysterious due to their characteristics, bodies, and elaborate uses. Humor is effectively used as a way to attract users⁵.



(Figure 1)
A product that demonstrates the methods of simulation strategy (puns, irony and irony) to relate to the concept of tragedy in design
<https://i.pinimg.com/564x/20/35/cc/2035ccd81d162b20929adc3de37bb7fd.jpg>

Comedy does not materialize unless the product is the opposite of what is expected of it, and if attitudes are crystallized against the nature of things, and against what is known. The contradictions are the result of mixing things up, overturning sound conditions, and confusing the body.

Comedy Styles in Industrial Product Design

There are many types of comedy, such as satire, which attacks ideas, customs, morals, etc., in a light-hearted, sarcastic or sarcastic manner. And also black or dark comedy, which is comedy acts of a bad nature that users find it difficult to decide whether to attack it, turn away from it, or laugh at it loudly⁶, We will also look at it in detail according to the design of the industrial product.

First : Satire

Critical design systems use satire as a specific form of humor, and it is the art of belittling any topic by making it ridiculous and provoking attitudes of amusement, disdain, or discontent with it in various design processes. This method is used to deepen our understanding of the industrial product, as this role allows exploration, thinking and participation of the user. The focus here is not on the essential materialism of the product, but on the symbolic and existential function of things and their use systems. These mechanisms carry the dilemma of user and perceptual interpretation⁷.

In short, facts and solutions end discussions, but the provocative design that represents (satire) opens discussions and is a powerful way to question dominant thinking instead of targeting transparency, as in traditional designs, current studies attempt to reinforce the critical distance between the accomplished and the user through the introduction of imaginative techniques, distortion, alienation, ambiguity design, and the production of irrational things⁸. As in traditional designs, current studies attempt to reinforce the critical distance between the accomplished and the user through the introduction of imaginative techniques, distortion, alienation, ambiguity design, and the production of irrational things, as in traditional designs, current studies attempt to reinforce the critical distance between the accomplished and the user through the introduction of imaginative techniques, distortion, alienation, ambiguity design, and the production of irrational things, and found in many forms of design accomplishments by realizing the contradiction to the user's idea on the one hand (form function, improper expression of the body, making things strange and using ambiguity that forms a paradox and a contradiction) and with contradiction, design appears inevitable⁹.

Figure (2) of a food sprinkler represents a hedgehog with a frightened attitude and fear of an enemy ostensibly to defend himself, and at the same time the designer sought the stance to perform the basic function of sprinkling or chopping food, if the pattern of satire is achieved by making the product ridiculous and ridiculous for the position of the chosen one for the body to suit the function of the producer, as for figure (3) of the cigarette waste basket in the shape of a human lung, where the designer sought help from the lung considering that it is the main victim of cigarettes, and with this, the designer sends a message to the user when using the product to feel the extent of the importance of health. Its ability to perform its primary function, as demonstrated by a toothbrush.



Figure (2)
Satire in terms of provocation in the form of a producer for a food grater.
<https://i.pinimg.com/564x/e8/7c/00/e87c006b3707a32802b1b2ffc5b26c9f.jpg>



Figure (3)
Satire in terms of provocation in the user of the cigarette waste bin.
<https://i.pinimg.com/564x/5c/08/30/5c083020bc4006f39b317892060237a5.jpg>



Figure (4)
Satire in terms of provocation in the product function of the toothbrush.
<https://i.pinimg.com/564x/2b/1d/fe/2b1dfe6548a0930cc782c53ca00edf9f.jpg>

Therefore, satire is achieved in three directions, including provocation in the product's appearance due to the contradiction between the concept of the job and the organization, including provocation from the user by conveying an important community message and the last is provocation of the basic function of the product in terms of the inability to perform the job for which it was made.



Figure No. (5)
Achieve laxity in terms of product function for a storage unit counter.
<https://i.pinimg.com/564x/60/32/77/603277d511cbba9665b39adfd75b9b37.jpg>

Second: Humor

The term humor refers to a class or part of the product body that is made of it when exaggerated as a piece of comic form that uses highly unlikely situations, for example reducing the area of the mouth

of teacups or making it serrated for functional use, it can be simulated with stereotypical characters and exaggerated qualities, and humor is generally seen as the lowest intellectual and aesthetic level of comedy in its illogical descriptions, it also means a satirical farce or a broad comedy, although it is now used to describe something that is supposed to be serious but has become inappropriate¹⁰. Humor is a style of comedy that uses farce of improbable situations, physical and inappropriate humor to entertain or masquerade as a producer¹¹. It is a farce if the performance of the product or the organization is not serious, then this is an inappropriate feeling in terms of performance and appearance, as it makes there a funny part in the design, as is the case with the table with storage units, which appears in Figure No. (5), where it shows the method of opening the Hungary smoothly down and as if it is made of a collapsible material that is not commensurate with the performance of the product to give a feeling of insecurity in storing the tools and gives pleasure in performance.



. Figure No. (6)
Achieves a parody of sitting units in terms of attacking the user's opposing ideas using animal legs
<https://i.pinimg.com/564x/aa/15/9e/aa159e520cff>

Third: Parody (Burlesque)

The concept of parody is used in design as a means of humor, which the designer used throughout the design stages to reflect his doubts and rejection of traditional institutions, ideologies and belief systems through rebellious cynicism. Parody usually seeks to form a dialogue between the designer and the user through which he can broadcast an idea or inflammatory speech against the entrenched and rejected appearances by the designer, so every parody has a purpose to strive for, and it is often encrypted and hidden¹². It may include mockery of other design works through caricature and parody¹³, it is a comic imitation of something that usually has a character or a certain type of well-known characters such as superheroes or cartoon characters such as Tom and Jerry ... etc. where its features are exaggerated. Characteristic for comic effect. And sometimes an imitation of the style of a writer, artist, or a specific genre with a deliberate exaggeration of the same effect¹⁴. Parody is considered as a concept of an industrial design to be the most exaggerated and comedic form of a designer's work. Nevertheless, the designer should not lose sight of the designer that each parody is based and entirely derived from the original work, meaning that a parody has been copied largely from the original work, in order not to exaggerate the mockery of rights. Therefore, it is possible to deal with product bodies in this manner, using the shapes of animals, for example, as shown in Figure (6). Where we noticed that it is close to the formal metaphor, except that it has an organized formal meaning with the functional performance of the product to add joy and has an attractive side to the recipient.



Figure No. (7)
[Achieves the black comedy of an aquarium by following a tragic strategyaa159e520cff/9e/15/9ebcf01931d20f64d005.jpg](https://www.researchgate.net/publication/351595204/Achieves_the_black_comedy_of_an_aquarium_by_following_a_tragic_strategyaa159e520cff/9e/15/9ebcf01931d20f64d005.jpg)

Fourth: The black comedy

The nomenclatures (black comedy, black humor and tragic comedy) are often arbitrary designations used to describe comedies derived from suffering. However, there are very clear and large differences for the terms black comedy, which is considered a description of a specific type of genre that depends on suffering or overcoming taboos related to dangerous and sacred topics ... such as (death, communion, pain, insensitivity, irony and cruelty ... etc). Mostly, the characters or ordinary situations are exaggerated beyond the limits of irony, and black comedy in (literature, drama, films, industrial products ... etc.) Characters, ordinary situations, or simulations are often exaggerated beyond the bounds of ordinary irony or sarcasm¹⁶. Black comedy uses styles often associated with tragedy and sometimes equated to tragic farce. For example, the fish tank shown in

Figure (7) shows a simulation of a young girl in a sad appearance, where the designer showed the girl's sadness by exaggerating the size and shape of the tear of the eye and used it to the fish tank to fit the job and convey the tragic strategy in return to achieve the pattern of melancholy.

Based on the above patterns of comedy in the design of the product body, it becomes clear that the role of the comic body for the products was not necessary at all when the designer adds comedy to direct the body and the function in industrial products, but comedy has the effect of attracting the recipient to the product on the one hand (laughter, humor, message and marketing etc)¹⁵

Sometimes it is the method used by the designer to produce the product based on the requirements imposed by the job to complete the design of the external body. As the designer links the comic body with the basic job, and it is an essential and complementary part of the job in terms of performance,

As in Figure (8), where the designer added the structure of a person who repels attacks, which led to the use of the shield as a knife holder and the arm as a holder for the cooler, as he followed the humor in the design to employ it with the target

Figure (8) A comic body that represents a kitchen cutlery storage unit.

Description and analysis of the sample:



The research community included the products of the Italian company ALESSI class groups (limited copies in the Italian language (Edizioni limitate), which has reached the number of models (6 models) for the year 2020 AD, as 50% of the models were analyzed, which fit the research goal in terms of comic body and diversity in its patterns, This provides an opportunity to learn about the body's comic patterns.



Description and analysis of models

The first sample

1.General description of the product//

Product name -candy dispenser

Type -CANDYMAN

Manufacturing material- Stainless steel

Measurements are 16cm x 33cm

The model was distinguished by an external appearance inspired by the fun circus offers for a character, and the body shapes were used correctly to conform to the function of the model, where the designer used the head cavity and the hat to store sweets and employed the mouth as a serving dish.

The model's working mechanism is by moving the mouth in and out to contain an appropriate amount of candy without making a sound or complicating the use, as it is characterized by the simplicity and ease of function, in addition to the use of the comic form..

1.Analysis

The comic body in designing the model under study through the simulation strategy through the use of the pun method in the manufacture of the figure, which adopted the contradiction between the outward and the inside and between what is known and unknown in the manufacture of the product with comic features. The designer's choice of one of the circus personalities known to the recipient and his employment as a dispenser of candy through the shape of the mouth, made the shape of the designed product included with the paradox on which the design depends when choosing a body that is inconsistent with the basic functionality of the product and applying irony in terms of the functionality of the mouth aperture.

Satire requires the model by integrating the intended ambiguity and the paradox used as mechanisms involved in the design of the achievement .Its demonstration is considered as a mechanism for producing the final form with a comic character by following the provocation of the product because of the method of function.

As for the humor, the designer has followed the complete simulation of the known comic character as he moves away from the realization of this pattern by not creating an absurd position for the character and exaggerating it, as is the case with the style of black comedy, which is far from showing pain and suffering, and thus we notice that this pattern does not appear, contrary to parody or sarcasm. It achieves the caricature style in terms of simple exaggeration in the mouth to suit the function of the product.

The second sample

1.General description of the product//

Product name food bell

TYPE RINGLEADER

Manufacturing material Stainless steel

Measurements are 21.60cm x 13cm x 16.20cm

The model featured an inspired exterior



Among the Circus shows of the magician's character in a wide robe that fits the call bell to perform the function as it is shown that he is sitting in a carriage pulled by a circus monkey. The simulations of the characters were used in the body correctly to match the model's function, where the designer used the hollow of the robe and the hat as a button to press the bell to make the sound of the call.

1.Analysis

The comic body in the design of the model under study through the simulation strategy through the use of the pun method in the manufacture of the figure, which adopted the contradiction between the

outward and the inside and between what is known and unknown in the design of the product with comic features. The designer's choice of one of the circus characters and his employment of a food bell through the body of the magician made the shape of the designed product embodying the paradox. The design, on which he depends upon choosing a body that is inconsistent with the basic function of the product in terms of the functional performance of the body. Mockery in terms of the monkey and its food.

Satire was not required on the model for the failure to achieve both the provocation of the product and the user, although the ambiguity of the type of product function was achieved and shown to produce the final form with a comic character. As for the humor, the designer followed the complete simulation of the comic character "magician" with a little exaggeration, which is difficult to define. This pattern was achieved by creating a sarcastic attitude on the side of the monkey and running behind his meal, either in relation to parody or sarcasm, which achieves the style of caricature in terms of simple exaggeration in the body to fit with the bell belly, relative to the style of black comedy, we cannot consider the monkey chasing its meal as painful, but rather there is a passion towards the goal that contradicts the principle of black comedy and thus was not achieved in the model.

The third sample

1.General description of the product

The name of the product is the nutcracker

STRONGMAN TYPE

Manufacturing material Stainless steel

The measurements are 15.20cm x 11cm x 21.80cm



The model was distinguished by an external appearance inspired by the circus shows for the character of "the monkey", where the designer used the simulation of the characters and employed them correctly to match the function of the model with some modification to suit the function. The designer employed the legs to crush the nuts and enhance the function with a screw tube for the force of the legs. In addition to that it contained two balls on both sides in order to coordinate with the user's hand for reinforcement, the stabilizer arms appear the basis for the performance of the function on a base

that contributes to the balance of the model, and the base is not only limited to fixation, but rather to isolate the nuts from the husks when shattering by adding holes commensurate with the breakage of the nut so that it is done Isolation process properly, as the model is characterized by simplicity and ease of function, in addition to the use of the comic body.

1.Analysis

The comic body in designing the model under study by means of the simulation strategy, which is the basis for achieving a comic body, and with the help of the pun style in the design of the body, which depends on the contradiction between the shape of the product and its function as a nutcracker in the manufacture of the product with comic features The designer's choice of the character of the monkey for the possibility of matching its shape with the function of the product in the design, but it is difficult to perceive its function with the recipient, thus achieving the method of paradox also by making the shape of the designed product contradict the basic function of the product and applying the method of irony in terms of functional performance of the method of performance and suffering in cracking the nut. The satire requires the model by integrating the intended ambiguity and paradox used as mechanisms included in the design of the achievement and showing it. This pattern to provoke the user was also achieved by the emergence of the capabilities and power of a small monkey by cracking the nuts on behalf of the user. In terms of humor, the designer followed the simulation with few features that resemble the well-known monkey character. As this pattern is achieved by the inappropriate expression of the body for creating an absurd position of the character and exaggerating it during the performance of the job, as is the case with the style of black comedy, which was achieved by showing pain, suffering and resistance to the product and thus this pattern is achieved in addition to parody or sarcasm, which followed the style of caricature in terms of exaggeration In the monkey traits in terms of the body as a whole to match the nut smashing strength and achieve resistance and determination to perform the job.

Results

1. All models depended on simulation in its various methods (puns, irony and irony) at a rate of 100%.
- 2.The spelling pattern was achieved at a rate of 66.6% in Models (1 and 3), as it depended on the provocation of the function of the producer and the provocation of the user.
- 3.The humor pattern was achieved at a rate of 66.6% in the models (2, 3), where it relied on following a comical attitude to the character, and followed the inappropriate expression of the body for creating an absurd attitude of the character and exaggerating it to perform the job.
- 4.The style of parody was achieved by 100%, where all the models followed the style of caricature in terms of exaggerating features and avoiding parody.
- 5.The black comedy pattern was achieved by 33.3%, so Model (3) showed both pain and suffering in the industrial product body.

Conclusions

- 1.Comedy in the design of the Industrial Product Authority is based on simulation in its three different methods (puns, irony and irony), and comedy is not achieved unless the product is the opposite of what is expected of it.
- 2.The pattern of satire is based on the availability of provocation for each of the product's organization, which depends on the contradiction between the concept of the job and the organization, provocation of the job in the inability of the producer to perform his basic function and provocation to the user by conveying an important community message or mocking his abilities.
- 3.The style of humor depends on the use of improbable comic situations and the simulation of inappropriate entertainment in the design of the product's appearance or the masquerade in the function of the product in terms of the inability to perform its function.
4. The comic organization depends mainly on the style of parody, as its conditions are based on caricature, which is achieved by simply exaggerating a part of the product's body.
5. The black comic style that shows pain and suffering in the form of an industrial product is usually not desirable for both the user and the designer.

Recommendations:

1. Developing design capabilities according to comic patterns and knowing how to invest them to generate new bodies in the designs of various contemporary products
- 2- Making use of the knowledge presented in product designs as a source of marketing attraction.

Footnotes:

*The definition was presented to experts in the specialty: A. Dr.. Lubna Asaad / Professor / College of Fine Arts / Department of Design / Branch of Industrial Design / Prof. Dr. Dafaf Ghazi / Assistant Professor // College of Fine Arts / Department of Design / Industrial Design Branch

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