

Utilizing Bilingual Letters as A Source of Furniture Design

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استخدام الحروف ثنائية اللغة كمصدر لتصميم الأثاث

عمر اديب الشبول، قسم التصميم والفنون التطبيقية، كلية الفنون الجميلة، جامعة اليرموك
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الملخص

هدف هذا البحث إلى طرح مسألة مهمة في التصميم وهي توظيف الحروف ثنائية اللغة في تخصص التصميم الداخلي والتصميم الجرافيكي والهندسة المعمارية، بحيث تم عرض تجربة جديدة في دمج الحروف العربية واللاتينية في أنماط التصميم المعاصرة وابتكار تصاميم إبداعية في منهجية حديثة في مجال تصميم الأثاث، إذ أنه لم يتم استخدام الحروف بشكل كافٍ في التصميم الداخلي والأثاث كهيكل ثلاثي الأبعاد.

احتوى البحث على عرض وتحليل مجموعة من أعمال طلاب كلية الفنون الجميلة تخصص تصميم داخلي في جامعة اليرموك 2020/2019. وقد توصل البحث إلى بعض النتائج من خلال دراسة تحليلية لبعض العينات أهمها أن الدراسة قدمت بعض الإمكانيات الجمالية لاستخدام الحروف ثنائية اللغة في كل من التصميم الداخلي والأثاث، وقد أثبتت الأشكال المختلفة للحروف ثنائية اللغة أنها مصدر مهم للأفكار الجديدة في التصميم ثلاثي الأبعاد.

ومن هنا يبرز هذا البحث الأساليب العملية لثنائية اللغة في التصميم الداخلي، ويبرز تحليل تلك الأساليب أيضاً، كما أنه يحدد إطار عمل قواعد التصميم الجديدة الموجودة في مجال التصميم، والغاية القصوى للبحث هي مساعدة طلبة التصميم على فهم الكيفية التي يوضع بها نظامان بصريان ولغتان جنباً إلى جنب لخلق تواصل فعال في التصميم. الكلمات المفتاحية: التصميم الداخلي، الخط، الطباعة، ثنائية اللغة، الأثاث، الهندسة المعمارية، التصميم الحديث.

Abstract

This paper describes a studio project that aims to use the typography in different disciplines of design such as architecture, interior design, and graphic design. It intends to explore the outcome and the interpretation of incorporating bilingual letters of Arabic and Latin in contemporary design patterns with the purpose of discovering new inventive designs to reconfigure the state-of-the-art structure in a creative methodology. This investigation will stress structural interior design personality using bilingual letters and transmit them in interior design as objects not letters.

Calligraphy, letteration and typography have been inadequately used in interior design and furniture as 3d structure. While they are taken into consideration in fine arts and other forms of design. This study explores the potentials of utilizing bilingual letters (Arabic/Latin) in both interior and furniture design. The different styles of bilingual letters form a great part of this research.

A design experiment is done with students of Department of Design and Applied Arts in the second semester 2019/2020 at Yarmouk University in Jordan as a piece of Advanced Typography class.

Keywords: interior design, calligraphy, typography, bilingualism, furniture, architecture, modern design

Introduction

These days, it's imperative to understand how significant an interior plan is, especially when realizing that we spend over 90% of our everyday life in indoor spaces. The most vital point is imagining another way in designing furniture and new ideas of interior plans, which is quite possibly the main goal to keep our indoor spaces more exuberant. (Wiley 1996)

Like other different chronicles, the history of calligraphy is repetitive. A new composing style is conceived, created and continues or ceases to be further used in interior designs; this is followed by recapturing, appraisal and further enhancement (Morgan, M. 2001). Arabic calligraphy has maintained an ageless artistic structure with an emotional tie to the Arabic culture and the Islamic legacy. It is perhaps the main compelling artwork in the components of the architecture legacy which was invented by a Muslim craftsman to satisfy God. Additionally, it is a type of innovative plan which incorporates a social language with math, since letters can be extended and changed from multiple points of view to make various themes.

There is an explanation for designers who are fixated on typography, regardless of whether they are engaged in its realistic forms or inside planning ventures. The mix of words and a visual medium can be an amazing one. Consequently, numerous individuals will search for motivations such as utilizing typography for their own designs, including interiors and furniture.

Calligraphy can be utilized in different manners in interior design. It tends to be used as prints on backdrops or painted wallpaper. For example, a quantity of letters can be used to shape furnishings or border components. Furthermore, it can be used to adorn the casings around a mirror. It may be imprinted on woven artworks and upholsteries. It tends to be used for knobs and handles. Compositions of calligraphy can be introduced onto walls, mirrors, seating and storage components, door and window handles, and borders. However, much more creativity should be possible and investigated in students' design experiments later on.

Design Education

Architectural design education depends on design studio courses that require special ambiance to encourage imagination and creativity. The fundamental goal of design studios is to give students the required abilities for inventive essential thinking, problem solving, basic decision analysis and cooperation with designers. D. A. Schon depicts the architectural studio as a model of instruction for imaginativeness and problem solving. He sees design studio ambiance as an ideal spot for students to learn about designing and creating a design (1985).

Architectural appearance reflects visuals of the end result just as the design process has consistently been important to design researchers and educators. The visuals of the proposed end result are generally organized as models, sketches, 3D computer-created images, hand-drawn patterns, diagrams, project reports, and computer animated videos. The most effective method to form these visual materials into a spectacular and congenial appearance is an imaginative design issue for the designer (Wiley 2007).

Most classes of design studios show skills in their educational program as a course or as a subject of a combined course. They generally cover hypothetical subjects of illustration rudiments like how to introduce a portfolio, advanced typography, and a typography plan. The hypothesis-based learning approach could conceivably bring about students effectively acquiring strong skillful abilities, especially in making presentations. The way towards planning a presentation is an exceptionally encouraging and engaging way for students to figure out how to create and design. Though frequently excluded in architectural design, typography has extraordinary potential as a viable tool for training in a number of favorable presentation and design skills.

M. Harkins gives a compact description of typography as "the specialty of art of organizing letters and words . . . typography additionally considers the order of letters and words (alongside other visual effects which make a difference) to be reassembled and reproduced as a couple or however many occasions as is required by the requests of what is to be imparted" (Harkins 2010, p.14).

In spite of the fact that content is a significant substance without help from anyone else, it can be changed in the manner its pieces are consolidated and made. As such, the significance of text is reliant upon how text-based material is organized. The semantic value of a text in design presentation cannot be undervalued. When trying to interpret literary material, the symbolism of letters and the typographic characters tend to slip designers' minds.

Letters really have their very own topic, and this may have a sensational instructive potential as far as understanding the process of design is concerned. K. Cullen characterizes typography as an interaction and a modern specialty. It is making the language apparent. Designing language with typography art makes words acquire life and influence. Typography has linguistic and artistic capacities. Typography that serves both aspects simultaneously can be considered effective (Cullen.2012, p.12).

The fundamental design studio considers text and typography as an essential factor for addressing thoughts and the design work itself. Moreover, letteration and typography are likely instructive apparatuses as far as understanding the process of design and inventiveness is concerned. Van Leeuwen proposes that typography can be deciphered as a semiotic mode that is ultimately effective. Subsequently, typography is not simply literary; rather, it also measures idealistic and relative significance (Leeuwen 2006), stressing multimodality. Norgaard (2009) recognizes a defined emphasis on word-importance in literary analysis but overlooks the semiotic capability of typography. Along these lines, the authors propose that typography and its material can be contributory in interpreting and consequently rewording images like photographs of the constructed environment and complex styles. A design practice that uses the multimodal norm for typography is depicted in the following.

Learning Calligraphy

The first phase in learning "Calligraphy" is to notice the general surroundings. This ought to incorporate composed words, obviously, yet additionally a design made by a designer, and the lines and structures that can be found in nature. There is a distinction between looking and observing. When involving the inner consciousness with one's heart inclination and one's actual bodily sensitivities, a totally different perspective is achieved. Subsequently, the second step is to gain knowledge about the conventional types of composing writings. The third, is practicing the structures, which has been seen until one can make fundamental shapes. This is as yet not calligraphy; it is just a composing process. To change a composition into a work of art, one returns to the first step with the full progression of both the actual development and dynamic movement of your body.

The initial steps are the learning part, while the last process is the practice, on which you can proceed for the remainder of your life

Students works

The course aims to increase students' capabilities in exploring expressive dimensions in the field of visual communication of words, including the role of typography in formulating the ways of communication and its content, and the course includes a series of exercises.

The relationship between letters' shapes from two different languages on the grid system in a written text creates a sort of identical forms of some sort. In addition, the new shapes coordinate with a certain purpose to create new visual identity for multiple

design forms. As for the procedures that were taken in the application, they were in two stages:

- The first stage:

Designing the complete Arabic and Latin alphabet within the standards of letter geometry, by implementing it on the drawing book. Each page is divided into 6 squares and each square measures 8 * 8 cm, so that each square contains one letter to create both Arabic and Latin letter shapes that match the standards and geometry. Students have to use the characteristics and features of bilingual letters in synthesis and aesthetic treatments. Mastering the use of technical calligraphy vocabulary in the design process is very important. They can use effects in forming the alphabet and acquiring the ability to solve problems related to establishing visual relationships.

- The second phase:

The application of creative designs by matching both Arabic and Latin alphabets created a new form, as this experiment relied on the matching method, which led to the acquisition of a new insight about the structure. The new arrangement of linear letters led to perceive the linear structure with a new form, as the method of analysis contributes to understanding the technique of arranging letters for either clarity or aesthetics, taking into account elements such as text style, letter size and shape, line length, and dimensions.

There are some requirements for this project, such as designing three sketches for furniture pieces derived from the alphabet in both languages, which have been done before, where the matching process serves the design form.

Form:

This project aims to introduce students to the concept of the basics of matching alphabets through few steps. First, learning the concepts and philosophy of the foundations and general principles of designing alphabets. Second, learning about the importance of applying the basics of alphabet design (the foundations of beauty) to the elements and establishing the aesthetic relationship.

The outcome of this experiment is based on descriptive design by doing formal analysis to the submitted works.

Table: Research sample

	Building Unit of Letter Design	Structural Composition of the letter	Result
Fig.1			
Fig.2			
Fig.3			
Fig.4			
Fig.5			

Table: Research sample

	Building Unit of Letter Design	Structural Composition of the letter	Result
Fig.6			
Fig.7			
Fig.8			
Fig.9			
Fig.10			

Fig. 1 Design of a building from the Arabic letter (و) and the Latin letter (O)

Two forms of bilingual letters were created with identical and innovative geometry from one building unit, consisting of a heavy uniform vertical thickness, lighter horizontal thickness, and fixed rounded curves and ends. They are the Arabic letter (و) and the Latin (O) and the letters have been combined with the modulation of the letter (و) by reversing the vertical angle and its declaration is a simple vertical extension to harmonize the Latin letter and serve the design in terms of form.

Fig. 2 Table Design from the Arabic letter (و) and the Latin letter (C).

Two forms of bilingual letters were created with identical geometry and innovatively from one building unit, consisting of intersecting geometric shapes to show the letters in the form of sharp corners and clear vertical extension with single densities which are the Arabic letter (و) and the Latin (C). Therefore, the letters have been combined in an overlapping manner and this harmonious overlap resulting from the application of a single building uniting both letters. The letters have been used for a living room table design that serves and shows aesthetic dimensions of the use of identical letters.

Fig. 3 Table Design from the Latin (O) letter and a Sofa from the Arabic letter. (و)

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of curved shapes and possessing flexibility despite the use of a geometric pattern. They are the Arabic letter (و) and the Latin (O), and the letters were combined next to each other in a harmonious way to be used in the design of two pieces of furniture that are placed adjacent in place (table and sofa), serving and showing aesthetic dimensions of the use of bilingual letters.

Fig. 4 Design of a lighting unit from the Latin (G) letter and Design of a Sofa from the Arabic letters (و ن).

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of curved shapes that possesses the flexibility and flowability in moving the ends of the letters. They are the Arabic letters (و ن) and the Latin (G), and the letters have been combined next to each other in a harmonious way, to be used in the design for two pieces of furniture which are placed adjacent to each other (lighting unit and sofa), serving and showing aesthetic dimensions of the use of harmonious letters.

Fig. 5 Cabinet design from the Latin letter (O) and the Arabic letter (و).

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of curved shapes. They are the Arabic letter (و) and the Latin letter (O), which was installed inside the letter (و) in an identical way, to be used in the design of a small child's wardrobe, serving and showing aesthetic dimensions of using identical letters.

Fig. 6 Designing a set of furniture pieces consisting of a seat from the Arabic letter (ع), a swing from the Latin (C) letter and a table of the Latin letter (O).

Three forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of the ellipse. They are the Arabic letter (ع) and the Latin (C, O), and the letters have been arranged in a contiguous manner, to be used in the design of the furniture to give a harmonious and compatible character inspired by the aesthetic bilingual letters juxtaposed.

Fig. 7 design of a hanging sofa and shelves of the Latin letter (D) and the Arabic letter (د).

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of a triangle shape with truncated corners so that the sides of the triangle are two angles instead of one corner. They are the Arabic letter (د) and the Latin (D), and the letters were arranged in an overlapping manner. In addition, to repeating the letter (D) and a reflection to show a symmetrical and balanced shape, to be used in the design of a hanging sofa that contains a library, serving and showing aesthetic dimensions of the use of overlapping and symmetrical letters.

Fig. 8 Garden bench and table design from the Latin letter T and the Arabic letter (ت).

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, inspired by the geometry of simple Kufi script. They are the Arabic letter (ت) and the Latin (T) and the letters were arranged in a contiguous manner. In addition to the repetition of the letter (ت) and a reflection to show a symmetrical and balanced shape, to be used in designing garden benches and tables. They serve and show aesthetic proportions of using adjacent and symmetric lettering.

Fig. 9 Door design from the Latin A (letter and the Arabic letter (أ)).

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of intersecting geometric shapes to show the letters in the form of sharp corners and clear vertical extension with single density. They are Arabic letter (أ) and Latin (A). The letters were combined in an overlapping manner and this harmonic overlap resulted in the application of a single building unit to both letters. The letters have been used in the design of an external door, to serve and show aesthetic dimensions of the use of overlapping and congruent letters.

Fig. 10 Shelves design from the Latin letter (E) and the Arabic letter (ه).

Two forms of bilingual letters were created with identical geometry innovatively from one building unit, consisting of vertical and horizontal shapes with fixed density with curves of the letter ending in a fixed pattern. A construction using both letters where the letters have been used in the design of shelves, to serve and show aesthetic dimensions of the use of staggered and extended letters.

Conclusion

Typography has been inadequately used in interior design and furniture as 3d structure. While it is used in fine arts as objects and in other forms of design as text to be read. This study explores both aesthetical and formal potentials of utilizing bilingual letters (Arabic/ Latin Letters) in both interior and furniture design. The different shapes of bilingual letters proved to be an important source for new ideas in 3D design.

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