

EFFECT OF DIFFERENT STYLE ELEMENTS ON STUDENT'S IDENTITY IN THE DESIGN

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ABSTRACT:

Egypt is home to great civilizations with special, identifiable heritage elements that represent aesthetic and visual values. Due to the overwhelming influence of Western conceptions, their use in design has been fading. In the scope of this paper, students' experiences based on the project subjects in interior design course at the department of Architecture at AASTMT in the spring term of 2018-2019 were analyzed. The survey conducted with students revealed that students worked cooperatively, learned to create designs by focusing on style, historical themes, function and environmental conditions. This research aims to monitor and measure the extent of modern visions and trends in the students' interior designs extent by focusing the effect of the pedagogy on designs with heritage elements. Its goal is to expand the individual student's understanding of this heritage, while elucidating the influence heritage elements as well as modern trends on their designs creative thinking development.

KEY WORDS

Elements; Creativity; Design

HIGHLIGHT:

Interior design pedagogy concentrates on heritage elements and monitors modern visions and trends in interior design.

1. INTRODUCTION:

Interior design is considered a human creative activity that has elements and terms within the design and space. The interior designer strives for a design solution that achieves an ideal space. Also, he /she seeks to embrace the unique historical, cultural and heritage characteristics of the space. This is particularly important after the disappearance of those cultural forces which made the emphasis and adherence to heritage identity an inevitable and irreplaceable necessity. Egyptian designers should understand the philosophical dimensions of their sustained heritage concepts and develop a deep appreciation of its sensibility. Accordingly, the enormous wealth of Egyptian heritage of fine architectural concepts and principles could be utilized.

This paper explores the effect of Egyptian identity on the design of an interior environment in the form of heritage elements that were selected by students in the interior design course of

1.1 Architectural Definitions :

This study used different patterns, and was explained and discussed to all students. These three styles are determined by the majority of students (modern, contemporary, natural, and Moroccan), which will determine the characteristics used here.

1- Identity:

Refers to a group of prominent characteristics and elements frequently found in the place appearance. These give special character to the architectural work that makes it distinctive from similar structures. (Brooker, G., & Stone, S. 2004). The interior design identity is conceptualized through a specific focus on practice, professional status, history, discipline, and education (Charmaz, 2014), making explicit connections between previous relevant work in the interior design domain.

2- Heritage: Refers to “The history, traditions, and qualities that a country or society has had for many years and that are considered an important part of its character“(Oxford Learner’s Dictionary) In Egyptian architecture this reflects the interaction between man and nature, and our treasure that represents stability and sustainability. It encompasses aesthetic and spiritual values. In addition, it is an existing material entity that has gained legitimacy and respect as a symbol of the united course of society and its humanitarian and intellectual characteristics through the ages. The heritage is generally divided into:

-Natural heritage: This is a group of prominent natural forms (i.e. plant, animal and geographic).

-Architectural heritage: Represented by remnants and a group or monumental buildings and sites of historical, aesthetic, and archeological importance that stayed and proved to be genuine and able to withstand continuous changes. Such objects gain acceptance and respect and become living record and visual reference that substantiate the relationship of man with his habitat. It includes visual and formal constants. Cultural importance of heritage is due to:

- The shared intellectual identity.
- Documented record of societal history and its changing image at every stage of history.
- Documented record of the technical level, materials, skills and creativity in historical monuments as Islamic Heritage Architecture. (Veldpaus, 2015).

-Islamic Heritage elements: These are the different combinations that make a formal composition, creating an architectural design, symmetry, pattern, balance, contrast, proportion, unity, and theme. These are a combination of lines, colors, shapes, and textures which do not give meaning by themselves if they exist in isolation. It is essential that such a variety of elements used in a architectural structure blend together well so that the design appears to be in harmony. (Embaby, M. 2014). Islamic architecture encompasses diverse Islamic elements of the ages across the various Islamic eras (Umayyad, Abbasid, Fatimid, Ayyubid, Mamluk, Ottoman, Moroccan Islamic architecture.....etc.) and a wide range of both secular and religious styles from the foundation of Islam to the present day, influencing the design and construction of buildings and structures in Islamic culture and beyond. The principal Islamic architectural types are the Mosque, the Tomb, the Palace, the Fort, the School, and urban buildings. For all these types of constructions, Islamic architecture developed a rich vocabulary that was also used for buildings of lesser importance such as public baths, fountains, and domestic architecture. In this research, the students were free to choose the Islamic era according to want them.

3- Style: Refers to a group of distinctive forms and visual controls in architecture that have their origins in the activities and actions of certain human cultural groups and societies. Yet, after the formation and solidification of such features and becoming visually distinctive, they may be applied while losing their bonds with the activities and actions connected with the

environment, society and culture that actually produced them, (e.g. the Islamic style and the Pharaonic style). (Peter L. Laurence 2014).

-Modern Style: It is characterized by simplicity, divestiture the avant-garde, standardization, the relationship to technology, and using geometric shapes in the form of clear prominent lines. (Peter L. Laurence. 2014). “Modern Movement theorists were inspired by the concepts of rationalization and standardization. New materials and building techniques were to be used to create a lighter, more spacious and functional environment” (Massey 1990, p.63). Geometric is a modern style, that is decoration patterns, lines, prints, shapes and forms add harmony to proportions and relationships between human beings and their built environment beautiful interior design.

-Contemporary Style: Refers to a thought and cultural product that coincides with the current circumstances, events, and culture. The importance of being contemporary lies, firstly, in the intellectual culture. Second, comes the architectural application and reshaping of traditional or inherited values to fit contemporary functional needs. Our wealth of fine principles and conceptual heritage is also used to create architectural forms that reflect the present day, our present and in the same time preserving our own identity. (Peter L. Laurence2014). In art, modern and contemporary forms are largely interchangeable. People often use the term “modern” for describing some art form of recent times. This art form is considered contemporary. Modern and contemporary art are art forms of two different times. Modern art refers to the period that began in the 1880s and that lasted until the 1960s. Contemporary art can be said to be the art that was developed after the 1960s and is still emerging. Here are the essential looks, elements, and hallmarks defining the differences between contemporary vs. modern design, Table (1).

Table 1, comparison between Modern & Contemporary style

| SUBJECTS | Modern style | Contemporary style |
|---------------|---|---|
| MATERIALS | Modern design features wooden and earth-friendly elements. In order to maintain a streamlined look and feel and to keep the space from feeling clinical, modern interior design styles tend to use a substantial mix of natural materials. These include stone, wood, and leather – faux or genuine. | While contemporary interior design styles embrace a similar concept of using natural materials, they are usually paired with concrete, steel, and other industrial-inspired elements. |
| CONCEPT | Modern design concepts follow a strict format of minimalism, balance, and clean lines. | Contemporary style concept is more fluid. Since the term “contemporary” refers to “living at the moment,” this style is a more fluid and is constantly evolving. These designs air on the eclectic since it tends to take inspiration and styling cues from different eras. |
| SPACE & COLOR | Modern spaces are not usually stark or cold. Despite the fact that modern design focuses on minimalism, most modern spaces don't require cold or stark hues. Instead, they are filled with plenty of natural and warm neutrals. Modern design colors have earthier hues; however, tend to focus on natural hues and feature shades of turquoise, brown, rust, and greens. | Contemporary interior design styles have a bold starkness in them, such as monochromatic black and white, although it may also swing from one extreme to the other on the color wheel e.g. usually pure and saturated tones like indigo, red, and orange. |
| FURNITURE | Modern design furniture favors straight and strong lines, using wood, tubular steel and glass. | Contemporary furniture designs are a bit curvier. The design concepts of contemporary furniture are more organic in silhouette. Contemporary designed furniture is usually a blend of comfort and sophistication with a fresh look and feel. Metals, such as nickel, stainless steel, and chrome are also popular among furniture pieces boasting a contemporary style concept. |

- Natural style: Natural inspiration is relatively well understood and widely used. In this case, picture of various living organisms, or their system. It can produce useful result especially in

interior design from the aesthetic points of architecture. According definition of natural style appeared styles of nature design e.g. biophilic, biomimicry.... etc.

Biophilic design is based on the premise that humans have an innate need to connect with nature, and that when this connection is made; it results in better health, concentration, creativity, and work performance. The theory behind it is that “it improves both physical psychological health, reduces stress and enhances mood”. (Kellert 1997, 2012).

Biomimicry is comprised of designs inspired by nature; the study of nature, inspiring designs, to solve human problems. “The design should be based on natural science and include biology to be considered biomimetic; interior architecture commonly use biology as a library of shapes”. (Gust, D., & Moore, T. A. 1985), Figures (1) & (2).

- Moroccan style: Morocco is extremely diverse, with residents that are Arab, Berber, and many European and sub-Saharan African immigrants. The interior design that originated in Morocco reflects this diverse region, rich in cultural traditions and history. Moroccan interior design is characterized by intricate patterns, arched gates colorful fabrics, domes, courtyards, and decorative tile work.

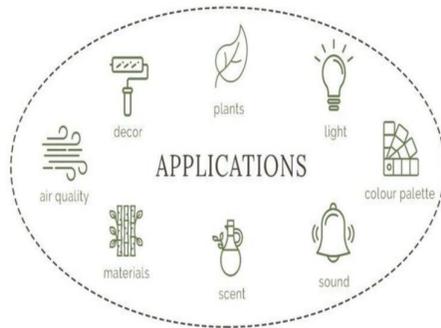


Figure 1, Basic principles of Biophilic



Figure 2, Basic principles of Biomimicry

1.2 Research Problem :

Despite the importance of identity and heritage elements, some shortcomings were noticed in students' deep studies of such elements and their characteristics. In the selection of fine architectural principles and concepts, and in the formation and analysis of those elements for the purpose of meeting the contemporary functional needs. An important goal of the project was to encourage students to discover, analyze and study different styles and to persuade them to hold on the identity and the balance between heritage and contemporary approaches.

1.3 Aim of The Study :

The research aims to verify whether students' vision and designs, are directed towards local or global trends.

1.4 Methodology :

The research starts with explaining the stages of the history of interior design and architecture. Students are introduced to the elements of identity and principles of design thinking to open new horizons and to stimulate them to be inventive and creative. The professor discusses with

the students how to identify styles, shapes, viewing angles and features of buildings, are related in relation to elements of evaluation.

Students can then enter the stages of research, analysis, study, design and to check their different choices and then start to solidify their ideas through the formation of their design concept. This research was applied to a sample of 55 students 35 females and 20 males. The groups of students were at 8th term level of interior design course in the architecture department. The execution of the program was run in the spring term of 2018-2019 over seventeen weeks/ four hours weekly.

The study was performed through a questionnaire to verify whether students' vision and designs, are directed towards local or global trends.

2. RESEARCH DESIGN :

During the study of the interior design course, students' study three different projects, the first project being a residential space. This course covers the curricula of human sciences through reacting with the society and local environment the investigation allows students to become acquainted with all historical and modern studies of interior design and the relation between space and function and the behavior of the person within the space. It will also be explained later. It also includes the study of sciences of environmental control, taking in consideration the environmental dimensions of interior design that suits the environment. Additionally, this study examines principles and basics of interior design.

Requirement of the first project (residential project) is doing on the three steps, the first step, students start by doing a research about two different rooms, of their choice and their style. The second step, they redesign the plan according to the requirement, and then they build the physical tangible model for the first room to visualize the design and start the interior section, same goes for the second room.

The second project study is an architectural design office. Here the students learn about human sciences through the study of human social relations in administrative process and studying the influence of interior design in support of this process. At the same time, they observe the impact of design on human and social aspects of employees. Environmental control sciences are also exposed on the way of trying to find suitable architectural solutions for each of the domains that were put forward in the project, together with the study of the design of administrative buildings and dealing with the styles and methods of scientific writing. Modern furniture treatments are examined as well as the materials used to complement the requirements of the project and the needs of different interior space within the offices (such as reception, waiting, display, employees rest areas, meeting with clients/work team, space for employees' desks, manager ... etc.). Different natural and artificial lighting is taken into consideration for different space areas to suit the utilization of design basic and innovative ideas of distribution over the horizontal projection and interior sections. It will also be explained later. Students do a full research about the office and its needs. Then they make a full design according to the program and the required functions.

The third project is a restaurant. The course syllabus is designed to address the scientific approach to studying restaurants and their different types, extracting elements and terms and the effect of the environment on the restaurant site, as different sites and places are chosen by

each student separately and the effect of that on the selection of the restaurant type and the interior trend in the design. Accordingly, interior design program is formed for the place.

The students select the country where they want the café located, accordingly they do a research that gathers all the data, the style and the themes which this country is famous for to achieve the environment of the place. Suitable spatial solutions are put forward followed by the process of application of such solutions. The visual training program is dealt with drawing to set up the spatial visualization supported with traditional and developed architectural foundation methods, Figure (3).



Figure 3, Appropriate teaching and learning strategies for the interior design process in pedagogic design studios. Source: Author

3. INTERIOR DESIGN EDUCATION AND PEDAGOGY:

Educational frameworks, pedagogy, and content establish the basis of a domain, and provide insight into the aspects of practice and theory deemed necessary aspects of an interior designer's toolkit. This pedagogical grounding prepares students with the necessary skills and tools required for addressing practice, while also beginning the process of identity development. (Wenger 1998) identifies the key characteristics of learning within a studio community as encompassing: mutual engagement; understanding and tuning the joint enterprise; and developing repertoires, styles and discourses. Learning, within this framework, is on-going, iterative, and socially facilitated. An examination of guiding principles employed of interior design reveals pedagogies steeped in engaging students in authentic scenarios that challenge them to collaborate and make connections within their community (Franz, 2007b; Poldma, 2015; Rengel, 2007).

Students are taught technical skills and conceptual thought processes and are asked to strengthen their application of those skills through project-based problem solving.

3.1 Approach to The Studio :

The design studio is the main forum for knowledge acquisition and assimilation, and for creative exploration and interaction. Basic interior Design education is a process that activates intellectual stages of students such as perception, impression, observation, researching, association, invention, knowledge, assessment and transforms such stages into original forms. The design process consists of knowledge, analysis, research, thinking, discussion, sketches leading to creative results, presentation boards, search for the proper material for the study and the final outcome. A design education is provided in consideration of basic designing principals such as color, ratio, difference, integrity, rhythm, balance, and contrast in order to contribute to visual and intuitive developments of students. This design studio is universally seen as the most unique and important of the places or activities in an architecture course. "It's often referred to as the place where knowledge and skills from the areas are integrated and applied" (Stevens, 1998).

Much of the activity of the studio centers on dialogue between student and tutor. This attempts to replicate the activities and relationships of a professional practice office. The privileged position of the academic, this "principal social relationship... between studio tutor and student" (Nicol & Pilling, 2000), also carries with it a strong aspect of socialization and acculturation. There is a "hidden curriculum of unstated values, attitudes, and norms which stem tacitly from the social relations" (Dutton 1987). This hidden curriculum relocates students in social space and acts as a significant force in them becoming an architect (Stevens, 1998). In this studio, Styles were introduced at the beginning lecture of historical era and movement of design using a PowerPoint presentation, followed up in class discussions and in individual critiques as students worked on their designs.

The research and comprehensive examination of the styles allowed each student in class to deeply understand the terms and basic of design for the selected styles; then the student has started the process of comprehensive design, including's research, visual analysis of elements and defining the problem, the student will also select the style, design his/her ideas and will communicate and collect data and review the references and the student's own previous work. The following diagram shows the relationship between the professor and the student: Figure (4).

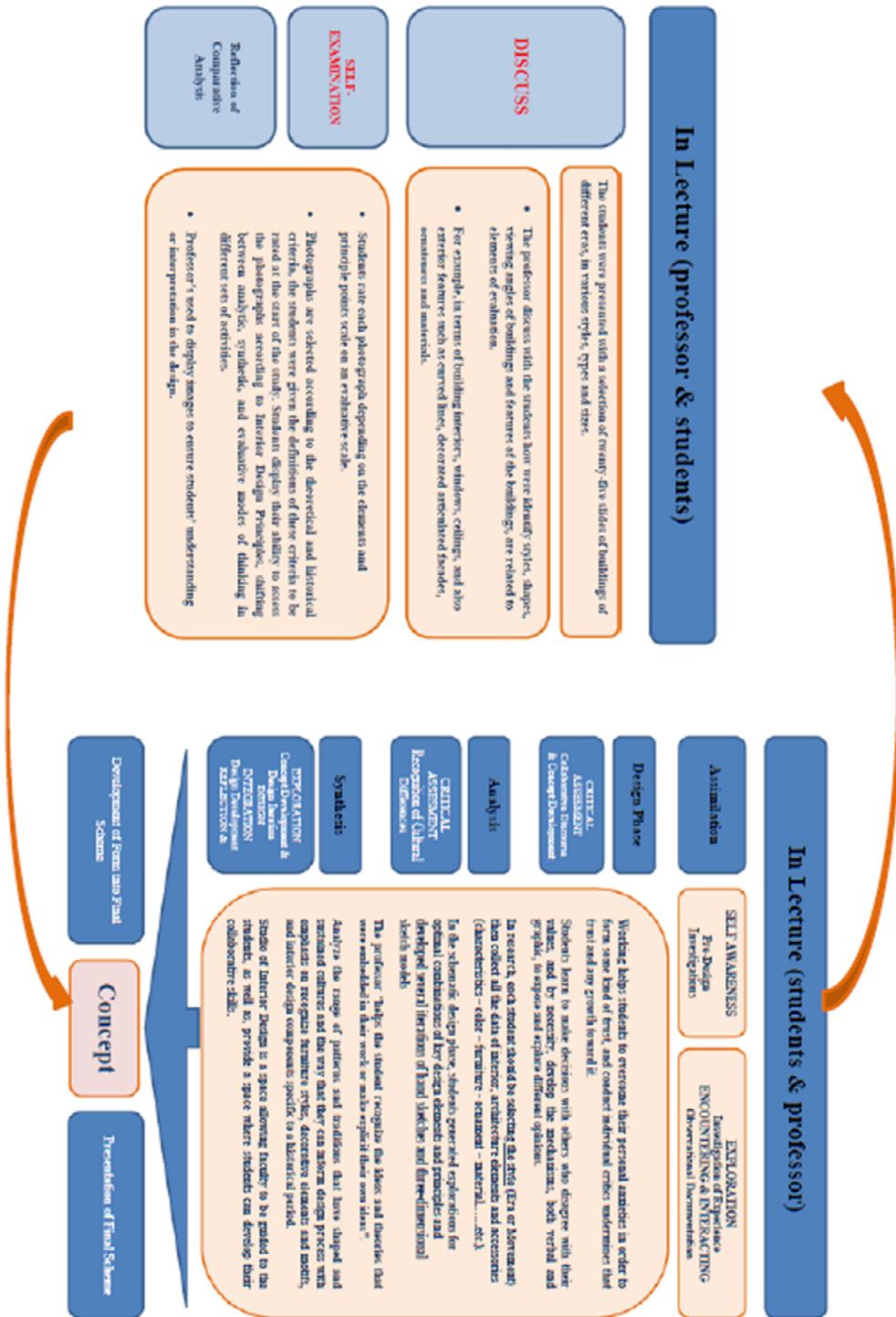


Figure 4. Learning strategy between the professor and students in the Interior Design Studio (Source: Author, 2020)

The following steps are presented for going through the design process:

- Collecting information and recognizing required environmental needs and performing data analysis.
- Defining the general idea and determining spatial relations and domain limits.
- Selecting a design style (historical, natural, modern) studying and analyzing it and finding out the extent of its relation to surrounding environment, also the extent of its success with the functional performance of the space.

Launching the design process aiming to find a good design and to motivate deep thinking about aspects of design process and to regulate and highlight such process. Emphasis is placed on inspiration of artistic and ornamental aspects from heritage elements and integrating them with design aspects. Analyzing styles, Care should be done attentively to enrich design ideas leading to innovations and creations which revive the identity within the elements of interior design. Thoughts will be reflected on the drawings and the three-dimensional models till the occurs of ideas and concepts for the design, Figure (5).

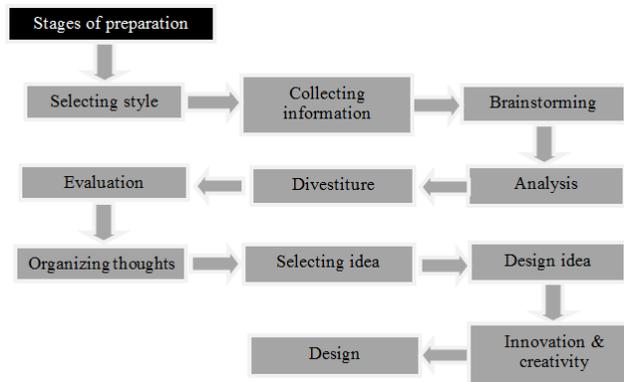


Figure 5, Discovering relations and links of available information, organizing and defining aims. A list is recording including all design needs then putting it in a group of logical performance specifications.

3.2 The Design Process :

The design process means to map a route through the process from beginning to end. The idea is to identify the actions of the designer in order to achieve a desired solution. The design process is a nonlinear process. Each designer approaches the design problem from a different point at that design process. A generalized map of the design process is established and suggests that activities such as analysis, synthesis and evaluation occur in sequence. Analysis involves breaking down the problem into fragments so that each fragment may be separately solved, whereas synthesis is characterized by an attempt to create a response for the problem; evaluation involves the critical appraisal of suggested solutions against the objectives identified in the analysis phase (Alexander, 1964; Broadbent, 1973). The designer starts to work on the design idea / concept development to reach the interior form required through finding innovative solutions to the design idea, interior spaces and the relations with the external surroundings and the general framework form of the architectural space, Figure (6).

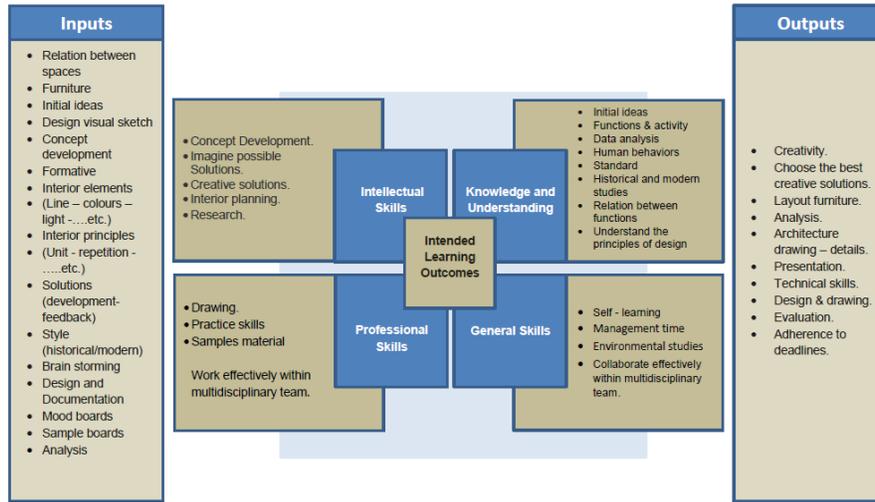


Figure 6, Phases of the design process. (Source: Author, 2013).

3.2 The Evaluation Process:

The evaluation process is important to show the extent to which the actual implementation of projects corresponds. It deals with measuring the effects resulting from the achievement of project activities in terms of how the project is prepared, and how to access business needs, plan activities, details, method of application and its use. It also ensures the contribution in developing the innovative educational process that it undertakes to develop curricula, and the studio's role in educational development (Alexander, 1964; Broadbent, 1973). It also confirms the achievement of the intended learning outcome (ILO) which should be the following:

- The ability to arrive at functional design solutions to create a successful design environment.
- The ability to develop design solutions that take into account integration between functional relationships, formal and spatial change as well as cultural, identity, intellectual and environmental aspects.
- Developing the capacity for an analytical study that deals with interior surfaces.
- Combine different styles and choose the appropriate style.
- Learn to visualize spatial solutions and create functional and aesthetic values for the space.
- Developing critical skills and the ability to self-assess architectural works.
- Developing the skill of using and dealing with advanced technological means to support architectural design.
- Supporting creative, logical, and independent thinking.

The final grade of the project represents an equal mix of assessment on research, feedback, final presentation, and all elements of educational development.

4. STUDENT PROJECT :

The research was performed on a sample of students from the architecture department, studying interior design. The sample consisted of 55 students: (35 females and 20 males). The program ran over a period of seventeen weeks/ four hours weekly. The interior design students were asked to start searching, analyzing, studying, designing, and verifying their different selections.

Students adopted different design styles which could be divided into the following styles: Historical, Contemporary (natural) and Modern (geometric). The elements of each style were analyzed as (colors, materials, ornaments, floor design, dimensions, rhythm, pillars, arches, etc.) Table (2), Figure. (7).

Table 2, Shows the percentage of students in the three different projects i.e. residential building/unit, office and café with the three different styles; historical, contemporary and modern.

| Style \ Project | Historical | Contemporary | Modern |
|-----------------|------------|--------------|--------|
| Project (1) | 4% | 45% | 51% |
| Project (2) | 3% | 22% | 75% |
| Project (3) | 10% | 75% | 15% |

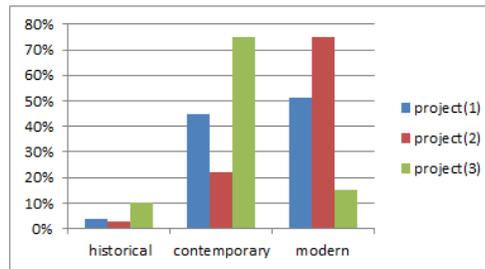


Figure 7, Shows the percentage of using the three styles by the students in their design for the three projects.

It was easy to observe the selected style in the students' work, the visual analysis of first project: 4 per cent of the students selected the historic style. The students were inspired by Islamic geometric styles in the design concept. After analyzing the style in a modern simple way it was clear that in design visualization of the living room it was specifically inspired from the Islamic Moroccan style and its application on the design process.

45 per cent of students opted for contemporary (natural) styles. The concept is inspired from tree leaves and the way of introducing such feeling of plants and nature into the space. The student analyzed the tree leaves, related relations and divestiture of leaves to reach a style that suits the design idea.

51 per cent of students selected Modern (geometric) style. Such style is characterized by simplicity and using of bold lines, geometric shapes and polished surfaces i.e. smooth looking geometric forms, (Figure 8).

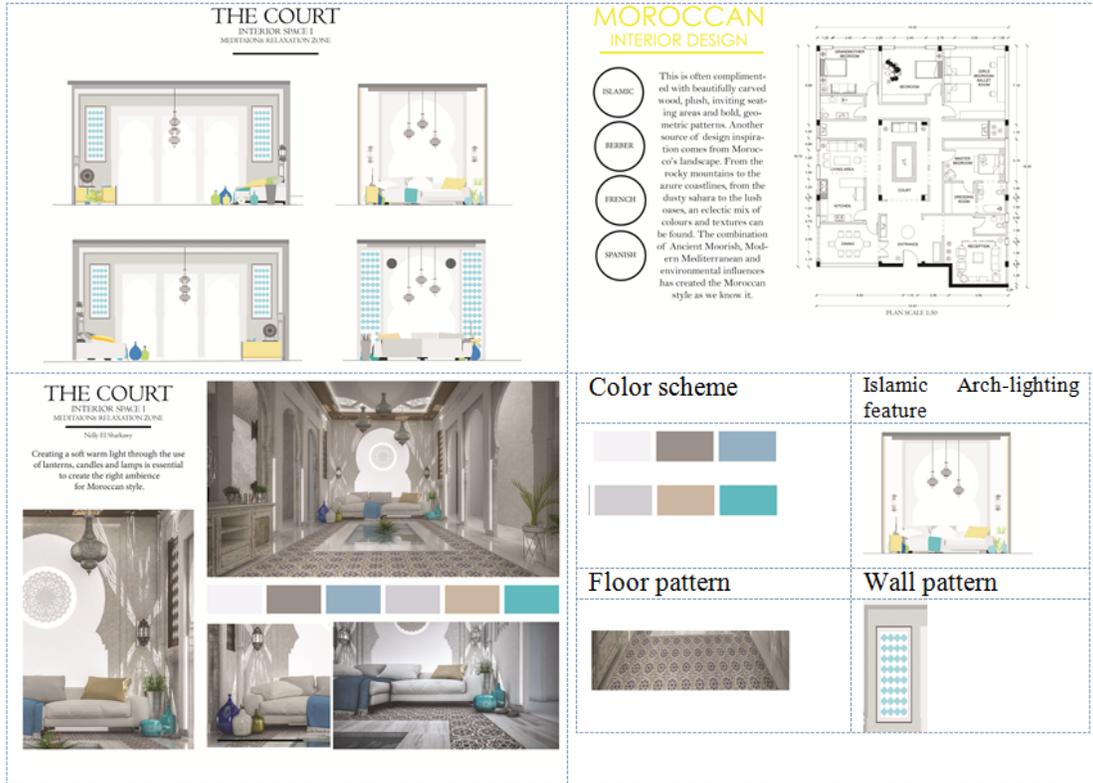


Figure 8, Shows the use of heritage style by the student and utilizing Islamic elements (terms) in the design – Nilly El Sharkawy

Student selected historic, natural environment and modern style for the second project in a way that harmonized with the surrounding environment for each project. The experiment revealed that the historic style was selected by 3 per cent of students while the majority of their selections were for contemporary environmental styles to the project site and surrounding environment with a percentage of 22 per cent. The choice for modern style was 75 per cent, Figure (9).

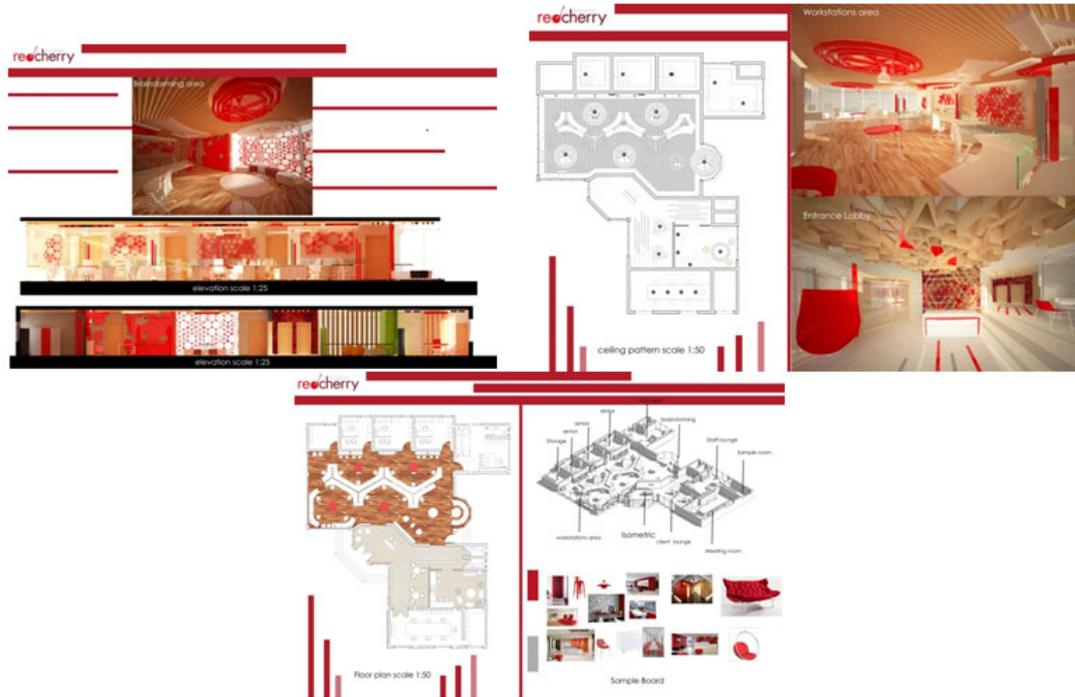


Figure 9, Shows students' inspiration by geometric shapes and using simplicity and bold lines (modern) – Kamal Abo Al Magd

In the third project, students went for the choice of historic, natural environment and modern styles that agree with surroundings for each project. In this exercise 15% of students selected the historic style, while the majority went for contemporary environmental style of the project site and surrounding environment scoring 75 per cent. Only 10 per cent went for modern style, Figure (10).



Figure 10, Shows students' inspiration by contemporary environmental styles surrounding the project site – Karim Shoeib.

Practical research results indicated that only a minor range of students went for the analysis and utilization of heritage elements in the project. The selection of modern and geometric styles by majority of students indicates lack of their knowledge and inability to produce designs that represent the heritage identity.

5. RESULTS :

This research demonstrates that although the teaching and learning process in the studio emphasized heritage styles and identity the students were attracted to modern design. Only a limited number of students incorporated heritage styles in their residential design project. The selection of modern and geometric styles by majority of students was mainly in the office and restaurant projects .

6. RECOMMENDATIONS :

Through the study and through the presentation of the students' ideas and their design styles, the study concluded a few recommendations that may support the idea of utilizing heritage in contemporary interior architecture. The heritage could be the source of development and creativity. The recommendations could be shown as follows:

- Work on the inventory and documentation of heritage elements and use that in a database that aims to increase awareness of the cultural heritage values. Discussing and analyzing data with the students in studio, as well as reviewing the projects used the heritage elements in design
- Working on enforcing cultural awareness of students regarding the importance of local architectural heritage and emphasizing such importance. At the same time is boosting the concept of integration between traditional and contemporary interior architecture .
- Developing students' awareness towards their role in exhibiting the distinguished local identity of local architecture in studio education, media and modern life while reflecting this identity on designs .
- Continually working on informing students about the studies and developmental designs for the terms and elements of traditional local architecture in a modern way.
- It is recommended to emphasize the importance of visual communication and optical configuration using our wealth of heritage .
- The study recommends following an educational manner to develop creative thinking using elements of heritage .
- Future research may want to include questionnaires to students asking why they included some styles and not others.

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مدى تأثير مفردات الانماط المختلفة على هوية الطالب في التصميم EFFECT OF DIFFERENT STYLE ELEMENTS ON STUDENT'S IDENTITY IN THE DESIGN

هالة بركات النجار

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الملخص

نخر التراث المصري بالحضارات العظيمة التي أمدته بالمفردات التراثية المختلفة ذات السمات الخاصة التي تحمل العديد من القيم الجمالية والبصرية، واليوم تلاشت الهوية وذلك بفعل المفاهيم الغربية التي غزت الفكر والتصميم. في نطاق هذه الورقة، تم تحليل تجارب الطلاب القائمة على موضوعات المشروع في دورة التصميم الداخلي في قسم الهندسة المعمارية في الأكاديمية الأمريكية للعلوم والتكنولوجيا في فصل الربيع ٢٠١٨-٢٠١٩ عينة مكونة من ٥٥ طالبا ٣٥ طالبة و ٢٠ ذكرا في مستوى الفصل الثامن.

يهدف هذا البحث إلى رصد وقياس مدى الرؤى والاتجاهات الحديثة في مادة العمارة الداخلية للطلاب من خلال تركيز تأثير علم التربية على التصميمات ذات العناصر التراثية. هدفها هو توسيع فهم الطالب لهذا التراث، مع توضيح تأثير عناصر التراث بالإضافة إلى الاتجاهات الحديثة في تطوير التفكير الإبداعي الخاص بتصميماتهم.

يبدأ البحث بشرح مراحل تاريخ تصميم العمارة الداخلية. يتعرف الطلاب على عناصر الهوية ومبادئ التفكير التصميمي لفتح آفاق جديدة وتحفيزهم على الإبداع والابتكار. يمكن للطلاب بعد ذلك الدخول في مراحل البحث والتحليل والدراسة والتصميم والتحقق من خياراتهم المختلفة ثم البدء في ترسيخ أفكارهم من خلال تشكيل مفهوم التصميم الخاص بهم. تم إجراء الدراسة من خلال استبيان للتحقق مما إذا كانت رؤية الطلاب وتصميماتهم موجهة نحو الاتجاهات المحلية التراثية أو العالمية.

يوضح هذا البحث أنه على الرغم من أن عملية التدريس والتعلم في الاستوديو التي أكدت على أنماط التراث والهوية، إلا أن الطلاب انجذبوا إلى التصميم الحديث.

من خلال الدراسة وعرض أفكار الطلاب وأساليب تصميمهم، خلصت الدراسة إلى أنه يمكن عرض بعض التوصيات من تنمية وعي الطلاب تجاه دورهم في إظهار الهوية المحلية المميزة في التصميم، والعمل باستمرار على إطلاع الطلاب على الدراسات والتصاميم التنموية لمصطلحات وعناصر العمارة المحلية التقليدية بطريقة حديثة داخل استوديو التصميم.

الكلمات المفتاحية

عناصر؛ الإبداع؛ التصميم