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Erasmus+ Programme
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Traditional Craft Heritage Training , Design & Marketing in Jordan and Syria
(HANDS)

Project Number: 610238-EPP-1-2019-1-JO-EPPKA2-CBHE-JP

Basic Design

Course Offered by: ZUJ, UJ, HU, JUST, MU, ABU, TU

Module 1 : Design

Responsible partner(s):

Training and Technical Group (TTG)

Scientific and Supervising Committee (SC)

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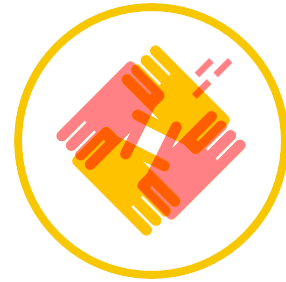
- HANDS LOs
- Project Description
- Project Requirements
- Project Schedules
- Students Work



HANDS LOS:

Based on HANDS Learning Outcomes, the following learning outcome are used:

- LO2 : Analyze the design principles and techniques specific to traditional crafts from different cultures and regions.
- LO11 : Understanding the fundamental design principles such as balance, proportion, symmetry, rhythm, and harmony as they apply to traditional craft design. This includes understanding how these principles manifest in traditional craft objects.
- LO12 : Explore creative expression and innovation within traditional craft design. This involve experimentation with materials, techniques, and forms to create contemporary interpretations of traditional crafts.



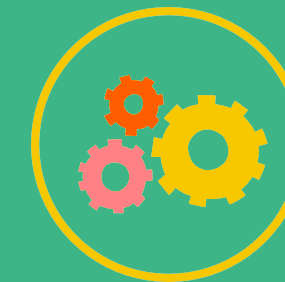
OBJECTIVE

Developing skills in manual presentation techniques, use of various media of presentation,
Principles of 2-D & 3-D compositions,
Principles of Design.



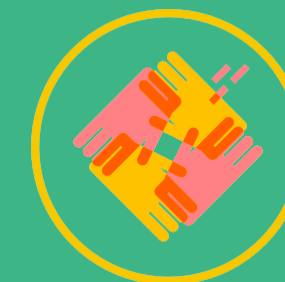
VISUAL ART

Visual Art is aimed at providing knowledge and understanding of various visual arts and its importance. It further aims at developing the freehand drawing and rendering skills in different medium and using it as tool of expressing ideas visually.



THEORY OF BASIC DESIGN

The study of this subject is aimed to understand the Visual & aesthetic qualities of Art and relating these to Architectural Design situation. This subject forms the direct input to Design as 'Basic Design' is the foundation of all Professional courses which deals directly or indirectly with Aesthetic



CRAFT

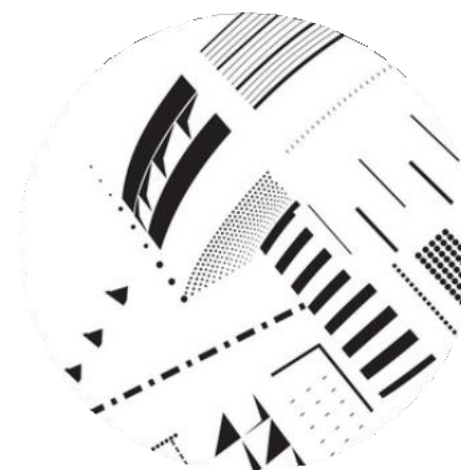
CONTENTS

UNIT-I

Brief historical review of development of fine arts (visual and performing arts.) and Interdependency of visual arts, architecture, painting and sculpture

UNIT-II

Introduction to basic elements of design- point, line, plane, form



UNIT-III

Principles of Design and its role in expression (architectural expression)

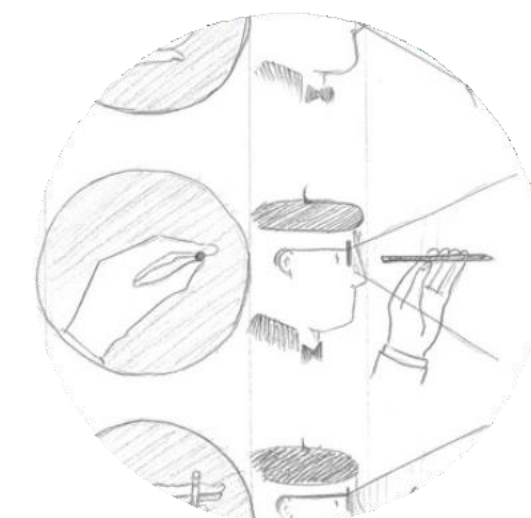
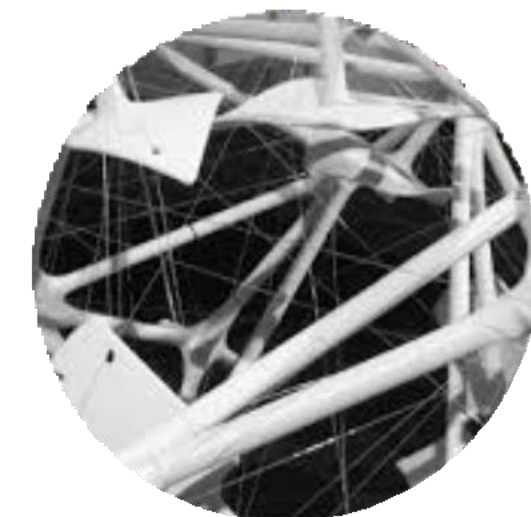
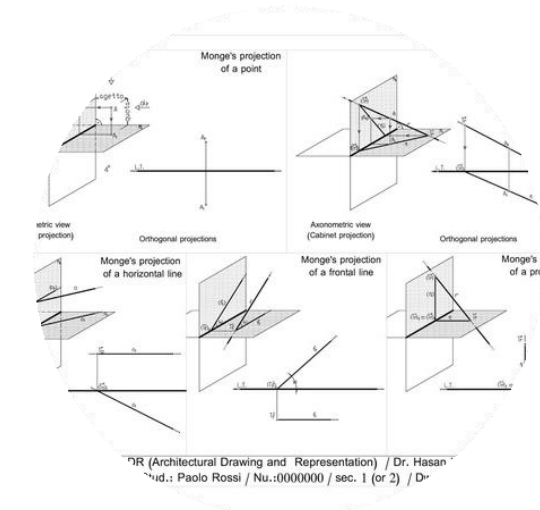
Introduction to principles of organization/composition
Repetition, Variety, Radiation, Rhythm, Gradation, Emphasis & Subordination, Proportion, Harmony, Balance

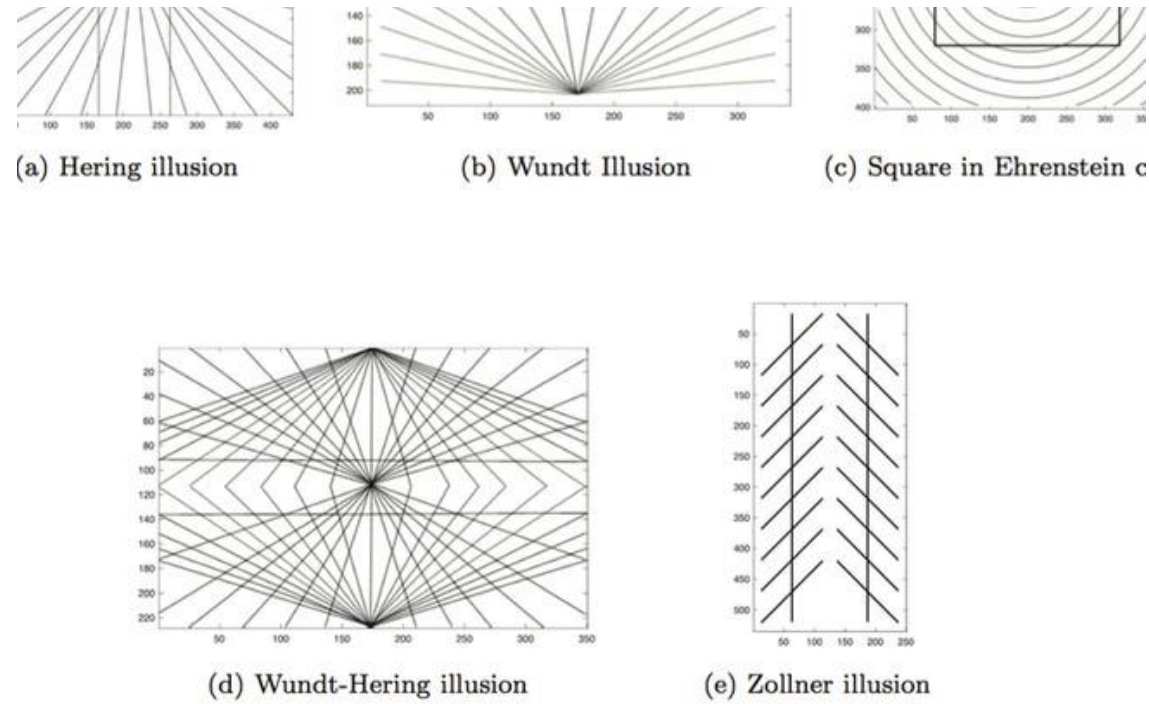


PROJECT DESCRIPTION

Theoretical: Theories of architectural projection, Technical ways of drawing perspectives with its different types such as: one vanishing point, two vanishing points, interior and exterior; Technical ways to project and present shades and shadows on the different architectural drawings: site plans/plans, elevations, axonometries, and exterior/interior perspectives

Practical: Elements and principles of design, the nature and components of the two-dimensional design process, the foundations of abstract structures, the foundations of space and spatial organization, the cognitive laws of visual organization; Application of skills and concepts acquired in the design of 2D configurations; The foundations of the transition from two-dimensional configurations to three-dimensional configurations.





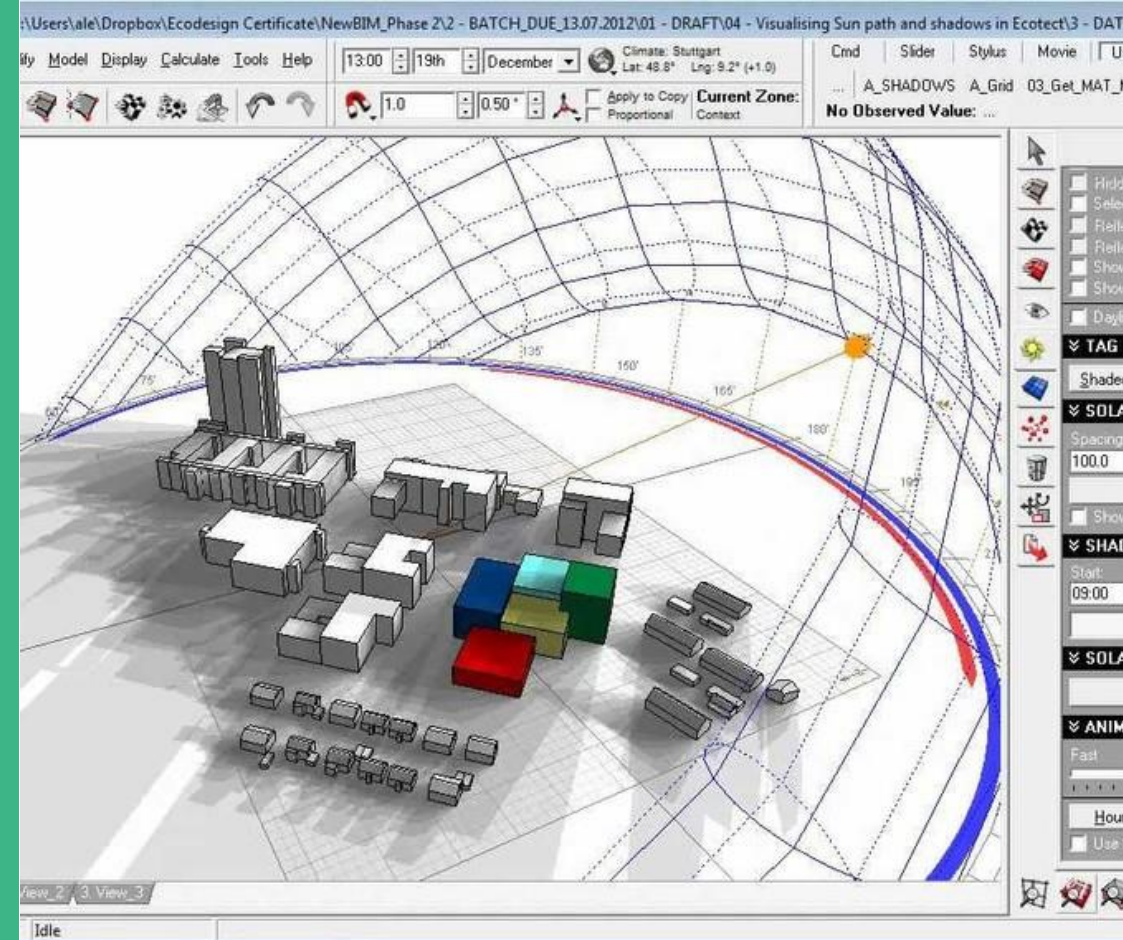
UNIT-V

Free hand line sketching and drawing of natural and manmade. Study of shades and shadows, Sketching of Historic or new built up structures of Architectural importance using different mediums.



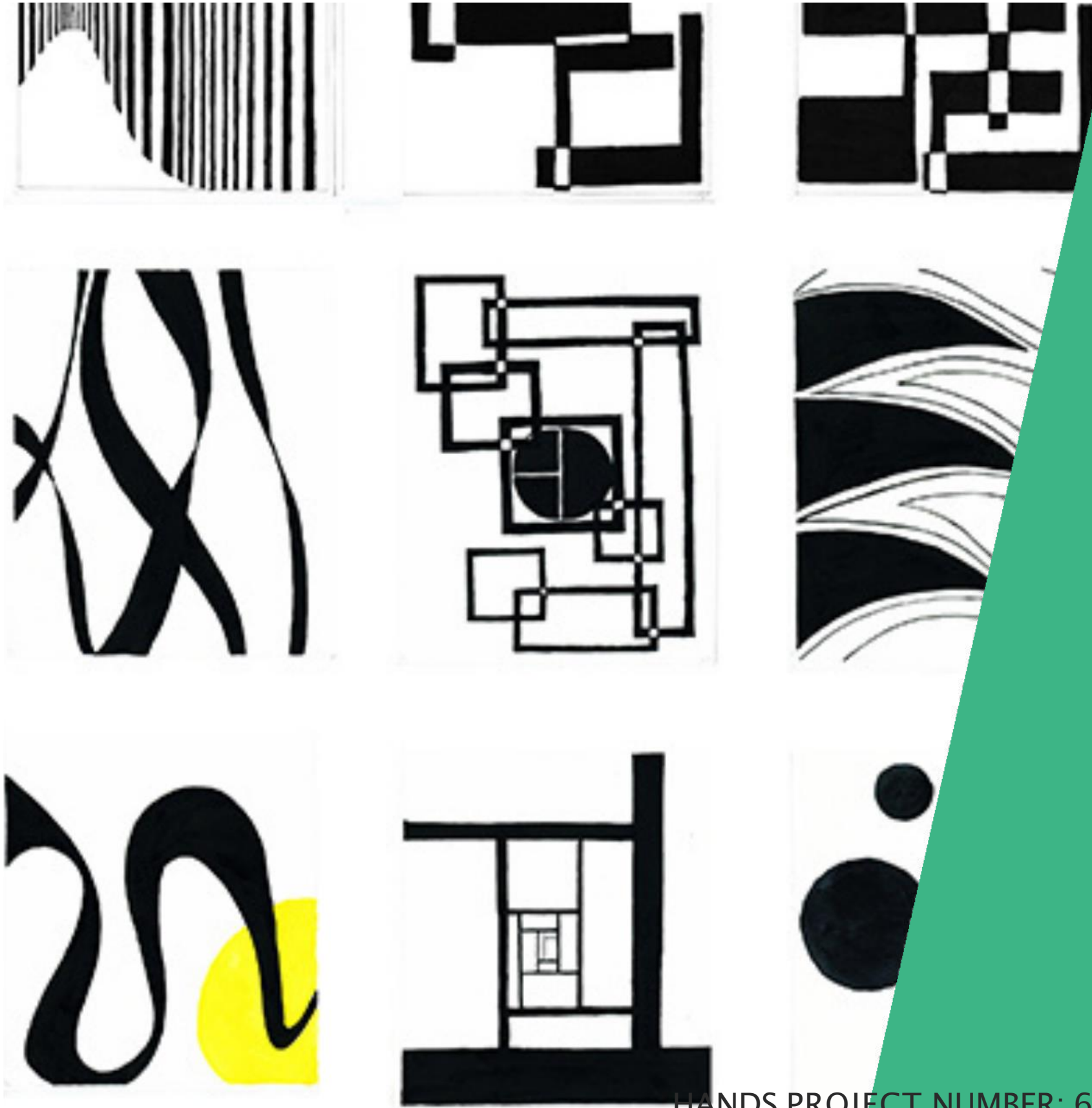
UNIT-IV

Study of Visual Properties of 2-Dimensional forms both geometrical and non-geometrical surfaces and visual textures, optical illusion etc.



UNIT-VI

Study of classification of colours with different hues, values, and shades. Colour wheel and colour composition, properties of colour.



SESSIONAL WORK

Plates, Sketches and models to understand basic design principles, elements and their expressive qualities

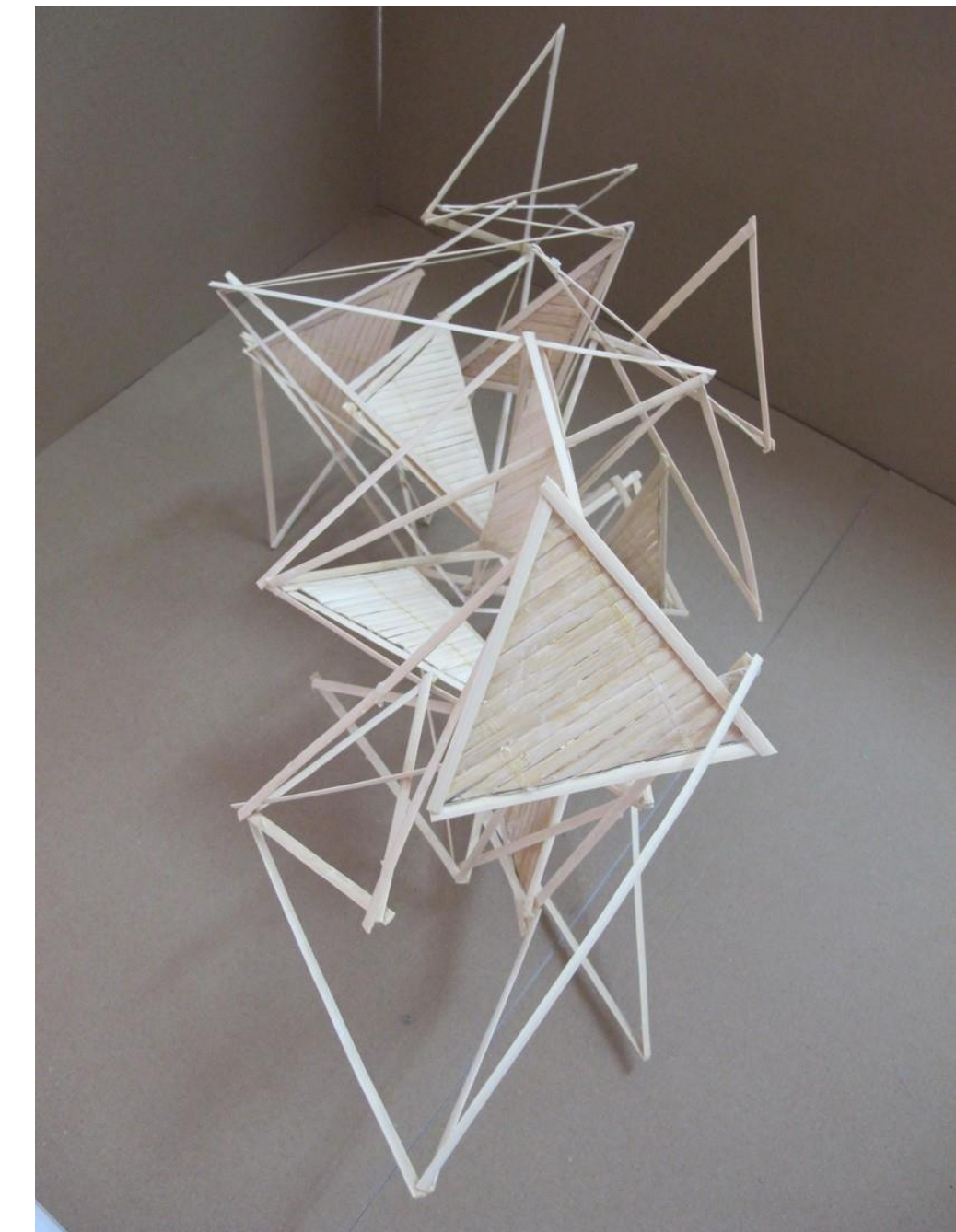
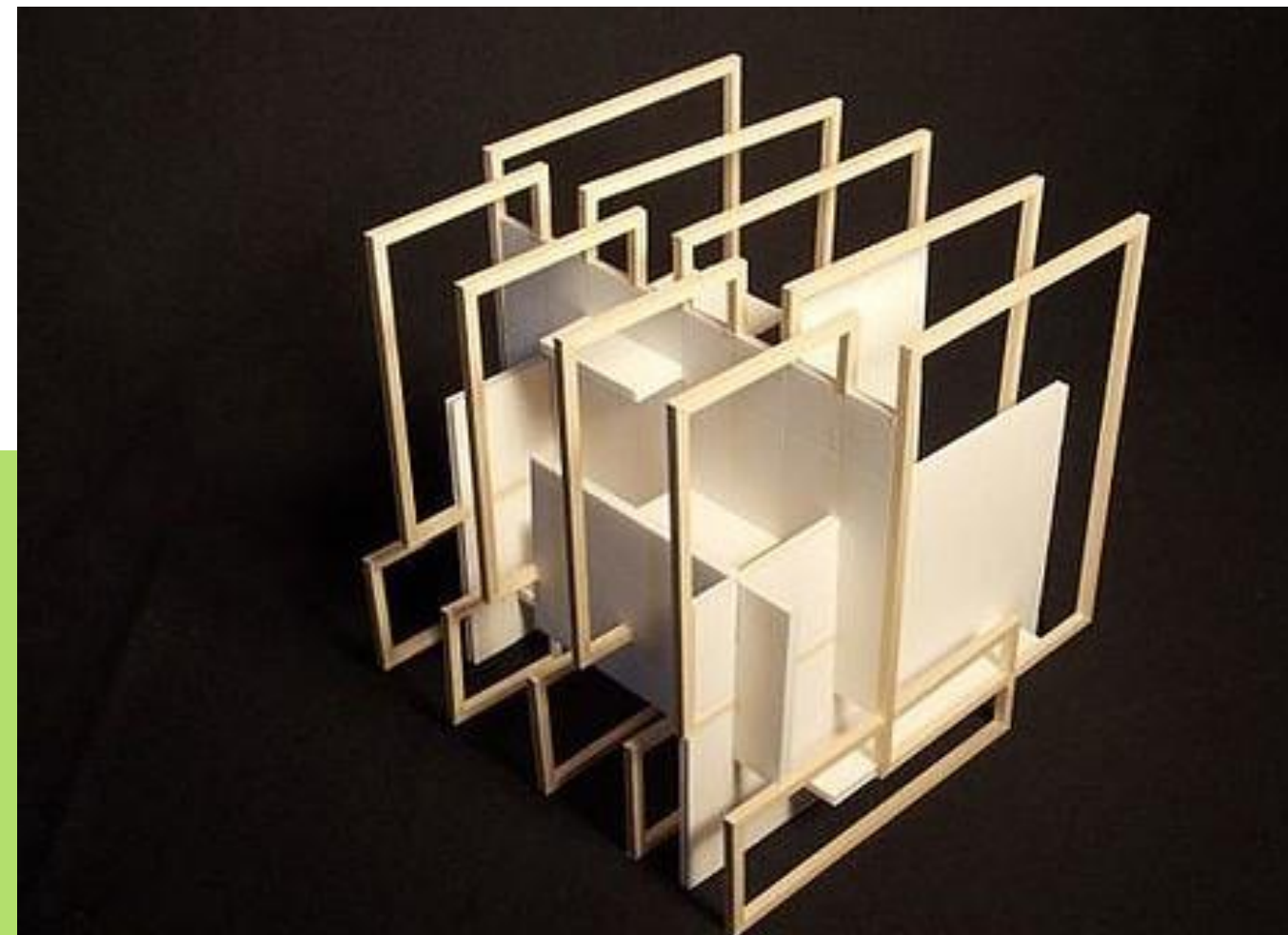
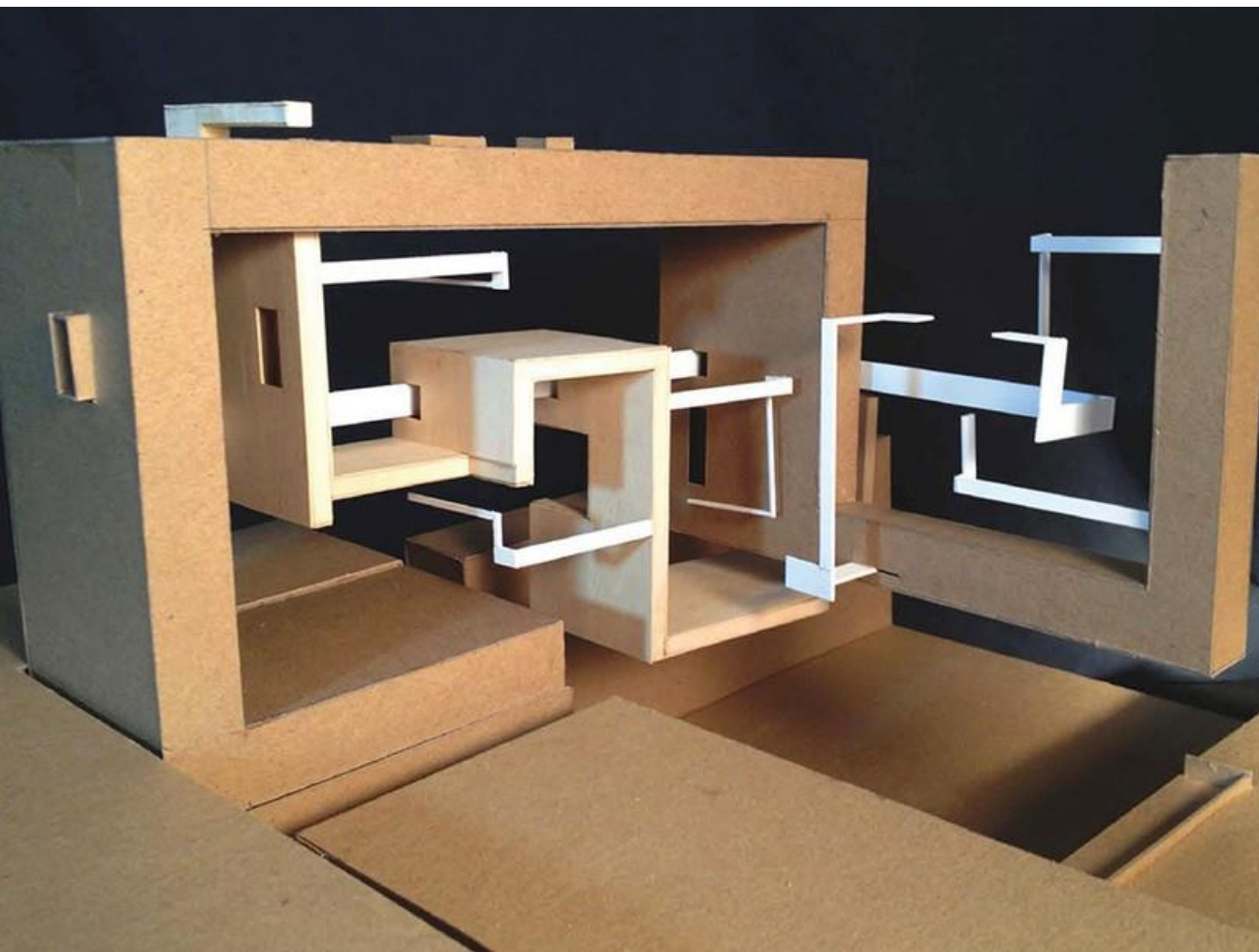
Creative Exercises of 2d to 3d composition

Exercise related to positive and negative spaces

Product Design.

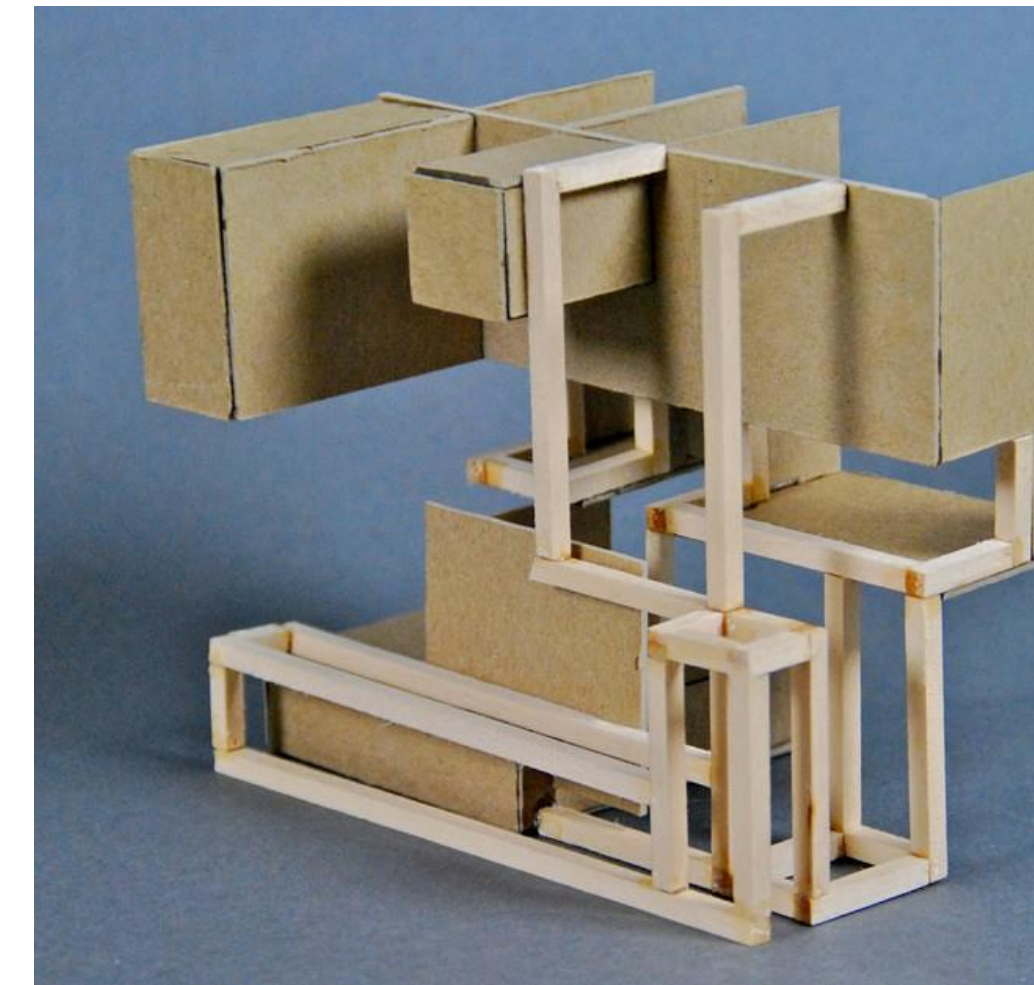
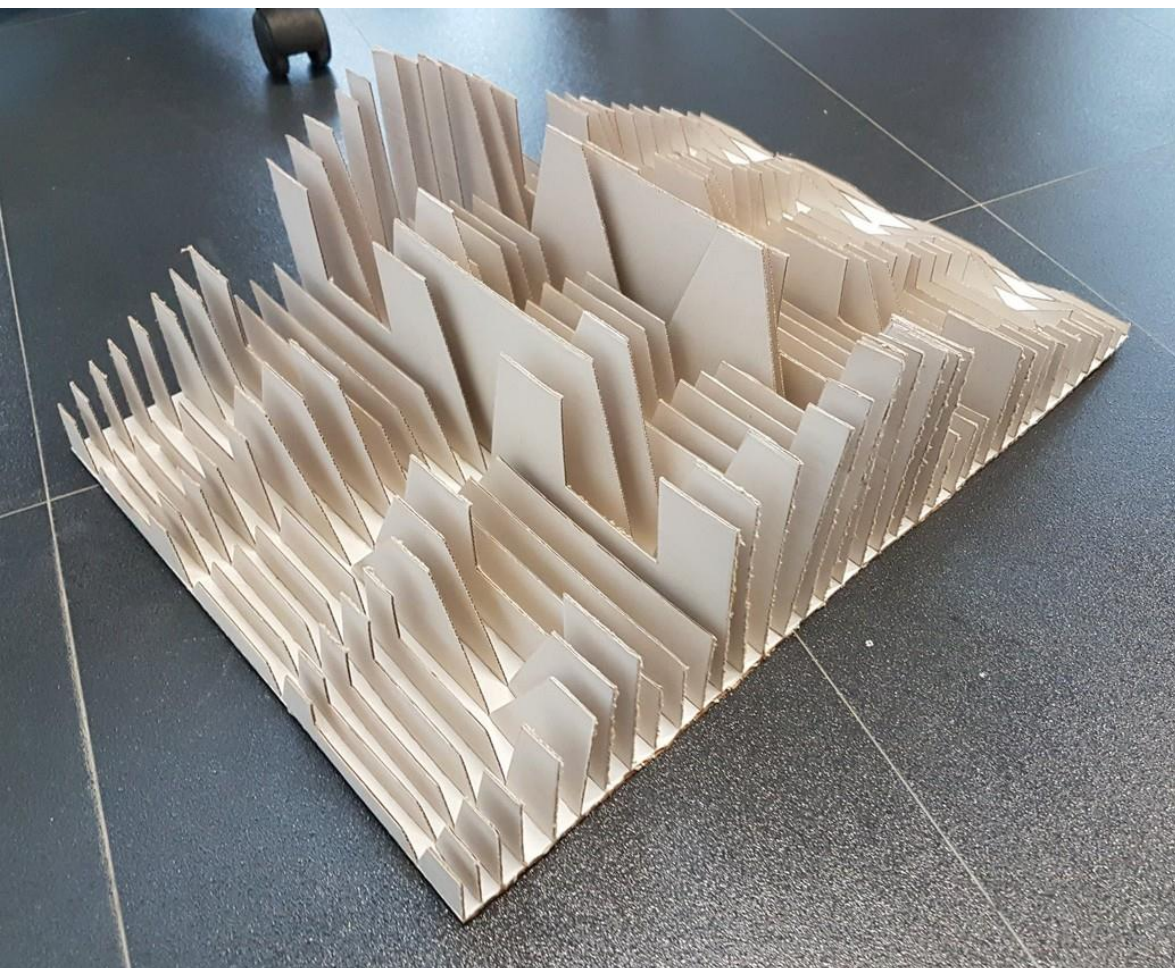
EXAMPLE - PROJECT 1

STUDENTS WORK - USEING CNC



EXAMPLE - PROJECT 1

STUDENTS WORK - USEING CNC





How to Choose the Perfect Art for Your Home

PROJECT 2

Choosing the character of an artist, sculptor or jewelry maker, a craftsman

Design the first year modules to create a basic platform for the core skills of all students and encourage the development of design and craftsmanship in glass, ceramic and jewellery:

Contextual practices to develop and enrich a student's knowledge of design and craft.

Design and build modules that develop 2D and 3D drawing and visual literacy through materials.



PROFESSIONAL PRACTICE TO ACQUIRE BASIC SKILLS IN DIGITAL PORTFOLIOS AND ONLINE PRESENCE.

Physical workshops to build the student's skills in working with glass, ceramics and other materials.

Knowledge of design and materials to provide an understanding of design and craft.

DEVELOPMENT OF DESIGN 65%



KNOWLEDGE OF DESIGN AND CRAFT 65%



DEVELOP 2D AND 3D DRAWING 65%



EXAMPLE - PROJECT 2 STUDENTS WORK



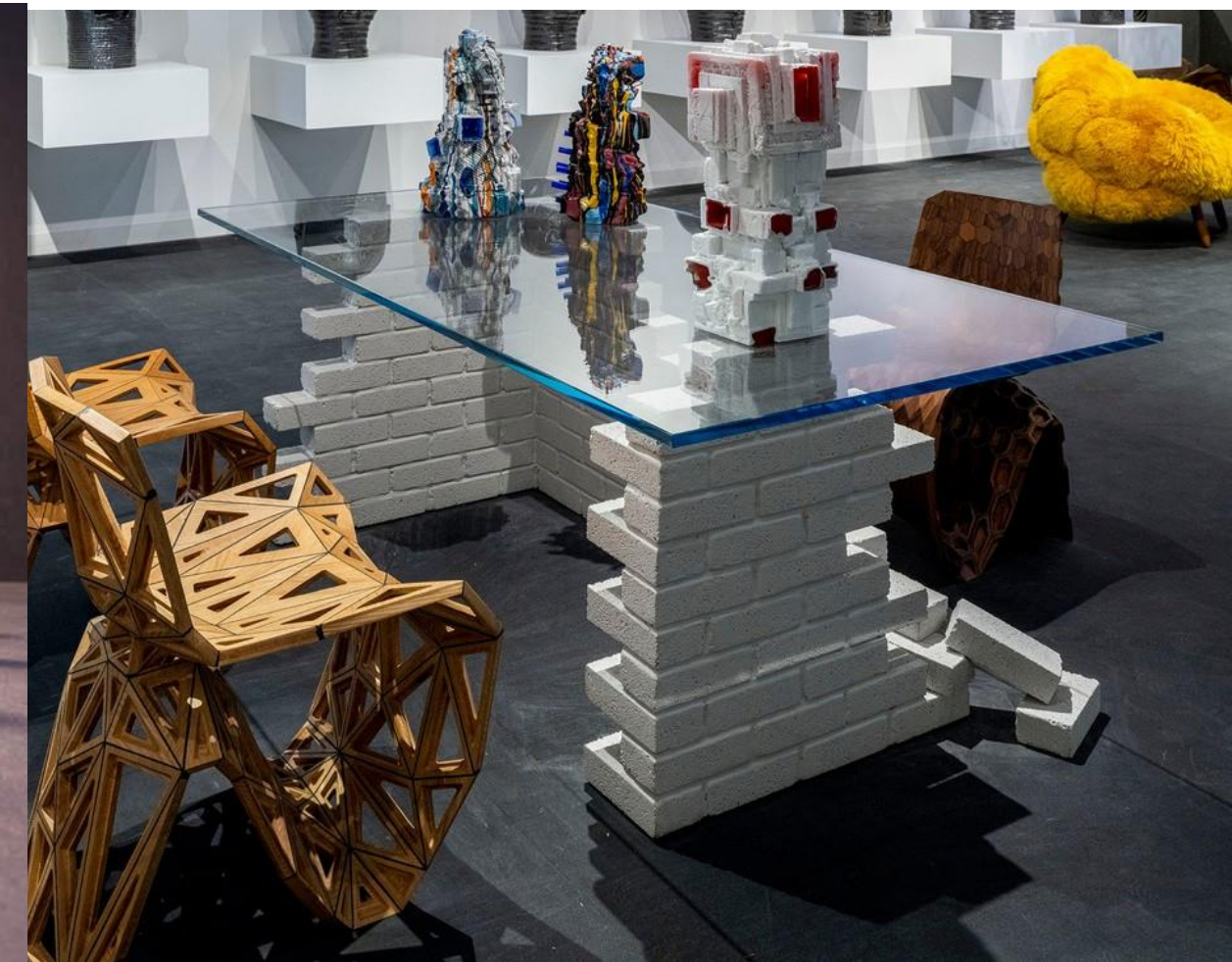


PROJECT 3

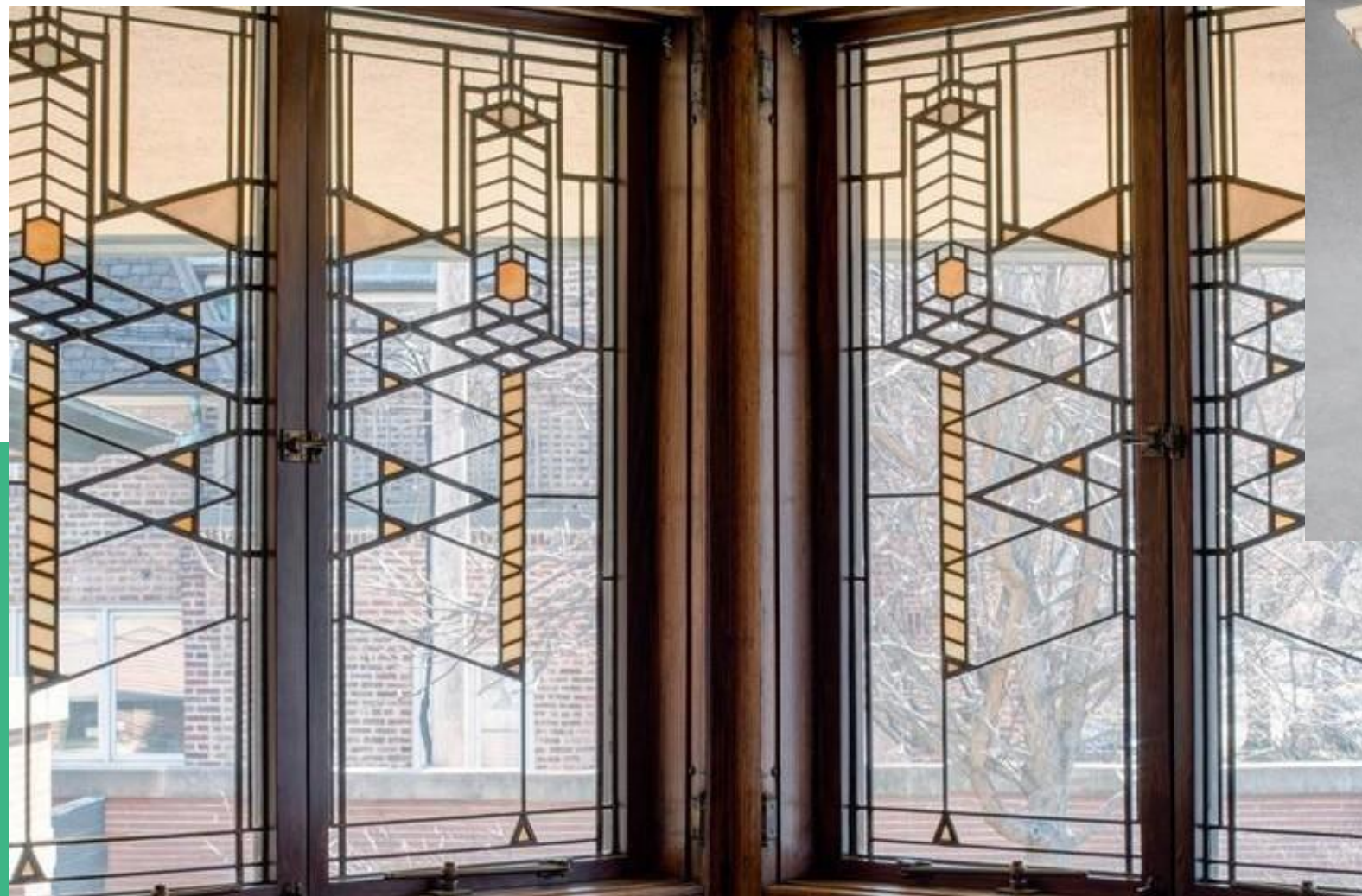
Work on choosing its detail from the second project

Work on choosing its detail from the second project according to the profession of the chosen character
To enlarge it and show all the details in it of materials, decoration and designs using certain machines

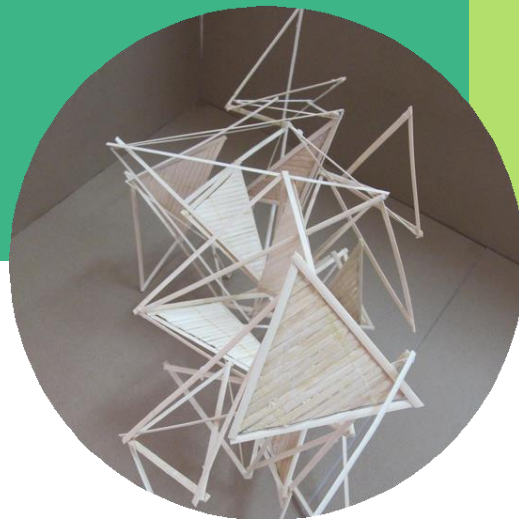
EXAMPLE - PROJECT 3 STUDENTS WORK



EXAMPLE - PROJECT 3 STUDENTS WORK



DESIGN II



PROJECT 1 ELEMENTS OF DESIGN

The composition of the project started with the design elements of lines and shapes to come up with a two-dimensional composition to convert it to three-dimensional, taking into account the visual composition and the organization of the place

Conceptual design
Transforming lines and shapes into spaces to design a suitable place for the chosen character from the first project

DESIGN II



PROJECT 2

VILLA

Designing the villa according to
the owner's personality to make
the place suitable for his
profession

Pay attention to spaces, materials
used and land lines

The suitability of the location to
the selected land

Pay attention to every detail and
display it clearly
Focus on a specific craft to use in
the third project

DESIGN II



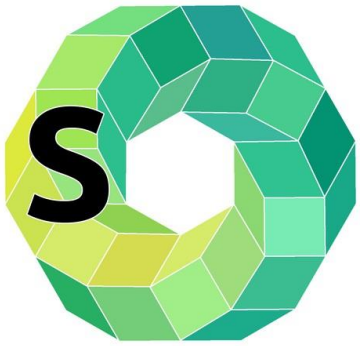
PROJECT 3

A CRAFT

A craft from the character of the
owner of the villa

Choose a specific craft from the
character, design it in a larger
size, and show the details in it

And work on developing it using
the machines dedicated to that



PROJECT DESCRIPTION

Planes define the boundary of a space. Spaces can be characterized by coloring or animating two-dimensional planes. Floors, walls, doors, windows, and other similar architectural elements are nothing but two-dimensional planes enclosing precious space between them.

In this Project the students were asked to:

Borrow a decorative unit of Islamic pattern, then strip out main lines and spaces to form her/his own Grid (30x30cm)

Use the designated grid to guide her/his design.

PROJECT REQUIREMENTS

- Draw your Grid on (30x30cm) cardboard, this grid will guide your design.
- Simple cardboard (arch 0.6mm) planes are cut and interlocked with each other.
- The surfaces of planes should be treated to create a sculpture based on folding and the use of cut out areas of each plane.
- The sculpture so created is studied from all sides. At least two planes should be used.
- The sculpture is to occupy the volume of (30*30*30) cube and will be erected on a square foam board.

PROJECT SCHEDULES

Lecture 2: Form & Space

Description of the project (2): Folded and Animated Planes (Grid + Model)

Review students' work for previous years

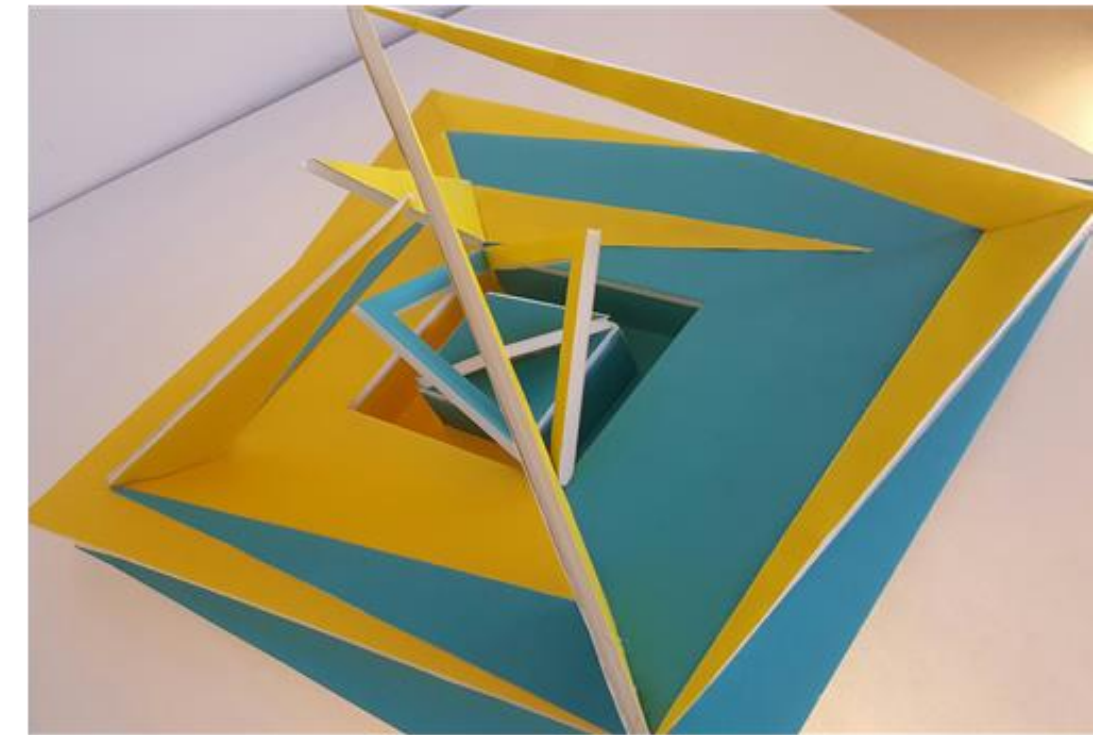
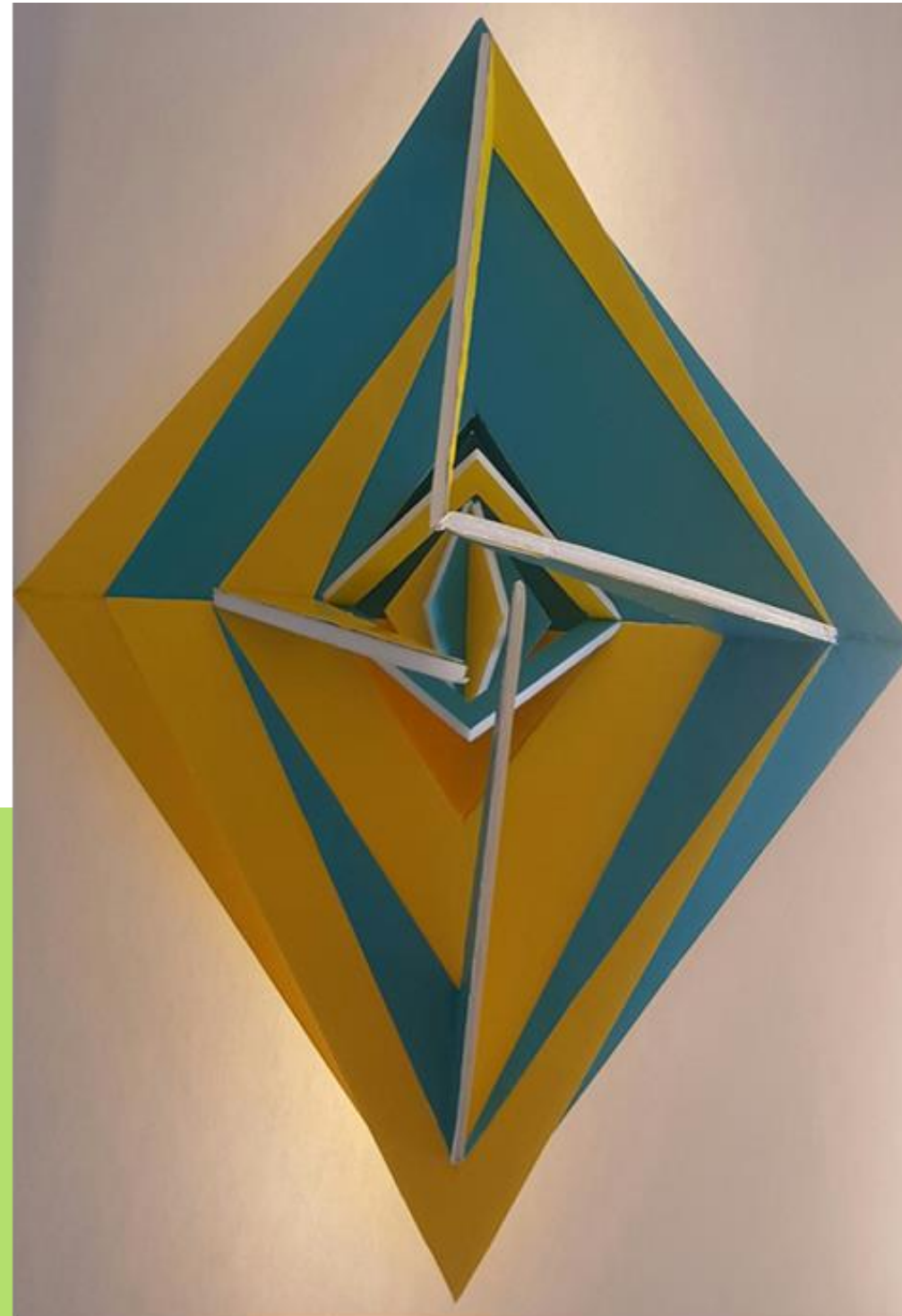
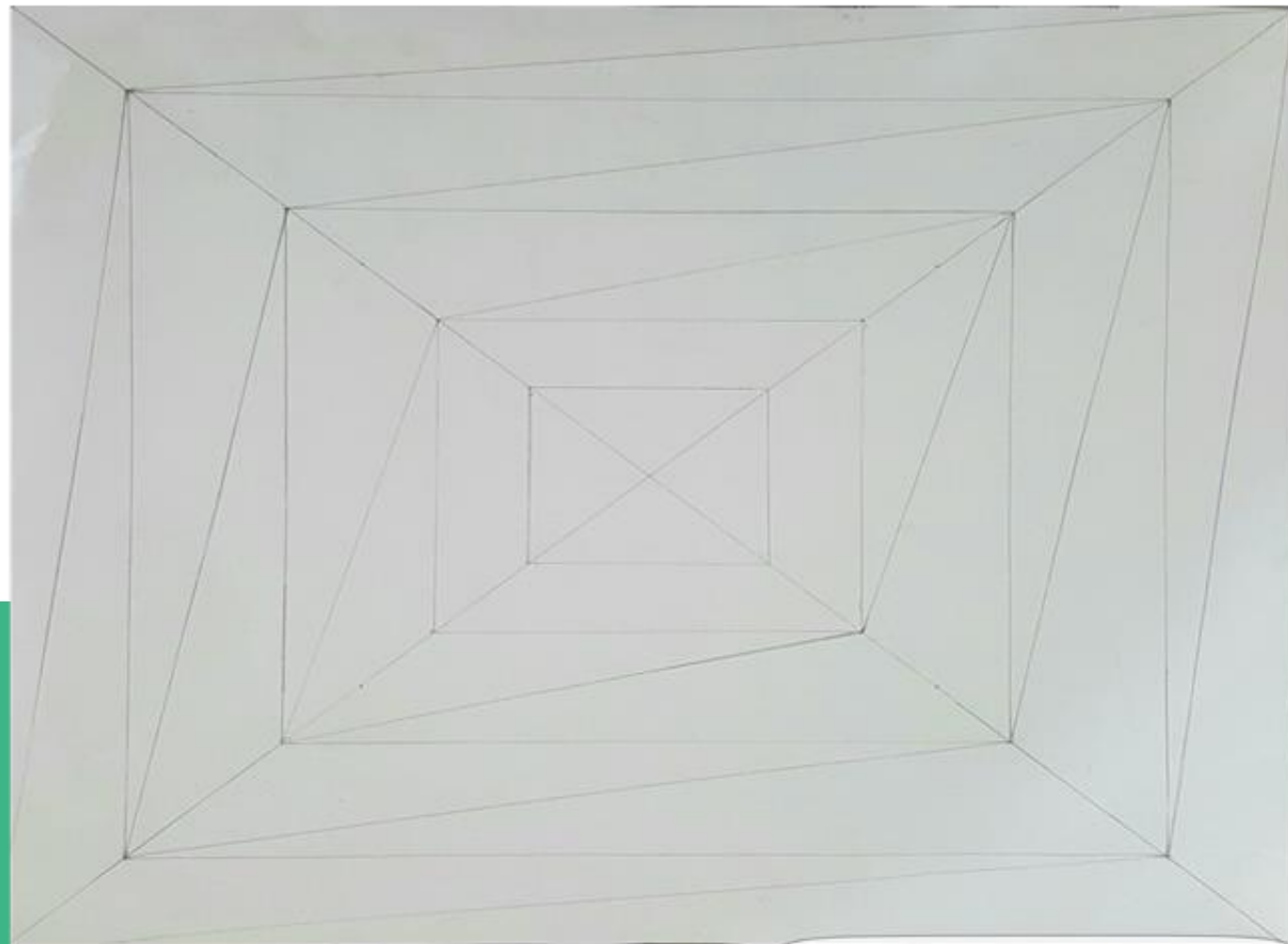
- Grid 30x30 (2-D) (drawn in details, clear, and neat) scale 1:1 on white sheet.
- Simple cardboard (arch 0.6mm) planes are cut and interlock with each other.
- Composition (3-D): Plane's relationships, and the creation of enclosures
- The surfaces of planes should be treated to create a sculpture based on folding and the use of cut out areas of each plane.
- The sculpture so created is studied from all sides.
- Use 2 colors to present the Ground Grid & animated planes.
- Grid 30x30 (2-D) (drawn in details, clear, and neat) scale 1:1 on white sheet.
- Simple cardboard (arch 0.6mm) planes are cut and interlock with each other.
- Composition (3-D): Plane's relationships, and the creation of enclosures
- The surfaces of planes should be treated to create a sculpture based on folding and the use of cut out areas of each plane.
- The sculpture so created is studied from all sides.
- Use 2 colors to present the Ground Grid & animated planes.

Pre -Final Submission of project (2) Folded and Animated Planes (Grid + Sketch Model)

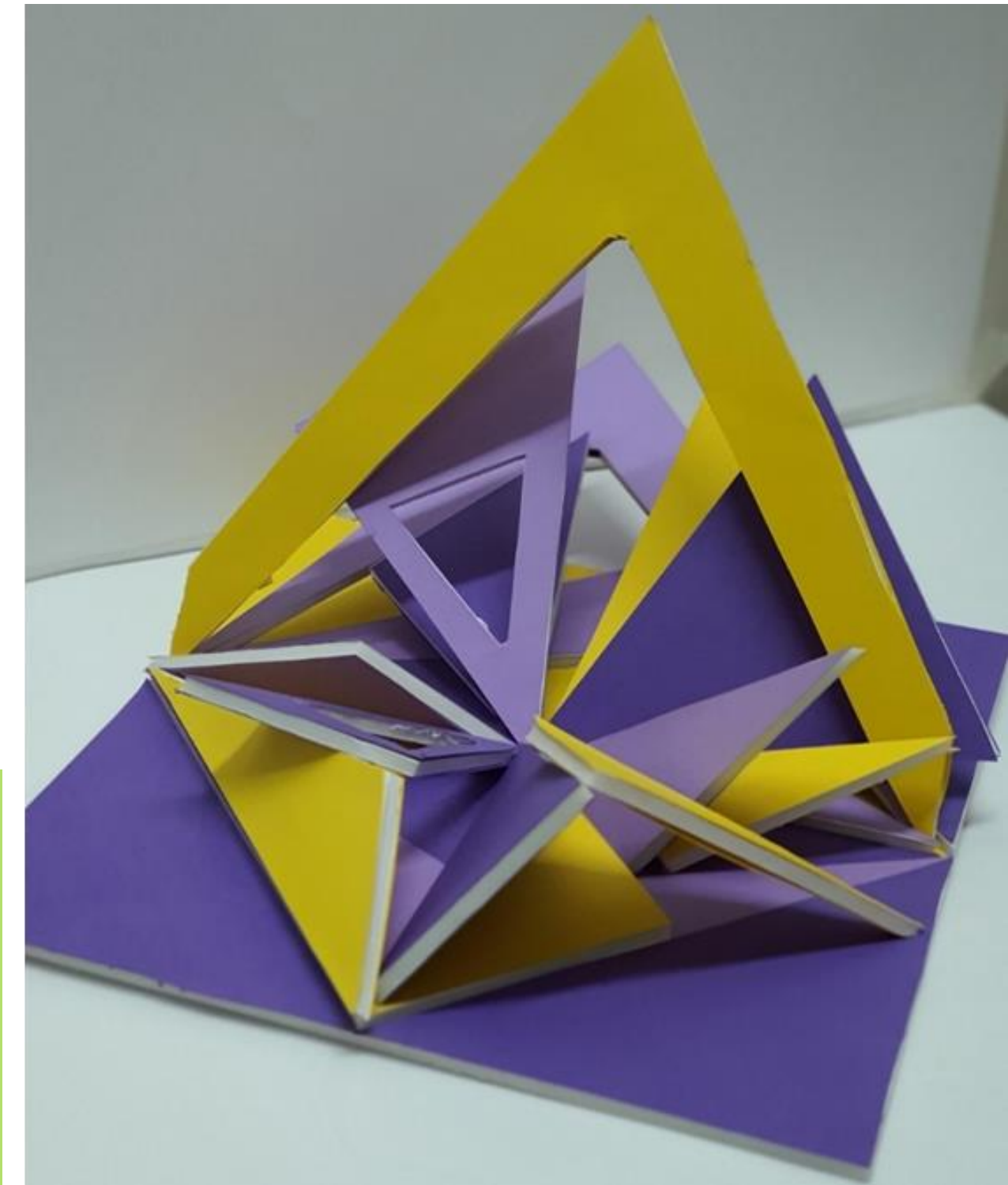
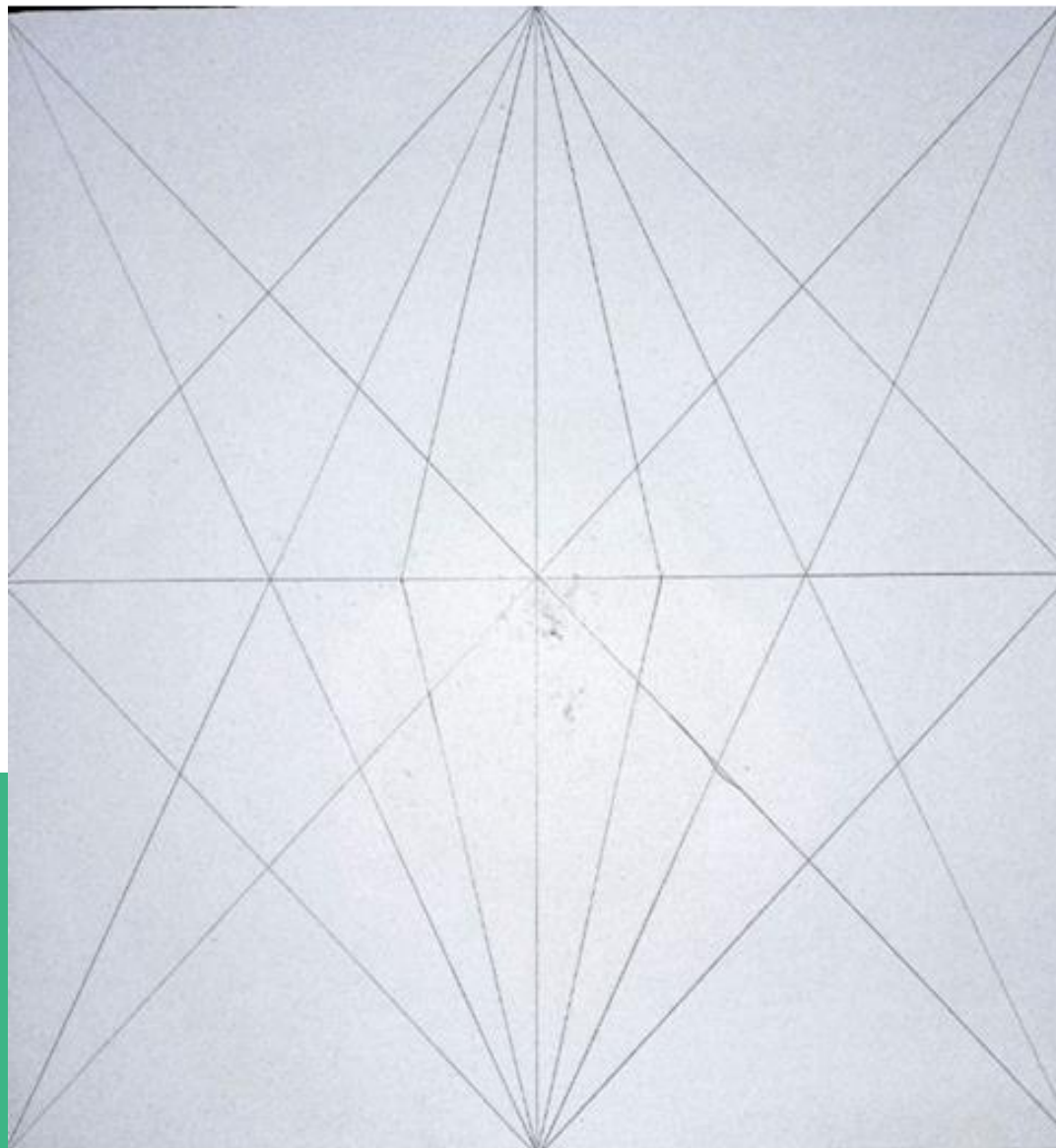
Final Submission of project (2): Folded and Animated Planes (Grid + Model)

Neatness of project (edges to be cut perfectly and glue to be used professionally)

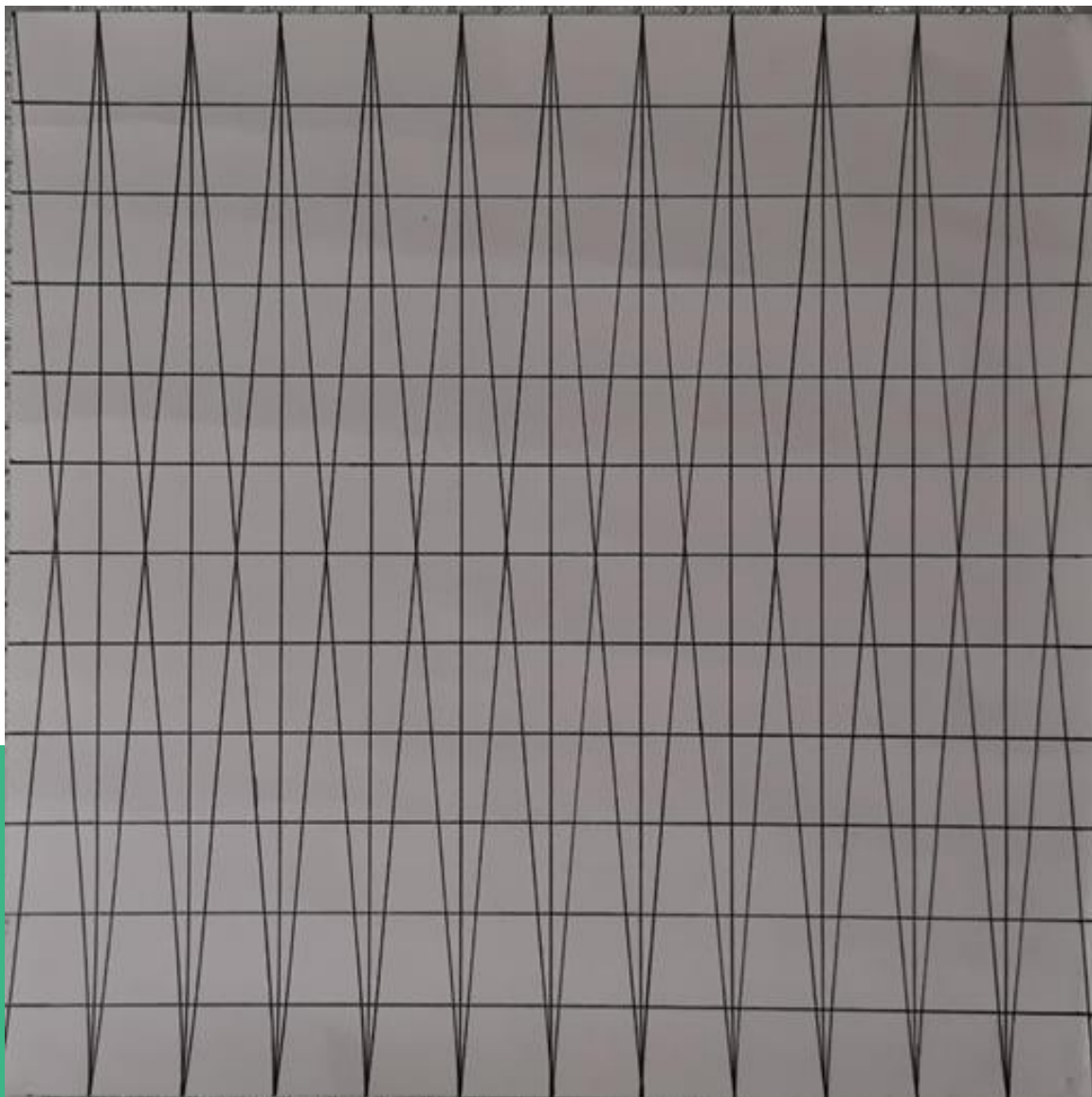
STUDENTS WORK



STUDENTS WORK



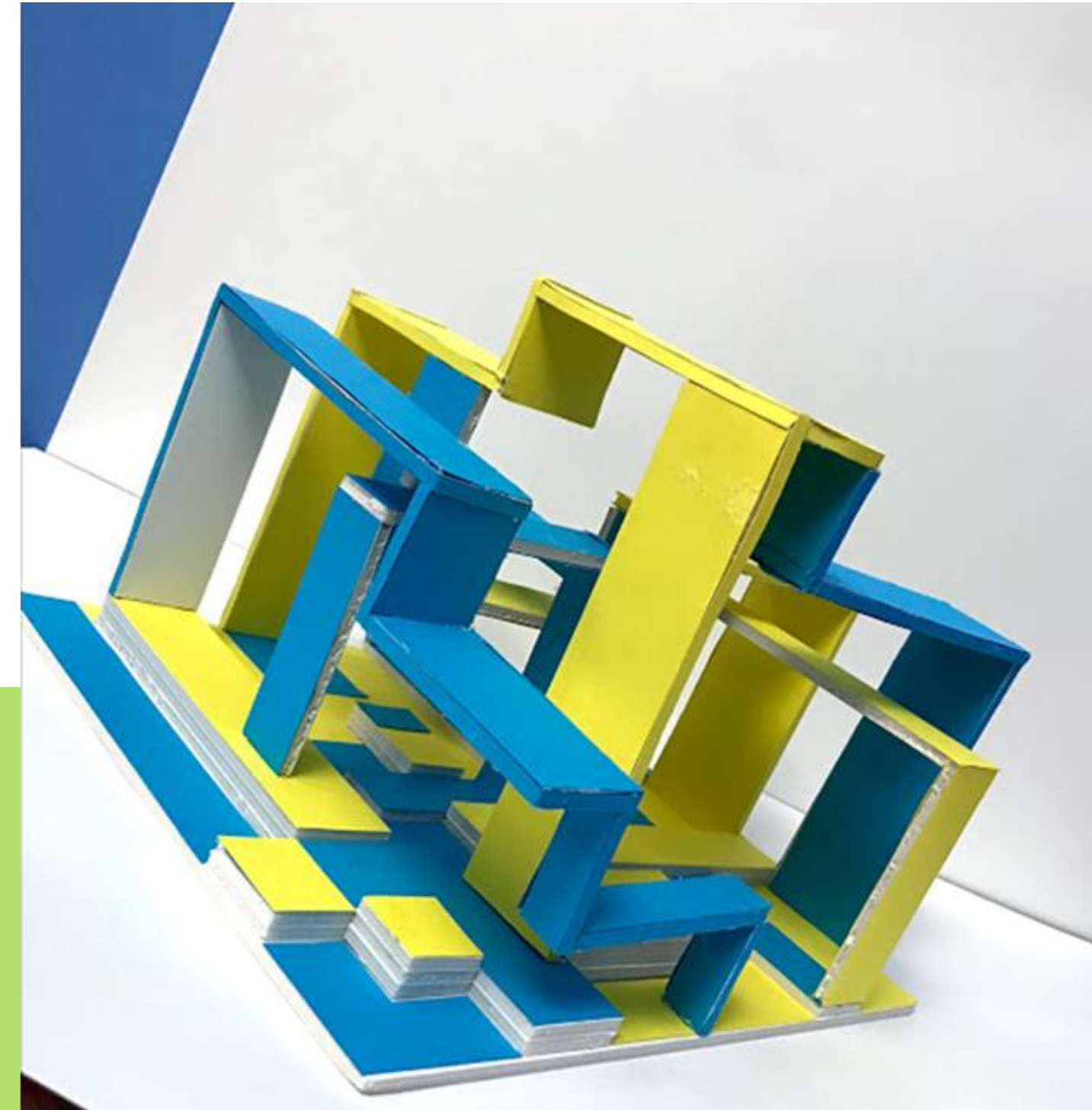
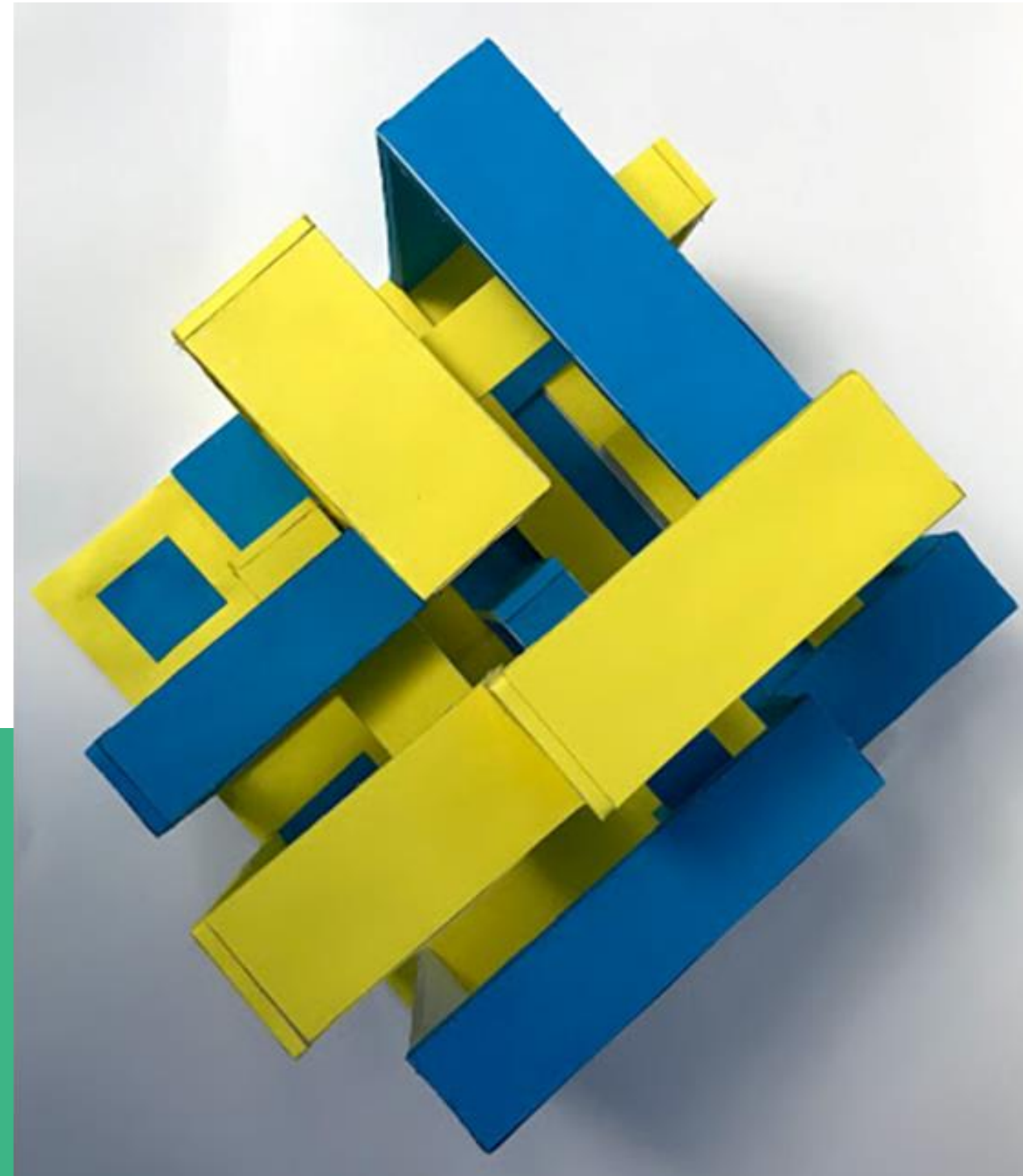
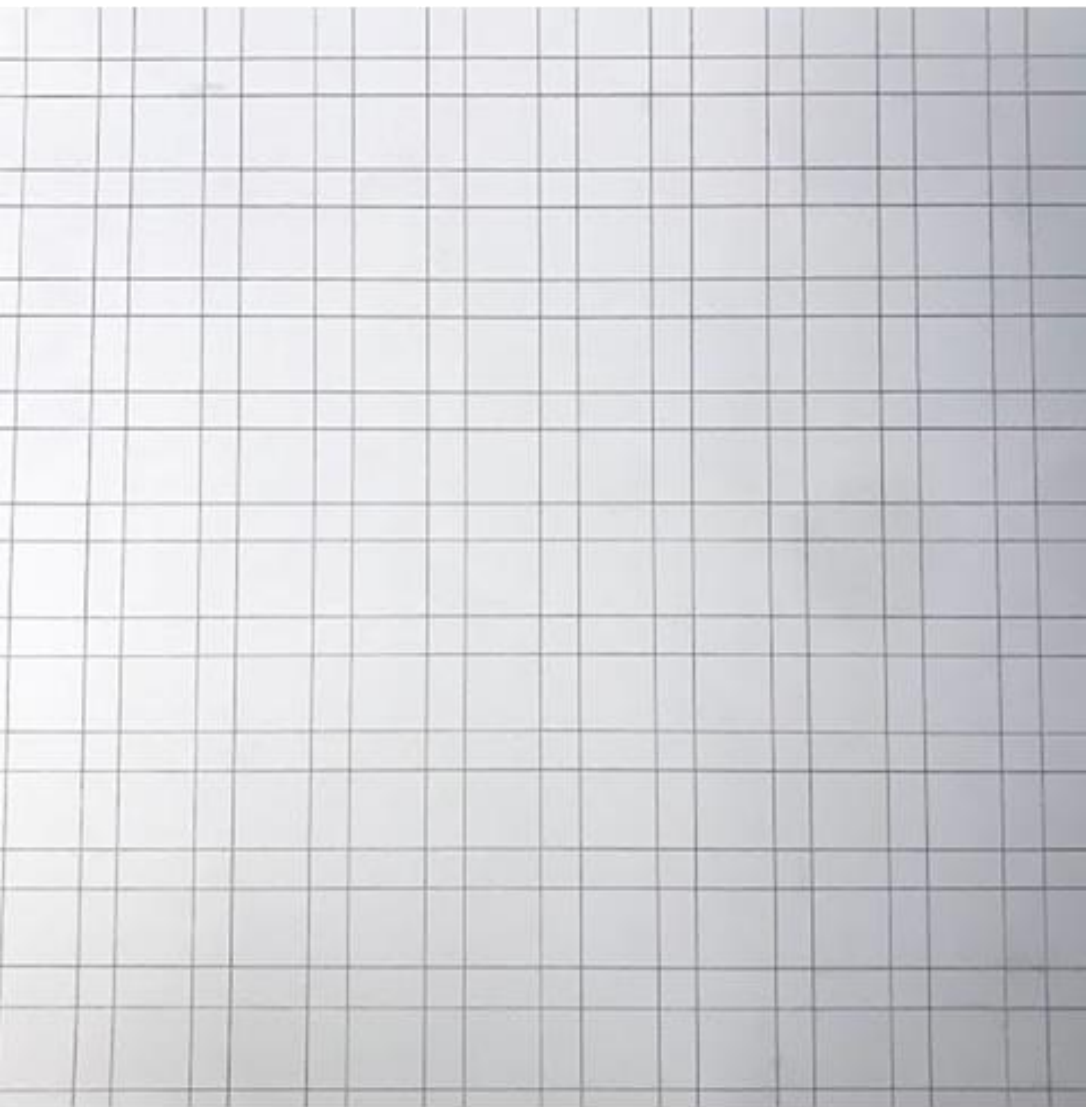
STUDENTS WORK



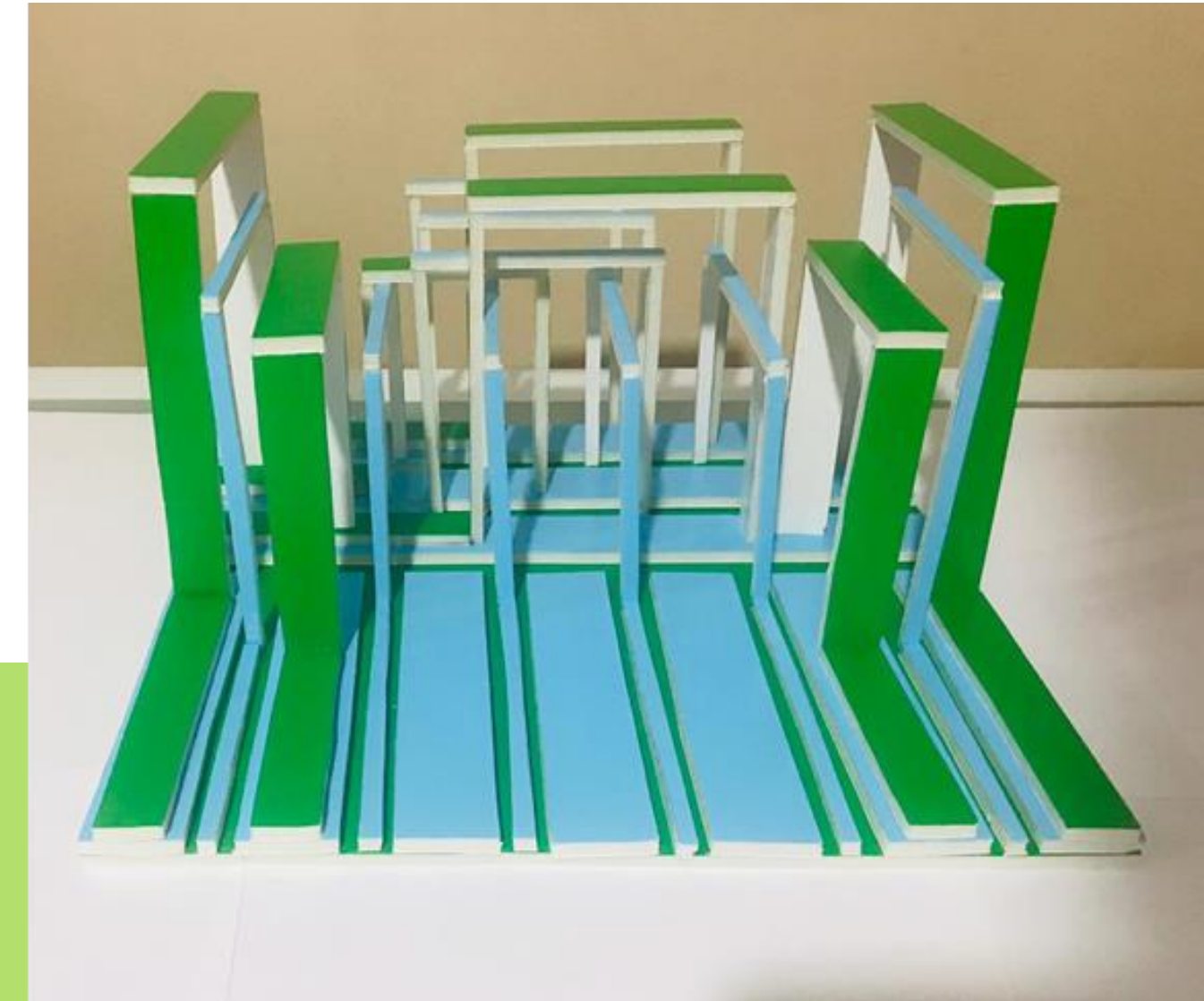
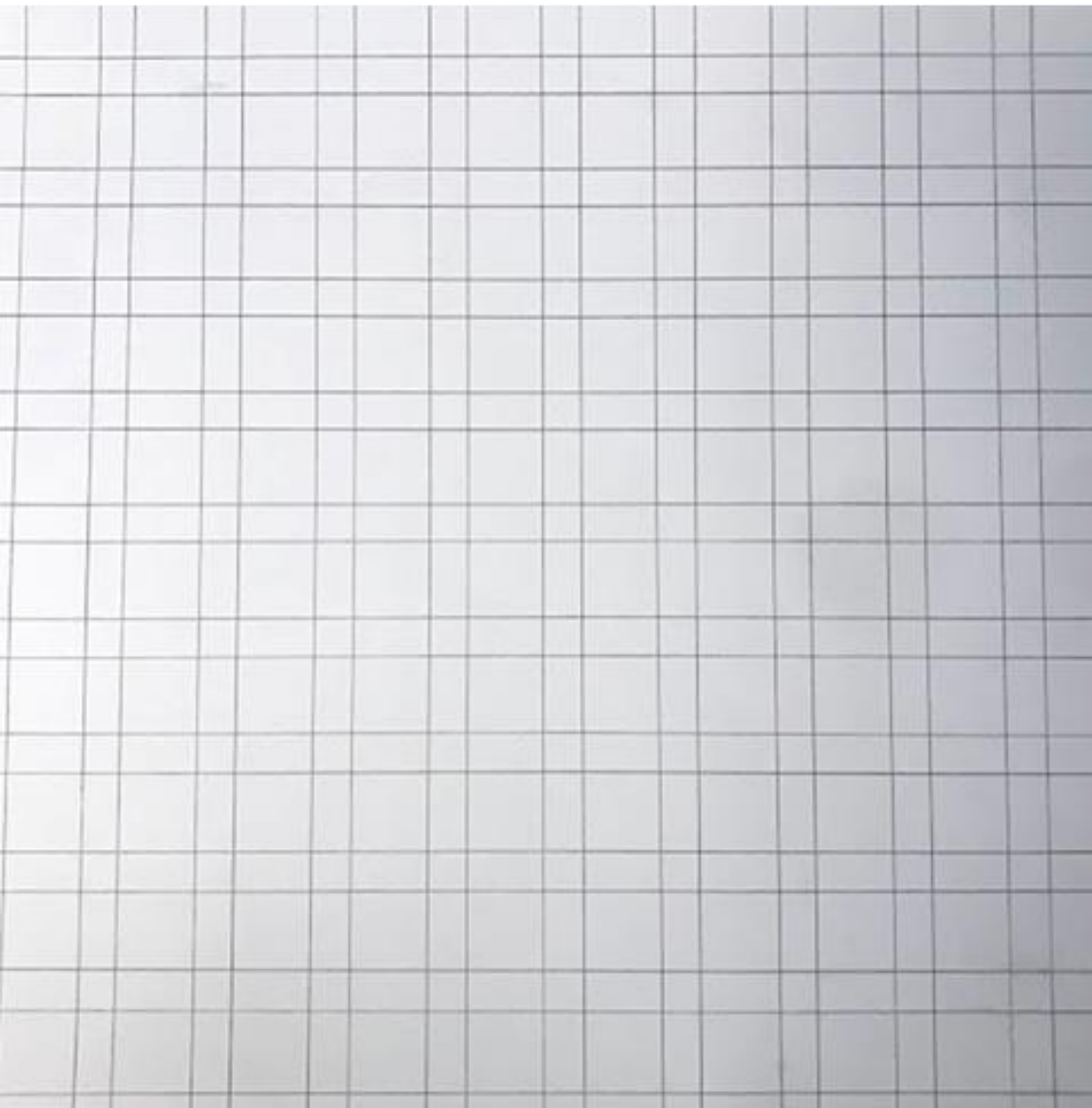


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STUDENTS WORK



STUDENTS WORK



INTRODUCTION THE IMPORTANCE OF TRADITIONAL ARCHITECTURE IN ARCHITECTURAL DESIGN:

One of the most important topics that the student has to know about when starting to study architecture is learning the arts of drawing and engineering projections (facades, sections), as well as identifying the dwelling, its elements, functional relationships and architectural details (architectural spaces, doors, windows) and considering the traditional architecture has put the foundations of the of the traditional house's importance, which paved the way for the need to enter into the design details of the heritage house and try to get benefit from its elements (the iwan, the inner courtyard, the upper openings, the mashrabiya, the fountain in the middle of the courtyard) and also to take advantage of the aesthetic elements that enrich the interior and exterior facades of the house by relying on the decoration and Arabic calligraphy

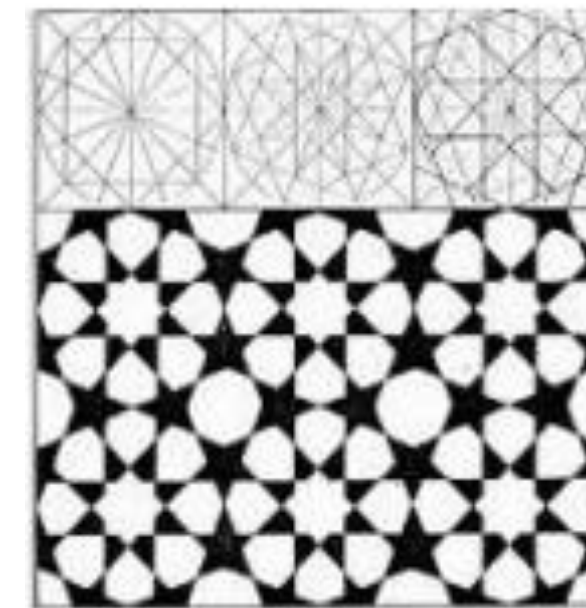
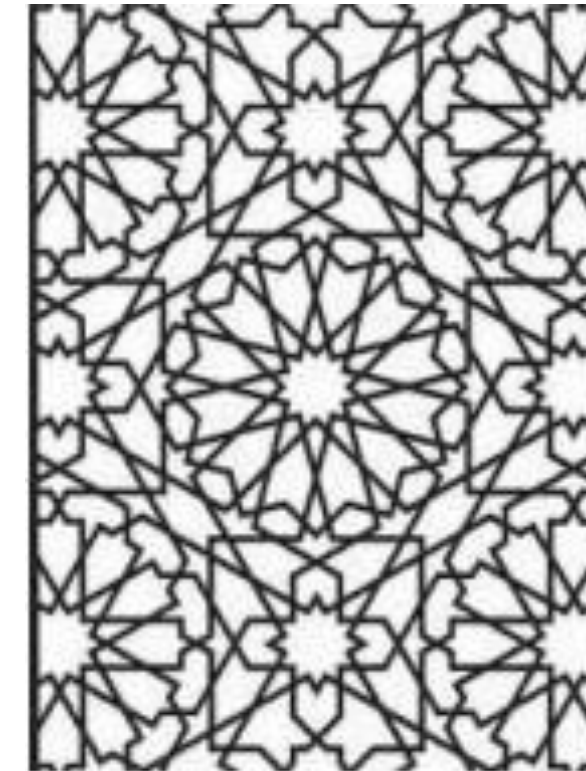
ART OF DECORATION AND ITS TYPES:

Decorations are considered one of the finest groups of arts and they have many types:

- 1 Pictorial decoration :where the various existing beings are simulated.
- 2 Plant motifs: where the different parts of plant were used in order to draw beautiful decorations.
- 3 Animal motifs: where animal shapes and symbols were used in preparing these decorations.



- 4- **Written decoration:** the language and letters rely on drawing them in distinctive innovative forms, the most important fonts used in the decoration are (Kufic, Persian...).
- 5- **Geometric decoration:** mainly depends on the use of geometric shapes such as circles, lines and others.
- 6- **Mandala ornament:** the art of Mandala is one of the types of Indian motifs, it depends on the use of specific inscriptions that are presented to include a circle which its center always refers to the center of the universe.



RULES OF DECORATION:

1 Symmetry: there is perfect symmetry between the two halves of the decorative figure.

2 Balance: the decorative form should be balanced, far from contradiction.

3 Proportionality: is the harmony between all parts of a decorative figure.

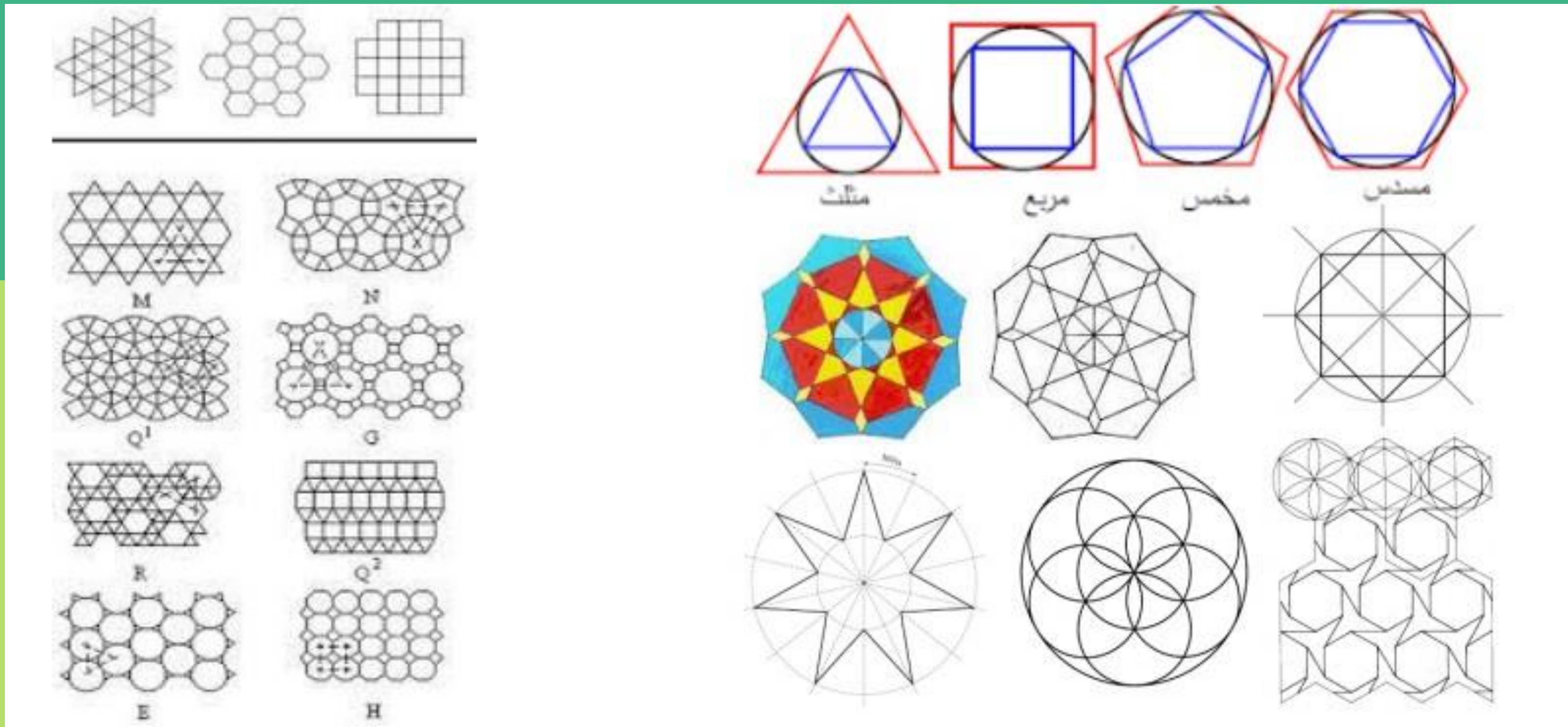
4 Bifurcation: means that there is a basic point from which the rest of parts of the figure diverge.

5 Repetition: that many decorative shapes depend on the repetition of parts of them and it's necessary to know the repetition rate.

-Teaching methods of drawing geometric shapes and their intersections to get to the patterns of traditional decoration and introducing the importance of using Arabic calligraphy in the formation of decorations

-Recognizing geometric shapes and learning ways to draw them from the various modular grids or circles

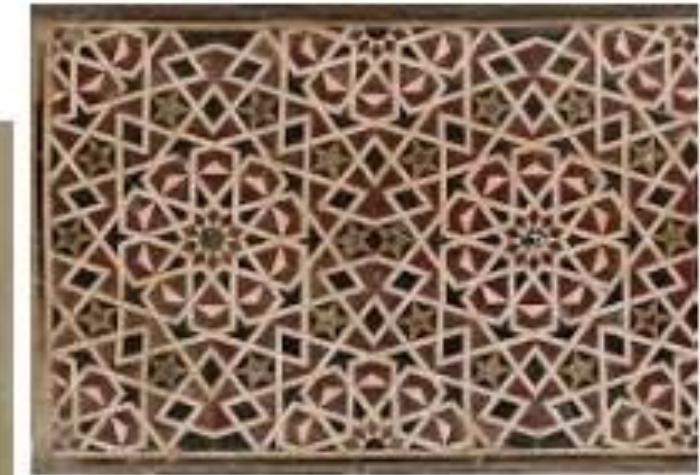
HOW TO START DRAWING GEOMETRIC DECORATION:



DECORATION IN HAND CRAFTS:

There are many handcrafts that rely on the use of decorations in their work as example:

- Al Ajami drawing: (drawing on wood).
- Hand engraving: on wood.
- Stained glass painting.
- Engraving on stone,cooper.
- Painting on pottery.



USING TRADITIONAL ELEMENTS IN HOME DESIGN:

Traditional house has proven through the ages its functional, climatic and social suitability to the surroundings in which it was built in. Therefore, it is necessary to take advantage of traditional elements to give an aesthetic character to contemporary houses and become in harmony with its environment so we should study:

-using decoration types in the house details such as the entrances, facades, doors, openings and windows.



1-Take advantages of wonderful decorative formations in designing the floor of rooms or courtyard as example.



2-Studying the composition of the house block and its openings by making use of the elements of the traditional house such as Mashrabiyyas, arches and decorations



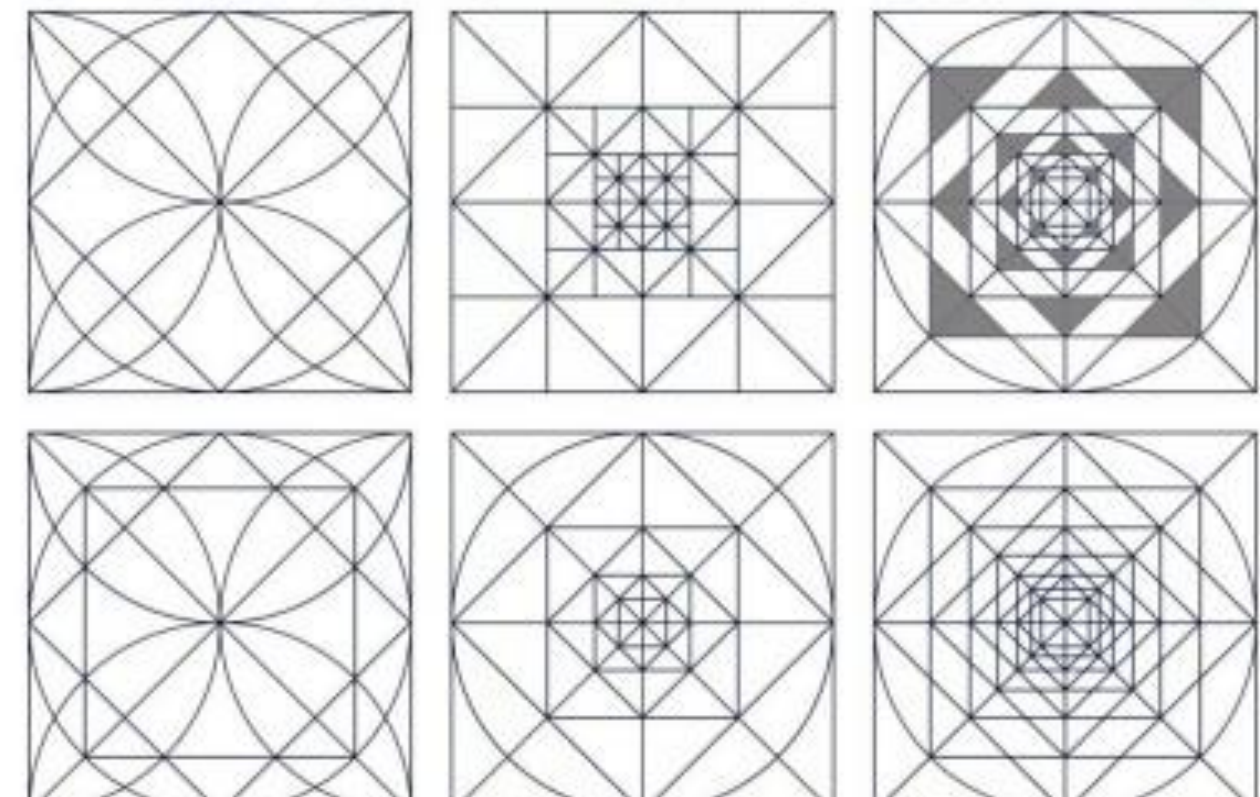
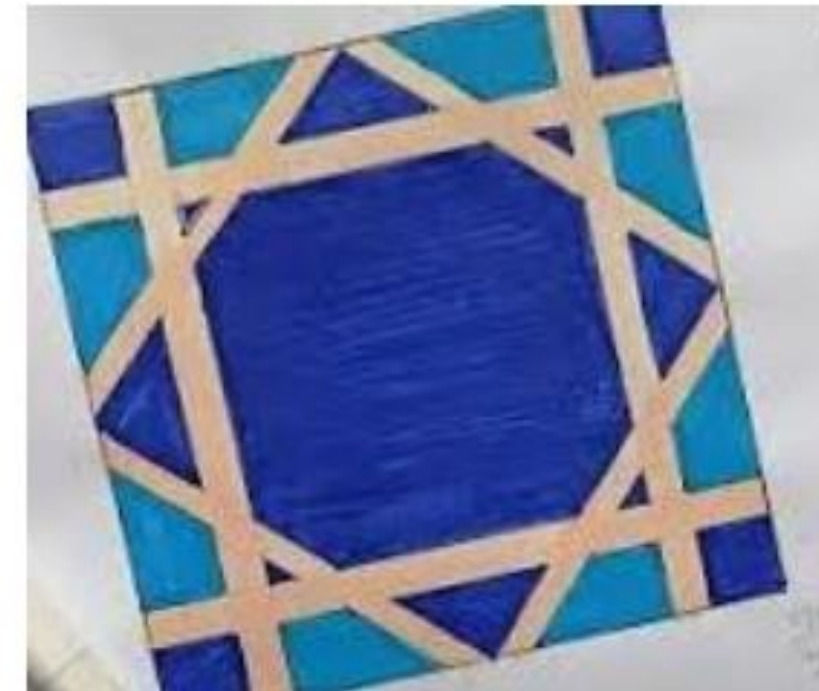
3-Introducing the element of the inner courtyard and the Iwan in a contemporary style, and roofing with domes and using the benefits of clay houses.



EXERCISES

Exercise 1

The student is asked to draw a shape consisting of 6 decorative units, each with dimensions of 16*16, to express the geometric motifs as in the adjacent figure, where some parts are filled with black ink or colors.



EXERCISES

Exercise 2

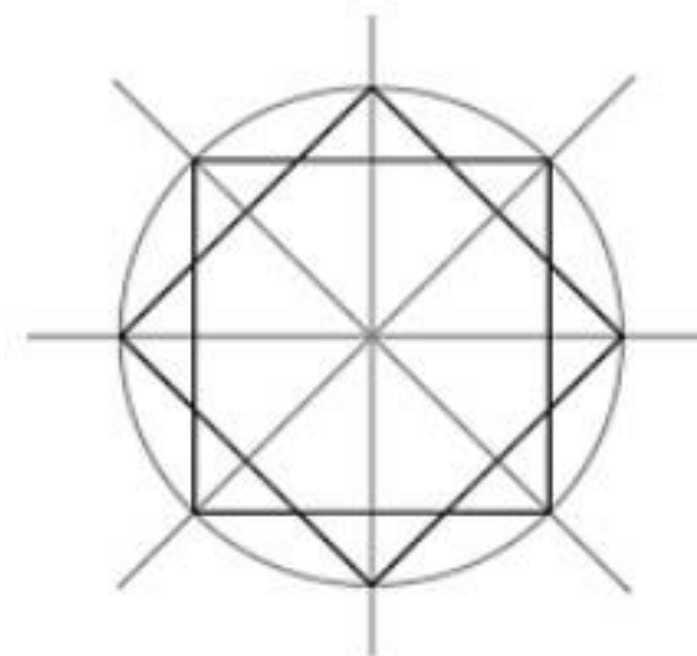
The student is asked to draw a decorative formation on a door with dimensions of 200*90 cm or a window with dimensions of 120*90 cm on a scale of 1/20 using the helpful attached photos using a wood-cutting machine to make a frame of door or window in a traditional craftsmen laboratory.



EXERCISES

Exercise 3

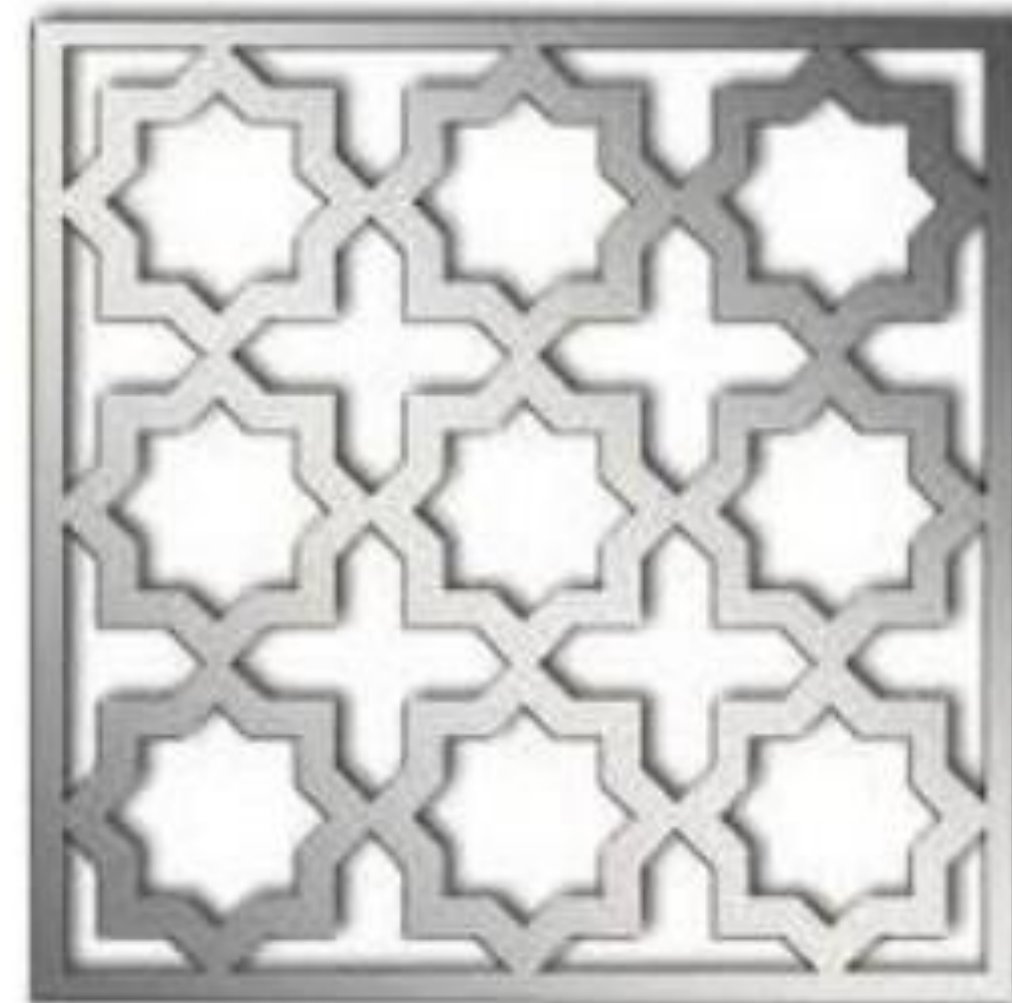
The student is asked to study the floor of an interior or exterior courtyard with a fountain, with an area of 10*10 meters and a scale of 1/20 by making use of geometric decorative formations (using colors) as in the attached helpful pictures.



EXERCISES

Exercise 4

The student is asked to draw facade of Mashrabiya on the main elevation of a contemporary house with dimensions of 80*120 cm on a scale of 1/20 using the attached helpful pictures.



EXERCISES

Exercise 5

The student is asked to make model of half-dome ceiling of a house by a clay-making machine with the help of a craftsman in the traditional crafts laboratory.



BASIC DESIGN II

TEAM

Students will be followed directly from teachers, PHD researchers and graduate Tutors.

CONTENTS

This course consist studying interior design principles. Most important principles of interior design with exercises (ratios, colors, furniture, materials, decorative elements-lighting).

Integrated project for an architectural interior space or a part of architectural interior space.

OBJECTIVE

Design knowledge:

Critically evaluate design decisions and develop defensible lines of argument that support those decisions.

Design experiences:

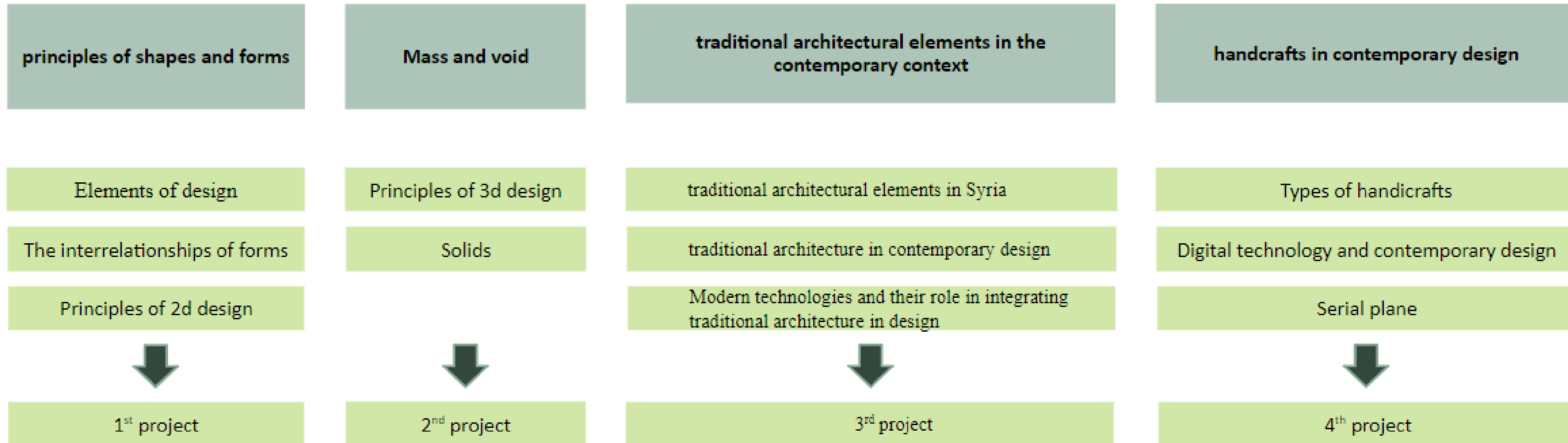
Explore the potential of materials and processes to develop unique and innovative objects.

Design skills:

Produce innovative objects that reflect a critical understanding of contemporary art, craft and design issues.

CONTENTS

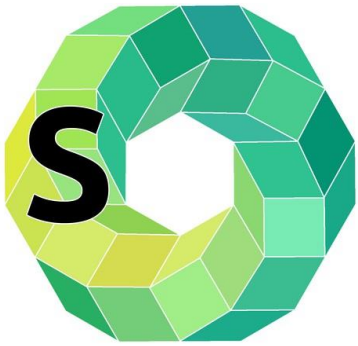
LESSONS



DEVELOPMENT

- Using Arabic geometric and floral motif in various fields of architecture.
- Practical training on making Architectural elements models using the new equipment and technology.

- Using the different types of Arabic calligraphy in architecture

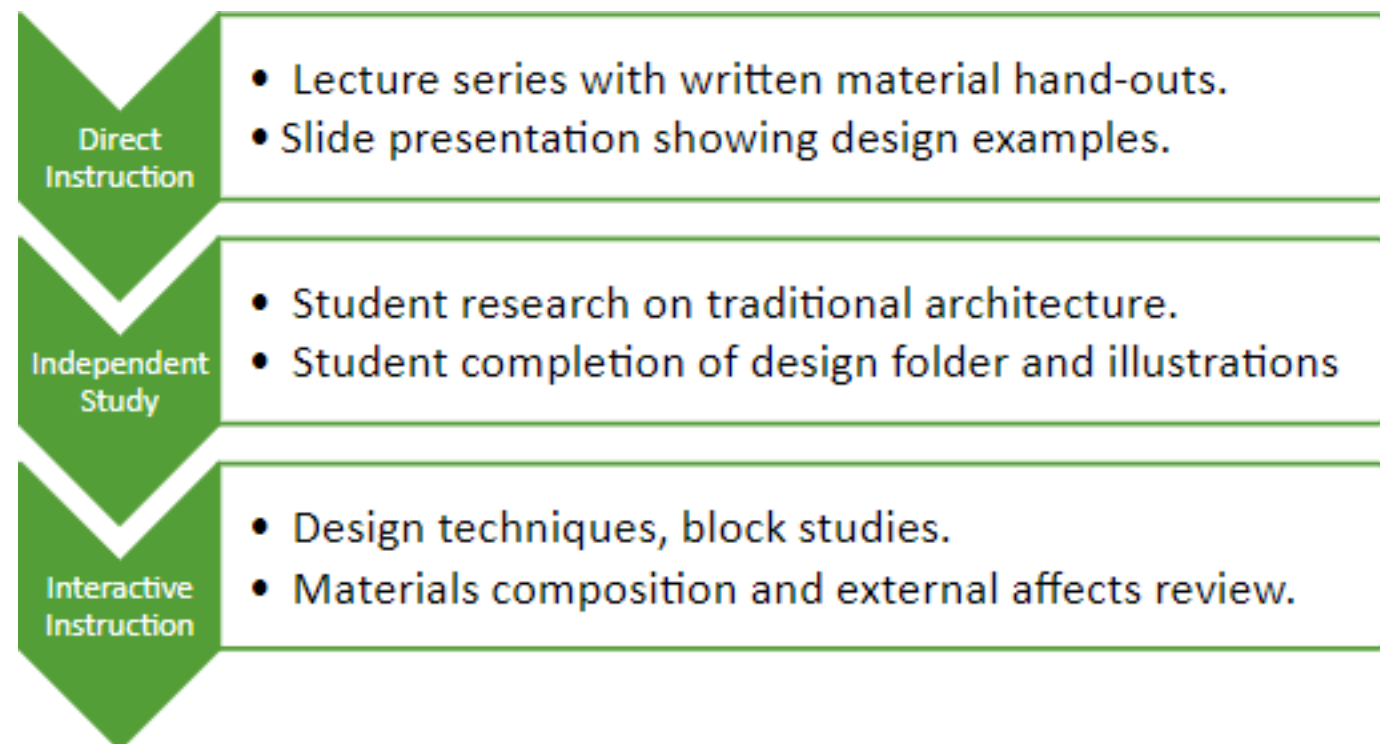


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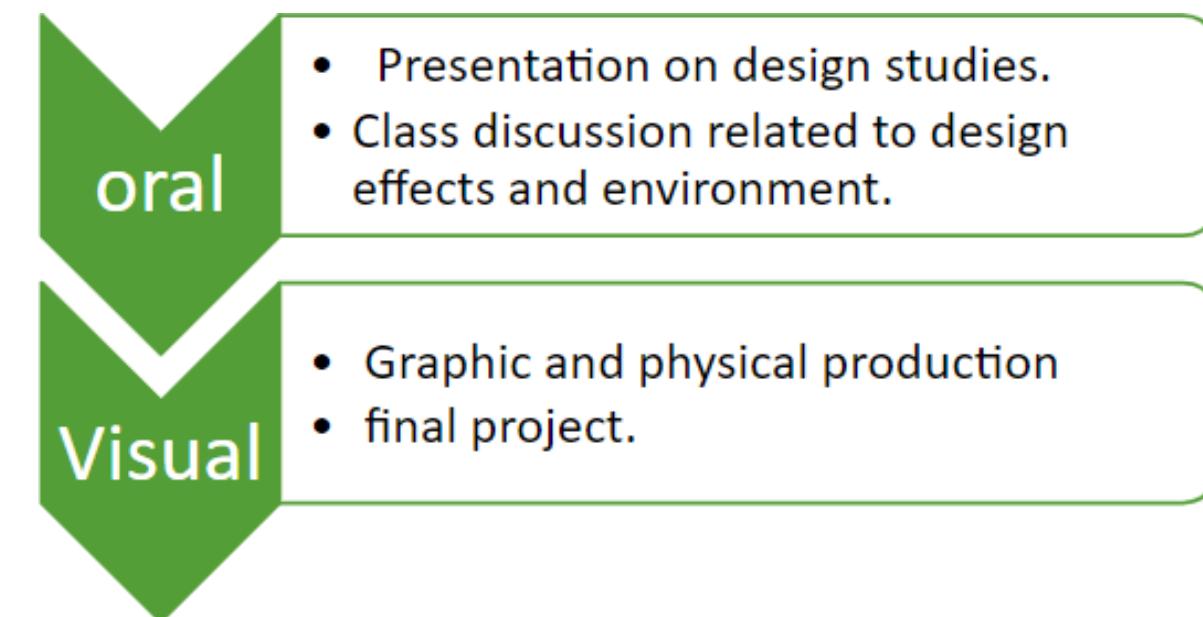
This course aims to focus on the creative methodology of Traditional Architecture and display the most important aesthetic values and the creative concepts in Traditional Architecture. Taking into account the possibility of investment the cultural heritage to benefit from the ideas and principles of environmental design in Traditional architecture. It helps the students and encourage them to design projects which are compatible with the surrounding environment and reflect the local cultural determinations in modern contemporary forms

CONTENTS

INSTRUCTIONAL STRATEGY



STUDENT ACTIVITIES



CONTENTS

COMMON ESSENTIAL LEARNINGS

Communication

New terminology
and definitions

Enhancement of
non-verbal
communication
skills.

Creative and Critical Thinking

Incorporate knowledge of
contemporary and historical art
and design theories, principles and
historical practices in the
conceptualization and
development of studio work.

Understanding of analysis and
assessment of design solutions.

Independent Learning

Research, graphic
assignment,
community studies.

Independent study of
established design
concepts and
applications.

CONTENTS

COMMON ESSENTIAL LEARNINGS

Design experiences

Training students to research the architectural elements that characterize traditional architecture and fit the social environment.

Technological Literacy

Redesign and implement these heritage architectural elements and use them in accordance with the requirements of modern architecture.

Personal Social Values and Skills

Enhanced knowledge base relative to the built environment.

Awareness of environment and context relative to design solutions.

Understanding of cultural influences relative to architectural design.



SEQUENCE OF EXERCISES

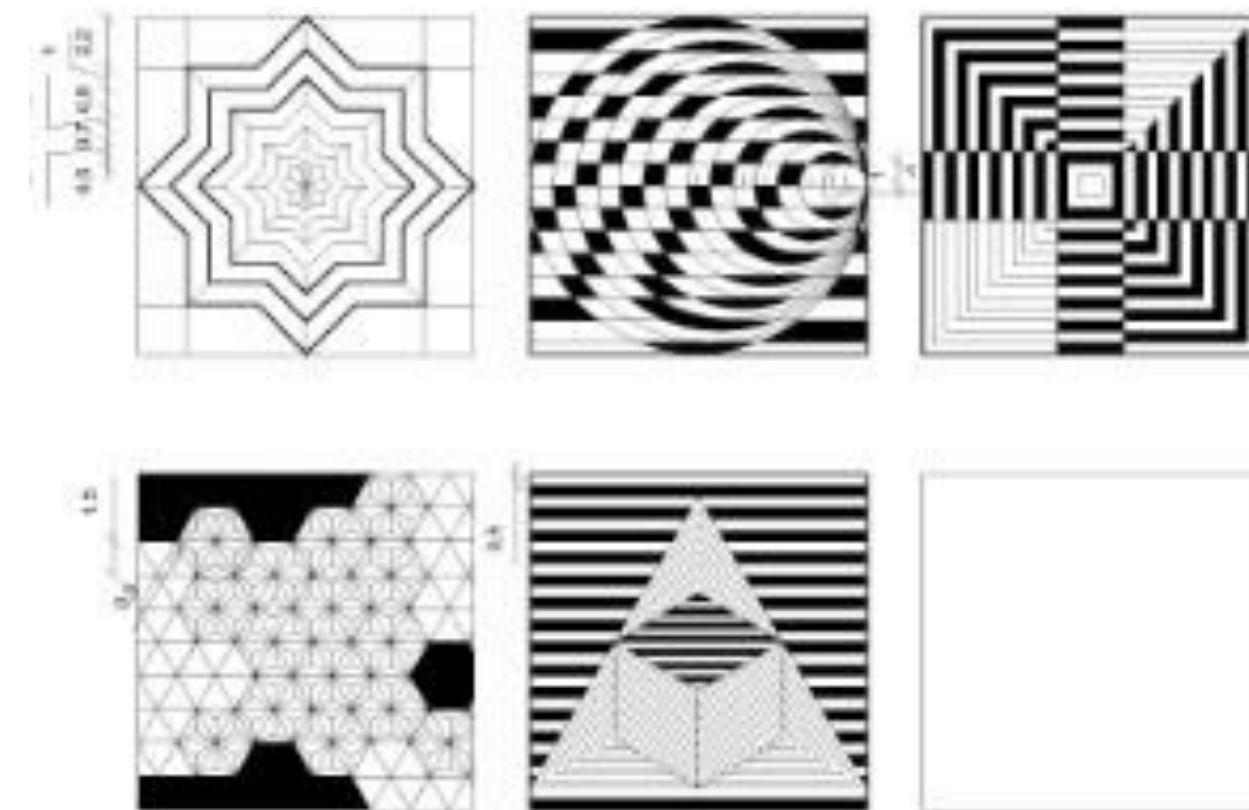
The exercise is deal with the different principles of 2D design. The objective is to have the knowledge about these principles and to help students better using them in design. This exercise is concerned with the identification of different shapes and forms and the relationship with the environment (space), in addition to the relationship among them when they are used in a specific form to achieve balance, harmony and artistic value

- 2D Expression starts with a short activity. A set of exercises are introduced in a set order to build student knowledge and skills. Learning from each exercise has important consequences on following projects and each project has an impact on the succeeding one.
- 3.1 composition of 2d forms by using 2d design principles: a subtractive process
The first experimental project is a ludic introduction to 2D forms. It challenges students to create a composition of lines and shapes .The main steps of are the following:

Students are asked to design a composition of lines and planes in square of 20 *20 cm. using a carton sheet of 1mm of thickness.

They need to use scalpel to cut the paper. Materials needed also are glue and colored papers for finalizing the composition.

The period of this exercise in one week.



DESIGN ELEMENTS

Introduction

Architectural design is the method of organizing materials and forms in a specific way to satisfy a defined purpose. Two key aspects of human involvement are contained in the design process. The first aspect relates to the architect, the second aspect relates to the user or participant of the solution.

The tools and devices used in the process of architectural design can be defined as either design elements or design principles. Design elements are those which can be defined as specific "parts" of a design solution. Design principles are those items which influence, direct or resolve the overall composition of the design elements.

Architectural design elements include: • Materials • Colour • Line • Shape • Mass • Space • Texture

DESIGN ELEMENTS

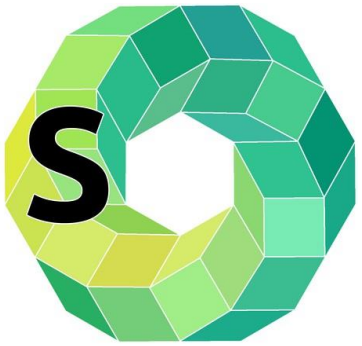
1.1 Materials

The use of materials in architectural design has evolved along with the technology used to produce them. Architectural forms have also evolved, making the most out of the new materials and compositions; in some cases, even testing their limits.

Early materials consisted of available rock, hides and minor wood elements. Design at the time made use of these elements in a fashion suitable to the nomadic lifestyle.

Civilizations evolved, allowing for the increased mining of stone, production of brick and the use of cement paste and plaster. Architectural design evolved to make the best use of these available materials, creating new methods (arches and vaults) through which to expand the design opportunities. Glass, steel and concrete were developed and with them a new aesthetic. The modern building was envisioned with a new paradigm for the lifestyles of mankind.

The latest developments include metal production and the use of plastics in the materials sector. Once again, architectural design moved forward by pushing the limits through which these materials, new and old, can be assembled, shaped and formed to provide a new awareness relative to our place in the world.



DESIGN ELEMENTS

1.2 Line

A line is the path of a point. Often it defines a space and creates an outline or contour, defines a silhouette, create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil and paper), three-dimensional (as with a all building) or implied

The use of a line represents the most basic of architectural design elements. Lines define the shape, form and volume of a design solution. They also create a sense of the rhythm and flow within a solution.

The aspects of line can be used to draw attention away from or towards specific elements. Lines can be created by use of contrasting design elements (differing colours or textures) or through the definition of balance within a design.

Line shapes are related to our perception of the natural and created environment. Lines that curve and appear to flow are perceived to be more in keeping with natural elements, establishing a connection between ourselves (the viewer) and that natural world. Lines that reflect straight geometric movements are perceived to be hard and rigid, the result of design imposing or dominating the natural environment.

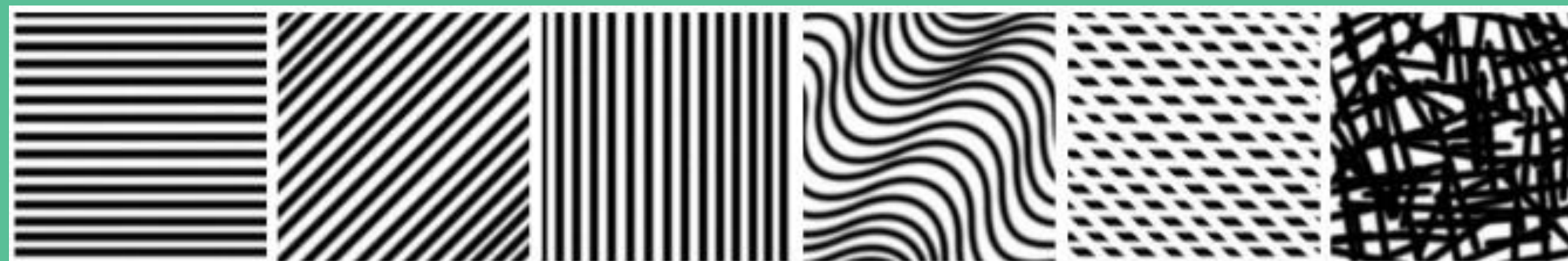


DESIGN ELEMENTS

LineTypes

- Vertical – Represents dignity, formality, stability, and strength
- Horizontal – Represents calm, peace, and relaxation
- Diagonal – Represents action, activity, excitement, and movement
- Curved – Represents freedom, the natural, having the appearance of softness, and creates a soothing feeling or mood

The use of lines within the design process remains an available tool for the architect to control and alter the basic solution in order to provide a clear definition of the solution.



DESIGN ELEMENTS

1.3 Colour

Colour is an aspect of architectural design which provides a wide array of potential affects. Colour may be used strategically to provide emphasis to the character of a building or component, it may be used to accentuate form and materials or it may be used to separate and define distinct divisions of an overall scheme.

Colour as an entity contains three related characteristics:

- Hue – relates to the pure state of colour, its essence.
- Value – relates to the depth of hue contained; either defined as light or dark.

This definition refers to the colour value in the mix, not to the lighting applied to a surface.

- Intensity – relates to the saturation of colour: chroma. This characteristic defines the purity of the final colour relative to its original state. ments, to enhance the product, not resolve it.

DESIGN ELEMENTS

1.3 Colour

Colour bears specific psychological aspects to the presence of design. The definitive effects have been and continue to be studied relative to human response.

A summary of the colour definition divides colour into two categories: warm and cool. Each category provides an emotional response to the colour. The psychological aspects summarized here represent an overview of the majority, not necessarily the definitive response by every individual. These colour definitions are also specific to our cultural responses, not globally accepted.

Warm colours are those that stimulate and uplift the senses. This colour range is regarded as the "advancing" series made up of the red to yellow chroma (red, orange and yellow as primary colours). These colours are related to our psychological response to colours produced by light (the sun), heat and fire. Cool colours are those that sooth and calm the senses. This colour range is regarded as the "recessive" series made up of the blue chroma (green to indigo). These colours relate our senses to the natural environment; forest, green spaces, sky. The relationship of colour to the natural environment provides a sense of being grounded, of the earth, solidly planted which results in a calming affect.

DESIGN ELEMENTS

4. Plane / Shape

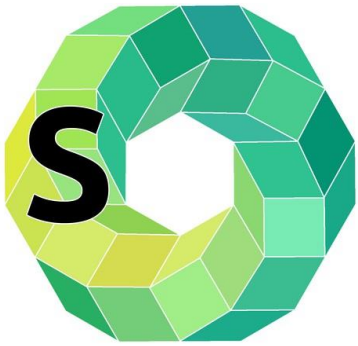
A planer form is bound by conceptual lines which constitute the edges of the form
The characteristics of these conceptual lines and their interrelationship determine the shape of the planar form

Shape as a design element relative to architectural principles refers to the two dimensional representation of form. Shape is the outline, silhouette or basic form of structure that which is the simplest to perceive in built form. Shape evokes a responsive emotion in the viewer, providing the "first" affect of the building solution. The forms and types of shape will provide varied responses, utilized by the architect to create an emotion in accordance with the intended design solution.

Shape is categorized by four distinct types: geometric, natural, abstract and non-objective.

1. Geometric shape: This type consists of the basic shapes – square, triangle and circle. These basic shapes dominate our built environment as almost every building form can be derived from them. These shapes are common to our culture, simplistic and understood by the mass population as they are easily interpreted. They are considered to be "perfect" shapes and therefore evoke a sense of stability and order.





DESIGN ELEMENTS

1.4 Shape

2.Natural shape: This type consists of design shapes that replicate or imitate items found within our natural environment. This reproduction/imitation of the natural form is completed without artistic interpretation or aberration of the shape – it is direct. Natural shapes used may be found either in human form, animal and plant shapes as well as geographic and landscape forms. This type of shape is found within architectural design most effectively amongst the Art Nouveau movement of the early 20th century.

3.Abstract shape: this type utilizes the natural shape interpretation of form and then alters or abstracts it in order to reduce the shape to its apparent essence. The derivation of essence is subject to interpretation by the architect. There must be however the recognizable element of natural shape remaining in order for the shape to be properly perceived. In this method, the shape is transformed, though it will remain recognizable. Artistically, the paintings by Pablo Picasso represent the best example of this technique.

4.Non-objective shape: this type breaks from the previous three types to create a shape unrelated to the natural or geometric world. This type represents the extreme design form of shape. Its specific use in architectural design is to provide a distinct statement, emphasis or placement of the solution within its environment. The use and interplay of the various shape types is an important aspect of architectural design. The principles of architectural design can be applied to various forms of shape for greater effect and resulting statement relative to the design solution. The concept of shape as a two-dimensional object leads our analysis directly into the next level of three dimensions – the element of Mass.

DESIGN ELEMENTS

1.5 Space

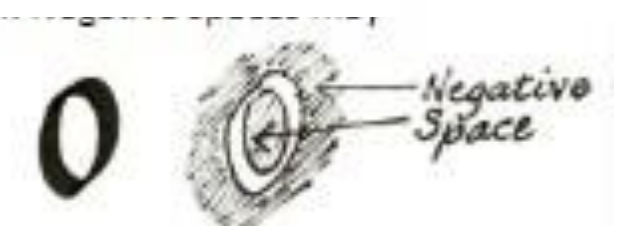
- Space, in two-dimensional design, is essentially flat.
- There are certain visual cues, however, that can create the illusion of space in the mind of the viewer.
- Space may be positive or negative.

Space stretching on outside our borders and world into infinity defies the imagination. It may be said that space exists in the absence of form. We do not begin to grasp the concept of space until it is enclosed by form.

Space as a psychological concept may be understood, though its influence on the mind can render lives unbearable.

The limits of space, the actual enclosure, are applied by the means of design to create enclosed spaces (voids) within the larger constructed solution. Design uses forms and shapes, creates a unique relationship between these elements and space, and provides the effect of positive or negative space.

A positive space is one that presents the enclosure, the actual form. It contains a measured volume of enclosure that is visual and tangible. A negative space is the void enclosed by the form. Negative spaces may be said to be the interior volumes of a design.



DESIGN ELEMENTS

1.6 Texture

Visual texture is strictly two-dimensional. It is the kind of term that is seen by the eye, although it also may evoke tactile (touchable) sensations.

Texture is a design element that relates to the surface appearance of an item. Texture is perceived architecturally in two ways: visual and tactile. Texture in materials relates to the manner by which we perceive the feeling of an item's surface: smooth, rough, soft, etc.



DESIGN ELEMENTS

1.6 Texture

Smooth texture creates a cool, clean pristine appearance. The presence of mankind is evident in the finishing of the smooth appearance. Rough textures create a warm natural appearance; catching light to create greater depth of field and presenting an increased visual weight over smooth textures. Textures that present a rough appearance evoke a sense of our natural environment, establishing a sense of relationship with the world around us.

The element of texture also relates to the hardness and heat retention capabilities of materials. Smooth surfaces, presented as a cool look, are perceived to be cold retention surfaces, unpleasant to withstand. Rough surfaces, taken to the extreme may retain heat, thus creating an opposite yet equally unpleasant experience. Smooth textures will be perceived as hard while rough texture may present a soft appearance (even though they may be harder than the smooth textures.)

2D DESIGN

The list of 2D design includes:

- Repetition
- Structure
- Similarity
- Gradation
- Radiation
- Anomaly
- Contrast
- Concentration
- Texture
- space

2D DESIGN

Repetition

- When a design is composed of a number of forms, those that are of identical or similar shapes are “unit forms” which appear more than once in the design.
- The presence of unit forms helps to unify the design.
- Types of repetition :



2D DESIGN



shape



Color



Direction



Space



size



Texture



Position

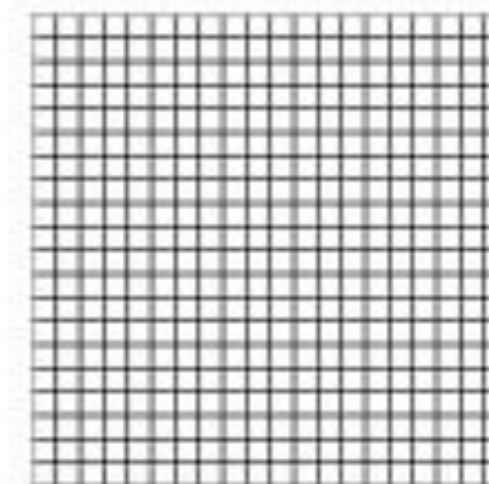
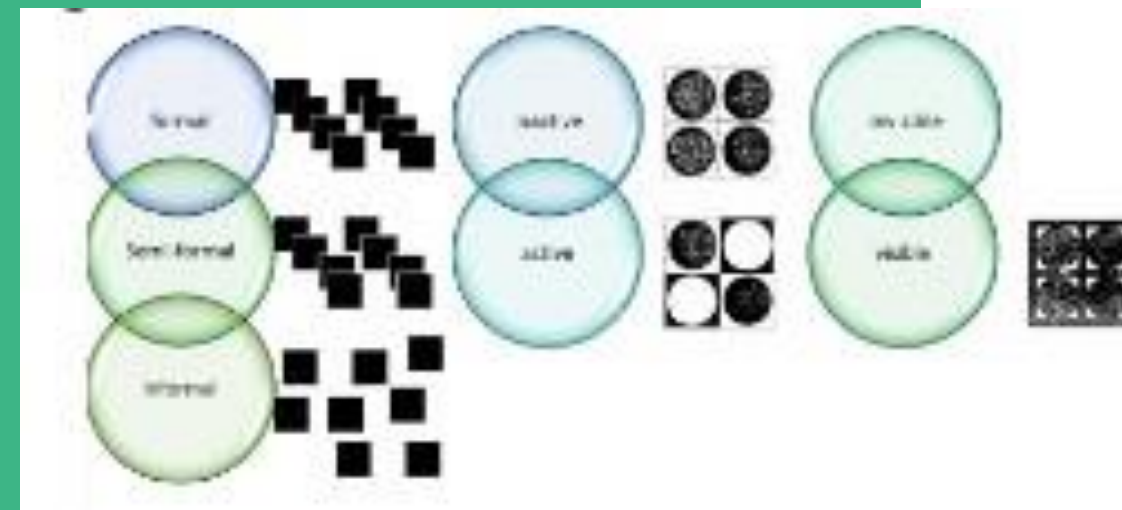


gravity

2D DESIGN

Structure

- Most designs have a structure. Structure is to govern the positioning of forms in a design.
- Structure generally imposes order and predetermines internal relationships of forms in a design
- **The basic grid**
- It is the most frequently used in repetition structure.
- The basic grid provides each unit form the same amount of space above, below, left and right.



2D DESIGN

Similarity

- Forms can be resemble each other yet not be identical. If they are not identical, they are not in repetition. They are in similarity.
- Similarity does not have the strict regularity of repetition, but it still maintains the feeling of regularity to a considerable extent.
- Similarity of unit forms in a design usually refers to the similarity of shapes of unit forms.



2D DESIGN

Gradation

- Gradation is a daily visual experience.
- Things that are close to us appear large and those that are far from us appear small.
- If we look at a tall building with a façade of regular window patterns from a very low angle, the change in size of the windows suggests a law of gradation.
- Any form can be gradually changed to become any other form.
- How the change takes place is determined by the path of gradation chosen.



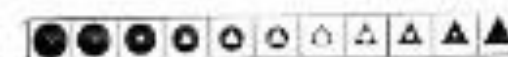
Shape gradation path



Planar gradation path



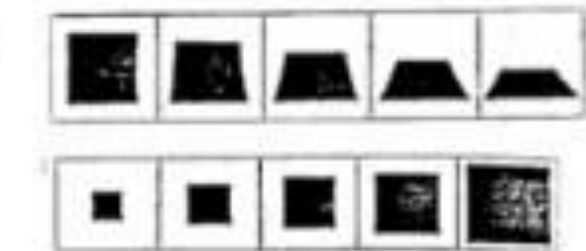
Spatial gradation path



Planer gradation



Spatial gradation



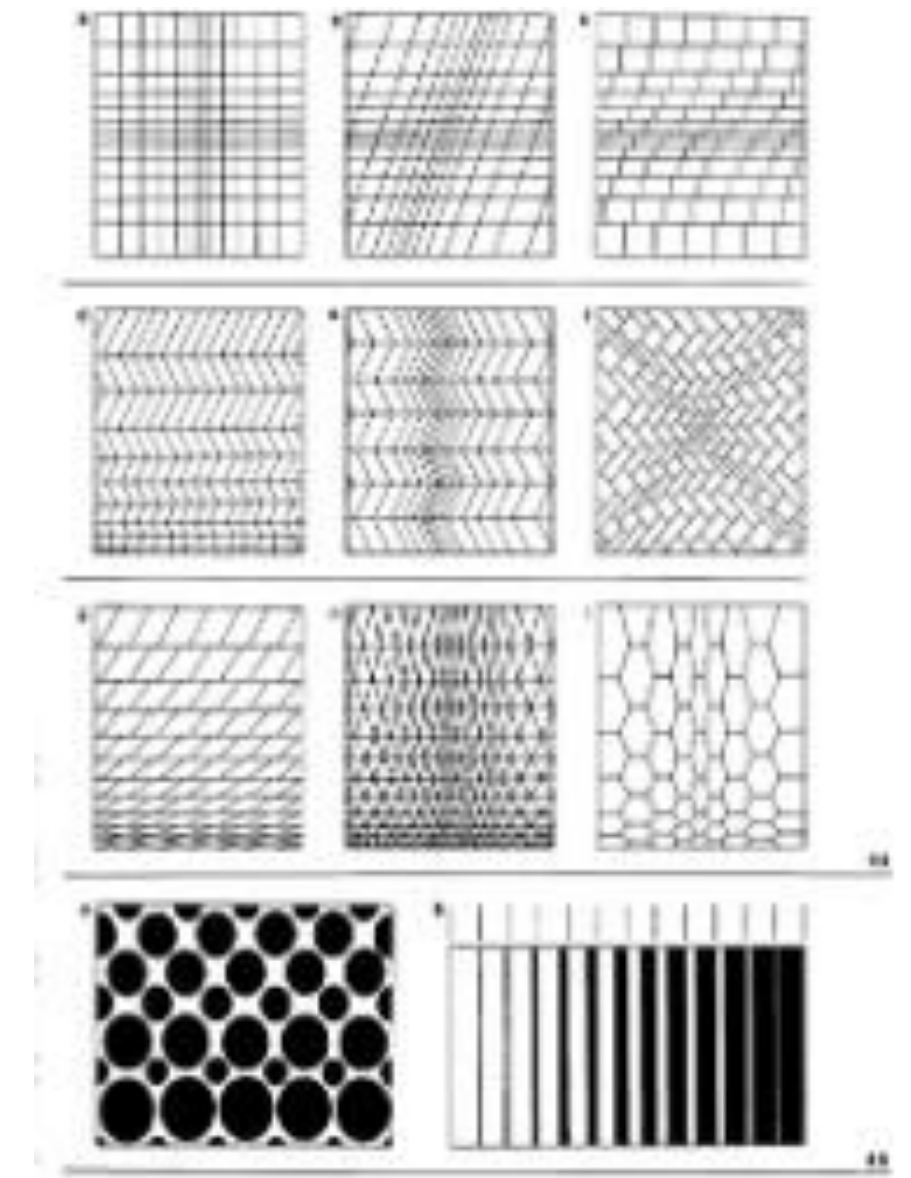
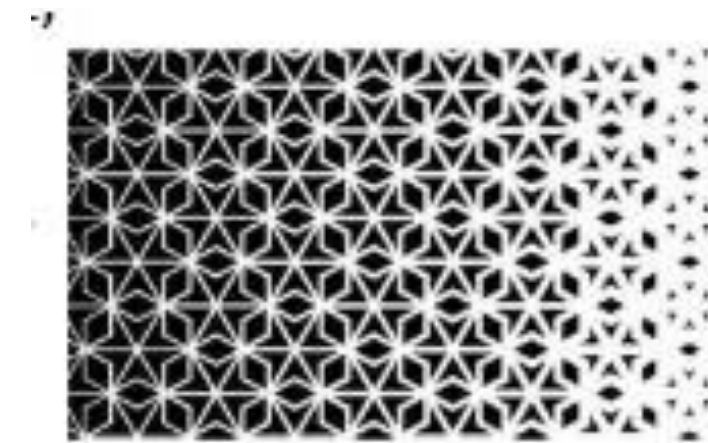
Shape gradation



2D DESIGN

Gradation

- It is similar to a repetition structure except that the structural subdivisions do not remain repetitive but change in size, shape, or both in gradual, systematic sequence.
- A gradation design can be obtained in one of the following ways:
 - Gradational unit forms in a repetition structure,
 - Repetitive unit forms in a gradation structure,
 - Gradational unit forms in a gradation structure.



2D DESIGN

Radiation

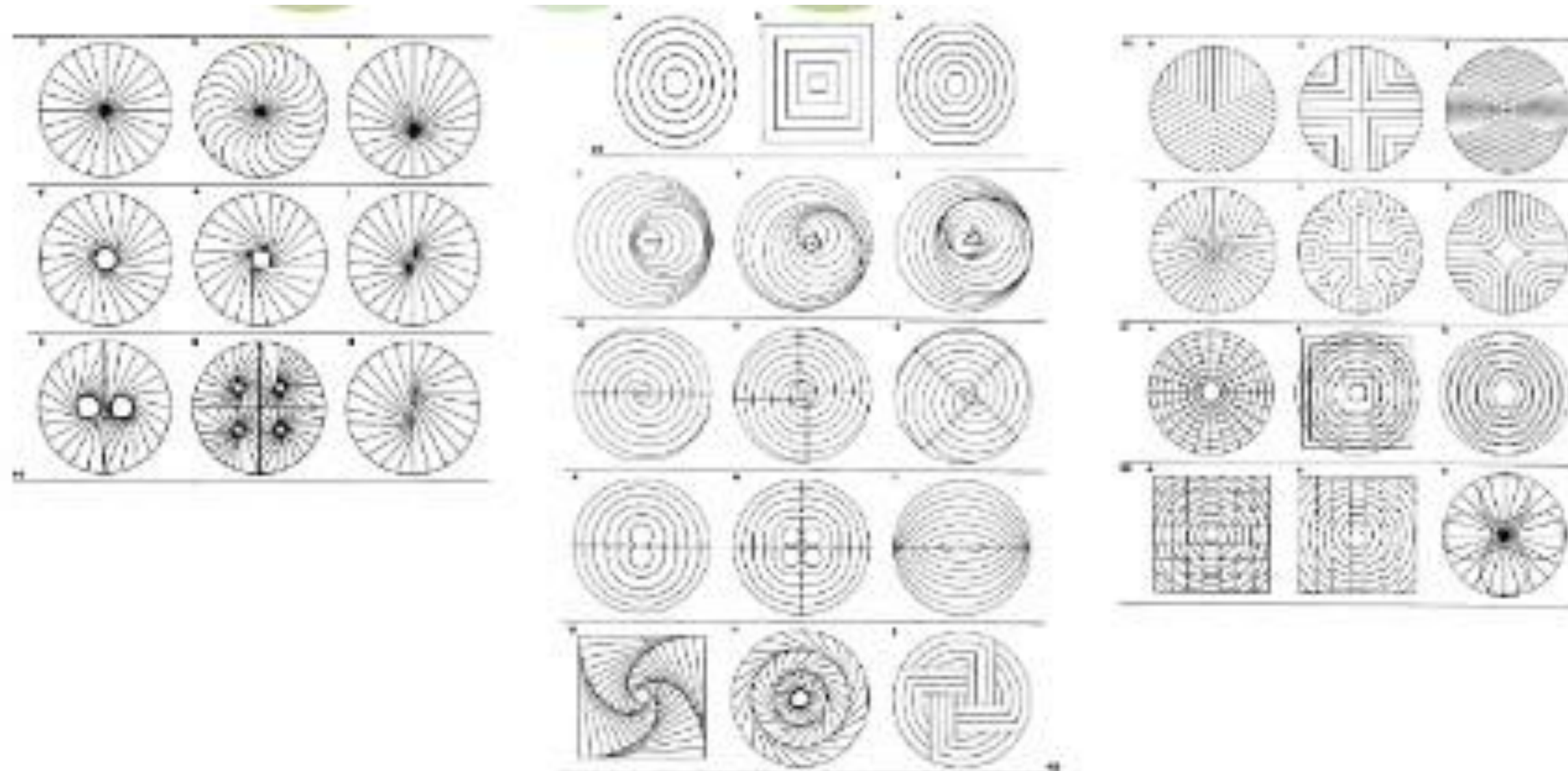
- Radiation may be described as a special case of repetition. Repeated unit forms or structural subdivisions which revolve regularly around a common center produce a pattern of radiation.
- Radiation can have the effect of optical vibration that we find in gradation. The repetition of unit forms or structural subdivisions around a common center has to go through a gradation of directions. Therefore, radiation may also be called a special case of gradation.
- Radiation pattern has the following characteristics, which help to distinguish it from a repetition or gradation pattern:
 1. It is generally multi-symmetrical.
 2. It has a very strong focal point, which is usually located at the center of the design.
 3. It can generate optical energy and movement from or towards the center.



2D DESIGN

Radiation

The Centripetal Structure



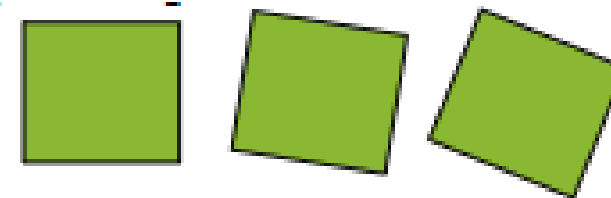
2D DESIGN

Radiation

The interrelationships of forms

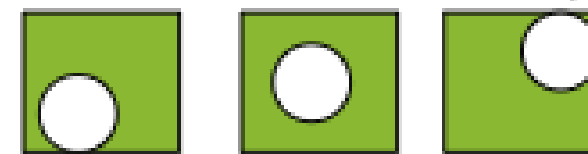
The elements of design are the parts that define the visual, the tools and components that a person uses to create a composition. In other words, they represent the base of graphic design. The principles of design, on the other hand, are all about how a person uses the elements to create a visual and convey a message.

• **Direction**



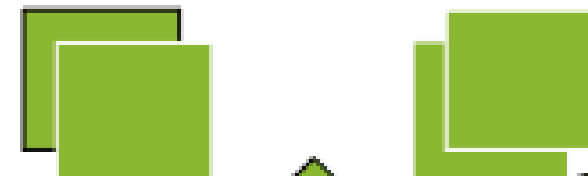
• الاتجاه

• **Position**



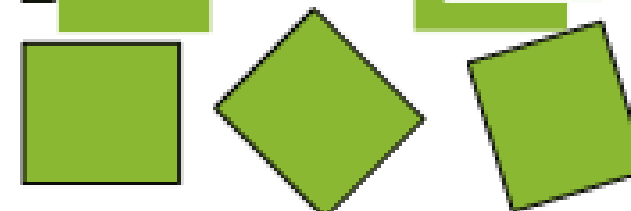
• التموضع

• **Space**



• الفراغ

• **Gravity**



• الجاذبية

2D DESIGN

Radiation

The interrelationships of forms



Detachment



Touching



Overlapping



Interpenetration



Union



Subtraction



Intersection



Coinciding



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Traditional Craft Heritage Training , Design & Marketing in Jordan and Syria
(HANDS)

Project Number: 610238-EPP-1-2019-1-JO-EPPKA2-CBHE-JP

Basic Design

Course Offered by: ZUJ, UJ, HU, JUST, MU, ABU, TU

Module 1 : Design

Responsible partner(s):

Training and Technical Group (TTG)

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