

USING THEORY OF GESTALT TO CHARACTERIZE THE LOGO IN INDUSTRIAL DESIGN TEACHING

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Relevance (Introduction). Nowadays, in modern media, huge companies have been **created**, trademarks, products, magazines and telecommunication channels have led to the opening of competition among these companies in order to attract people's attention, and this is as part of marketing management and, in doing so, logo design - in all its forms, has become the language and variety of marketing to communicate with the audience directly or indirectly, as it affects even more than audio or print media.

Main content. Results of the study: Of course, it is necessary to clarify the concepts of research. Thus, the term logo refers to the graphic design that any company uses to represent and recognize itself or its products, with or without the full name of the company (Bennett, 1995). A logo is a graphic element in the form of an emblem, icon, ideogram, symbol or sign, which as a group form a trademark intended for recognition. Gestalt theory (switching attention from constant perception to a creatively active process) suggests that visual variables, such as harmony composition, improve the quality of logo design, and, on the other hand, familiar design means feelings and degree of perception of designs that can be seen or felt. with common features. This sense of familiarity, whether derived from previous exposure or not, is called subjective familiarity (Kim, V. W. E., Periyayya, T., & Li, K. T. A. (2013). Logos have universal characteristics in the theory and methodology of teaching design to students based on their defined Conceptual Framework: design dimensions are complexity consisting of three subjective elements (complexity, activity, depth), naturalness consists of (representativeness, organicity, roundness), and harmony consists of (symmetry and balance). The three objective design elements are: repetition, proportion, and parallelism (Van der lans et al (2009). **Conclusion.** Based on the foregoing, it became possible to make certain generalizations: based on the ideas of Gestalt theory and its use - as well as methods in teaching industrial design, it was revealed that the constructive characteristics of logos strongly influence industrial design; international design characteristics are captured by three design parameters such as complexity, harmony and naturalness, despite other important features of logos (Van der Lan et al.,2009); the cultural value of a society is a key value that needs to be considered when designing any logo.