



 sciencedirect

BALTIC JOURNAL OF LAW & POLITICS

A Journal of Vytautas Magnus University
VOLUME 15, NUMBER 3 (2022)
ISSN 2029-0454

Cite: *Baltic Journal of Law & Politics* 15:3 (2022): 624-640
DOI: 10.2478/bjlp-2022-002046

Exoticism In Contemporary Industrial Product Design

Assistant Lecturer: Mustafa Yassin Jaleel

Al.Farabi universility college

Email: asst.lec.mustafa.yassin@alfarabiuc.edu.iq

Dr.Gasim Khzaal Baheel

Baghdad university /College of fine arts

Email: Ganimkhzaal@congrats.uobaghdadeducation.iq

Received: August 19, 2022; reviews: 2; accepted: November 17, 2022.

Abstract

This research deals with the clarification of the concept of exoticism and its role in human products, and the clarification of the eloquence of exotic ambiguity. The cognitive propositions of exoticism and its effective use in industrial products are characterized by exoticism in the structural structure of the product (illusionary movement), down to exoticism between surprise and humor, complexity and abstraction, and ending with unfamiliar aesthetics and contrary to reality (Grotesque). Finally, a number of conclusions were reached, which were represented in being an objective analysis of how the theoretical concepts of exoticism, its styles, methods, and its intellectual, psychological, and existential relations, are transformed into applicable forms and foundations in contemporary industrial product design.

Keywords

exoticism, exotic product, contemporary industrial product.

Research Problem

Intellectual and philosophical visions, in addition to the stylistic artistic formulation processes, have produced patterns of contemporary industrial products with strange, new and innovative bodies and functions that depart from the context of familiarity and stereotyping, which was the result of the interaction of the factor of the industrial designer's intrinsic capabilities and based on the specificity of his

cultural, social and psychological references with the objective abilities that will govern the production processes of achievements Innovative and renewable design over time in terms of experimentation, renewal and contemporary. Exoticism was born as a result of the natural and logical overlap between philosophies, methods, and tastes, not only at the level of designers and production companies and their ability to employ exoticism, but at the level of recipients and users that coincided with their reception and interaction with products that are characterized by exoticism. Based on the foregoing, the research problem is determined in the following question:

What is the effectiveness of exoticism and its implications and methods in designing contemporary industrial products?

Research Importance

Contributing in enriching the intellectual and practical side of design workers, including researchers and designers, through specialized studies that deal with exoticism in the design of industrial products.

Research Objectives

Revealing the effectiveness of the concept of exoticism and its methods and functions in the structure of contemporary industrial design.

Terminologies

Exoticism: It is defined as a violation of familiarity, breaking of habit, and removing the natural appearance, that is, reaching the alienation of something, and it means something and simply that the thing loses its intuition, familiarity and clarity, for the purpose of arousing surprise and curiosity. (Berutoleud, TB, p. 142)

The researcher defines exoticism procedurally: as a concept with intellectual significance embodied by reformulating the industrial product according to innovative artistic methods and away from the prevailing customs and traditions in thought and practice and characterized by excitement and surprise for the recipient through innovative design treatments that make the product an integrated formal and functional aesthetic system with artistic and intellectual dimensions Unfamiliar).

Contemporary: The word contemporary in the language came from contemporary and contemporary, meaning he was in his time and time. Contemporary in the idiomatic sense means modern, current or present history (Marachli, 1974, p. 95).

Research Limits

The research frontiers include a study of the concept of exoticism and its implications and its use in the design of industrial products and contemporary

furniture.

Introduction

Exoticism reveals criticism, protest, irony, and opposition to issues, events, social traditions and ideological systems, as it appeared as the most prominent intellectual features, rather artistically or in accordance with the design during different historical stages to clarify its features and characteristics in paradoxical, ambiguous, complex and sarcastic ways within variables that the designer relies on to excite, surprise and shock the recipient and in different forms, which the recipient reads with multiple interpretations. The cryptographic vision receives and accepts differently that depends on its conformity with his mental perceptions and his perceptual taste. Exoticism in design goes back to the era of modernity and beyond, beginning in the twentieth century and until now, and its emergence was a new beginning for the dualities (certainty and doubt) in the design product's affiliation to this world or a different world. The empiricism in (cubism, dadaism, surrealism and deconstruction), and the pragmatic design was based on the possibility of achieving certain knowledge by relying on the senses and trusting knowledge that can be verified by following the scientific method (mental) and employing it along with the emotional (imaginary) aspect. The study of exoticism is an inevitable study in the theories and aesthetics of reception and interpretation, and it is an undeniable fact as it succeeded with a remarkable speed in achieving unprecedented popularity in the history of the artistic and design movement through various stylistic and technical variables for that, as it came to blow up all the rules, laws and regulations and break the ready-made realistic and stereotyped templates. To give the design functions connotations the freedom of free and complete play, liberating the space of the familiar into the space of the unfamiliar and the different. The exotic product does not challenge the mind, but it is another way to manifest it. The wise person is the one who perceives the imagination and its breadth, and the mind accepts the imagination and does not deny it.

Theoretical Framework

The Concept of Exoticism

The concept of exoticism is linked to the creative idea and imagination of the designer, which the philosopher (Hegel) considered in his idealistic philosophy as being any idea more real than the material, sensible world. The concept of exoticism crystallized in him by saying that the mind is what unites people, while understanding is what separates them (Ahmed, 2009. p. 118). The controversy and difference in the interpretation of the meaning of exotic industrial products occurs to the recipient in the event that he does not understand the meaning and intent of the designer or the speech of the product through the multiplicity of interpretations of the exotic product (formal, semantic, functional and use), which

makes it necessary to enter with it into an interactive perceptual and use experience. He considered his philosophical system as a dialectical structure in which thought and nature or reason and experience, or absolute and matter are opposites or opposites and at the same time united in the activity of self-awareness. It decays into force and then turns from force to action.

The concept of exoticism has been used to critique imitation, repetition, symbolism, majesty, and familiar beauty. Exoticism, as Freud described it, represents the rediscovery of something familiar that was previously repressed, that is, it represents a turbulent feeling of the present absence, and Vidler used it to overturn the meaning of beauty and replace the imagination of majesty. Poetry and its counterpart in prose, the picture is simpler and clearer than the idea that replaces it and the picture does not translate the strange thing into familiar words, but on the contrary, it turns the usual thing into a strange thing when you present it in a new light and put it in an unexpected context and this is what we see in products of a deconstructive nature that make strange shapes and things. (Fadl, 1987, p. 81) Accordingly, exoticism revolves around a set of meanings that relied on formal criteria and requirements outside the mental norm, which directly contributed to the emergence of an intellectual characteristic that refers the form of industrial products to exotic formulations and representations calling for the establishment of intellectual dialogues that express a philosophical base whose foundation Away from the ordinary, so it was natural for its meanings to be vague and vague, adding a state of tension and ambiguity.

Exoticism in Human Products

The artistic productions of primitive man in the field of art were evident in the drawings of the caves, which were characterized by a strange magical nature, and the process of drawing animals was a kind of ritual that would make him able to possess and kill them in fact, and in the era of the first civilizations such as the Mesopotamian civilization, the products were from drawings and wall sculptures Cylindrical seals depicting mythical gods and animals in a strange, mythical, surreal hybrid form, such as the sirocco and the winged bull, and represent a marriage between the features of reality and the harbingers of imagination. These creatures also appeared in a different way in the art of ancient Egypt. The sun god was a shepherd, usually depicted as a lion; Hapy, the son of Horus, is depicted as a baboon. Eagles represented a group of female deities, including Isis, Hathor, and Moet. (p267, 2004, Ikram) Likewise with the Greek and Greek civilization, and in the medieval period, which was characterized by manifestations of desire, oppression and fashion, wearing the skins and furs of exotic animals became a kind of symbolic interaction to denote social difference and the adoption of the exotic European trend in the design of products and clothes in which goods and products became Oriental is increasingly popular. The wearing of feathers became elegant, as reflected in the robes and hats of Queen Marie Antoinette, as well as the wearing

of wings, heads, and sometimes whole birds as adornment or jewelry. Orientalist themes in plastic art (painting) in the nineteenth century contributed another kind of transferring the aspects, traditions, customs and rituals of the East to the West, and exoticism in decorative arts and interior decoration was associated with illusions of Western aristocratic opulence and represented "the magic of the uncommon." Accordingly, researcher (Alden Jones) defines exoticism in art as the representation of one culture for consumption by another. Also, Victor Segalen's important essay reveals the exoticism that arose in the age of imperialism, which has an aesthetic and existential value and is used to reveal the intriguing culture of the other. (Segalen, 2002, p6) The artist and writer (Paul Gauguin) is one of the quaint Western figures whose visual representations in the painting of the Tahitian people and their landscapes have targeted a broad French audience. This indicates that exoticism is closely related to Orientalism (the Westerners who lived in the East), as it is not a movement necessarily linked to a specific time period or a particular culture. Exoticism may take the form of absurdity, primitiveness, ethnocentrism, or the origin of human civilizations.

Eloquence of Exotic Ambiguity

Budner defined ambiguity intolerance as the tendency or interpretation of ambiguous situations as sources of threat. As for enduring ambiguity, he defined it as the tendency to perceive ambiguous situations as desirable ones. The dark product is defined as the product that the receiving individual cannot prefer or put in a category due to the lack of sufficient indications to perceive and we can identify it through:

A completely different new product and its unfamiliar rhetorical connotations.

A complex product that has a large number of connotations.

A structurally contradictory product that suggests different elements and different building connotations.

Thus, the strange and mysterious characteristics of the product are determined by three characteristics: novelty, complexity, and difficulty in solving. (Budner, 1962, p48) The ambiguity burdened with semantic connotations and images resulting from condensation and sharpness and stemming from rhetorical methods such as simile, metaphor, metaphor, pun, and metonymy leaves a kind of multiplicity of meaning possibilities as well as a widening circle of interpretation and interpretation, which gives the design rhetorical text privacy and uniqueness. (Al-Khawaja 1991 p. 23) Five types of ambiguity can be identified that affect the formulation of exotic products from and each type of user requires some kind of interaction and includes:

Perceptual ambiguity, which excites and delights the recipient to approach and interact with the product in a mysterious way in a curious way, as in discovering its identity and purpose. The aesthetic of receiving is the quality of these attractive

objects.

Functional ambiguity leads the user to explore the possibilities offered by the functionality of the product through the horizon of usage expectations to meet a specific need (plurality, enrichment, and adaptation interactions) and users have a profile of feeling better and more efficient when they identify and realize their own experience of using the product. They feel happy, satisfied and proud.

Prototypical ambiguity: Focuses specifically on extending the user's expectations to enter each category or type of products and to create an experience and experience with different qualitative values and specifications with it. Users need to compare updating and adapting the ambiguous generic product category to the prevailing stereotype.

Referential Ambiguity

It builds on the metaphorical and metaphorical expression of the relationships between things that are metaphors from other things and that depend on the intuition and culture of users and their previous experiences and interactions with previous products. Users may be puzzled to see this duality in the formal or functional metaphor, but in the end, they feel successful when they reach the aesthetic judgment or evaluation.

Emotional Ambiguity

It centers around the emotional experience of the product and what it excites the user. This type of ambiguity is driven either by contradiction or by the contrasting potential of positive and negative emotions that the user experiences while interacting with it as something ambiguous. (Lodovico, 2016, p3).

Styles of Exotism

The structuralists were convinced that the speaker (the designer) chooses his speech according to his choice (subjectivity) and from the energy stored in memory (language), and in it he selects what suits him, and therefore the method is to study those differences and analyze the patterns of contrasts. The exotic style represents ostensible aesthetic manifestations of ideas or things as they appear to us, linked to different patterns and practices, some of which belong to the primitive artistic methods and the styles of the European Renaissance, which are characterized by the length of the time period (style life cycle), and others date back to the era of modernity or postmodernism, which is characterized by a short catch him. The shortening of the epoch of styles occurs as a result of the rapid transformations in the field of cultural pluralism and heterogeneous artistic directions. It is possible to distinguish several artistic methods that affected the highlighting of stylistic exoticism features, and they are represented by the following methods:

The Cubist style: Cubism reveals a Platonic reference in relation to abstract geometric shapes, being the carrier of spiritual power and representative of the origins of natural forms (the rules of their forms). On the imaginary idea in it, in other words, it wanted to be an imaginary product of the reality of beauty behind the sensible forms. The Cubist style approached the familiar reality and at the same time separated from it into an ideal and limitless world, under the leadership of the authority of form, drawing closer and closer to the Platonic world of ideas, and, on the other hand, they contributed to the straightening of the boundaries of visual forms and space, causing the lines to extend within the pictorial space. (Al-Asam, 1997. pg. 79).

And cubism did not talk about the innermost of the self as in the expressive style, but rather created new morphological structures in which the bodies are transformed into surfaces subject to geometric solutions and the illusory third dimension, which divides shadow and light equally on surfaces where the traditional perspective is replaced and replaced by the accumulated perspective. (Al-Jubouri, 2010, p. 73). Thus, it represented a method outside the prevailing artistic conventions and breaking standards and codified proportions in order to search for different aesthetic spaces formally, functionally and technically (such as the stage of collage and Grotesque in Picasso) to create a perceptual shock according to abstract intellectual and stylistic visions different from natural existence.



Figure (1) represents the cubist style in the design of the smart car and teapot.

Source: <https://www.pinterest.com>

So, the cubist style, with its different forms from the usual natural existence, has created new morphological structures that have contributed to giving a speech of functional performance, use and aesthetic communicative exotic, as we notice in the cube smart self-driving car and the cubic teapot.

Surrealist Style

The surrealist style is considered one of the artistic trends that emerged from the theories of Dada and its beginnings were in 1916. It was supported by the researches of the pioneering psychologist (Freud) in his thesis on the unconscious and dreams, repression and his call to liberate human instincts and pent-up desires in the human soul, and these propositions relied on (Andre Breyton) pioneer of surrealism in his statement issued in 1924, in which he identified the features of

the surrealist doctrine that it expresses the thoughts of the human soul in its true course without the authority of the lived social reality, or even the control of internal forces such as the conscience. The role of familiar and expected natural forms and their incorporation into new artistic formulations that are illogical and unfamiliar to the conscious mind, and with innovative treatments in which they adopted composition as a subject for their expressions and replaced it with the double image in weakening the meaning. (The Living Life) by Margaret, so that this outcome would be similar to what we see in our sleep of dreams and nightmares. (Raad, 1990, p. Surrealism came to the viewer, connoisseur, or even the user of that product as in the art of design, the shock of astonishment, this shock caused by the surprise that came with something he was not familiar with or expected by that recipient, and one of the most famous of its pioneers is the Spanish (Salvador Dali), who painted human bodies, nature and watches that hang like dough from the highest walls and beds in the desert.



Figure (2) represents the surrealist style in furniture design.

Source: <https://www.pinterest.com>

So, the surrealist style employed the familiar and expected natural forms and incorporated them into functional formulations and new techniques that are illogical and unfamiliar in industrial products such as the lip stool, the tongue chair and the melting table.

Deconstructive Style

The deconstructive approach represents a trend adopted by the philosopher (Nietzsche) in calling for the human being to become without a self, without limits and decentralization, and this is what made (Derrida) believe in the exotic rupture with the self and the rupture with metaphysical traditions and the dismantling of Hegelian ideal knowledge and its methodological concepts in a manner that undermines traditional thought systems by analyzing Rational characterized by the reorganization of that thought, and the extremes of the unfamiliar and the design exoticism have reached the artistic waves that have appeared in the past twenty years and extended in their influence until our days, including the deconstructive current, this current that has raised and continues to raise a lot of controversy and disagreement about what it aims to reach through Leaving what is familiar and

taking the design elements out of the general, well-known and circulating context, in deconstruction the form is incomplete for the recipient, so the recipient interprets and interprets the design work according to his vision and cultures, that is, he reads the design work several times as it is a work of multiple rhetorical meanings. It takes its form from the semantic reference of the absent implied discourse and the denial of the present direct discourse, if deconstruction addresses the human mind through the form and its symbolic data in an exotic style and intellectual interpretations that are not fixed at the level of meaning through extraneous mechanisms on the form and depends on breaking stereotypes, fragmentation, fracture, fragmentation, meandering, Folding, hybrid warping, fractures of expectation (and thus giving meanings that are closer to fiction than reality. Since the designer's need to know new methods of design, by which he frees himself, any development from the possibility of design and imagination, to replace them with traditional methods, was behind the emergence of the concept of form following deconstruction from, this view stems from the philosophy of deconstruction of the form to its main elements and analysis of the style of Establishing the body and then reorganizing according to a new vision that calls for rejecting pure forms and superimposed structural structures to form a network of competing and contradictory forms. And through its shapes and bodies that took on the nature of imagination and exoticism in the design, it was not limited to the design of the product only, but it mimics the imagination of the recipient.



Figure (3) represents the deconstructive method in the design of cars.

Source: <https://www.pinterest.com>

We conclude that the deconstructive method makes the form of the product dialectical and incomplete for the recipient, so the recipient interprets and interprets the design work according to his vision and cultures, where the form has been reorganized according to a vision generated by modern innovative technologies and inventions.

Exoticism in Industrial Design

Exoticism represents the outcome of overlapping, merging and stylistic intensification that came as a reflection of the continuous diversity and difference in the economic, cultural, social and aesthetic structures, which generated a diversity in production methods and industrial design alike. And intellectual and design visions with various patterns and styles, until pluralism, difference and the noise of interaction between artistic elements with each other became evidence of the nature of the surrounding life first and the utilitarian, aesthetic and intellectual revolution that revolves in the thought and imagination of the creative designer. The personality, and being the son of his time, must express the spirit of his time and this is the element of style, and it is subject to the time period and the country in which the designer lives. (1980, p. 32 Jencks).

Exoticism in product design is an objective equivalent to the process of moving away from the design product from the ordinary in the areas that allow it to be processes to reformulate the design thought into forms with continuously innovative features. The mechanism of organizing and moving the elements involved in the structure of the industrial product works to make this organization tend to produce products with formal features different from what is familiar, and that produce levels of double-bladed aesthetic reception that provide it with doses of a sense of bliss, pleasure, pleasure, imagination and amazement.

The uniquely exotic style of industrial products is known to play an important role in users' preferences for industrial products and Audi reports that up to 60% of a consumer's purchase decision is based on exotic design rather than technical performance. (p176 2005, Kreuzbauer) With a preference between two products, equal in price and function, consumers choose the product they consider more exotic and attractive. In the same way that appearance can influence consumer judgment, brand perceptions as an identification and differentiating imprint, determine the difference between a product from different competing products and contribute to creating the personality of the product in the minds of consumers where it is easy to memorize, and does not cause any aversion to the recipient Judgments are influenced by the product's quality level, durability level, degree of reliability and general desirability and are primarily derived from the product's phenotypical aesthetics. (p133 2002, Page,) Thus, the discourse of exotic and different visual aesthetics has become an important consideration during the industrial product design process.

Exoticism in the Structural Composition of the Product

This type represents the feeling and not the movement by movement as it represents a cognitive behavioral dimension and the intervention of the means of sensory perception in the process of perception between the subject that is separate and subject to the conditions of time and place and between the sensitive self of the human being whose senses represent an important aspect of it, and

what matters in that is the sense of sight and its awareness The surrounding environment through which kinesthetic awareness is achieved by attracting attention and depends on the type of structure of the industrial product body and the superficial phenotypic composition of the body, as well as on the recipient's intellectual contemplation and the degree of awareness and absorption and reading the kinetic action in the shapes and bodies or the space containing them, movement comes at the forefront of factors to establish Communicative and communicative relationships that raise in the recipient's psyche a sense of delusional movement flexibility, which in turn is manifested in bends and twists, and this gives a kind of continuity and dynamism through kinetic suggestion. of what is born

1. Variation and multiplicity of movement in the formal form of the industrial product
 2. Synthesis between simplicity and complexity within the visual field to accommodate the shape and its movement.
 3. Employing the elements of excitement and suspense in showing the exotic movement
1. Giving an aesthetic value a different meaning to the shape.
 2. Accordingly, the motor coordination generates sensory beauty as a result of a dynamic change of the original image in a different way, which affects the human psyche, and the perception here varies from one person to another. (Al-Tai, 2012, p. 104).

The illusory kinetic dimension is achieved by changing the effect resulting from the stiffness of the straight line or the sharpness of the broken line, as the curved lines contain softness and smooth undulation that sometimes mix with straight lines to reduce their excess rigidity, and through the light its optical reflections on the surfaces of products, their parts and the sides of their bodies the action is achieved Kinetic, light gradations make a kind of contrast in the optical value of the shapes of products, especially the sense of focus and direction. (Shaima, 2019, p. 292). The illusory movement gives dynamism to the design bodies to break the deadlock and statics in the industrial product.



Figure (4) illustrates the exoticism in the structural composition of the product through the illusory movement and its use in the design of contemporary furniture.

Source: <https://www.pinterest.com>

Exoticism between Surprise and Humor

The element of surprise is related to simile metaphors, being images in which the two sides of the analogy bring something new formally and functionally from both of them and always carries excitement, because the task of the image in the simile process is to discover something with the help of another where the designer shocks and surprises the recipient by employing the familiar form of the recipient within another pragmatically unfamiliar context. Through the use of the humorous method in the formal creation process, surprise is linked to suspense, a state of mental uncertainty, anticipation, anxiety, excitement or indecisiveness, and the word means a suspended matter, so it was left without resolution. In literature, the word refers to anticipation and waiting for what will be the end of the event. The interaction between surprise and suspense is traditionally one of the aspects of good plot in communicative and synthetic discourse. (Gerald, 2013, p. 17).

Surprise and humor are important in enhancing the legal and moral aspect of users' well-being and happiness, so industrial designers tended to include it in product design. Surprise and humor can also be viewed as the stimulus that causes amusement and the tendency to laugh or the psychological response after the stimulus, when the attempt of surprise and humor succeeds in generating the intended response, and the stimulus is referred to as representing humor and comedy, as he (Pierre Bonnard) stated that "humor does not only add quality and enjoyment to the design, it also enhances it, as Aristotle pointed out, that the secret of humor is surprise. (Floris, 2016, p14) Although the role of humor included in industrial product design is important to highlight the rhetorical, interactive and psychological aspects, studies and research in it are few to Today, when there is still a need to form a fundamental relationship (research) between humor and design



Figure (5) illustrates the exoticism between surprise and humor in the contemporary bed and lounge chair design.

Source: <https://www.pinterest.com>

Exoticism between Abstraction and Complexity

Abstraction is described as a type of thought that assumes that value lies in shapes, lines, and colors, regardless of the reality of the depicted subject. It is the inspiration of the essence from the familiar realistic form and the transfer of the thing to a new form, characterized by the new formal features and characteristics, in an attempt to create a new, unfamiliar form that has aesthetic dimensions. On the occasion of his talk about the abstract beauty of the artwork, Plato says, "I do not mean by the beauty of the forms that we see around us or that most people expect to see, such as statues of the living. Beauty in relation to others, but it is sufficient for it to always remain like nature, complete, free, and unrestricted, and to be of a special character with its lines, colors, shapes, beauty and the fun it brings" (Al-Jabakhinji, 1980, p. 17). Complexity is a visual excitement mechanism that contributes to the production of dramatic industrial products characterized by the richness and ambiguity of meaning, allowing multiple interpretations to be presented through the drift of meaning towards the aesthetics of receiving. The features of the complexity that are concentrated in formal expressions appear through the rejection of both the reductionism of the early modernists and the eclecticism of postmodernism. The designers resorted to finding strange and difficult-to-understand irregular formations based on a mixture of geometries, segmented and folded surfaces, and aggregation of abstract forms (platonic forms, where products were treated to appear as having expressive form value and functional purpose, as mysterious and exotic as the Dragon Console Chair is an eclectic compositional style that combines dark black wood with a steel seat. It is a perfect blend of the exotic convergence of design, figurative art (sculpture) and calligraphy. The designer has imitated the elegant flowing characters of Chinese Caoshu fonts, the pieces look like dragons flying with the sky, as designers use sensory incongruities to create more exotic and interesting products.



Figure (6) Exotic design between abstraction and complexity of the Dragon Console Chair

Source: <https://blog.123.design/furniture-2/eclectic-furniture>

Exoticism in the Formal Aesthetics of the Uncommon and Heterogeneous

The exoticism of the formal construction is aesthetically achieved through the displacement and deconstruction of the traditional design discourse in order to show what is ambiguous and uncertain in what is material. In this regard, he considers: Formal beauty should include the state of doubt, suspicion and non-presence in the issue of implicit containment as an alternative to rigid beauty, for beautiful form includes exoticism and aesthetics of ugliness (Grotesque), deconstruction, unnatural and irrational. There is the possibility of displacing the standards of beauty in industrial products through the concept of exoticism, which represents the distance between what is subjective and what is objective. (1988, p111, Eisenman), and the ugliness, for example, that we see in things and people, as defined by (Charles Lalo) is not due to the way it is placed objectively or contextually in nature, but rather to our intellectual self-perception of it, for example, it provokes sunset at the rural individual (the idea of dinner) and when The natural world (solar spectrum analysis) and the designer (field contemplation), and therefore two types of Grotesque can be identified in the field of design and the arts in general: comic-grotesque and frightening-grotesque, and they are two models that do not correspond to what is expected and accepted They represent two strange, strange effects that are generated by modification in a traditional, realistic pattern, as we borrow it from forms from nature, or exaggerate one of its elements, or confuse it with other patterns. Grotesque Mechanisms of Duplication, Hybridization and Transformation. (Rémi, 2010, p280).



Figure (7) Exoticism in Grotesque's creepy and comedic aesthetics in the industrial product

Source: <https://www.pinterest.com>

Conclusion

1. The discourse of exoticism reveals criticism, protest, irony, and opposition to social issues, events and traditions, and follows the rational scientific method and its employment along with the imaginative emotional side, where it represents the rediscovery of something familiar, that is, it represents a turbulent feeling for the present absence and an intellectual

dialogue that establishes a philosophical base based on moving away from the familiar , so it was natural for its meanings to come vague, vague and perhaps absurd, adding a state of tension, ambiguity, tension and excitement.

2. The product's exotic and mysterious characteristics are determined by three characteristics: novelty, complexity, and difficulty in solving. Five types of ambiguity can be identified that are employed in the formulation of contemporary products and require from the recipient a kind of communicative interaction to explain and explain their ambiguity, including perceptual, functional, typical, referential and emotional ambiguity.
3. The exotic methods differed in their enriching meanings. The cubist style, with its different forms from the normal natural existence, created sharp geometric morphological structures for the industrial product. The surrealist style also employed the familiar and expected natural forms and inserted them into new functional and technical formulations that are illogical and unfamiliar. Dialectical, multiple interpretations and incomplete meaning, any meaning open to the recipient, so the latter interprets and interprets the design work according to his vision and cultures, where the form has been reorganized according to a vision generated by modern technologies and innovative inventions, and the form has become following deconstruction.
4. The formal exotic style of industrial products plays an important role in the preferences of the recipients and may reach 60% of the recipient's decision to acquire the product and depends on the exciting and exotic form, so the exotic style has become a dominant design concept that finds its formal, functional and technical applications through contemporary postmodern design trends
5. The exoticism was characterized in the structural composition of the product through the formal illusion of the difference and the plurality of movement and the synthesis between simplicity and complexity within the visual field and the employment of the elements of excitement and suspense in showing the movement of the form and giving the delusional movement a dynamism for the design bodies to break the deadlock and statics in the industrial product.
6. Surprise and humor are important in enhancing the legal and moral aspect of users' well-being and happiness, so industrial designers tended to include them in the product design to highlight the rhetorical, interactive and psychological aspects of the recipient.

References

Bertold Brecht, *Theory of Epic Theatre*, tr: Jamil Nassif, Beirut, The World of Knowledge series, d. T.

- Nadim Marachli. *Al-Sahah in Language*, Volume 2, Cairo, Dar Al-Hadara Al-Arabiya, 1974, p. 95
- Ahmed Jumaa, *Aesthetic Awareness, A Study of Visual Formal Applications*, Dar Al Asdeqaa for Printing and Publishing, Baghdad, 2009.
- preferred. Salah. *Constructivist theory in literary criticism*. House of General Cultural Affairs, Baghdad, 1987.
- Ikram S (2004) *Beloved Beasts: Animal Mummies from Ancient Egypt*. Cairo: Supreme Council of Antiquities Press.
- Segalen, Victor (2002). *Essay on Exoticism: An Aesthetics of Diversity*. Durham: Duke University Press.
- Budner, S (1962): *International of ambiguity as a personality as a personality variable journal of personal ity*.
- Al-Khawaja, Dered Yahya, *Poetic Ambiguity in the Modern Arabic Poem*, Dar Al-Zakira, 1st Edition, Homs 1991.
- Lodovico Marchesini, (2016) *Embracing ambiguity: Five types of ambiguity encountered in product design*, International Conference on Design & Emotion.
- Al-Asam, Assem Abdul-Amir, *The Aesthetics of Form in Modern Iraqi Painting*, Ph.D. thesis, unpublished, University of Baghdad, College of Fine Arts, 1997.
- Al-Jubouri, Sakina Hassan, *The Intellectual and Technical Dimensions of Automatic Performance in European Painting*, Master's Thesis, College of Fine Arts, University of Babylon, 2010.
- Raad Abdul-Jabbar Tham, *Cinematic Art between Theory and Practice*, Research in Style, House of General Cultural Affairs, Baghdad, 1990.
- Jencks, Charles: *postmodern glass in architectural design*, pub, monthly from London, 1980.
- Kreuzbauer, R., & Malter, A. J. (2005). *Embodied cognition and new product design: changing product form to influence brand categorization*. *Journal of Product Innovation Management*, 22, 165e176
- Page, C., & Herr, P. M. (2002). *An investigation of the processes by which product design and brand strength interact to determine initial affect and quality judgments*. *Journal of Consumer Psychology*.
- Tourism through a Lacanian-Marxist Theoretical Framework'*, *Tourist Studies* 15(3): 267–82
- Al-Taie, Maryam Muhammad Hassan, *Moving Architecture, The Impact of Positional Motion of Architecture on the Recipient*, Unpublished Master's Thesis, College of Engineering, University of Technology, 2012.
- Shaima Abdul-Jabbar, Jassim Khazal, *Industrial Design, History, Concepts, Operations, Memory for Publication*, Baghdad, 2019.
- Gerald Prince, *Dictionary of Narratives*, translated by: Mr. Imam, Merritt for Publishing and Information, Cairo, first edition, 2013.
- Floris Van Cauwenberge, *Humor in Product Design and its Influence on Consumer Behavior*, UNIVERSITEIT GEN, Master of Science in Applied Economics,

2016.

Al-Jabakhanji, Muhammad Sidqi: *The Aesthetic Sense*, 1st Edition, Dar Al-Maaref, Cairo, 1980.

Eisenman, En Terror Firma, in *Form; Being Absence: Architecture and Philosophy* New York, 1988.

Rémi Astruc, *Le Renouveau du grotesque dans le roman du xxe siècle. Essai d'anthropologie littéraire*, Paris, Classiques Garnier, 2010.

Yogesh Hole et al 2019 *J. Phys.:* Conf. Ser. 1362 012121