

# **Reviving Ornament: A Case Study of the Bekaa**

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In Partial Fulfillment  
of the Requirements for the Degree  
Masters in Design

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by  
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**Abstract**

It is evident that home is not an object, a building, but a diffuse and complex condition that integrates memories and images, desires and fears, the past and the present. This thesis focuses on ornamental motifs especially the wheat motif that is unique and that is mostly found in the Bekaa. Each country or region has a local motif that individuals have used to decorate their dwellings. Due to the sparse knowledge concerning local ornamental motifs in Lebanon and the Bekaa specifically and the globalization of design and pattern there has been a serious decline in the use of local motifs and patterns. This research explores the importance of ornaments in human culture in general and local motifs in the Bekaa in Lebanon and explores ways they can be revived so that designers can use them. It also proposes guidelines for design through a project.

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## 1. Introduction

Home is a projection and basis of identity and culture, not only for the individual but also for the family. Every motif has the power to influence how we perceive the world and how we remember experiences and memories (Westland, 1992). Each country or region has a number of unique motifs that individuals have used to decorate their dwellings. The use of patterns and motifs has often been associated with creative expressions that stand for the representation of the society and culture (Brooker and Weinthal, 2013). Interior design grew out of the need to decorate the interior of homes but during a period when local motifs were already disappearing.

Though ornament as old as mankind, yet for the vast majority of the 20<sup>th</sup> century it was deliberately barred from the standard of workmanship making and craftsmanship appreciation. The problem is that few individuals recall the dialect of ornamental motifs well enough to appreciate it, let it be used again and creatively. Customary painting and sculpture, whose topic gives the key to their emotional tone for many people in the past and in the present, the best way to acknowledge ornamental motifs is by observing it and knowing its roots (Trilling, 2001).

The hypothesis of the thesis is that in Lebanon, there were traditional local motifs that were used by ordinary people, which were painted on the interior walls of the dwellings by women and men and that by discovering them, designers would be interested in using them. Several questions then follow from this hypothesis: What were motifs? Is there an interest among designers to use them? If so, how can we bring them back?

### **1.1 Purpose and Scope of the research**

The Purpose of the research is to discover, revive and preserve the vernacular motif that was used in Lebanon and specifically the Bekaa region so it can be used by interior designers to use it in contemporary interior spaces. In this approach, Lebanese interior designers will be encouraged to use the motifs in their designs. One region in Lebanon is taken as a case study because of the time limitations.

The topic is related to the interest of interior designers who could use the new designed traditional motifs in their designs. The emphasis of this research is for designers to use their cultural design motifs, which act as a Lebanese traditional custom. How to use that could be appreciated, portrayed, and respond to it in today's interior space.

Within the scope of this research, only one motif that was used mostly on the walls of the interior houses of the Bekaa region is going to be discussed and investigated. In the thesis I will show how I discovered this motif. According to the time limitations, I could not include all motifs used in Lebanon, other motifs could be developed in future research.

### **1.2 Research Question and Objectives**

The aim of this thesis is to develop a new design based on the traditional motif, to be used in the present day by interior designers.



The research question is: Were there vernacular motifs that were unique to the Bekaa region? If so, what are they? Is there an interest to revive them? How can they be revived?

The objectives of the research are to:

- Explore the history of ornamental motifs as a basis for establishing the primacy of ornament in human culture before modernity.
- Investigate whether specific ornamental motifs were unique to the Bekaa region in history and up until the modern period.
- Develop a theoretical framework for establishing the significance of ornament for contemporary design and human culture in general.
- Develop a methodology for investigating the field search for finding Bekaa motifs.
- Develop a method for investigating whether a revival of traditional motifs is even desirable among contemporary designers.
- Investigate case studies that demonstrate the successful revival of motifs from tradition to modern to contemporary.
- Apply findings to the case of one Bekaa motif and develop a design outcome.
- Demonstrate the above through a design project.

### **1.3 Thesis Structure**

The thesis consists of seven chapters. After introducing the research and defining motifs, the Literature Review in Chapter 2 explores the history and the importance of ornamental motifs in human culture. Chapter 3 explores four theoretical theories that show that ornament, textures surfaces, and patterns are vital for what it means to be a human being. Chapter 4 explains the methodology, and analysis of the fieldwork, interview with interior designers, and questionnaire with interior design students. Case studies of the revival of motifs are presented in Chapter 5. Chapter 6 explores the design process and outcome. Chapter 7 is the concluding chapter where objectives are reviewed, limitations are listed, and recommendations for future are presented.

## **2. Literature Review: A Brief History of Ornament/ History of the Study of Ornament**

### **2.1 Introduction**

An ornament is something used for decoration, anything that enhances the appearance of a person, structure or thing. Ornament is one of the crucial classes of craftsmanship, along with architecture, interior designs, model, and painting. It is a workmanship with its own history involving every part of the shapes and patterns that people have connected to their structures, their utensils, furniture, weapons and compact protests, their materials and dress, and even their bodies since ancient times (Trilling, 2001).

The ornamental motif is also the route in which individuals obtain code, store, review and interpret data about their spatial condition, its components' relative areas, separations, directions and general structure (Moughtin et al, 1999).

Kalia concluded that beauty is not just a verity but a law, and she related that the love of the beautiful traditional motifs is inherent in nature. She also emphasized that the passion for the ornamental motifs is in every society (Kaila, 1982). An ornament is a selection of motifs or patterns, or a method for translating or joining them, that mirrors the abilities and inclinations of the producer and the tastes of the expected viewer (Trilling, 2001).

However, traditional ornamental motifs have been disappearing and their use has been diminishing at least in the 20<sup>th</sup> century. Ornamental motifs that once stood for a

certain region or country as it did universally for thousands of years could be used again. But first a brief history of ornament in the Near East is necessary.

## **2.2 A Brief History of Ornaments in the Near East**

### *2.2.1 Paleolithic and Neolithic Art*

Ornament has a long history. It is as old as human history itself. The ancient and the Paleolithic (early human history until 8000 B.C.E) ornamental motifs might be described as being the forms of geometric art, the craftsmen of the time rising only sometimes to such statures as to attempt and mimic in their work the figures of men, creatures, or plants (Speltz, 2013).The Paleolithic lifestyle and workmanship blurred away, and the imaginative focus moved from northern and western Europe to the Near East after the end of the last Ice Age, around 12,000 years ago. Four or five thousand years later, the inactive, rural and peaceful lifestyle that we call Neolithic began, and with it a fundamentally new way to deal with ornamental motifs (Gorman and Newman, 2009). .

In the Neolithic age there is a lot of non-figural art, the most important of which is the spiral (for example on CatalHoyuk in present day Turkey), which shows up in an assortment of structures, and on each scale from the grand to the smaller. However ornamental motifs are overwhelmingly non-representational. Regular movements of such size do not occur without any forethought; this one required a time span generally equivalent to all of the history of mankind from the earliest starting point of composed

records to the present day. The ascent of settled town life catalyzed the advancement of perpetual structures with smooth walls, the development of weaving, and the efficient generation of stoneware (Trilling, 2001).

Neolithic craftsmanship incorporates representational structures that propose an immediate association with the historical period in extension to geometric designs. The considerable commitment of Neolithic ornaments does not lie in any one example or procedure. Neolithic ornamental motifs appear to be with abundance of hatchings, crisscrosses, spirals and wanders. It is structured in a way that Paleolithic ornamental motifs are restricted by the shapes and the surfaces of its materials (Trilling, 2001).

Indeed, even basic examples offer relatively limitless extension for variety, yet this comprehension must be won, over thousands of years. That is exactly what Neolithic craftsmen did. All the while, they set up that the best way to control a full scope of structures and varieties is by specialized emphasis, and the way to specialized affirmation is reiteration. We may discover their structures and varieties as simple. The Neolithic period established the framework for ornamental motifs as we comprehend it today (Trilling, 2001).

### *2.2.2 The Phoenicians (1550-330 BCE)*

The Phoenicians who settled along the Levantine coast established trading posts in Hispania, Italy, Africa, Greece, and Gaul. However, in their connections with the different kinds of groups with whom they exchanged their trading, they only focused on those issues that were best prone to forward their own business advantages. Recognizing

Phoenician ornamental motif by confirming a wide range of decorations, the impact of Egyptian-Assyrian was the most important one. Jewels were the most trademark of Phoenician craftsmanship which has come down to us. These revealed that the Phoenicians achieved and lived in a high condition of extravagance. Except for a few archaeological ruins not much remains of Phoenician buildings and settlements (Nakib, 2012).

### *2.2.3 Greco- Roman Art (550 BCE-320CE)*

The ancient Greek ornamental motifs which was acknowledged by Schliemann in Troy Mycenae and Tiryns, contains such a significant number of Egyptian and Assyrian ornamental motifs that can be engaged in the initial beginnings, that Egypt and Asia Minor practiced a most incredible effect. That an intercourse occurred between these nations is certain, for, even in ancient occasions, the art trading and especially craft in all directions were alive in the waters of the Mediterranean. Greek workmanship in the islands of the Aegean Sea was liable to Oriental impacts from the Near East, in its essential phases of improvement. The Greek art was produced from wooden structures, the forms changed into ornamental motifs in the stone workmanship. Style is all things considered yet the honest articulation of the character and impression of a people of an authentic age (Speltz, 2013).

The Greeks vanquished the world with their craft, especially during the Hellenistic Period when their cultural influence covered the Near East and beyond

(Necipoglu and Payne, 2016). This was followed by the spread of Roman art in the Near East (Baalbak in the Bekaa for example and Palmyra in Syria).

Even though Romans built temples that were similar all over the empire (in terms of elevation and plan), they were different in details and in the ornament. In fact, it is in the ornamental details of Greco- Roman temples that the particular cultural influence can be most found. For example in the Bekaa the Romans built a vast temple complex on the remains of a previous Semitic temple dedicated to the deity Baal. The several temple plans resemble most Roman temple plans. However, it is in the ornamental detail that the cultural impact of the Bekaa region and its Phoenician/ Semitic people can be found clearly stamped on the Roman building. The Romans used the wheat motif in the ornamental detailing of the temple (Webster, 2010). This is no surprise if one knows that the Romans considered the Bekaa as the wheat producing region of the Roman Levant provinces. As such the Romans used to engrave every motif or aspect they got inspired from the country they built in the temples (Woolmer, 2017). In Baalbek in the Roman temples there are ears of wheat engraved at the entrance of the Temple of Baachous (Thompson, 1870). The Romans moreover took up and achieved the undertaking of joining various components in a homogeneous whole (Speltz, 2013).

#### *2.2.4 Christian/Byzantine Art (330 CE-1000 CE)*

When Christianity got into its hands the remaining parts of classic art, it was obliged to change the designs and fit them into a style as one with Christian thoughts, tastes, and necessities, without a time completely liberating itself from classic impacts.

The Christian states raised another development making a huge difference which they found in the ruins of Western Roman Empire. They utilized the components of Byzantine craftsmanship, at that point in its full magnificence to frame another style of specialty of its own. Early Christian craftsmanship might be viewed as a time of progress the inclination of which was to free itself alike from Classic art. It was just when this last impact had totally survived, about the year 900 CE that the Romanesque style of design started to create itself in Western, Europe that workmanship started again to move along secure lines (Speltz, 2013).

Byzantine Art has achieved its most noteworthy standard in the 6<sup>th</sup> century when it spread all over the Empire and reached out to North Africa. The multinational style of craftsmanship was given the title of Byzantine which was produced in Eastern Roman Empire from the different diverse styles which were in presence at that early period. The advancement of the development of Byzantine style was allowed in the year 330 CE, when Christianity was made the determined state religion (Speltz, 2013).

There is another part of Byzantine workmanship that is absolutely obscure to authorities today. It is the abundance of coated earthenware production that was created in incredible amount and assortment between the 9<sup>th</sup> and 15<sup>th</sup> centuries. Generally, the designs on the household ceramics are not religious but rather common, and they were not represented by the restrictions and traditions that controlled the generation of chapel workmanship. The specialty of the Byzantine potter was creative and individualistic in which the strategies were imaginative, and the shapes different. Frequently the craftsmen who engraved Byzantine earthenware production drew upon pop culture for their



motivation or upon the enhancing vocabulary of Iran and the Islamic Near East. Regularly, likewise, they drew upon their own creative impulses (Bakeritze et al, 1992). What is quite innovative about the Byzantine period is the extent to which they covered entire surfaces, especially of churches, with ornamental patterns and mosaics, which is evident in the numerous Byzantine churches that have survived (mainly in ruins) in Lebanon.

#### *2.2.5 Arab/ Islamic Art (650 CE-1900 CE)*

The centrality of decoration in Islamic art is generally perceived. There are schools of ornamental motifs in the Muslim world (Trilling, 2001). Yet to a great many people Islamic ornamental motifs implies a progression of minor departure from a moderately modest number of geometric, calligraphic and flower subjects. In spite of a regularly splendid color sense and an apparently boundless imaginativeness on the level of detail, the outcome is often considered a customary strictness that generally rules out individual richness or dream. This situation is to a great extent imprecise, and results from a lack of appreciation of the impulse of Islamic art. It is true that the religious prohibition on images channeled the creative energy of Muslim artists into patterns and ornament but it is within the realm of the ornamental that Muslim artists excelled to great heights (Trilling, 2001).

It was the Arabs who embraced a certain ornamental leaf and floral designs of the ancient world and evolved them into a new type of ornament called the arabesque (Wejdan, 1999). The arabesque ornament is a symbol to the oriental culture. The

evolution of the arabesque as an ornament started in the 12<sup>th</sup> century (Stein, 2009). The arabesque might be basic and redundant, bound to a tight band between bigger outline parts, for example, an engraving of a figural vignette. As a filter, the arabesque can reach out into the interstices of any creation. In different examples, the arabesque can assume a noteworthy part in its own and turn into the concentration of the design. Favorite Arabesque motifs include acanthus and split leaves, scrolling vines, spirals, wheels, and zigzags (See fig.2) (Nici, 2008). An exceptional property of the arabesque is its momentous adaptability both in shape and capacity, which has added to its life span in Islamic art (Canby, 2005). The most straightforward arabesques are comprised of a stem out of which split palmette leaves spring (See fig.1). However, by the 13<sup>th</sup> century, utilization of arabesques and motifs had stretched out to adorning engravings and filling spaces between compositional components of numerous types (Stein, 2009). Motif was also used to describe the spirit of life (Goal et al, 2013).



Fig.1: Stone relief with arabesques of tendrils, palmettes and half-palmettes, in the Umayyad Mosque, Damascus (Canby, 2005).

Lebanon came under the influence of Islamic art particularly during the Umayyad, Fatimid, Ayyubid, Mamluk, and Ottoman periods. Cities like Tripoli and Sidon became important cities under the various Islamic dynasties during which mosques, madrasas, caravanserais, suqs, khans, and many other Muslim building types were built (Ruthven and Nanji, 2004). Till this day, Tripoli is a treasure trove of Mamluk architecture and ornament. Ottoman ornamental motifs and influences can also be found in regions far from the urban centers like Akkar, the Bekaa.

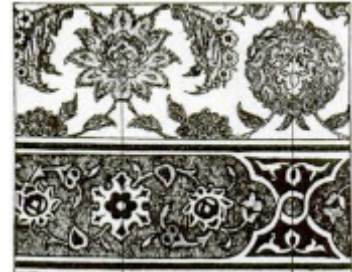


Fig. 2: Arabesque motifs (Nici, 2008).

### 2.3 Ornaments and Cultural Exchange

Taking into consideration the global stage, the historical backdrop of ornamental motifs reveal the process of creation, reestablishment, and renewal of many awesome styles and designs some of which are remembered and some are forgotten. Ornamental motifs do not develop inside strict classifications of time and place, yet they mirror the communication and change of societies through immigration, exchange, occupancy and the spread of religions (Trilling, 2001, p. 104).

The story of ornaments starts from a tangle of coincidence and false beginning. Societies which from quite a while ago have been disengaged from each other might have ended up in close contact. The Chinese and Indo-European social circles, for instance, are fundamentally particular in the sense that they have a typical beginning. In the second

half of the principal thousand years BCE, China was a noteworthy connection in the chain of related styles referred to confusingly as the Animal Style. Between the 6<sup>th</sup> and 18<sup>th</sup> centuries CE, Chinese specialists drew on Indian, Persian and Byzantine examples to make the superb amalgamation that was the Tang dynasty ornament. Moreover, in the eighteenth century, China had a capable topical impact on the trimming of Western Europe (Trilling, 2001).

The procedure of trade does not have a place just with sentimental past. It proceeds to the present day. A carpet included in a current mail-arrange inventory demonstrates how the communication can function in the present worldwide society. The inscription is to some degree inspired by African workmanship themes, this superb floor covering by Utah craftsman and graphic designer McRayMagelby for the Tibet Rug Company, a joint wander between a local mat vendor and a Tibetan refugees in Katmandu, Nepal (See fig. 3). An American artist embarks to plan a carpet to be delivered in products available to be purchased in his own particular nation. It must be of a high quality, for similarly as vital, must look carefully assembled: individuals who purchase hand-tied carpets are probably going to administer to the pattern of motifs yet for the apparent aura of craft (Trilling, 2001).



Fig. 3: Knotted pile carpet designed by McRayMegelby. It is a combination of an American designer, unspecified African motifs and Tibetan artisans. It exemplifies the internationalism of today's world. Cross-cultural trade has always resulted in fascinating results. This has led to the development and evolution of multinational pattern (Trilling, 2001).

#### **2.4 The Evolution of Multinational Patterns**

Diffusionism is the supposition that artistic styles and different types of social articulation are transmitted starting with one society then onto the next changing as they go yet protecting a center of closeness. This has always happened, and will always happen (Trilling, 2001). Many styles influenced each other and spread into various regions and countries often receiving a local cultural significance. This explains the existence of the same motif in different countries, sometimes with the same significance and sometimes with a different meaning altogether.

When we come to the example of the Bekaa, it will be important to know that the same motif can be locally appropriated by a local community in its own way (the Bekaa for example) even though it exists in other areas and countries. We shall explore several examples of this in the following pages.

#### 2.4.1 *The Vine-Scroll*

Plant motif was a mutual element of ancient ornamental art. The most popular motif is the vine- scroll around the 6th century BCE, Greek specialists received and adapted plant frames from Egypt and the Near East and changed them into the main Classical vine-scrolls(Hachili, 2013). This ornamental motif, with the properties of both a motif and pattern type, was soon expounded and given artificial naturalistic points of interest. In this shape, it was diffused all through the Greek world, the enormous Greek authoritative reach built up by Alexander the Great and involving the eastern Mediterranean, Egypt, Syria-Palestine, Turkey and for a shorter time the Asian hinterland as far east as Afghanistan and northern India (Hachili, 2013).

Maybe the minimum known and most captivating part of the story is the transmission of the vine-scroll to India around the start of the Christian period, and its ensuing spread through a large portion of East and Southeast Asia. Vine-scroll of conspicuously Western beginning had a firm a dependable balance in India by the 2<sup>nd</sup> century CE (Trilling, 2001).

The vine-scroll had its most enduring impact not in Europe but rather in the Islamic world. Islam is on a very basic level rejects the portrayal of living animals. One

result has been a far greater part for ornament than we find in some other convention of similar advancement and riches. Most likely no other ornamental motif in Islamic craftsmanship has so long or complex a history as the vine-scroll (Trilling, 2001).

Considering local and worldly varieties, the Islamic vine-scroll, ordinarily called the arabesque, is portrayed by fragile stems and disentangled leaves looking to some extent like plant-frames. These thus are woven into dreary patterns whose intricacy regularly clouds what little stays of the vine (Canby, 2005). Around the finish of the 15<sup>th</sup> century, exchange conveyed the arabesque to Christian Europe. Its half-fascinating, half-natural character discovered prepared acknowledgment and has advanced the Western repertory for more than five hundred years (Trilling, 2001). Another global pattern type after the vine scroll is Interlace.

As we have seen, the vine-scroll is found in different cultures. Although each culture deciphers it in an unexpected way, the coherence of the topic is obvious, from traditional artifact to the early Middle Ages, and on through each significant period of Western workmanship.

#### *2.4.2 Interlace*

The most particular of all patterns, is the disposition of intersection bands know as interlace. In spite of the fact that in correlation with the vine-scroll over its range is constrained, for in excess of a thousand years, interlace assumed a major part in Christian workmanship from Ireland to Armenia and Ethiopia, and in Islamic craftsmanship from Spain and North Africa to Central Asia (Trilling, 2001, p. 134-143). Interlace seems to

originate from hitches and different types of ornamental rope work (Gacek, 2009). Interlace can be produced using anything slim and adaptable, as the wirework on an eighth-century English grenade attests, however this technique for development is uncommon (Trilling, 2001).

Today this style is distinguished as Celtic, a fractional misnomer. The interlace pattern of early medieval Europe was primarily a Germanic minor departure from a Roman subject. Irish craftsmen embraced it, frequently splendidly and with sweeping outcomes, yet interlace it, and the creature shapes so regularly fused into it, were unfamiliar to indigenous Celtic decoration (Hull, 2003).

Despite the fact that interlace has stayed in design all through a lot of its range, some of the time nearly to the present in Western Europe it declined to close elimination toward the end of the 6<sup>th</sup> century. It was, in any case, rediscovered in the late 9<sup>th</sup> century in the soul of romantic nationalism. However interlace has resurfaced in the 1970s in fancy knot work. The 'tattoo renaissance' of the 1980s and 1990s has delivered interlace designs that stand examination with everything except the most expand manifestations of the Middle Ages (Trilling, 2001). Like the vine-scroll, the interlace has meant different things in different cultures and periods.

#### 2.4.3 *Swastika*

According to ancient times, a sun circle or a representation of the sun shows up in visual crafts of various cultures. It has been highlighted as the deepest of five concentric circles (each representing a plane) on pottery in different parts of the Mediterranean.



Other structures incorporate a circle with a focal dab, a circle with beams exuding from its external boundary and a circle with a cross inside its limits. The swastika is regularly viewed as a sun-based image and is additionally identified with the ideas of development and change, as are different themes, such as the Maltese cross and star shapes. In some Asian countries, swastikas, stars and circles were depicted in the visual expressions frequently in relationship with spirals and triangles. In Turkish embroiders with spin (or stick wheel) motif, triangles and stars were normal. In India and Pakistan sun plates, stars and circles were utilized. In traditional Chinese weaving, circles and swastikas were portrayed frequently (Han, 2013). In the 20<sup>th</sup> century, the swastika was appropriated by Nazi Germany for ideological reasons and it has been seen associated with this negative meaning. It may take centuries before the swastika resurfaces as a motif of positive meaning and restore its solar symbolic significance (Trilling, 2001).

#### 2.4.4 *The Wheat Motif*

The vine-scroll, interlace, and swastika were all used to illustrate a key point: motifs travel across time and space and they develop different meanings and associations for different peoples. The fact that a motif exists in more than one place does not mean it is not a local motif. A motif can be local in two senses: first if it is unique to a particular locale or second, it has a local significance and meaning for the people who use it, even if this meaning may overlap with meanings given to it in other locales. The fact that it is appropriated by a local community gives it a strong local character through local variations on design, color, location of design, etc.

The motif central to this thesis is the wheat motif. It also exhibits similar properties to the motifs we have just seen. It is not clear where it came from but we know that it is found almost everywhere bread was a staple food. According to the ancient times, the wheat motif was very famous and common because it symbolizes fertility. The wheat also symbolized wealth and peace in some cultures (Miller, 2009). It was a multinational motif that was used in different nations. The wheat was much known in the Mediterranean and Asian countries. However, it was also known for its opulence and enrichment from the classical designs. It is found in Roman art as we saw earlier in the Roman Temple of Bacchus in the Bekaa. In Christian art, wheat was used combined with vine as wheat ears that resemble Christ's body and blood (Hinchman, 2014). It was also famous during the Renaissance and in the 17<sup>th</sup>, 18<sup>th</sup>, and 19<sup>th</sup> centuries. The Europeans also used to use wheat as a symbol that brings virtue to them (Daly, 1980).

Some used the kernel of the wheat as a motif to decorate pottery, furniture, and interior walls, and others used the spike that comes outward from the wheat to create an ornamental motif. Each wheat motif was used in a way that reflects the country or region that uses it. The individuals created their own way to interpret it as a design (Kraeling, 1979).

Moreover, some used the wheat as motif in which they took the concept from the wind passing by the wheat field. The movement of the wheat is taken and was used as ornament for decoration. Wheat was also used as an ornamental design for jewelry. Wheat was designed by Cartier for wedding crowns. Wheat ear crowns were the Greek Goddess resembling fertility. The wheat ear motif was also used in the second half of the

19<sup>th</sup> century. Wheat-ear motifs had two designs; the first design was wheat attached in bundles to form the center of the crown or wheat which had followed a certain pattern among the crowns (Nedlhofer, 2007).

What is important to remember here is that the existence of a single motif, like the wheat motif, in different cultural contexts and countries do not mean that it was not used and understood in a unique and particular way by the culture that adopted it. For example, the wheat motif could mean royalty or fertility in several cultures but in each it would be associated with a different royal family or a different deity. As such, a universal or multinational motif, like the wheat motif, can also have a particular national meaning.

## **2.5 19<sup>th</sup> Century: Eclecticism and Historicism**

By the time we get to the 19<sup>th</sup> century in Europe, we enter into the period often known as eclecticism or historicism. This is the period in which there was a mix of the styles and motifs from different cultural and historical contexts. In the 19<sup>th</sup> century eclecticism turned into an imperative case, when the West was defined not just with the scene of its own specialty and design history but with influences from other cultures (Mcdermott, 2007). Architects, Orientalist, and Owen Jones, derived motifs from Indian, Chinese, Islamic and Japanese sources (Jones, 1868). It remained a 20<sup>th</sup> century subject despite the fact that disapproved of by the hardliners of the Modern Movement diversity. Current preference for interior design, for example blend antique furniture with forceful, innovator, and high- tech materials to create the design (Mcdermott, 2007).

Eclecticism is very close to historicism. Historicism is the acknowledgment that a social item thought, gem, and so forth does not exist in a vacuum but rather is the aftereffect of particular recorded conditions and cannot be seen separated from them. In the visual expressions and art, particularly architecture, it alludes to the efficient utilization of past styles. This is the meaning of historical eclecticism. Historicism underlines right and predictable utilization of a past style (Trilling, 2003).

English architects, from the 1830s onwards, for example, Charles Barry and Augustus Pugin advanced the neo-Gothic style to pour historicism into architectural practices in England, especially their design of Parliament House in the neo-Gothic style. Pugin's perspectives on restoring Gothic design, which could thus resuscitate the old Christian good qualities, enormously affected John Ruskin and William Morris. Alongside the recovery of Gothic design, another pattern likewise rose, particularly from the mid-nineteenth century onwards which is the mix of various ancient styles in a single building, compositional eclecticism, and a subset of historicism that incorporates all 19<sup>th</sup> restoration styles (neo-Gothic, neo-Renaissance, and neo-Baroque) (Khan, 2014).

## **2.6 The 20<sup>th</sup> Century: Modernism the Great Rejection of Ornament**

Modernism was the design style from the first quarter of the 20<sup>th</sup> century until World War II. During this period, being modern took various courses that commonly endeavored to strip itself from references to the past dismissing Victorian ornament, and additionally historical references of the Arts and Crafts development that was itself a

response to Victorianism (Secord, 2012). Modern implied steel, cast cement, and glass structures. It implied a lack of ornamentation, and when ornamentation was grasped, the decorations were not in conspicuous as it was in the traditional past (Trilling, 2001). Modernist architecture refused ornamental motifs and decoration. The rational modernist mind which flawlessly compartmentalized exercises of the urban condition into discrete zones rejected both the intricacy of urban life and the rich customs of ornamental designs (Moughtin et al, 1999).

Until the dawn of the 20<sup>th</sup> century, ornamental motifs stayed according to numerous architects and interior designers as a fundamental supplement to the structure or building (Picon, 2013). Modern designs destroyed this origination by consigning it to the status of unimportant motifs. To completely get a handle on the oddity and radical character of this restoration, it is important to recollect how modern design had been suspicious of ornamental motifs nearly from the beginning.

In his acclaimed (1929) paper *Ornament and Crime*, Viennese architect Adolf Loos had disregarded ornamental motifs as superfluous, childish, and even 'criminal'. Loos's motto "The advancement of culture is synonymous with the expulsion of ornamentation from objects of everyday use" was very influential. As Loos put it: "the more cultivated a civilization becomes, the more its decoration disappears" (Gullikssso, 2016), since it guaranteed to be 'of everyday use', modern design tended to dispose ornamental motifs as an ambiguity from the past. The greater part of its defenders took after Loos when he expressed that there is not anymore any natural association amongst

ornaments and our way of life. Ornamental motifs are never again an expression of our way of life (Gullikssso, 2016).

Decoration, for the past, implied style. Modern style, insisted Loos, is the commitment to make no style at all (Sudjic, 2014). It implies that ornament is never again naturally connected with our modern culture (Neumeyer, 1994).

Modernism proudly embraced the age of the machine, most significantly communicated in the streamline modern development of the 1930's (Trilling, 2003). When the new century rolled over, as Art Nouveau designs slithered all over the place. There was a development among interior designers and architects to tidy up the ornamental motifs and decorations in rooms and the unreasonable ornamentation on outsides. In an article of 1895, the British architect Charles Voysey showed disgust with the diverse gathering of structures and hues with which most rooms are crowded. He criticized the mess and mixture of 19<sup>th</sup> century taste and bid for level surfaces and basic useful structures. In Germany, Friedrich Neumann lauded ships, spans, railroad stations, and market halls as the new structures of a machine age that had "no stuck-on decoration" (Brooker and Weinthal, 2013). Early histories of modernism focused on Western Europe. In any case, it went substantially further than that. Its foundations were not just in Paris, where Le Corbusier settled, but also in Weimar, where Walter Gropius opened the Bauhaus, the art school that built up the dialect of modern design, and in the Vienna of Adolf Loos. It had an early effect in Helsinki and Budapest, Glasgow, and Prague (Sudjic, 2014).

The Bauhaus was one of the birth declarations of modernism. However, on its cover was not an International Style composition or geometric example, but rather Lionel Feininger's woodcut, *Zukunft-skathedrale*, "The Cathedral of the Future". The recognizable planes of the Gothic house of God are dismantled and reassembled in a position that extends cubism and expressionism (Sudjic, 2014).

The educational program of the Bauhaus would embrace the moral elucidation of medieval craftsmanship, as verbalized in Ruskin and Morris, to a group of people that must be served by mechanical generation. The Bauhaus would imagine something like a machine-age Gothic. Feininger had in truth executed numerous prints that connected a cubist style to medieval towns and streetscapes, recommending how the old would be revamped by the new. In fact, the machine age had chosen that the Gothic was one of its suitable approving pictures (Utzans Swan, 2005). What distinguished modernism was its raucous repudiation of history and traditional motifs (Sudjic, 2014).

The patrons of the movement were Gropius, Le Corbusier and Ludwig Mies van der Rohe. They trusted that modernism was unforgivable in light of the fact that it unadorned truth they pronounced to discover in modern materials. Modernists utilized the house as a place for experimenting with their ideas. White walls, exposed roofs, glass walls and chrome plated steel apparatuses were to them a slogan of newness. There was a view that any design or object, even if hand-crafted, it should look made by machines (Sudjic, 2014). They were always coming up with simple abstract designs, doing their best to abandon using traditional motifs in their designs.

The importance of this historical survey is to help us better understand why ornament was rejected in the 20<sup>th</sup> century and what impact it had on the Arab world and Lebanon. Modernism had a huge influence on the fate of ornament in Lebanon and the Arab World and we are still living the consequences of this.

### *2.6.1 Ornaments in the Arab World and Lebanon in the 20<sup>th</sup> Century*

Until the late 19<sup>th</sup> century, the country called Lebanon had been part of a larger Ottoman province and so it was naturally influenced by Ottoman art and architecture by the time the French colonized the region and established Greater Lebanon with its current border. Lebanese designers were quick to be influenced by trends from Europe. In Lebanon as Saliba indicated in his book (*Domestic Architecture Between Tradition and Modernity*, 1998) the diverse styles of the mid transitional period between colonialism and independence led to a number of developments: improvement of design ornamentation, the adoption of contemporary styles (Art Deco and Art Nouveau), and a dynamic simplification of structures under the effect of early modernism. The copying of Neo-classical, ornate and Neo-Islamic styles declined. There was also an early modernism tinted with Art Nouveau and Art Deco points of interest in the design of balustrades and vertical groups plotting structural openings. During the early modern period the French windows that were used in Lebanon lost their framing and lintel moldings, and the focal cove was lessened to three rectangular openings with no ornamental motifs. In later structures, the central bay was communicated as single-coated narrows with basic geometric subdivisions (Saliba, 1998).



Saliba concluded that in Lebanon between the 1920 and 1930s, the flexibility of concrete in delivering complex and repetitive structures, and the malleable idea of neo-Islamic styles, supported the expansion of oriental shapes and structures, from the treatment of central bay, to windows and balustrades and other interior designs. In spite of the fact that the Neo-Islamic style may have been supported by the Muslim bourgeoisie and revivalism by the Christian bourgeoisie, the two assortments were predominant in European structural styles and ornamentation and Muslim quarters.

Ultimately, Beirut of the Late Ottoman and French Mandate intervals was a transitional society, seeing the superimposition of a Christian mountain culture over a Muslim urban culture, and the ascent of another working class looking East and West and molded by inner partisan clashes and quick modernizing inclinations. Those elements decided the degree of Beirut receptivity and internal penetrability to Western expressive impacts, regularly qualified too quickly as a Levantine craving for every one of that originates from outside (Saliba, 1998). We may likewise accept from the homogeneity of Lebanese engineering that Christians and Muslims seem to have delighted in a comparable way of life.

By the post-Independence period, modernism had dominated the scene in Lebanese architecture and design as can be seen in the wide range of modernist buildings built in Beirut and Tripoli and rural villas in addition to the growing building commissions given to prominent modernist architects both foreign (for example Oscar Niemeyer) and local (Joseph Karam, Charles Corm, Jacques Ligar-Belair, Khalil Khoury). As a result of the influence of modernism, ornamental motifs started to

diminish, and many new generations in Lebanon lacked the knowledge of their traditional local motifs. However, the second half of the 20<sup>th</sup> century witnessed the rejection of modernism, and its preference of the minimal use of colors, patterns, ornaments, and motifs (Miller, 1998).

### 2.6.2 *The Return of Ornaments: Post Modernism*

What has become known as the Post Modern period, the period we are living in today, is a period of eclecticism once again. The modernist rejection of ornament has been rejected in favor of a more open-ended attitude to the past and its artistic principles. The specific and particular qualities of vernacular traditions, the ancient people and their distinctive vernacular motif designs, have been revived by many artists and designers in post modernism (Banham, 1997). As many are currently arguing ornament encourages pleasure and desire. Historical restorations and period style are quite common in the postmodern period (Utz and Swan, 2005).

In 1966, Robert Venturi distributed one of the proclamations of postmodern architecture in his famous *Complexity and Contradiction in Architecture*. It was followed by the significantly more generally read *Learning from Las Vegas*, which Venturi composed with Denise Scott-Brown. "Against the minimalist, a temporal aesthetic of modernism, with its cases to structural and political respectability", Venturi and Scott-Brown call for an aesthetic of blended design. To the immense Miesian (Mies van de Rohe) saying, "less is more," Venturi replied "less is a bore". Venturi insisted that a house say "I am a house," a church say, "I am a church." Against the haughtiness of architects

forcing their taste on an evidently ignorant customer, Venturi contended that populist taste was, actually, taste, and that Main Street was almost all right. Additionally, he contended, most architects of the period did not do considerably more than twist a building program in an exterior. The outcome was a building that symbolized its capacity in a relatively iconic fashion. It was the structures, furniture, ceramics and weavings the lifeless things and the antiquities themselves, which enlivened a building (Banham, 1997).

In reality, postmodern architecture, particularly the branch of postmodern design that hailed the arrival of traditional historical designs, favored neoclassical or Beaux Arts themes and arrangements.

By the late 1970s and mid-1980s, postmodernism had turned into the overwhelming aesthetic model and had replaced International Style modernism as the style of the most prestigious and important buildings. Various examples can be given illustrate the use of neoclassical and even neo-revival motifs. For example Ricardo Bofill's, works in Paris and Barcelona revealed a debt to medieval Spanish castle design. For Bofill, the medieval is basically one decision among many, a style rather than an ethical position; for other postmodern architects, for example, Aldo Rossi design carried civic and political meanings as well as architectural ones. However, for the most part postmodernism turned out to be so de rigueur that even moderately regular modernist structures needed to dress their veneers in authentic references (Utz and Swan, 2005).

The return to history in postmodernism also implies the return of ornament in contemporary architectural design. Everywhere we look today we see a revival of ornament in design whether it is New Urbanism and its preference for a neoclassical aesthetic, parametric facades in new office towers or the revival of 'Islamic' patterns in contemporary design as we can see in the next section.

### *2.6.3 Post Modern Ornaments in the Arab World & Lebanon*

Traditional motifs whether used on the exterior of the building or the interior of a house symbolize one's culture and belongings. According to Gombrich, when reviving an ornamental motif, it should also give the feeling it use to give. He concluded that a person should have visual investigation in order to have a reasonable foundation on the traditional revived motif (Gombrich, 1984). Traditional motifs are experiencing a revival in the Arab World and Lebanon is following similar trends in Europe and North America. Some Arab designers and architects are trying to reuse ornaments in their designs by combining them with modern designs, but the problem is the lack of novelty and originality of the true ornament.

For example, in Qatar- Doha Barzan Tower (See fig.4), the tower combined ornaments, structure, and elements of the local and Arab building with modern glass and steel. The bottom part of the building is a clad in stone exterior facade in the shape of castle. The rest of the 22-floor building is a typical Arab high rise with a glass and steel structure (Vegina, 2014). By combining the old which is the arabesque ornaments and the

new which is the modern design and materials, it clearly establishes a link between the past and the present, linking tradition to the modern.

Another example in Qatar is the Doha office tower (See Fig.5); it is a cylindrical structure that contains a die-grid which gives it a textured appearance in which it creates embodiment between the viewer and the tower. Moreover, the facade is designed with abstract Islamic arabesque patterns that create a sense of belonging to its country. The patterns become complex as it is rotated and flipped to provide the maximum shading for the interior of the building (Vegina, 2014). The patterns are both functional and supply the aesthetic touch and meaning that will define the tower and create embodiment between the tower and the people. These patterns intercede between the world and the human domain of life, immensity and intimacy, past and present. It is somehow related to what I am looking forward to, to integrate the traditional motifs in contemporary designs, so that it will not lack originality and novelty.



Fig.4: Barzan Tower Photographed by Nadine Scharfenort, (Vegina, 2014).



Fig.5: Designed by Jean Nouvel: Burj Doha shapes gulf city's skyline (Vegina, 2014).

There is also a similar trend in Lebanon. A Lebanese Furniture designer Nada Debs is famous for how she blends simple modern designs styles of Japan with traditional Middle Eastern craftsmanship (See fig.5). She combines traditional patterns with purity to form and construction of the Japanese designs; she also mixes natural material (such as wood and mother of pearl inlays) in her furniture. Nada Debs grew up in Japan and had the Lebanese nationality. She tried to create harmony between those two countries to demonstrate the enrichment of the traditional patterns of her country and the Japanese designs (Anheier and Isar, 2010). It is symbolic to what I am looking for in my investigation, to explore the cultural identity of the designer through ornaments and specifically the traditional Lebanese motifs in interior space. She is creating motifs as “metaphors” of a poetic existence as Pallasma argued (Politaks, 2017). The metaphor inspires manages, fortifies and keeps up our idea, feelings and affiliations. Those ornaments that she used kept up particular purposes, spatial, and material pictures of her being on the planet. In her case here, she is creating the sense of identity of a designer to be applied in his or her designs, and this is exactly what I am looking for, to sustain these motifs in interior spaces.



Fig. 6: Furniture pieces designed by Nada Debs (Ancheier and Isar, 2010).

## 2.7 Conclusion

The history section established the fact that ornament is ubiquitous in premodern cultures. Traditional motifs were used on the exterior of the building or the interior of a house; in both cases they symbolize one's culture and belongings. It gives the feeling of attachment to the country, people, and living. Most motifs have a history and accrued meaning that sustained communal identities over several generations (Gulliksson, 2016). This suggests its fundamental significance of ornament to those cultures. The chapter also showed how the same motif found in different cultures can have either similar or different meanings. More specifically, the chapter demonstrated the centrality of the wheat motif in the Roman temples of the Bekaa region of Lebanon.

Despite the rejection of ornament, it has come back and designers are struggling to find ways to reincorporate them into their designs. As interesting as the individual attempts of designers to revive ornament today may be they remain the hard work of individual artist working separately. In the case of Nada Debs and other Lebanese designers there remains the question: What are the local motifs in Lebanon that can be used in their designs? We shall take up this question later but first we need to turn to the more fundamental challenge of giving the return of ornament a strong theoretical foundation. If ornament is not to disappear again according to some future trend, this theoretical foundation is important. The next chapter will examine a number of interesting theoretical frameworks for understanding the significance, importance, and necessity of ornament for human culture.

### **3. Theoretical Framework**

#### **3.1 Introduction**

I have already shown the importance of ornamental motifs in cultures all over the world throughout history in general and Lebanon in particular in the previous chapter. We saw that the fact that ornament can be found in all societies from the dawn of human history until the 19<sup>th</sup> century should be proof enough that it is vitally important. The rejection of ornament in the early 20<sup>th</sup> century was questioned by theorists in the late 20<sup>th</sup> century because they believed ornament was much more important than early modernist architects and designers originally thought.

The skeptic might still insist on more evidence and so what I want to explore in this chapter are the growing theoretical perspectives that have been proving the significance and importance of ornaments not only for art and architecture but also for what it means to be a human being.

Five main theories will be explored to create a robust theoretical defense of the importance of ornament for human well-being and cultural flourishing starting with the late 19<sup>th</sup> century theories and moving into the early 21<sup>st</sup> century.

#### **3.2 Einfühlung in 19<sup>th</sup> century German: Robert & Friedrich Vischer and Theodore Lipps**

The term empathy was coined by Titchiner(1909) as a translation for the German word *Einfühlung*, which had its origins in German aesthetics. It was first used by Robert



Vischer as part of his aesthetic theoretical framework and then later by his sons, Friedrich Vischer's in 1873 (Eisenberg and Straye, 1990). "Empathy" is a dynamic procedure by which we abstract or feel ourselves into an object. It is an action the observer performs in the presence of an object whose formal qualities invites the act of *feeling into*. For Vischer this happened through a physio neurological process through which the body simulates the external world of objects. He noted that each work of art uncovers itself to us as a person amicably *feeling himself into*, or humankind generalizing itself in concordant structures (Robinson and Pallasma, 2015). This means our creative pleasure is in the vast part molded by the premium that we read into objects through our tangible, passionate, and intellectual (neural) patterns. In a 19<sup>th</sup> century physiological sense, Vischer expressed it along these lines when he noticed that: "The whole body is involved; the entire physical being is moved... Thus each empathetic sensation leads *to a strengthening or a weakening of the general vital sensation*" (Lux and Weigel, 2017, p: 190).

The vital sensation here is our sense of life, a quality we can feel in others (whether objects or persons) because we possess it too. Specific masterpieces of architecture positively adjust to the workings of our brains; we imbue them with our passionate dramatization. Structures are in this manner satisfying when they increase our natural life, when they reflect the many-sided quality of the viewer's own neurological life (Mallgrave, 2010).

According to Theodore Lipps, who advanced the theory of empathy into the study of art, architecture, and ornamental patterns 'empathy' is a complex process in which

there is a mutual give and take between perceiver and object. The object or thing is abstracted and felt by our body in a psycho-somatic sense and our feelings can be translated into patterns and lines. This is the idea that things become feelings and feelings become things. Lipps gave several examples like Gothic cathedrals whose cluster of colonnetes rise up and transform into the ribs and then descend back down forming the traceries of the windows. For Lipps, the perceiver perceives the dramatic rise of the lines of force and their twists and turns by internalizing them within the body as sensations and feelings (Rader, 1979, 371-378).

Wilhelm Worringer, another empathy theorist and art historian, took empathy theory further in his famous book *Abstraction and Empathy* (1907). Worringer distinguished between two types of art: the art of abstraction and the art of empathy, which reflected two impulses in art. He associated the impulse for abstraction with the 'primitive' world view of Tribal, Islamic and Egyptian art while he associated the impulse for empathy with realism in art such as in Greek, Roman, and Renaissance art. However, Worringer emphasized that abstract art was not inferior to realist art. Rather it was its equal but needed to be understood on its own terms.

What is so interesting for the arguments made in this thesis is that for Worringer "the urge to abstraction" arises not because of an inability to paint in a realistic way but out of a "psychological need to represent objects in a more spiritual manner." Therefore, all those artistic traditions that avoided realism like Islamic, Tribal, Egyptian, and 20th century abstract art were the result of a very different aesthetic impulse. More importantly, the impulse to decorate was not inferior to the impulse to not decorate as

Loos argued. We remember that Loos argued that the evolution of modern civilization meant the removal of decoration from objects. Here Worringer is rejecting this argument (Worringer, 2014).

In addition, Worringer argued that there is a direct relationship between our perception of art and our sense of our own self. He emphasized that “we sense ourselves in the forms of a work of art”, which means that “the aesthetic sense is an objectivized sense of the self”. He also stated: “Just as the desire for empathy as the basis for aesthetic experience finds satisfaction in organic beauty, so the desire for abstraction finds its beauty in the life-renouncing inorganic, in the crystalline, in a word, in all abstract regularity and necessity.” (*Abstraction and Empathy*, 1953, 36)

This is a confirmation that pattern, decoration, and stylized motifs are a part of a deep psychological impulse and need found among certain kinds of humans and that contrary to Loos, the 20th century was a time that did not need to reject pattern and ornament but it was a century where ornament and pattern was being embraced, at least in art but not in architecture. Loos may have succeeded in rejecting ornament in architecture and many other architects followed him in this but art was moving in a different direction. In fact, in the 20<sup>th</sup> century, art was validating and accepting ornament and pattern not rejecting it. For Worringer, the 20th century was the era of ‘empathy.’

Empathy theory provided a revolutionary way to explain the relation between patterns and physical lines of force on the one hand and the perceiver on the other. However, empathy theory was not accepted widely because there was not a lot of hard

scientific evidence to prove it conclusively. This made Adolf Loos rejection of ornament in *Ornament and Crime* (1929) much easier.

### **3.3 Neuroscience and Neuroaesthetics: Henry Mallgrave**

Luckily, by the end of the 20<sup>th</sup> century, the theory of empathy would be resurrected due to the availability of new scientific evidence. Several researchers into the function of the brain have revealed some interesting facts about how we interact with the world of objects around us (Solomon, 2008).

One such scholar, Ellen Dissanayake (2013), has been researching the evolutionary origin of arts and human behavior toward art. According to Dissanayake (2013) art, or the expressions of the human experience rose through human development as multi-media elaborations of rhythmic modal limits. Moreover, it is just when the craftsman or designer takes advantage of these cross modular sensations of physicality and kinesis together with their emotional utilization of hues structures, and surfaces, that a gem or architectural monument achieves the appeal of being both inventive and brilliant, that is to be something special.

Dissanayake also emphasized on the two aspects that have immediate relationship to our built environment. The first derives from our emotions and the second is emotions underpinning by what neuroscientists call the Mirror Nneuron System (Rohbinson&Pallasmaa, 2015). The theory of Mirror Neurons suggests that we simulate the movements of the world around us (whether real movements or the virtual movements of ornament, patterns, and art) with our body because of the presence of

mirror neurons. These are the neurons in the brain that mimic motor activity without the activity actually being physically performed. For example, when I see a wavy line my body simulates its movement through my body and so I feel it in my body without the body actually moving in a wavy manner. The body merely 'simulates' or 'mirrors' the wavy line virtually. This has huge implications for our bodily interaction with the world around us. It means that we are never passive when we perceive the world; rather we are always actively engaged in and with it.

However, according to Dissanayake, there is more. Emotion is the multisensory medium through which we interact with the world, and human reason is a developmental or refinement of the passionate procedure. Emotion not only sets the tenor of what is to be perceived but also effectively restrains our reactions to the built environment. The expression of George Lakoff and Mark Johnson is that human ideas are not only impressions of an outer reality, but rather they are essentially formed by our bodies and brains, particularly by our sensor motor framework (Lakoff and Janson, 1999). What science today is making apparent are how many our reactions to physical, social, and cultural environments are epitomized, and how we feel ourselves into our living surroundings in a multisensory and quick route through our bodies, and these feelings have biological consequences (Mallgrave, 2010). We feel ourselves into a certain art or motif. The complete absence of motifs and stimulations around us can impoverish our experience of interior spaces.

### **3.4 Multisensory Experience: Juhani Pallasmaa & *The Eye of the Skin***

Another theory that has been recognizing the important of patterns and motifs for creating enriching multisensory experiences is phenomenology. 20<sup>th</sup> century phenomenology of the senses has shown how important it is to our overall well-being that our senses be stimulated and engaged with and what happens when we interact with environments that do not stimulate our whole being. According to Juhani Pallasmaa (2012), 20<sup>th</sup> century design in art and architecture diminished the haptic sense of touch by focusing on what he calls the 'optical gaze'. The plane surface of modern designs created simple and visually pleasing forms; it created art that does not stimulate a bodily engagement between the person and the object. It is only related to the distant and objectifying eye; free of feelings. For Pallasmaa, textured surfaces and natural materials engage our 'haptic gaze' and stimulate a richer existential experience. Hence, for Pallasmaa, ornamental motifs and art works are important to our wellbeing and our experience.

In the experience of a masterpiece, a twofold projection and bonding occur: we anticipate parts of ourselves in the work, and the work turns out to be a piece of us (Rabinson and Pallasmaa, 2015). The metaphor inspires, manages, fortifies and keeps up our idea, feelings and affiliations. Those motifs keep up particular purposes, spatial, and material pictures of our being on the planet. They intercede between the world and the human domain of life, immensity and intimacy, past and present. These are architectural metaphors. Architectural metaphors are grounded in the very resources of our being in

the world and they are gotten a handle on by our existential and embodied sense as opposed to the cold logic of our brain (Politaks, 2017).

Pallasmaa contends that structures provide a mental intercession between the world and human cognizance and have an ability to link us to unconscious motifs, memories, wants, desires, and fears. In addition to arranging the outside world, Pallasmaa insists, design likewise structures the internal world, and as a multisensory artistic expression, influences individuals on both a sensorial and neural level. Pallasmaa insists that design should address the nature of our mental life. Getting to those issues requires a design approach focused on embodied encounter, intuition, the senses and empathy (Pallasmaa, 2009).

According to Pallasmaa's theoretical framework 'The sense of touch' is one of our most important but it is not the kind of touch with our hands that he is referring to; rather by touch he means our 'haptic gaze' i.e. the ability of our body and skin to touch and feel surfaces through our eyes. When we look at an object, our eye touches that object and we feel that object before we even physically touch it. This creates an empathic encounter or an embodied experience. It suggests that we touch or feel the world within us, within our body, even before we physically touch it! How can we design in a way that restores empathy into our encounter with the world of objects like art, design, and architecture?

### 3.5 Digital Culture & Digital Design: Juhani Pallasmaa's *The Thinking Hand* & Spuybroek's *The Digital Nature of Gothic*

Following his theories on the importance of the sense, Pallasmaa (2009) argued about the importance of hand in design. For Pallasmaa, the overuse of the computer in design results from the same impulse to create visually pleasing art and architecture that he criticized above. That is why he insists. When a designer is sketching with his pencil using his hand, at a moment the designer forgets that he is using the pencil and his hand to develop the design. The design directly appears on the paper as if it were a programmed projection from the imagining mind to the paper. The designer forgets his self while using his hands to create a design. Not only this but also this forgetting of the hand, which involves a deep movement of the imagination and thinking through the hand, leads to more desirable objects of design, i.e. objects that invite more empathy. In some ways, Pallasmaa agrees with the Arts & Crafts Movement's suspicion of technology, although he does not reject it like they did. Pallasmaa simply wants to emphasize for us that the hand gives us access to something deeper within us. Pallasmaa agrees with the French philosopher Gaston Bachelard, who argued that the use of hand causes us to comprehend the deepest essence of matter. It has its fantasies and presumptions in creating designs. That is the reasons it makes us imagine and interpret types of matter (Sofaer, 2015).

The hand has its own deliberateness, learning and abilities. The hand is suggested to be related to the significance of embodiment of the innovative work that is done by humans. A German Philosopher Martin Heidegger suggested that the hand thinks and



imagines. He argued that every movement in each person's hand brings itself through the component of thinking; each orientation of the hand bears itself in that component.

Pallasmaa argued about the connection between the hand and the brain. He emphasized that our hands deal with the concrete material world in a creative way, doing things that we have not thought about. Also, many researchers and theories suggested that the hand plays an important role in the development of the intelligence of humans, symbolic, and language (Pallasmaa, 2009). The engravings showed up in the Paleolithic cave made by human hands. Everything made by hands can have a very deep meaning to its piece of art. Designing with hands has its own pleasure and gives meaning to the object being designed.

Richard Sennett makes two related points. First that all abilities and work, even the most conceptual, start as bodily practices. Second, creative abilities are created by specialized understanding: The primary point centers around learning picked up in the hand through touch and development. The point about creative ability starts by investigating the processes that direct and control bodily skills (Hisarligil et al, 2013). All parts of our body think in the feeling of distinguishing and preparing data about our responses. Pallasmaa assumed that when working on an object or sketching an image from our mind, we feel every part and edge of the object being designed with the pencil that had turned into an extension of our fingers (Pallasmaa, 2009).

Supporting the idea, Henry Plotkin stated that learning is any state in a living being that bears a relationship to the world. He indicated that composers think with their

ear, the workmanship thinks with his hands and the dancers with their whole body. He wanted to emphasize that our whole body and our senses take part in all procedures of thinking (Pallasma, 2009).

Craftsmanship makes pictures and feelings that are as valid as the real experiences of life. In a general sense, we experience ourselves, our own feelings, and our very own being on the planet in a massive manner. The design of a fine art or building made from a long time or delivered in an obscure culture touches us since we experience the timeless present of being an individual through the work, and thus rediscover the fact of our own being on the planet. Everything that holds old designs or contains old meanings has a big influence on us (Pallasma, 2009). What of digital technologies?

The bulk of ornamental motifs that can be viewed today are really correlative from the massive diffusion of the computer in the design. Design software and computer have opened new ornamental motif perspectives. It is conceivable to produce surfaces and patterns without lifting a finger. Complex geometries have turned out to be open to any individual who knows how to utilize a computer. In such manner, 3D printers, laser cutters, factories and switches have streamlined the acknowledgment of complex decorative components (Picon, 2013).

Any serious theorist of ornament today is confronted with the skepticism and critique raised by John Ruskin and William Morris in the 19<sup>th</sup> century about the ability of the machine to produce humane designs. For Pallasma, likewise, the digital technologies such as the computer makes a separation between the creator and the object in which one cannot have the feasibility to create whatever pops in their minds. Drawing by hand and

creating models, the individual will feel himself inside and outside the designed object. The designed object becomes an expansion and part of the planners' body.

However, Pallasmaa's argument for the thinking hand is not a rejection of our technological age. Rather it is a critique of its use everywhere at the *expense of the hand and natural material*. Pallasmaa also argued about the benefits of a computer. However, he shed the light on the computer that it is a tool of precise and rapid drawing. Moreover, computers enable designs that are complex and have mathematical situations to be solved in a fast and perfect way. Pallasmaa did not speak against the computer, but he emphasized on the hand and its direct relation with the pencil, drawing, and imagination that could let the person feels with an excessive emotions and embodiment with the object (Pallasmaa, 2009).

Similarly Lars Spuybroek has argued for the compatibility between digital technology and craftsmanship in his article *The Digital Nature of Gothic*. Spuybroek emphasized the importance of technology which he called the *digital* and its relation with craftsman. First from long ago they used the hammer to perform different tasks of art which was the oldest technology. They were operated by hand and interwoven together to create action. The mental-motor schema in our head determines the order of work being in process. He believes that computer can work with craftsman. He related the hand that does the same lines and motifs each time in a little different way, is the same in what we call code or script. Something cannot be exactly like a drawing. The formula of many lines drawn by hands they interact, merge, cross to develop different coding. He said that "It is a handicraft taking place at the level of drawing and design"(Spuybroek, 2016 p:

29). What he means here is that our mental schema is positioned inside the matter itself. He also concluded that code talks to things as things talk to things. In which it tells matter to stop doing things at a certain point and to do things at another point. He explained that the digital is not electronically computed. He means here by digital that is the calculations that are made for deriving ornaments, line, and ribs combined together. Code frequently comprises a lot of littler coded bundles of code, initiated one by one at various minutes amid the methodology; this code is an algorithmic, stepwise strategy that works over some stretch of time, in which certain activities are started, executed and after that ceased, to be overwhelmed by the following arrangement of activities. Handicraft, while offering variety, cannot give us sufficient continuity; on the other hand, conversely, mechanical casting offers progression but not variety. By bringing the idea of handiwork into the very heart of technology, we can have both variability and continuity (Spuybroek, 2016).

Spuybroek developed a complex defense of the use of technology arguing that it can include the metaphors that Pallasmaa argued only the hand can produce. Wherever we stand on this debate, the main point is this: both theorists argue for the importance of craftsmanship in design. Spuybroek argues that digital technologies, unlike older industrial techniques of the 19<sup>th</sup> century, can integrate these two together. It is this fusion of both the hand made and the technological that I hope to use in my own design.

### 3.6 Conclusion

The theoretical frameworks show that ornament, textured surfaces, and patterns are vital for what it means to be a human being. They create an empathic encounter through an embodied experience through a process that Lipps calls “things become feelings and feelings become things”. Neuroscience makes us understand the impact of constructed situations over human mental capacity and behavior. It makes us react and behave in a certain way while observing these ornamental motifs.

Moreover, Pallasma indicated how a person can touch a piece of art by his eyes and how he can feel it by his senses. We can touch and feel the motifs textures and beauty through our eyes without even touching them. According to Pallasma, “the work of art projects its aura, and we project our own emotions and percepts on the work.” However, both Pallasmaa and Spubroek have shown how craftsmanship needs to be and can be integrated with digital culture.

The end result of all the above theories is the realization that ornament is absolutely essential for a meaningful, rich, and stimulating human existence.

## Part II: Fieldwork, Case Studies & Project

### 4. Fieldwork

#### 4.1 Introduction

In Chapter 2 we established the fact that ornament was always present in all cultures and was meaningful to them before the 20<sup>th</sup> century rejected it. In Chapter Three we explored several 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> century theories that support the return of ornament because of its importance for human and cultural wellbeing in general. These theories used scientific evidence (neuroscience), philosophy (phenomenology) and ethnographic research (anthropology of art & comparative art history) to make their case. It remains for us to explore whether or not the Bekaa region had any motifs of its own and whether or not designers are interested in reviving them.

Unlike previous chapters, which focused on texts and theories, this chapter will focus on fieldwork investigation. It is divided into two parts:

- 1) *Discovery*: In Search of the Wheat Motif.

This part of the fieldwork will attempt to answer the question: What traditional motif is indigenous to the Bekaa area?

- 2) *Preserve and Revive*: The Wheat Motif & Contemporary Design and Designers.

Having discovered a traditional motif in the Bekaa area, this part of the fieldwork will attempt to answer the question: Would designers (practitioners and students) be interested in preserving and reviving it in their own designs.

The strategy that will help the thesis in developing its data is the Concurrent Procedure, in which both (qualitative and quantitative) data will be collected at the same time and then the information will be analyzed. The questions will be answered through fieldwork investigations comprised of a qualitative method (interviews with the owners of the old houses and interior designers) and a quantitative method (questionnaire distributed among senior interior design students). It is a mixed-methods approach which is the triangulation of data sources. This method will help in seeking convergence across qualitative and quantitative methods.

## **4.2 *Discovery: In Search of the Wheat Motif in the Bekaa***

### *4.2.1 Bekaa Valley*

The Bekaa Valley is located between Mount Lebanon and Anti Lebanon mountains. It is known as a fertile valley. The Bekaa Valley was taken as a case study for searching for old houses that may still have traditional motifs on the interior walls. Regarding analysis, at first, there was not any background information about the traditional ornamental motif that was used in Bekaa

However, while searching for old houses and for traditional motifs specifically, I found the wheat motif on the interior walls of some houses while others who had this motif on their walls had their walls recently painted with white. People started to explain

about it with excitement that it was one of the designs that they first did in their homes. After collecting the data about the wheat motif from several vernacular houses in Bekaa, I started to search for the wheat motif everywhere in other places to figure out whether it was common in the Bekaa region. I started to read books about the history of Lebanon and about the Roman temples. As was pointed out in the literature view, the Bekaa was considered the breadbasket of the Roman Empire for the Romans used to take wheat from the Bekaa (Webster, 2010).

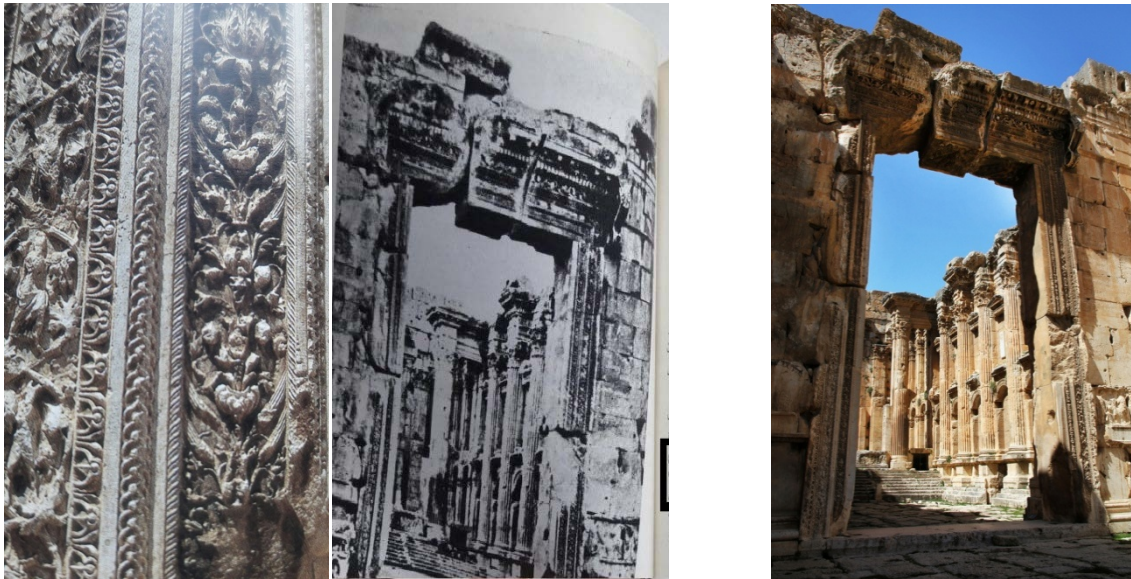


Fig. 7: Wheat motif engraved in the entrance of Baachous in Baalbak (Roman Temples) ، عوض (1972).

While Roman temples look quite similar in plan and elevation across the Roman Empire, the local regions left their stamp on the detailed ornamental motifs found on the temples. For example, Romans were very inspired by the wheat in the Bekaa and applied it on some of the temples in Baalbak, partly because also the artisans and masons who



worked on the temples would have been locals (Woolmer, 2017). In Baalbek, in the Roman temples, there are ears of wheat engraved at the entrance of the Baachous(Seefig.7)(Thompson, 1870). I went to the Roman temples in Baalbek and I found the wheat engraved in the entrance of Baachous.

In further support of my own findings, I found a book called 'Dwellings in the Bekaa' by HoudaKassatly. The author was a photographer who wanted to keep records of vernacular houses and their beautiful furniture, doors and interior decorations. She argued that these beautiful traditional dwellings will disappear after a couple of years. She wanted the new generation to see and feel the vernacular houses and their local designs that were made by old people. The images of traditional motifs that she found in houses look like the wheat motif that I found in some houses (See fig.8). She argued that she did not know what these forms of motifs wereand what they symbolized. Her goal was not to understand them as much as to keep a record of these motifs before they disappear. Interestingly, she did discover, through interviewing people, that they used earth materials to build their houses and to create the interior designs (Kassatly, 2000).



Fig. 8: Wheat motif in vernacular house in Bekaa- Chmestar (Kassatly, 2000).

#### *4.2.2 Interview with House Owners*

At this point, I was determined to formally investigate the wheat motif and so I set out to interview the owners of old houses that had this motif. The field study consisted of interview questions. The interview was made for the people who still have vernacular houses, some containing motifs and others used to have them. I asked the municipalities of each region that has old houses if I can have access to the houses and if I can interview the people living in these houses. The municipality mayors were kind and they welcomed me. The owners of the houses accepted to be interviewed by me.

#### *4.2.3 Sample Size*

Ten old houses that used to have traditional motifs were found before their walls were whitewashed, while others still have them engraved on the interior walls of their houses. The sample size was chosen depending on the number of old houses I found in

the Bekaa region. The 10 houses were from various regions in the Bekaa district (See fig. 9).

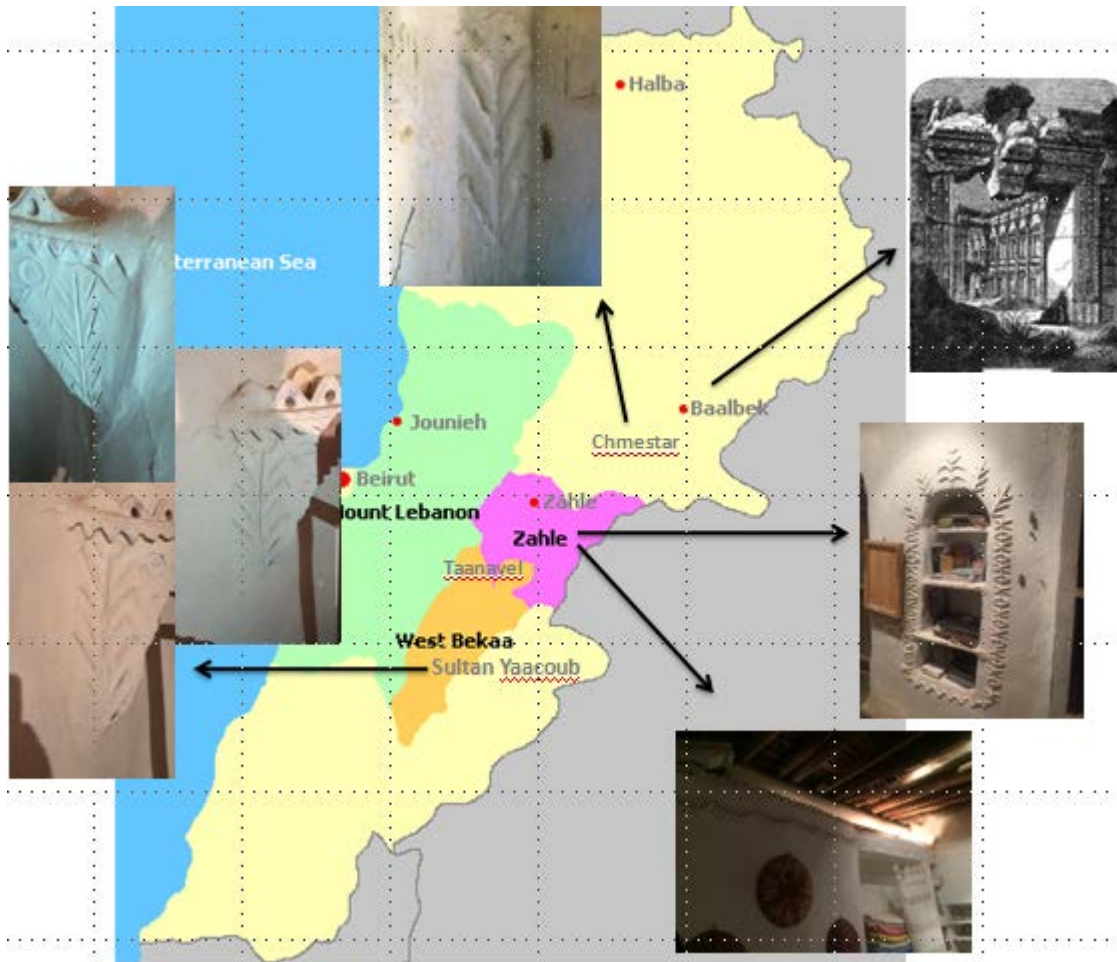


Fig. 9: A Bekaa map that show the places where the wheat motif was found (Saleh, 2018).

#### 4.2.4 Location of the Fieldwork

To further understand the different motifs in different regions in the Bekaa, I searched for vernacular houses in the Bekaa, not only in one region in the Bekaa. I found vernacular houses in Chmistar- Baalbak, and Tourbulin Zahle region, and Sultan

Yaacoub in West Bekaa. After that, I asked the municipality of Chmistar that is located in Baalbak region if I can interview the people living in these old houses. They asked the people and received their consent. I also asked the municipality of Sultan Yaacoub if there are any old houses and they told me that there is one in the upper region of Sultan Yaacoub. The municipality gave me the acceptance to interview the man who was living in the old house that has traditional motifs on its interior walls. Moreover, I found two old houses next to each other in Tourbul in Zahl region. These houses also have traditional motifs molded on the interior walls. The owners of these two houses died a long time ago, so they made these houses as a museum for people to enter and see the beautiful traditional designs and furniture that were still there. The man in the museum explained all the details that were in these two houses. Also, I interviewed the man to have more information about the traditional motifs that were used. The interview was conducted in the house of each participant where they were more confident talking about the traditional motif. The timing and date is shown in (Appendix A).

#### *4.2.5 Designing the Questions*

The interview questions indicated general questions at first and then I went through specific questions (Refer to Appendix B). My aim was to know how unique and important the traditional motif was to the residents. The interview was based on 5 questions with a consent form (Refer to Appendix C) that was asked for 10 participants that had vernacular houses. In the first question, I asked the participants about traditional ornamental motifs the participants used to use in their houses. The second question was intended to know more about why that motif that they used was important for them. The

third and fourth questions were to know its place in the interior space and if it had any meaning to them. The last question was to see whether reviving this traditional motif will add anything in the present day. I recorded the interviews and wrote down all the gestures and body language that they did. The interview was in the English and Arabic languages. This method can give the interviewer a lot of extra information from the interviewee about the subject questioned. It was a semi-structured interview.

#### *4.2.6 Methodological Limitations*

There are several limitations in the study. Due to the lack of time, I only searched for vernacular ornamental motifs in houses in the Bekaa. The results could differ if I searched in all Lebanon about traditional motifs in vernacular houses. I think I would get amazing motifs with great results. An interview takes time more than any other method. In this way we are limited to few numbers of individuals to interview them. Within the timeframe of the thesis it would have been difficult to find more houses.

#### *4.2.7 The Method of Analysis of Interviews*

The interview was transcribed on Microsoft Word to organize data in different sections. Then from each group of sentences that were said by the interviewee, I wrote a small summary describing the main points. Each individual interview was transcribed separately. Then I coded the transcription into one word for each group of sentences. All the collected data are compared with guidelines in the Literature Review. The same thing was done with the analysis. It was a semi-structured interview.

#### 4.2.8 *Analysis of Interviews with House Owners.*

This section interprets responses of interviews with house owners, to the concept discussed in the Literature Review section. The results of each interview were then compared to the established findings within the conceptual framework. In the analysis with the interviewees, the subsections are: traditional motif in Bekaa Valley, importance of motifs in human culture, the meanings of the traditional motif, and reviving traditional motif in present day.

##### 4.2.8.1 *Traditional Motif in Bekaa Valley*

According to the houses that I found ornamental motifs in and the interviews with interviewees, the traditional motif that was unique and well known to the Bekaa people was the wheat. Through the interview with people in different regions in Bekaa, they all had used the wheat as a motif to design their houses and for symbolic meanings. El Zain (2018), who was living in a vernacular house in Chmestar, indicated that her parents used wheat motif in their houses. She also argued that long ago her parents did not go to museums or any historical places. The wheat motifs were created according to the surrounding they were living in. Also, El Ozair indicated that the motif they used was the wheat motif. They used to mix straw with sand and then add water to become clay. Moreover, Jaroush (2018), who was living in Sultan Yaacoub indicated:

“We used to design the walls and draw a motif on it which was the wheat.....we used to draw it on the walls, our grandparents used to draw it on walls. We used to

seethem when they drew it and how did they do the mixture that contains (sand, straw, and water)’

He also indicated that women used to draw the wheat motif to design the interior walls of the house (See fig.10). An ornamental motif is the elaboration of a person’s feelings and desires. It interprets an individual imagination into the work for visual joy that is full of expressions of the human experiences (Trilling, 2001). Jabbour (2018)’ living in Torbul, Zahle, indicated that people used to use the wheat as a motif on the walls of the vernacular houses because they were affected by the fields of wheat (See fig.11). Moreover, Youssef (2018) concluded that the motif that was mostly used is the wheat. He added that it was all the hard work that they did. They used to live from it and it gave them hope.



Fig. 10: Moldings of wheat motifs engraved on the walls in Jaroush house in Sultan Yaacoub (Saleh, 2018).



Fig. 11: Wheat motifs in a vernacular house in Zahle- Torbul (Saleh, 2018).

This section presented the traditional motif that was used in the Bekaa region. Almost all the people that I interviewed concluded that they used the wheat as a motif. The Bekaa people were affected by the wheat since they used to wait for this season to work, eat, and live. The next section will explain the importance of the wheat motif to people in Bekaa.

#### 4.2.8.2 *Importance of Motifs in Human Culture*

Many people were influenced by the traditional motifs of their region. The image of the city and its traditions is the route in which individuals obtain, code, store, and interpret data about their spatial conditions (Moughtin et al, 1999). According to El Zain (2018), the wheat was very important to them, especially that in Bekaa, people depended



on the agriculture because it was the only output. People were influenced by their surroundings. The wheat was their source of happiness and future. Moreover, Abdouni (2018) concluded that the wheat was important to them since they used to wait for this season to eat and work. For them wheat was life.

The people in Bekaa were extremely influenced by the lands of wheat. It made them decorate their houses with the wheat as an ornament. An ornament is something used for decoration, and anything that affects the feeling of a person (Moughal et al, 1999). According to Kronbi (2018), she concluded that people used to wait for the wheat season. It is a blessing to them. They waited for this season to eat and live. People were very attached to the wheat motif and it had a big influence in their culture. Also, Yousof (2018) indicated that:

“The wheat was very important because it was the only food that any people can and work with it. Many people from other villages used to come to Chmestar and take wheat from us, because we use to store it in our houses.”

El Hossaini (2018) concluded that the wheat was drawn above the fire place and on walls. He suggested that the owners of the house made the motif with their hands. Moreover, Kronbi (2018) argued that the ornamental motif was made with hands as 3D image, and they did not have any other tools (See fig.12). In this way, it made the person who is designing the motif to feel it and to make it with love and importance. Also, Al Ozair indicated that they used their hands to create the designs on walls. As indicated in the Literature Review section, from the Paleolithic and Neolithic age, the ornamental

motif was done by the hands of craftsmen or ordinary people as external to an object. We can feel it as 3D image (Rob and Harris, 2013). El Zoughbe argued that in present day everything is done on computers and you cannot feel it like if it was made by humans. If a design was created by humans' hands, the designs will not be the same and this is what will give beauty to the designed object. What made traditional motifs to be unique is its way of making it. Traditional motifs have different sizes.

Jabbour (2018) lived in Torbul and explained for me about the two vernacular houses that had wheat motif on walls. He concluded that to use wheat as a motif in the Bekaa area means that it is very important to its people. Also, other regions were influenced by the wheat of Bekaa. Even the Romans were influenced by the Bekaa wheat. According to the Literature Review, ornamental motif does not develop inside strict classifications. It mirrors the communication, surrounding and the way of life each region is living (Trilling, 2001). People used to explore their feelings through ornamental motifs.



Fig. 12: The wheat motif found engraved on the interior walls of the ingenious people. (Saleh, 2018).

This section explored the importance of the wheat motif to the Bekaa region. Through the fieldwork and the interviews, it is clear that the people were very influenced by the wheat and it means a lot to them. The next section will explore on the wheat symbolization.

#### 4.2.8.3 *The Formal Qualities of the Wheat Motif & its Meaning*

The wheat motif is a stylized floral decoration. Floral decorations incorporate any part of vegetation, naturalistic or theoretical and it symbolizes something (Peltz, 1980). El Hosainy (2018) indicated that they used to draw the motif to feel hope and happiness and also for the people who visits them, when looking at it will feel happy. El Zoghaib (2018) who lived in Chmestar said that the wheat: “It symbolizes life, hope, and happiness at the same time”.

Moreover, Jaroush (2018) argued that the wheat symbolized everything. It symbolizes life and peace. Designs and meanings of ornamental motifs are different in each country, specifically that some ornamental motifs have a certain symbol for a certain country or region. Kronbi (2018) indicated that: “Wheat symbolizes hope, happiness, blessings, and life. Our life was all about the wheat season”.

The traditional Lebanese house mixes the use of earth materials that are from nature to develop some motifs that were drawn by hand through natural materials. Abstract floral decoration of ornamental motifs was in various dwellings adding a sense of harmony regarding their region (Ibp and Inc, 2013). Motifs were drawn to decorate and symbolize powerful meanings

This section examined the meaning of the wheat traditional motif according to people. They used to draw it in their houses to have the feeling of hope, happiness, and peace as the interviewee indicated. The next section analyzes their opinions on reviving the wheat traditional motif in present day.

#### *4.2.8.4 Reviving Wheat Motif in Present day*

Jaroush (2018) indicated that the wheat, if revived, will let the new generation know about it and about its meaning. It will also let people who know it to remember the beautiful memories. Moreover, El Zain indicated that the people should reuse the wheat as a motif because it presents pride of our culture. She said that: “A person should never be ashamed on his past in order to live the present. It is our legacy and it is from tradition”.

Also, Jabbour (2018) indicated that the new generation should know about this traditional motif. The traditional motif if revived will add life and value to the design in present days. He suggested that the traditional motif could be used for decorating and for letting all the people know how important it was for old people. According to Gombrich, when reviving an ornamental motif, it should also give the feeling it use to give. He concluded that a person should have visual investigation in order to have a reasonable foundation on the traditional revived motif (Gombrich, 1984). Kronby (2019) indicated that reviving the wheat will let the new generation have information about their traditional designs. It will also make them see how simple the old life was. Today this motif will give a lot of beauty to the house.

This section examined the importance of reviving traditional wheat motif in contemporary spaces. All of the interviewees were interested in reviving traditional motif. To them a person should know his past in order to deal with the present. Traditional motifs will give value to space with its meanings. The next section analyzes the interviews with interior designers to discover whether they would be interested in reviving the motif today.

#### **4.3 *Preserve and Revive: The Wheat Motif & Contemporary Design and Designers***

Now that we know that the home owners knew the wheat motif, understood it as part of their heritage and hoped that people would use it again, we turn to a study of the responses of designers to my discovery of the wheat motif.

##### *4.3.1 Interview with Interior Designers*

An interview was conducted in order to further understand the importance of ornamental motifs in human culture, and to examine if traditional ornamental motifs are important to interior designers and whether designers would be willing to use them in contemporary interior space. I searched for the most well-known interior designers in the Bekaa district and contacted them. Some were busy while others were available. I also sent an email to the furniture designer Nada Debs to check if I can interview her since her work is similar to what I am trying to do. I could benefit from her experience in design and the combination of ornamental motifs that she did. It was an individual face to face interview.

#### 4.3.2 *Sample Size*

After searching and asking about how many well-known interior designers are there in the Bekaa district, I found 20 well-known interior designers. The sample size was chosen due to how many interior designers were available to interview them. Only 7 interior designers accepted to be interviewed in addition to Nada Debs. Thus, the total was 8 interior designers.

#### 4.3.3 *Location of Interviewees*

The interviews were conducted in a place chosen by the interior designers. The interview with Sana AbdoRmeih was located in her office in Zahle. The interview with Georgette Berdawil was located in a cafe in Zahle. As for Rabih Hamad, the interview was located in Chtoura in his office. The interview with Sandy Hadad was located in Zahle in her office. The interview with Daleela El Hag was located in a café in Chotura. The interview with John Terkman was at his office in Beirut, in his gallery called Galerie d'art (le Voltaire). The interview with Majd Abdul Hadi was located in her office in Taanayel. Nada Debs chose the interview to be in her studio in Gemayze. It was in the 3<sup>rd</sup> floor. The timing and date of the interviews is shown in (Appendix D).

#### 4.3.4 *Designing the Questions*

While designing the questions, my aim was to know to what extent traditional motifs are important to interior designers and if they would use them in designing contemporary interior spaces. The interview questions were divided according to general questions before moving through specific questions (Refer to Appendix E). The interview

was based on 9 questions with a consent form (See Appendix F) that was handled to 8 participants. It was a semi-structured interview. The first question asked the participants if ornamental motifs in general grab their attention. The second question was to know more about their relationship with traditional motifs and if they are able to reuse in contemporary interior spaces. The sixth question was to check whether designers prefer most designs with motifs or plain and simple designs according to their experience with clients. The last question was to see that if I revived this traditional motif will the interior designers use it in their designs and whether or not it may add any value to their designs. The interview was recorded and the gestures and body language were transcribed. The interview was done in the English and the Arabic languages. Some elaborated in Arabic language. This method can give the interviewer a lot of extra information from the interviewee about the subject questioned.

#### *4.3.5 Methodological Limitations*

There are several limitations in the study. Due to the lack of time, I was not able to interview interior designers outside the Bekaa district. The results could differ if more than 8 interior designers were interviewed. In this way, the research could achieve better reliability on their answers compared with the Literature Review.

#### 4.3.6 *The Method of Analysis of Interviews*

The semi-structured interview was transcribed on Microsoft Word to organize data in different sections. Then from each group of sentences that were said by the interviewees, a small summary describing the main points was written. Each individual interview was transcribed separately. Then the transcription was coded into one word for each group of sentences. All the collected data were compared with guidelines in the Literature Review similarly with the analysis.

#### 4.3.7 *Challenges*

Communicating with interior designers to interview them was not an easy process due to their busy schedule. Some were travelling and others were busy. Some interior designers kept in postponing the meeting till we reached a fixed date. The interviews that were done in a cafe were inconvenient since there were other people in the same place.

#### 4.3.8 *Analysis of Interviews with Interior Designers.*

This section interprets responses of interviews with interior designers, to the concept discussed in the Literature Review. The Results of each interview is then compared to the established findings within the conceptual framework.

##### 4.3.8.1 *Appreciation of Ornaments by Interior Designers*

In the theoretical framework, we explored the importance of ornamental motifs in human culture. There we saw that every motif has the ability to influence how we perceive the world and how we remember memories and experiences (Westland, 1992).



AbdoRmeih (2018) stated, “A motif can talk to me and, in my imagination, it can take me to the imaginary world.”

AloisReigel believed that motifs affect people and have their own particular history that presents them (Woodfield, 2001). Turkman (2018) concluded that every motif has its own reason when being created and it grabs his attention. Haddad (2018) indicated, “When you look at a motif that is molded you feel the time it took to be made and this affect people.”

Debs (2018) indicated that ornamental motifs take a person to another level and used the word “*mesmerizing*” to emphasize its beauty and importance in human culture. Abdul Hadi (2018) concluded, “Ornamental motifs affect people feelings and each individual will be affected by his or her own way by looking at it.”

This is consistent with what we found in the theoretical framework with theories of empathy and how the senses engage with textured surfaces. We recall that Pallasmaa indicated that ornaments affect the feelings of an individual. Likewise, Robert Vischer begat the expression empathy in which objects become feelings and feelings become objects. He also concluded we abstract or feel ourselves into objects of imaginative consideration (Robinson and Pallasmaa, 2015). El Haj (2018) indicated that the eye needs motifs because it takes us to the world of love and peace since it was made by normal people who created designs for their houses. She concluded, “Ornamental motifs affect people feelings and motifs take us and our imagination to another world where we can feel empathy....It talks to us in a way that our mind answer the motifs unconsciously.”

Moreover, Berdawil also indicated that motifs affect people's feelings. She also argued that it gives them the feeling of embodiment, joy, and memory. According to Pallasma, the work of art projects its aura, and we project our own emotions and percepts on the work (Pallasma. 2012).

This section presented the importance of ornamental motifs in human culture from the majority of interior designers. All the interviewees appreciated the importance of ornamental motif and the feelings that it gives to a human beings. In the next section, the effect of regional motifs according to interior designers is going to be analyzed.

#### *4.3.8.2 Effect of Regional Motifs on Interior Designers*

The Literature Review concluded that each country or region has a unique local motif that individuals had used to decorate their houses (Brooker and Weinthal, 2013). El Haj indicated that she is able to reuse regional traditional motifs, despite the region they belong to in Lebanon. What matters is that it is of the Lebanese tradition. Each country or region has unique ornamental motifs that represent it (Westland, 1992). Debs (2018) stated that she will use regional traditional motif and she added, "At least the patterns I am using are representative.... Every human being has a need to belong to something in design, so when you look at this pattern you belong to a nation region, or an ideology."

Haddad (2018) indicated that she will use regional motif especially if the region is in Lebanon. She argued that from her experience clients are ordering motifs without knowing their designs and meanings, so if there was any regional traditional motif, it would be better since it will hold meanings and history. Kaila emphasized that the

passion for the ornamental motifs is in every society (Kaila, 1982). Ornaments are not created by architecture; they already exist in each region or country. People and designers adopt ornamental motifs, they do not create them (Jones, 1868). Berdawl (2018) concluded:

“I wish to use regional traditional motif, it would be something really nice because we need something that makes us to get more attached to the area we live in and it makes us feel happy because we are seeing designs from our traditions.”

Abdul Hadi (2018) concluded that she will use regional traditional motif and she will let people pay more attention to these details of ornaments in their house that they do not even know about. While, Hamad (2018) concluded that traditional motifs reflect our real life, and we need our real life in design. Traditional motifs give stories to the people seeing them. According to the Theoretical framework, motifs keep up particular purposes, spatial, and material pictures of our being on the planet. They intercede between the world and the human domain of life, immensity and intimacy, past and present (Politaks, 2017). AbdoRmeih (2018) concluded that if she has any project, it is from her priorities to use regional traditional motif, if there was one.

This section presented the effect of regional motifs on Interior designers. Through the interviews, I can conclude that designers are willing to use traditional regional motifs since the region is from Lebanon and they are deeply attached to the historical and traditional meaning and designs of motifs. The next section will analyze the responses of interviewees upon the effect of ornaments in the present day.

#### 4.3.8.3 *The Effect of Ornaments in Present Day*

Hamad (2018) concluded that we are now in post modernism, and the ornaments are being back in present day. According to the Literature Review, we are now in postmodernism which recall a revival of traditional historical designs (Utz and Swan, 2005). Hamad (2018) also suggested that interior designers and architects are using motifs in their designs lacking its meanings and originality. He also indicated that if we have a motif that has an origin and historical meaning, this will give value to the design. According to the Literature Review and what Trilling concluded, the best way to acknowledge ornamental motifs is by knowing its roots. He also concluded that few individuals recall the dialect of ornamental motifs well enough to appreciate it (Trilling, 2001). Debs (2018) stated, “Motifs need to be modernized and updated to be used in as we are living in today’s times.”

Designers argued that; traditional motifs should be revived in a way that could fit present day designs. Traditional motifs give a certain meaning about the person or designer who molded the motif or painted it. It gives a feeling of joy, delight, and beauty. It is a specific sort of learning our origins (Picon, 2013). Abdul Hadi (2018) suggested that the eye is not satisfied with plain and simple designs only. It needs some ornaments to give it value. She also indicated that plain and ornament should be combined together. She also said that motif adds life, form, and feelings, and it is a fundamental design by itself. While, Terkam (2018) concluded that modernism is all about designs with the lack of motifs, and that motifs should be regenerated in an abstract way to fit our present day.

In the Literature Review, Mallgrave suggested that individuals really encounter the built environment and the inward voice of a designer may adjust itself to the social foundations and interior spaces. What matters here is that the designer will express his inner cultural custom of traditional motif in his or her designs (Mallgrave, 2010). El Haj (2018) concluded that if simplicity and motifs are combined a beautiful design with meanings would emerge.

El Haj (2018) also indicated that these motifs communicate with us. According to Mallgrave, we feel ourselves into our living surroundings in a multisensory and through our bodies and these feelings affect our behavior (Mallgrave, 2010).

This section showed the effect of ornaments in contemporary interior spaces according to the interviewees where designers are willing to use motifs in present day, and where traditional motifs explore the cultural traditional custom of each designer. The next section analyze the interviewees' responses on what part in the interior space is the motif best suitable.

#### *4.3.8.4 Constraints on Introducing the Place of Ornamental Motif in Interior Spaces.*

The main place that grabs people's attention is the entrance. The entrance affects the entire image of a house (Goel et al, 2012). Debs (2018) indicated that ornamental motifs could be used on walls, entrances, or doors, a place where they can be shown. Hamad (2019) concluded that the best place to put a motif is in the entrance. The entrance grabs the attention of any person inside the house if it has a good design. The

entrance is the main part in a house. Moreover Daleela (2018) emphasized that the entrance is the best place that could grab people's attention.

The entrance should be inspiring and beautiful to attract people inside (Goel et al, 2012). Abdul Hadi (2018) concluded that the main place for an ornamental motif is the entrance because the entrance is a place of attraction. Moreover, AbdoRmeih (2018) indicated that people prefer simple designs with motifs. Also, motifs give life to a space. She prefers to put motifs in the entrance because it gives the feeling of curiosity to step inside.

Most of the interviewees agreed the entrance best place for a motif in the interior space. According to their opinions and studies, the entrance is the center of attraction that grabs people inside. Few interviewees concluded that it could be on gypsum boards, ceiling or furniture. The next section analyzes the responses of participants on their feedback on reviving traditional motifs.

#### *4.3.8.5 Participants Feedback on Reviving Traditional Motif.*

The participants emphasized the importance of reviving traditional motifs in present day and how important it is to individuals. They also emphasized on sustaining traditional motifs in contemporary interior spaces.

Hamad (2018) concluded that motifs affect people's feeling. He suggested that we are living now in a reality that is not real with its design, and we should go back to traditional motifs that were made for a purpose and meaning. Motifs give the feeling of happiness and comfort. If there is a traditional Bekaa motif, this is more interesting for

designers and people to use and know about. In respect to the Literature Review, that human ideas are not only impressions of an outer reality, but rather they are essentially formed by our bodies and brains, particularly by our sensor motor framework (Lakoff and Janson, 1999). Abdo Rmeih (2018) indicated that she will be inspired from the new designed motif that is from a region in Lebanon, and she will use it in her designs.

Trilling (2011) concluded that ornamental motifs could be revived that may stand for a certain region or country that could enhance the feelings and memories of its people. Debs (2018) indicated that many of her clients ask for ornamental motifs in their designs. She suggested that ornamental motifs can affect people's feelings. When your eyes look at them, you feel that you are emotionally attracted to the motifs. Debs (2018) was very interested in reviving traditional motifs. She concluded, "I am not sure what it looks like, I personally would probably use it."

Moreover, El Haj (2018) indicated, "Off course new revived traditional motifs inspires me to use it in my designs. I really love ornaments and what you are doing in your research is amazing."

Ornamental motifs in the present or in the past have been seen as something precious and have value based on the individuals' cultures and styles that make these motifs (Brix, 2006). Berdawil (2018) indicated that she will use the new designed motif since it has traditions and meanings in human culture. Also, Haddad (2018) argued that she was interested that I found a motif in the Bekaa. She also suggested that she will use the motif in her spaces and she will highly appreciate it.

This section examined the participants' feedback on reviving ornamental motifs. Actually, all the interviewees were interested in reviving traditional motif, and all agreed to use it in their designs since it is from a region in Lebanon. They also indicated that it is something from our traditional and historical times. The next section will analyze the questionnaire that was distributed to senior interior design students in respect to the Literature Review.

#### **4.4 Questionnaire with Senior Interior Design Students**

To understand the value and importance of ornamental motifs among the new generation and to see how the new generation is affected by traditional ornamental motifs, a questionnaire survey was made. First, the researcher did a pilot test. A pilot test was administered to further understand if the questions in the questionnaire are structured and well done. The aim of the pilot study was to detect any flaws in the questionnaire before it is distributed to the population (See Appendix G). Many designers of the new generation - the researcher of this study is not an exception - do not know that there was a traditional ornamental motif used in the Bekaa district. This was the reason why the researcher resolved to choose students from two universities in the Bekaa district, namely AUST and LIU, in order to search about this motif. The reason these two universities were chosen is because they have interior design as a major. Outside the Bekaa district, NDUUniversity was chosen on the basis of convenience because the researcher studies there. The researcher was also curious to know the opinion of students from outside the



Bekaadistrict and their opinion about the subject. After doing all the surveys the researcher found that it would be better to stick only to the universities in the Bekaa region since the researcher took only the Bekaa region as a case study.

#### *4.4.1 Sample Size*

After searching and sending emails to the universities and explaining about the subject and introducing myself and the reason the information is needed, approvals to distribute the questionnaire surveys to their students were received. The population and sample size were chosen according to proposal senior students and senior students in interior design because of the time limitations. Senior students had done several projects in their universities through the years of their studies that could help answer the questions. LIU has approximately 40 senior interior design students, AUST has approximately 10 senior interior design students, and NDU has approximately 59 senior interior design students. A total of 109 students participated in the questionnaire, but only I will include AUST and LIU, so the total will become 50 students.

#### *4.4.2 Experimental Location*

The questionnaire was conducted in the classroom in each university. I distributed the questionnaire surveys with the consent forms to students (Refer to AppendixH). On November, 5, 2018 at 10:30 A.M., the questionnaires were distributed in AUST and were collected after 7 minutes. On November, 8, 2018 at 9:30 A.M., the questionnaires were distributed in LIU and were collected after 7 minutes.

#### 4.4.3 *Designing the Questionnaire*

My aim was to get insight into what extent the new generation of interior designers is willing to use traditional motifs. The questionnaire consists of 10 questions. I asked the participants to check on the convenient boxes or writing texts when asked (Refer to Appendix I). The questionnaire started with questions about personal data in order to raise interest and to give the impression that the questionnaire is easy. It has both open and closed ended questions. Questions 3, 4, 7, 8, 9 are open ended questions where students can specify or write their own opinion. The second part of the questionnaire (questions 6 to 10) became more focused upon ornamental motifs and asked if people prefer international or regional motif and if they were pleased with the neglect of ornaments. The last question emphasizes on the motif found in the Bekaa and if they are willing to introduce it to others and use it in their designs. The questions were brief and clear and the researcher tried to keep the flow through the questionnaire logical and very simple.

#### 4.4.4 *Methodological Limitations*

There are several limitations in the study. Due to time limitations I distributed the survey for senior interior designers in three universities. The results could differ if I did the survey with more universities to see more opinions and variety of answers about the subject. Also, if I took the entire interior design department in each university and distributed the survey for them, I would get variety of answers that can give me a better reliability on the subject.

#### 4.4.5 *The Method of Analysis of Interviews*

The questionnaire was designed in Microsoft Word. The coding of the questionnaire was analyzed on Excel. After that, I used charts to analyze the data in order to facilitate the reader's understand the result of the survey. The questionnaire survey is easy to analyze and familiar to most people and easy to handle. There are also some reflections toward the interviews, fieldwork interviews, and questionnaire.

#### 4.4.6 *Challenges*

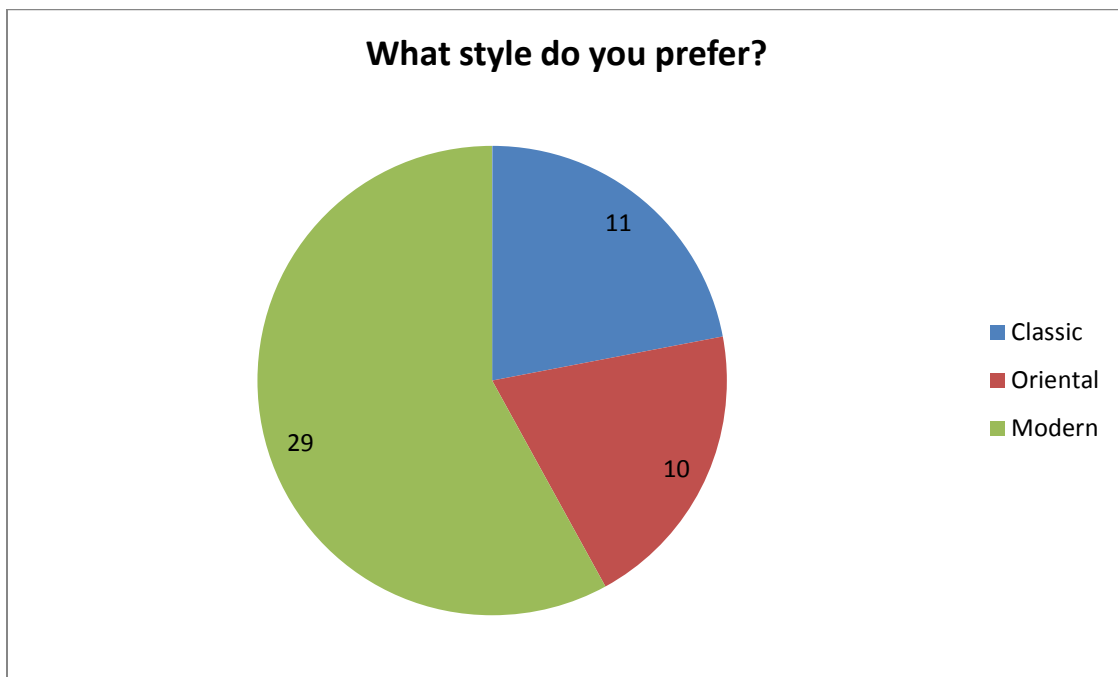
Getting the approval from the universities needed a lot of time and effort to collect all the documents needed for the university. It was not easy to know the number of students in each university, taking into consideration the rules and regulations of the universities. Some students started talking to each other while answering the questionnaire but the appropriate precautions were taken by the instructor who asked the students to work individually in order to receive valid results.

#### 4.4.7 *Analysis of Questionnaire with University Interior design student*

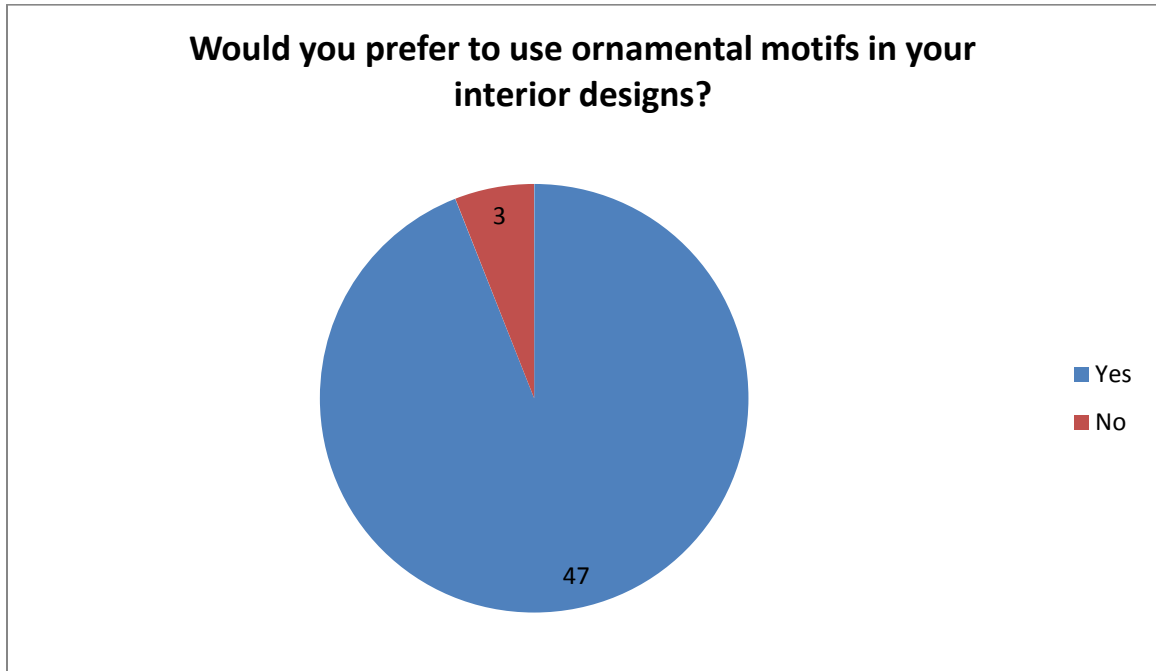
##### 4.4.7.1 *Significance of Ornaments*

The Literature review examined the importance of ornamental motifs in human culture. It also examined that the new generation should know about traditional motifs and sustain in it in present day. Most ornamental motifs have historical meanings and concepts that could affect the new generation (Gullisko, 2016).

The questionnaire has 10 questions. The first three questions were general, asking about the participant gender, age, and the line type they prefer. I analyzed the results by using charts to make it easier for the reader to distinguish it. Question 4 asked about the styles the university interior students prefer (Refer to fig. 13). This question could help me in the design process.



The results revealed that 29 students chose modern style, 11 students chose classic, and 10 students chose oriental. The modern was the most preferable among students. This question could help in creating a new ornamental motif design based on the tradition but showing a modern look. Question five tried to elicit responses on whether or not participants prefer to use ornamental motifs in their interior spaces. This question was asked to take insight into what extent the new generations of interior designer students are willing to use ornaments in the present day (Refer to fig.14)



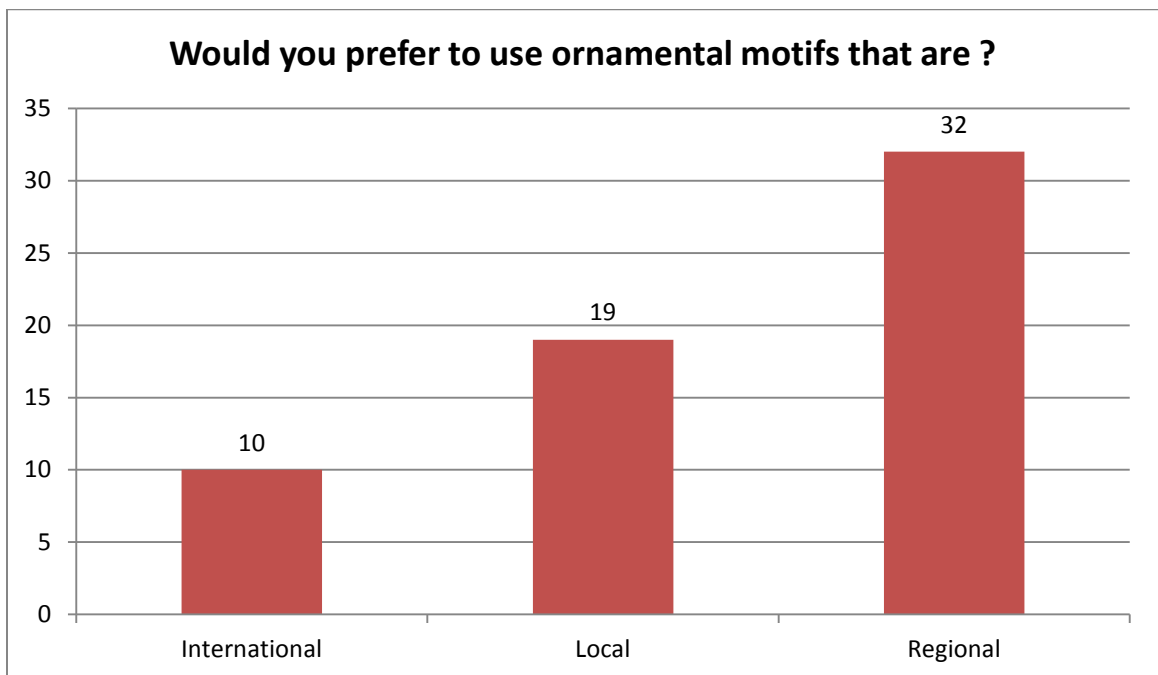
The results showed that 47 students prefer to use ornamental motifs in their interior designs and 3 students do not prefer to use ornamental motifs. It can be concluded that the new generations are willing to use ornaments in their designs in the present day. I can also indicate that ornamental motifs have a great significance in human culture.

The next subsection will analyze questions six, seven, and eight. They will be analyzed also on charts to make the analysis easier to understand. It will also show the influence and effect of ornaments on the new generation.

#### *4.4.7.2 Influence of Ornaments*

Traditional ornamental motifs symbolize ones' culture and belongings. It gives a feeling of attachment to the surrounding, people, and living (Gullisko, 2016). Question

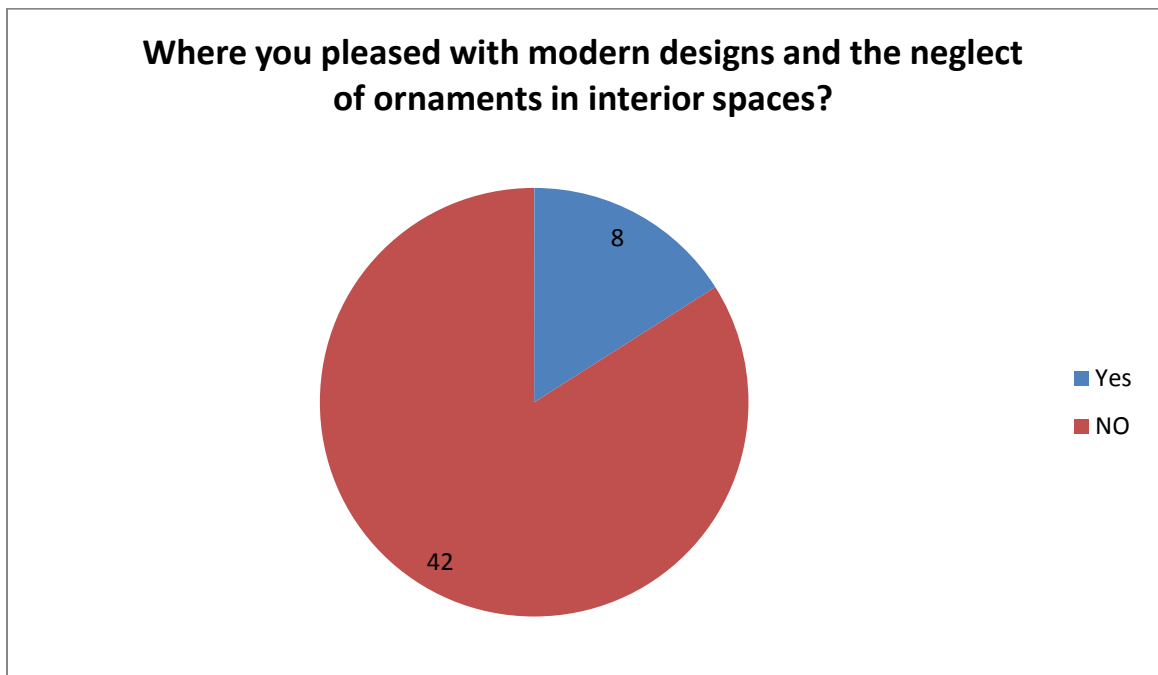
6inquired if the participant would prefer to use ornamental motifs that are international, local, or regional. This question will help me as a researcher to retrieve information on whether or not the participants have the feeling of belonging to their traditions and if they are inspired by traditional ornamental motifs from their countries or regions (Refer to fig. 15).



The results were that 10 participants chose international, 19 participants chose local, and 21 participants chose regional. I can indicate that the new generation are attached to their origins and are willing to use ornamental motifs that enhance their culture.

Modernism enhanced the neglect of ornaments. Adolf Loos was one of the famous architects who described ornament as a crime (Gulliksson, 2016). In this period many white washed the walls of their houses and moved toward the plane and simple

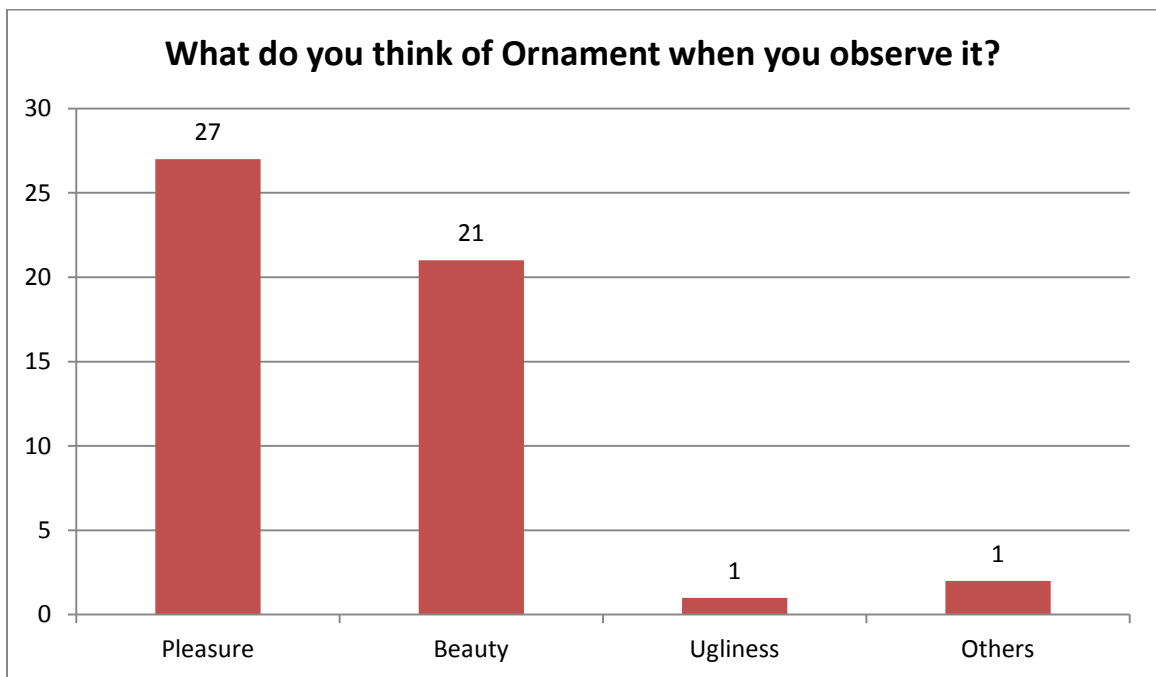
style. In post modernism many of the ornamental designs had been revived. Question seven asks participants if they were pleased with the neglect of ornaments. This question will help me know to what extent the new generation is attached to modern designs and the neglect of ornaments (Refer to fig. 16).



The results showed that 8 of the participants were not pleased with the neglect of ornaments and 42 students were pleased with the neglect of ornaments. These results indicate that the participants want ornamental motifs in their designs and they do not want it to diminish.

Moreover, question 8 asks about the feeling that a person gets when observing the ornaments. As indicated in the Literature Review, the ornamental motif gives a feeling to the person who is looking at it. Robert Vescher began the expression empathy, he indicated that feelings become objects and objects become feelings (Robinson and

Pallasmaa, 2015). Ornamental motifs also control the behavior of an individual. Pallasmaa indicated that good designers offer forms molded for the pleasure touch of the eye (Pallasmaa, 2012). Moreover, Ruskin indicated that ornamental motifs are meant to give pleasure and beauty to the individual, and for a person to feel the pleasure, he or she should understand its historical meanings and roots (Picon, 2013) (Refer to fig.17).



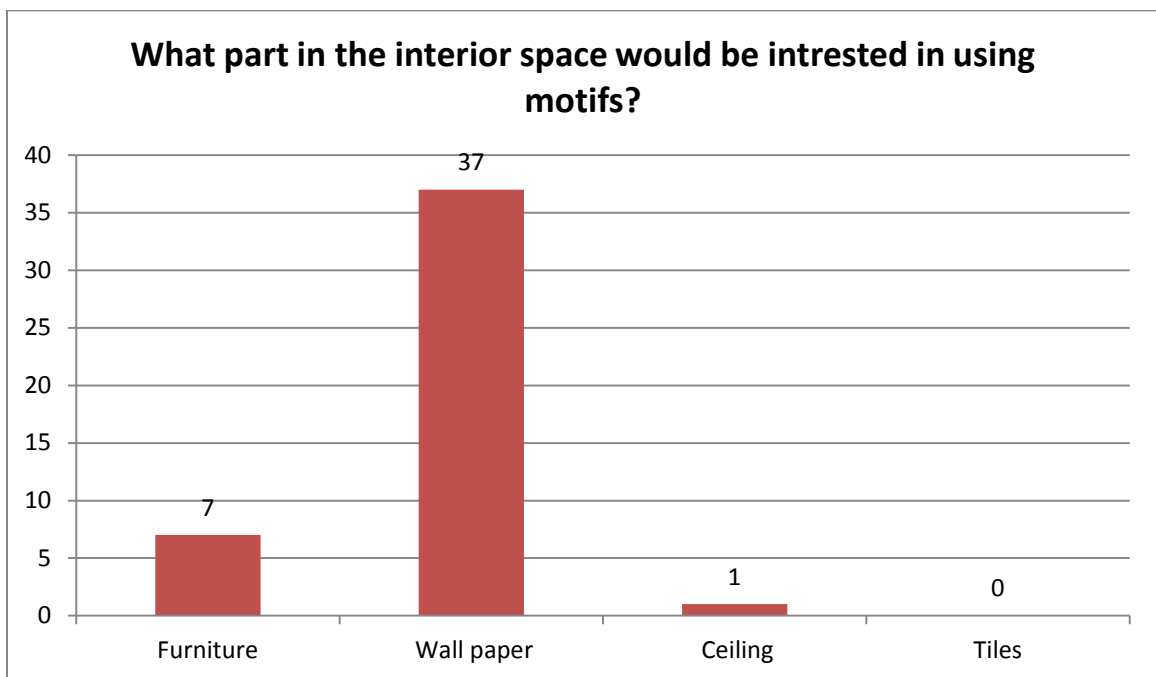
The results show that 27 participants chose pleasure, 21 chose beauty, 1 chose ugliness, and 1 chose others. I can conclude that ornamental motifs give a feeling of pleasure and beauty to most participants. This is exactly what was mentioned in the Literature Review.



The next subsection will analyze question nine also using charts. It will also show the most preferable place for an ornament in an interior space according to the students.

#### 4.4.7.3 *Place of Ornaments in Interior Spaces*

Through visiting vernacular houses, I found the wheat motif engraved on walls. The owners of the houses suggested that it is the place where everyone can see it. Not necessary. Question nine indicates in which part in the interior space a participant would prefer to use motif (Refer to fig.18). This question will help to choose the place for the new designed ornament.

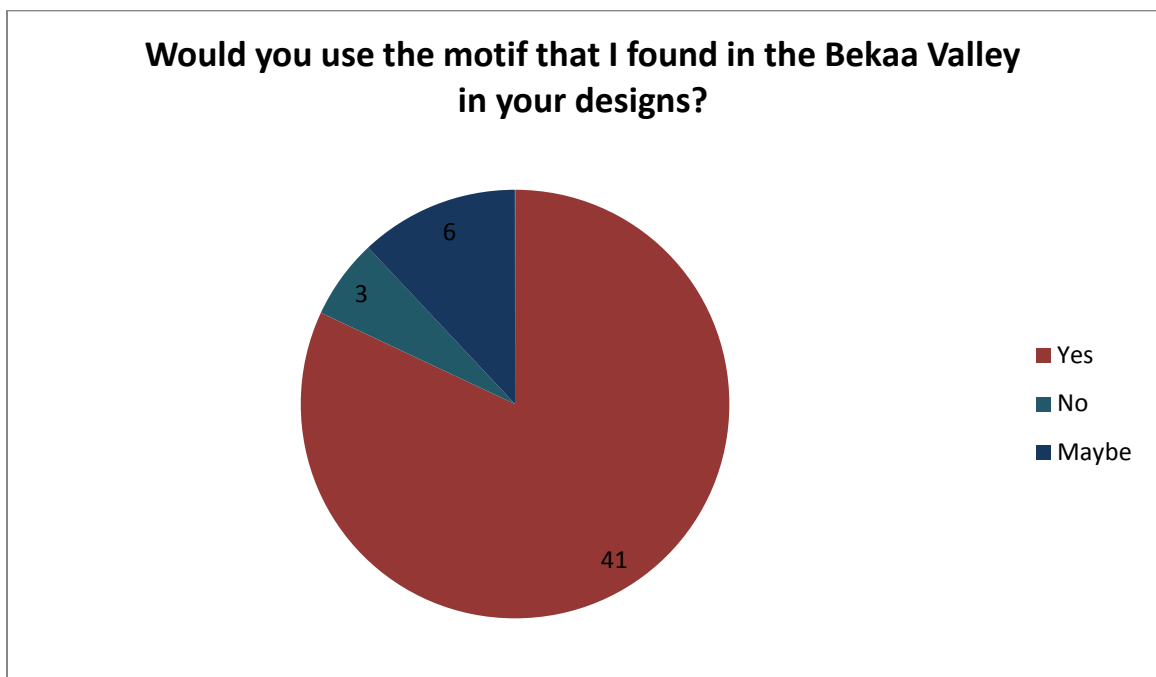


The results indicate that 7 participants chose furniture, 37 chose wall paper, and 1 chose ceiling; I can indicate that the most preferable place for students was on wall paper.

The next section shows whether participants are going to use the new designed motif that has traditional origins from Bekaa. The result is shown on a chart.

#### 4.4.7.4 *Participants' feedback on using a new ornamental design.*

Ornaments are the pleasure of our lives (Rob and Harris, 2013). The Literature Review examined the importance of reviving traditional motifs in present day. Question ten indicates that in the Bekaa Valley, I found that the mostly used motif was the wheat motif. The question was: "Would you use this motif in your designs and introduce it to your clients?" (Refer to fig.19)



The results indicate that 41 participants agreed to use the motif, 6 answered maybe, and 3 answered no. I can indicate that the new generation is willing to use traditional motifs in their designs.

This section examined the participants' feedback to use traditional motifs. I can conclude that most of the participants are interested in using traditional motifs and most have feelings toward ornamental motifs. You can find the results with the NDU University shown in (Appendix J).

#### **4.5 Conclusion**

In conclusion, through the interviews, I wanted to get insight on the importance of ornamental motifs in human culture and to let interior designers use it in their design to sustain traditional ornamental motifs. Through the fieldwork it was a great experience seeing old traditional motifs and techniques that were used in Lebanon and knowing more about traditional motifs that were used in Bekaa. Getting to know more about these motifs was through the owners of the houses. Through the questionnaire, the questionnaire was collected to get insight into what extent the new generations are excited in using the traditional motifs that was used in a region in their country.

The fieldwork and the owner of the houses showed the importance of the wheat motif in their lives. They also emphasized on the historical meanings that it holds showing pleasure toward it. The interviews with the interior designers examined the importance of ornamental motifs in human culture. It also showed how they are affected by traditional designs and willing to use anything that is representative of their country even if it was from a specific region in Lebanon. They indicated that it is Lebanese.

The questionnaire gave me insight that the new generation is willing to use traditional ornamental motifs in their designs and they were not satisfied with the neglect of ornaments. Comparing the results of methods together all agree in one thing which is the revival of traditional ornamental motifs and the importance of ornamental motifs in human culture. The results of each interview and questionnaire are compared to the established findings within the conceptual framework in which the findings were mutual to the literature review. The next chapter discusses the case studies that have a successful revival of ornamental motifs.

## **5. Case Studies**

### **5.1 Introduction**

In the previous chapters we established the primacy of ornament in human cultures, their significance according to several recent theories, and the existence of local ornamental motifs in the Bekaa region. We also investigated whether designers would be interested in reviving such traditional motifs today.

This chapter explores case studies that revived traditional designs from tradition to modern and then to contemporary interior spaces. The design process explored in Chapter 6 is inspired by these case studies. There are six case studies that will be explored in this section: Art and Craft Movement until the Present in England, Rosemaling in Norway, Tebr Porcelain collection in Dubai, Chuan's Kitchen in China, Mansara: The Profile Cutting Store in India, Keith van de Reit on Exploring Classic Techniques with Modern Technology. Each case studies follows a similar structure: Description, Problematic, Solution and Conclusion.

### **5.2 Case Studies in the Revival of Motifs**

#### **5.2.1 Arts and Crafts Movement until the Present in England**

When thinking of ornamental revival, the classic example is that of the Arts and Craft Movement.

### *Description*

Arts and Craft development was the relationship between the workmanship and his work or piece of art. This movement was influenced by the artist William Morris. He was very interested in reviving traditional motifs. The movement showed up before 1860 through the writings of Ruskin and Morris (Triggs, 2014). Morris wanted to sustain traditional motifs to be used in modern and present day. He was against the neglect of ornaments in the modern age and the excessive use of technology in the manufacturing process.

### *Problematic*

The problem that Morris argued is that traditional ornamental motifs and traditional art has been going through a struggle. He also concluded that the removal of ornaments will lead to bad art. Morris described art as it would help to demolish the process under which art had been ignored and it will give life again to the age in which laborers were artists and craftsmen. It will establish the value and pleasure of every individual's adherence to the beauty of life (Murray, 2003). Designers of the Arts and Crafts development were influenced by Morris' perception of the vernacular customs of designs (Banham, 1997).

### *Solution*

Morris' eagerness in reviving traditional motifs led him to glorify the art of the Gothic period when the guilds were still functioning. He characterized art as a man's

pleasure to a successful work, which he saw in the art of the Middle Ages but lacking in contemporary art. He also argued that it is a sense of beauty and empathy to life (Murray, 2003). In reviving medieval and vernacular designs in England, he used the foliage and flowers, and then to make it more interesting he used the motifs in a rhythmic s-molded curves and twisting diagonals (Refer to Fig.20). His patterns were designed as an assertive foreground and recessive background components (Refer to Fig.21). Morris patterns were loaded with stimulating rhythms (Jackson, 2002). He suggested that the interior walls of a house should be ornamented or having pictures of motifs and pattern (Murray, 2003).

He believed that motifs and especially traditional motifs tell the story of a culture as well as the story of who painted or drew it (Jackson, 2002). Morris first was against machinery use, but he accepted it in a limited sense because it was time consuming to print his patterns on wall paper. He designed more than 600 patterns for wall paper and textile. His work is still available till the present day. Fluidity and rhythm were key elements in Morris patterns (Jackson, 2002).



Fig. 20: Jasmin, block- printed wallpaper designed by William Morris, 1872. This design is brought to life by the dynamic, furling stems of the Jasmine (Jackson, 2002).



Fig. 21: Tulip, block-printed cotton furnishing fabric, designed by William Morris, printed by Thomas Wardle & Co. for Morris & Co., 1875. Two distinct layers of pattern (Jackson, 2002).

In his articles, Morris contended, "Nothing ought to be made by man's work which does not merit making, or which must be made by work debasing to the creators." Morris drew well repeated patterns and motifs. His company named Morris and Co. utilized his designs on fabric, wall paper, tiles, and furniture. Morris created many ornamental motifs based on the medieval motifs in England; he drew his motivation from nature imitating natural floral designs and taking into consideration the medieval designs. He did a combination of both (Murray, 2003).

Morris believed that traditional art alone could recreate a meaningful and memorable society. The Arts and Craft Movement showed a great influence and embodiment to traditional designs especially by William Morris who was eager to revive the traditional ornamental motifs. Morris' use of patterns and imitation of natural floral and foliage to revive traditional motifs made it more prosperous and was based on traditional designs. The S-shape designs of natural flowers created a sense of curves as everything in nature is made of curves.



### *Conclusion*

I find Morris inspiring in several ways. First, Morris has shown that traditional motifs can be revived if there is a will to do so. Second, he carefully negotiated the use of technology with a heavy reliance on handicraft. Third, his revival of floral motifs, which are everywhere in his patterns, is useful for my own work on the wheat motif. Morris emphasized that floral motifs must have a clear stem from which the pattern branches out and designs should have a rhythm curves lines that creates patterns that are foreground and background. Using rhythm, according to Morris creates a sense of empathy with the design itself. The idea that I will use in my design is creating it with curved lines. Moreover, creating a sense of foreground and background from the wheat patten and imitating the natural wheat that was a traditional motif in Bekaa.

#### 5.2.2 Rosemaling in Norway

##### *Description*

Rosemaling is an ornamental motif that was used by Norwegian people. It is a traditional ornamental motif that developed in the 18<sup>th</sup> and 19<sup>th</sup> centuries. Rosemaling was originated in three regions in Norway namely Hallingal, Telemark, and Rogaland. The names of the regions became the names of the three different traditional styles. Rosmaling was revived in the 20<sup>th</sup> century in Norway and the United States.

### *Problematic*

Rosmaling started to diminish in the mid-1800s as Norwegians started to migrate to the United States. When it started to diminish, craftsmen went in struggle to make a living. Many craftsmen and painters emigrated taking with them the design. Trunks that were carried by foreigners were embellished with beautiful rosemaling that held rosemaled heirlooms, so the foreigners stayed acquainted with the traditional ornamental motifs of rosemaling (Nelson, 1995).

### *Solution*

Rosemaling was done by local people and craftsmen to create the local designs. The craftsmen traveled from one area to another and from one region to other to paint the rosmaling in houses, wall decorations, and holy palaces. Some craftsmen took money, others took food, and some did it for lodging. Craftsmen and other ordinary people started to imitate the rosmaling designs in other regions of Norway (Nelson, 1995).

Rosmaling contains vine foliage, acanthus, flowers, and motifs. First, the design of rosmalingis derived from the south central regions of Norway namely Hallingdal and Telemark (Refer to fig. 22). These regions started to develop the rosmaling according to their design heritage. Then when they revived it, they added some beautiful Baroque and Rococo styles from Europe (O'Leary, 2010). Norwegian craftsmen and local people started to use rosmaling on walls, moldings, furniture, and significant family utensils. As the economy improved in Norway, some started to paint the rosmalingfor the sake of money, food, or only as a kind of habit (Sjavik, 2010). Rosmaling designs utilized C and

S strokes to create the designs of flowers with highlight scroll and with unobtrusive and energetic hues (Wertkin, 2004).



Fig. 22: Mulder, (2001-2002).Rosemailing in Telemark, Rogaland, and Hallingdal

In the twentieth century, rosmaling was revived in America, and craftsmen who emigrated from Norway to the United States had improved the American rosemailing (Cayton et al, 2007). American rosemailing started to establish craftsmen and workers by giving them careful consideration to their legacy so that they may develop the rosmaling designs. In this way, Norwegian-Americans rosemailing started to be revived and used again. Per Lysne (1880-1947) invented and revived rosemailing in the United States. He was a painter and was engaged with the rosemailing designs in Norway (Mulder, 2002).

Per Lysne (1880-1947) moved from Norway to the United States. He was called a child of an enhancing painter. His ornamental motifs paintings influenced many people in America in the 1930s, the people started to have enthusiasm in the design. He did the paintings that many people wanted the design in their house in a very amazing way taking the design from his background in Norway. Many wanted to learn his strategies

and imitated his work (Cayton et al, 2007).The traditional ornamental motif of rosmaling grants a framework for great American rosemalers that gave them a feeling of memory, empathy, practice, and joy. Also, the forms were molded to be used in different ways by any individual and this led to a guide for the artistic expressions into the twenty- first century (Wertkin, 2004).

After rosemailing, ladies in the United States had sought to teach it to various working classes so that the most working people of design could use the rosemailing in a way to sustain it. In this way, all will be participating in doing the rosmaling designs and letting people know and be engaged with the design (Nelson, 1995).

### *Conclusion*

Rosemailing showed a great revival that influenced many people to use it. What is unique in its revival is that people are engaged with design, and there are classes to teach them how to design it. This part influenced me and made me think to let people be engaged with the new design that was created. In this way people will develop a sense of ownership and participation with the design itself.

### 5.2.3 Tebr Porcelain Collection in Dubai

#### *Description*

AljoodLootah is an Emirati designer who was curious to search for traditional motifs in her country. She suggested that a traditional ornamental motif is one's cultural identity, and everyone should know about it and use it in his designs. AljoodLootah

interprets the traditional motif design of Emirati into TEBR porcelain gathering that includes vases and tableware.

### *Problematic*

The problem that she argued is the lack of knowledge about these traditional motifs, and that globalization is neglecting the meaningful traditional motifs that were used long ago. She also indicated that the history of motifs affects people a lot in a positive way. Using traditional motifs in a modern way can be inspired by designers and individuals to use it in present day. This is similar to what I am trying to do in my research paper.



Fig. 23: TEBR porcelain series by AljoudLootah (Zili, 2017).

### *Solution*

The TEBR porcelain collection was influenced from a motif that was engraved in an old door found in Al Ain Palace (Refer to fig. 23). The house was for Sheikh Zayed canister Sultan Al Nahyan who was the previous ruler of the United Arab Emirates. The Tebr series contains table light, vases, and silverware which have the design of the traditional motif on them. The ornamental motif was made as patterns which were

influenced by the traditional design of the United Arab Emirates that were translated in present day. Historically, the ornamental motif carvings that are engraved on the entryways resemble the status of the family unit living in the house. The entryways resemble a canvas for innovativeness (Zili, 2017).

AljoodLootah stated that "Planners are constantly inquisitive to discover answers and to know the stories from their folks and grandparents which will shape the way they think and work". She was curious to know the traditional motifs and their meaning behind doing them. She wanted to sustain it in a way that everyone could know about it. She used the motif that was found on the door and tried to take the concept of the door to make the design. In some of her patterns, she used the shape of the key since the key is a very important tool in a door. She combined the shape of the key with parts of the motif to make a design pattern in some of her tableware collection. AljoodLootah collection was in 2016 and was displayed in Dubai Design week (Zili, 2017).

### *Conclusion*

This project showed the importance of traditional motifs that influence a person's identity and culture. It shows that a person should search for these historical designs and revive them to let everyone know about their traditional designs. It showed that one should think of the important part of the object. It made me look outside the box and think in a way that could enhance my design. It inspired me to search for the real wheat, so I took the most important part of it which is the kernel, and I imitated the design and created a pattern.

#### 5.2.4 Chuan's Kitchen

##### *Description*

The project provides reviving traditional weaving techniques in a parametric design way in the interior space of a restaurant in China. As bamboo are the most widely recognized material and emblematic extraction of Sichuan culture. Bamboo weaving art was applied as ornaments connected to each other to form the design of the interior spaces of the restaurant (Refer to fig. 24). The legacy and re-formation of elusive social legacy of conventional culture is the key.

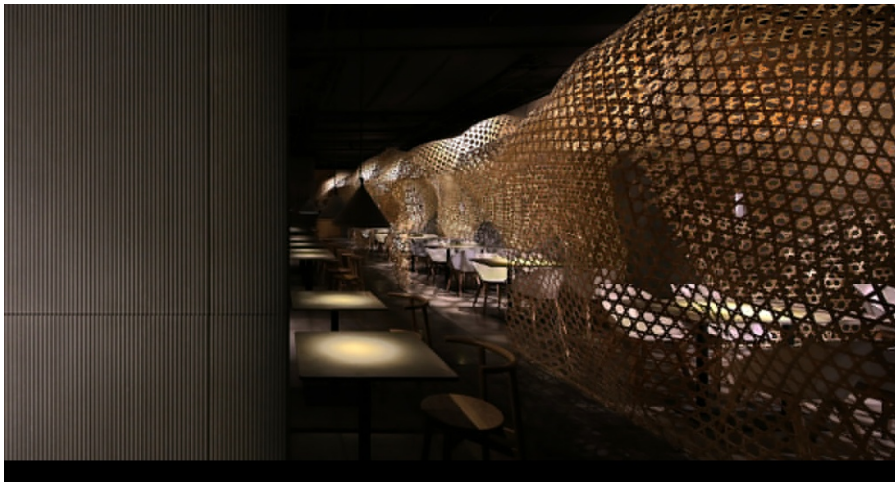


Fig. 24: The interior space of the Chuan Kitchen (Wu et al, 2018).

##### *Problematic*

The problem is that with the machines that have everything completed with a time consuming, traditional craftsmen work have been diminished for many years, which brought about struggle survival of society specialists and handicrafts. The machine is

doing all the work that a craftsman was doing long ago. The project encouraged craftsmen to do the work by hand.

### *Solution*

The craftsmen traveled from one city to another for the first time to create the design of a restaurant. It was a hand-made traditional bamboo- weaving on site. The perfect, honest, and creative handicrafts of folk arts were welcomed to the restaurant for hand-production in which they used the world's high-quality bamboo weaving art of the Sichuan Qing hen. However, when the workmanship were doing a great job in their work in the advanced business interior space of the restaurant, the industry of developing restaurants in this way gave an amazing sprit of development (Wu et al, 2018).

The architects (infinity mind) did a great job in the design of the space, the restaurant did not only have the food of Sichuan, but also its popular and well-known bamboo material that was vastly used in Schuan culture. Moreover, the pattern design was developed from the weaving process of the Schuan culture. The restaurant gives the feeling of texture, memory, and joy through the use of the Bamboo-weaving that was extended through all the interior space creating the body of the space. The people who will view the design or be engaged inside the space will feel that traditional handicraft and contemporary interior styles and design are moving toward fruition and a great experience. The work that is done by a creative hand can have a lot of meanings than those done only by the computers. The restaurant Chuan's Kitchen was given the Red



Dot, the best in the category of “Interior Architecture and Interior Design” (Wu et al, 2018).

### *Conclusion*

The Chuan kitchen project used the traditional material of Sichuan culture which was the bamboo to create the handmade design that was influenced by the traditional weaving technique of the Sichuan culture. I was influenced by how the architects tried to amalgamate the modern parametric design that was done by craftsmen with the traditional material that is famous in the city of Sichuan in China. Moreover, also craftsmen participated in doing the Bamboo weaving art in which it will create the sense of memory, empathy, and joy when looking at this piece of art.

### 5.2.5 Mansara: The Profile Cutting Stone

#### *Description*

The project provides reviving one element of an Indian traditional motif. It aims to bring back metal art that was done by craftsmen. This project wanted to bring a sense of history back to create empathy and memory of the past of the work of craftsmen. Indian craftsmen had done many designs with motifs that were popular in their country. The architect used traditional motifs as patterns to create interaction of designs in the interior space (Refer to fig. 25).



Fig.25: Mansara - Interior store (Kaler, 2015).

### *Problematic*

However, due to globalization and the invention of technologies of modern styles and designs, metal in India started to decline. Craftsmen work has been dropping year after a year and their earnings s have been declining as well. This is a really big loss for the art and ornaments that were infused in history. Traditional motifs started to diminish too.

### *Solution*

Images of art and motifs have, all through history, been utilized as social expression in craftsmanship and design. The use of motifs in the shop may change in their scale, place, and design but they are still known. The shop used one component of a traditional Indian motif that made a sense of fluidity and coherence with the whole design of the store making a unification of the design. The traditional motif was used as a pattern

in various places. It was used on ceiling, doors, small lamps, divider boards, and on the floor.

The shop has four zones: an Indian place where it has the traditional motif engraved giving a sense of Indian style, a garden that is located outside in which it has small lamps that show the effect of light by the metal cutting using CNC machine designed by the same motif, a space for working and the interior area. The combination of outdoor and indoor is the use of the same motif in a different way and in different parts which creates a sense of fluidity and unity.

The space emphasizes the traditional taste the Indians have, in a way to use the past in a modern world. The place wanted the clients to feel the art work of craftsmen, fluidity, solidarity and the tradition of design by using machines, in a way to sustain traditional designs in contemporary interior spaces. The store is located in Panchkula (Haryana) in India; the main door of the store has a combination of tradition and modern. The door's material is metal with motif design used in a modern way.

The plan of the shop was split into four sectors. The first sector includes the outside night time garden place and makes use of black/grey shade tones with contrasting chrome steel bushes and railings. In the second zone, the motifs on the ceiling that were shown as rings attached to each other having the color of purple it brings back the traditional feeling of Indian cultural look. The patterns on the partitions are not fully closed. Some are open to the other side and some are closed giving a sense of depth to the space.

The purple was also used in the third zone to create a sense of awareness and attention according to psychology because it was the working area of the designers. The partitions in the bedroom had a grey color, and at the center it had a motif design with metal material, and the doors were made with wood. The metal and wood work were done with a CNC machine. With the arrival of the new technology, it opened a lot of opportunities and a new dimension in creativity for designers to work on (Kaler, 2015).

### *Conclusion*

The thought behind the concept of the shop was inferred from the history of metal craftsmanship in India. The revival of the traditional motif added coherence and beauty to the interior of the shop and a feeling of memory to the Indian people. I was inspired by how they did the work using CNC machine to develop the designs so that they can revive art from the past and redefine it in the modern world using modern technologies.

### 5.2.6 Keith van de Reit on Exploring Classic Techniques with Modern Technology

#### *Description*

The project used ornaments by reviving earthenware materials. Keith Van De Riet is an assistant professor of design at the University of Kansas. He wanted his students to use crafts in the modern age. In his class, the students used the ornamental motifs design that was designed by Louis Sullivan and Danmark Adler in the Wainwright building in St. Louis (Refer to fig. 27). He wanted them to amalgam between tradition and modern.

### *Problematic*

The assistant professor wanted the students to be engaged with the feeling of using earthenware material. Since in the modern age, using these materials to create ornaments are being diminished. He wanted to bring back the traditional way of doing ornaments with the use of technology in the modern age. He wanted to mix the traditional and the modern in a way to let them be engaged with the materials and designs.

### *Solution*

The ornaments that were designed on the building by Louis Sullivan had some imagery of human and plant designs. He had the utilization of natural framework. Using natural framework, he embellished the buildings in an ornamental way with many parametric characteristics. Also, Louis Sullivan in his proclamation, emphasized on the willingness of utilizing natural frameworks. Moreover, he said that designers should know about those designs that are made of natural framework. Louis Sullivan was influenced by the natural space. The assistant professor was motivated by Louis Sullivan's works and he wanted his students to be engaged with natural frameworks.



Fig.26: Moldings of ornamental motifs by earth materials (Keane, 2017).

The students started to take photographs of the building. They did not have any 3D model of the building. They needed to remove the fundamental geometry and to expound the floral characteristics, eliminating some elements to grasp the inner design of the floral that was ornamented in the building. Then, they started to sketch the design. In the meantime, the assistant professor tried to give them an introduction to the technology. He introduced them with the 2D Rhino, in which they could do 2D illustrations, and after that they converted the lines into 3D shapes and make a surface around them. Everyone in the class needed to deliver the floral illustrations and then everyone would get the design first using natural material. The studio was active all the time; students were very interested in what they are doing. Students did many trials to succeed. They did not all succeed from the first time in doing the design. The team was grateful with using materials to develop the design. Students went from sketches to 2D model, to 3D model, and then to a plaster mold in which they can put the natural material. They used the terracotta material to make the final design (Keane, 2017).

### *Conclusion*

The project's use of natural material to develop the final design made it to look more traditional giving the feeling of memory and empathy. The professor wanted to revive the work of earthenware material. He wanted his students to feel the design using their hands. He wanted to let them use crafts in the modern age and to show the effect of texture on design.

### 5.2.7 Case Studies Analysis

What I am trying to do in this research is explore the importance of ornamental motifs in human culture. Moreover, emphasizing on the traditional motifs that was used long ago. Searching for a successful revival of motifs from tradition to modern to postmodern, guidelines will need to be derived from the six case studies.

The Arts and Craft movement, that William Morris had revived which were medieval motifs in England; he used these motifs using machinery for time consuming in order to explore multiple motifs at the same time. In my case, I am going *to revive the motif found in the Bekaa area using both traditional ways and machinery* to explore my design to all designers that could be as a reference or of use to them. Second, Morris designed the motif in an S-shape creating a *sense of movement (foreground and background)* and *curve designs imitating it from nature*. I will take inspiration from his designs that could enhance the new design for the traditional motif in the Bekaa.

Rosemaling has the same concept of this research. It was drawn on walls by old men and women to explore a design for their houses. In my case, I searched for these drawing, molding, or paintings that were used by old people in old dwellings to revive and preserve their designs that are precious. Moreover, *rosemaling design engaged people to work and create the designs* and it also engaged craftsmen to rework and develop the rosemaling design. I would do the same in which I will take inspiration from the old motif to make the new one to be used in contemporary designs. I would let people

participate in doing the design. They would use the clay in the molding to have the motif printed in the clay.

The Tebr porcelain, AljoodLootah was curious to find old motifs in her country and to revive it in present day. I was eager to find the traditional motifs in the Bekaa, so my curiosity led me to search if there were vernacular motifs unique to Bekaa in old dwellings. Lootah found the motif engraved on an old wooden door which she considered was the main thing in a house. She tried to revive it in a way using modern colors and in modern tableware and lamps to sustain and preserve the traditional motif of her country in the present day, and to represent it among people to let them see and know the traditional motif that was used in their country. Not only did she use the old motif that she found on the door, but she also used the key that is the most important thing in a door and combined it with the traditional motif to perform a pattern. She *made me think of the important part in wheat which is the kernel and from the kernel to imitate its shape using a pattern.*

I was influenced by the Chuan kitchen in how they tried to let craftsmen participate in doing the design by their hands giving the feeling of memory, empathy, and joy to them and to people who are viewing the design. The idea that I will use from this project is *revving the creation of art and ornaments with hands.* The hand can produce and create designs that the computer cannot. I will start with forming the wheat motif design by using the hand. This is related to the thinking hand theory that was used by Pallasma.



The Mansara project has a unique design; in which they used one traditional motif to create all the designs in the interior space. Some of the designs were used by CNC machine which it is a laser cut machine that can apply whatever design a designer wants. *The CNC machine was used in this project to create the moldings* of the new designed motif. These moldings then when let the people participate in the design and to put clay inside it to form the design.

The concept of the Assistant professor in the University of Kansas to amalgam modern and tradition inspired me in a way that I could *use natural materials to create the new design of the traditional motif and then use technology to create a mold* that could let individuals or designers use traditional way to make the motif. The project made me think of the material that the traditional motif was made of. The same material I used to create my design. Also, it made me think of *creating the design by hand*. In this way, I created a sense of embodiment and empathy between the individual and the design itself. If individuals or designers did not use the technique by themselves, simply by observing it with a clay material, they will feel the texture and design of the motif giving a sense of memory and empathy.

### **5.3 Conclusion**

All the case studies helped me in developing general guidelines to create my own new ornamental motif design. The case studies gave important examples about reviving traditional designs in the present. It also showed how ornamental motifs are important to

human culture, and how they are being revived in different ways. It also shed the light on how both designers and people are engaged and attached to vernacular designs. The next chapter shows the design process and the final outcome that was derived from the research.

## **6. Project**

### **6.1 Introduction**

The Literature Review examined the history of ornaments and its importance in human culture. The methodology and analysis examined that the owners of vernacular houses are very attached to their traditional motif which was the wheat. I also indicated its importance to the people. The interviews examined the influence and significance of ornamental motifs and revealed the willingness of the interviewees to use traditional motifs in their design. Analysis of the questionnaire also revealed that the new generation of student designers accepted and are willing to use traditional motifs in their designs. The results of all the methods that I used in this research helped me to develop my design outcome.

The analysis of the methods also helped me in creating the design place. It helped me find the best presentable place for the wheat motif to be used in the present day. The way that the owner of houses used to make the traditional motifs influenced me a lot. Their feelings and engagement toward the traditional motifs made me eager to use the

same materials that they used. I found that people till now are willing to be engaged even in part of the design. After researching for case studies related to my topic, I derived from them guidelines that could help me in performing the new ornamental motif, based on the wheat.

## 6.2 Guidelines

In order to demonstrate the results of my research I have opted to derive a number of guidelines derived from the research and try them through a design project. The guidelines are not *prescriptive* rather they are *descriptive* and they guide the design process leaving substantial freedom for adaptation to different contexts. Every guideline (or principle) is preceded by an analysis of the logic or reasoning that led to it, which is derived from the Literature Review, the Theoretical Framework, The Interviews, or the Case Studies.

1. The use of natural material is the only kind of material that will get a positive reaction from human beings. The Arts & Crafts Movement, John Ruskin, Empathy Theory and JuhaniPallasmaa all suggest that a fully embodied, empathetic, and enriching experience with material is always with natural materials. This was supported by my own fieldwork and interviews with house owners. I got to know the importance of earth materials to them and how they used to make the wheat motifs with sand, straw and water and paste them on walls with water. This was their method and tool to make motifs.

Therefore,

*Use natural materials in creating the design and in the final outcome.*

2. Through the interviews I got to know the process of using the earth materials and how to sieve and then mix them together to create good clay that could be used to insert it in moldings. The process should take 20 minutes to sieve the straw and sand and then to add water and mix them

Therefore,

*Imitate the same process as the traditional way of making clay.*

3. Certainly in my own fieldwork, I discovered through my interview with local people that the main reason they drew the wheat motif was because they waited for this season to work, live, and make food from the wheat. This is all based on harvesting the wheat in fields and letting people benefit from it.

Therefore:

*The process that should be followed in the design is the process of how the wheat is harvested in fields. According to this, parts would be eliminated and parts would be relevant to reach the last step.*

4. The Arts & Crafts Movement and William Morris emphasized curved lines and the repetition of certain motifs to create a creative rhythm in design. This was supported by the theories of John Ruskin who preferred the use of curved lines

arguing that they were the most aesthetically pleasing and emotionally moving lines.

Therefore,

*Imitate natural curves found in plants and use rhythm in the design (foreground and background).*

5. The Arts & Craft Movement and William Morris emphasized the importance of allowing the floral patterns to be traced back to a single stem mimicking the way in which plants grow in nature. The idea here is not to *mimic the way nature looks* but more *the way nature works*.

Therefore:

*Make a pattern from the kernel of the wheat; allowing it to grow into a dynamic form.*

6. The use of the hand is crucial in design. This is derived from our reading of the Arts & Crafts Movements preference for hand crafted objects and Pallasmaa's defense of the use of the hand in making objects.

Therefore:

*Use the hand to create the design or at least integrate the hand into the design process.*

7. Our survey of historical ornament has taught us that ornament was most profoundly associated with strong local identities when it involved people or members of a local community in the design process. Certainly in my own fieldwork, I discovered through my interview with local people that it was the home owners who used to draw and make the wheat motif in their own homes.

Therefore:

*Where possible, engage people to participate with the design outcome so that they are able to do the design themselves and develop a sense of ownership, belonging, and attachment to the motif.*

8. The failed experiment of the Arts & Crafts who rejected technology rather than embrace it leads us to conclude that we cannot reject the technology of our times. Recent theoretical works such as the one by Lars Spuybroek, which we saw in the Theoretical Framework and Pallasmaa's qualified acceptance of technology in the design process leads us to conclude that there are ways in which handcraftsmanship and technology can be combined together to give good design results.

Therefore:

*Integrate technology with hand making in the design process. (In my case I have used CNC machine to revive traditional motifs; to create moldings).*

In what follows I will describe the design process that I followed according to the guidelines above. I must acknowledge from the outset several other possible outcomes that can be generated by the above guidelines. I will attempt to justify my own choices below.

### 6.3 Design Process

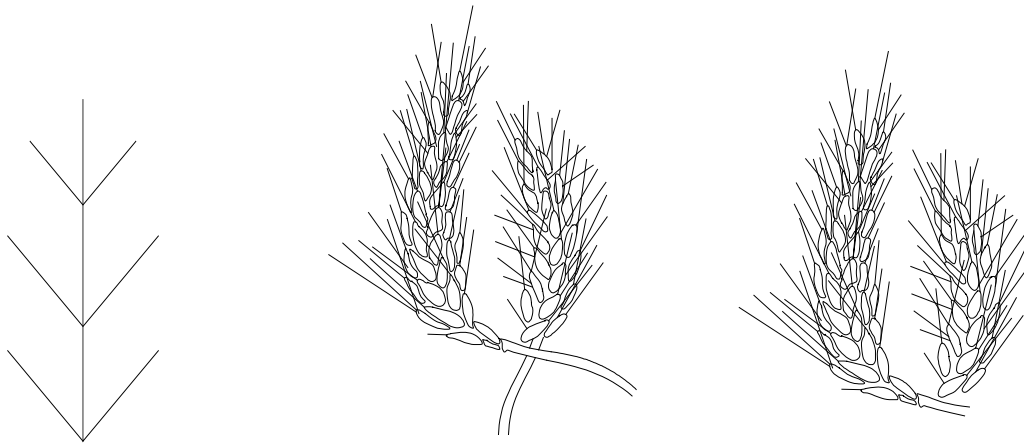


Fig.27: Wheat in house owners. Fig. 28: Wheat in the Field. Fig.29: Wheat without stem.

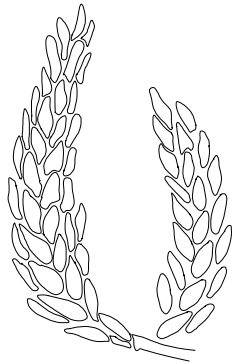


Fig. 30: Wheat without awn.

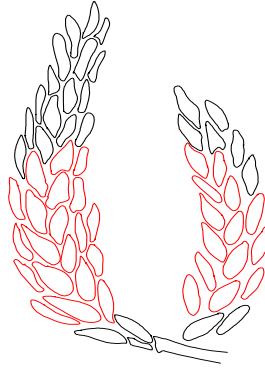


Fig. 31: Part of the wheat pattern-like shape.

In the Roman buildings of the Bekaa, the wheat motif appears with a degree of realism or naturalism whereas in later periods it seems to have been used in a stylized and abstract form. In the houses that I visited in the fieldwork, I knew that they used to draw wheat as a motif in an abstract way eliminating everything inside the wheat and imitating it as a stem with spikes (See fig. 27). While interviewing the owner of the houses, they talked about the importance of wheat in their life. Most of their lives were based on the season for harvesting the wheat.

Figure 28 presents wheat as it is in the field, showing foreground wheat and background wheat creating a sense of rhythm as it look in the lands of wheat. Figure 29 presents wheat without a visible stem but with a hidden stem as an organizational principle. What I was doing here is to mimic the process of how they used to harvest the wheat in the fields, since this was the main purpose why people used to use the wheat as a motif. It is because they waited for this season to work and make food. It was not relevant to keep the stem if I am using the process of harvesting. From this point, I started to eliminate parts of the wheat to reach the head of the wheat which is the most important



part as they used to do while harvesting the fields of wheat and this is how the final outcome was affected by eliminating the stem and focusing on the curve wheat shapes created by hand. Second step was to eliminate the spikes which are called awn (See fig. 30) which was also part of the traditional way of harvesting the wheat which was winnowing (takes the wheat and separates it from the awn that surrounds it). Third, I took part of the wheat kernels that has a pattern- like shape (See fig. 31) to imitate it (this step was affected by how they used to harvest the wheat by taking the wheat from the head, this step affected that final design outcome in which from here I started to experiment the design using my hands and natural materials to reach a final design outcome that could give a sense of rhythm as it is in reality in the field.



Fig. 32: Sieving the sand



Fig. 33: Sand being sieved



Fig. 34: Sieving the straw



Fig. 35: Mixing earth materials



Fig. 36: Clay mixture



Fig. 37: Experimenting wheat design



Fig. 38: Experimenting 1 wheat



Fig. 39: Experimenting 2 wheat's

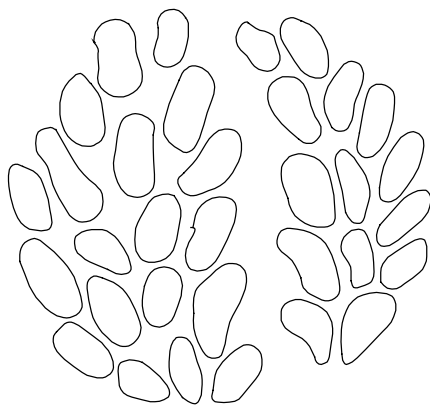


Fig. 40: 2D Drawing  
(tracing the design by hand)



Fig.41: A rubber molding.



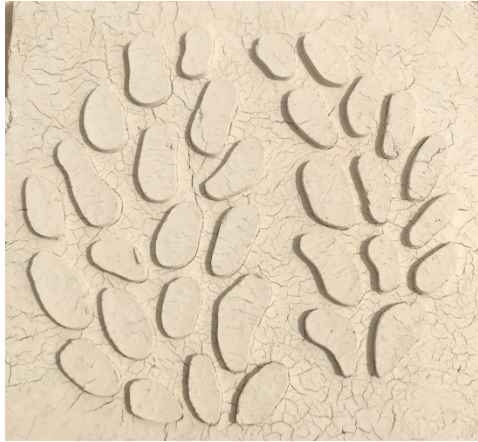


Fig. 42: The printed design



Fig. 43: Fixing Cracks with water



Fig. 44: New design fixed



Fig. 45: New design (Fixing with a bush)



Fig. 46: New design pasted on the wall



Fig. 47: New design outcome on a wall

Fourth, I wanted to feel and experience the old and traditional way of creating motifs as they did to create the wheat motif. One man I interviewed has the wheat engraved in the vernacular house in Zahle taught me how they used to make the motif. I brought sand and then I started to sieve it so that I can get clean sand without stones inside it (See fig.32&33). Then, I brought straw and started to sieve it about the sand (See fig. 34). After that, I put water above the mixture that I did and then I mixed them together with my hands to become mud (See fig. 35). Then I took some of the mixture and started to make some experiments using my hands to mimic the wheat in the kernel (See fig, 36 & 37). Figure 38 and 39 shows some of the experiments in the design that I did to reach the final outcome. It was not relevant to mimic only 1 wheat kernel because I wanted to create rhythm (foreground and background in the design) as stated in the guidelines.

It was a great experience. I did not know that I could derive a design from these materials. I imitated the head of the wheat (using my hands and fingers) that contains the wheat kernels performing a pattern-like shape in an abstract way similar somehow to the pattern of a kernel. This is what we call biomorphic design.

Fifth, I photographed the motifs that I made. Then, I traced the lines 2D using a program (See fig.40). Sixth, I took it to a man who has CNC machine to develop moldings with the shape that I did. Finally, I did a rubber molding (See fig. 41). I brought the moldings and started to insert clay inside it, so that the motif will be printed in a traditional and earth materials. Figure 42 shows how the new design is printed in earth material; it was cracked a little bit. To remove the cracks we can insert some of the water and then start to fix them with our hands (See fig. 43). Figure 44 and 45 shows how is started to be fixed when I added water and then I used a brush to fix the small cracked parts that were between the design. After that, I took it and paste it on a wall above a sofa (See fig. 46 and 47). I pasted that new designed motif with water as they used to do long ago. I wanted to experience the same way they used to make motifs.

I took the patterns of the kernel of the wheat to imitate it in an abstract way using my fingers as a sketch process, to sustain the traditional wheat motif in contemporary interior spaces. The advantages of this kind of participatory design process are that one's own body is directly engaged in and with the design itself. This emphasizes a design process that enhances a sense of memory, empathy, and embodiment.

Interior designers could use the design in interior spaces. The texture of the design by itself can give pleasure to the person looking at it (See fig.48). In this way I am sustaining the traditional motif that was used long ago in Bekaa. People could know about the design through interior designers or they can use the moldings and do it by themselves.

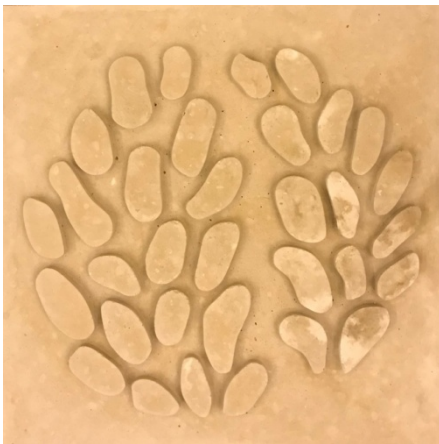


Fig. 48: Clay texture

These moldings can be used by any ordinary person who could put clay inside and develop the design by himself or herself. He will feel that he is embodied to the texture and design that he did. In this way, I am not only reviving the traditional motif, but I am also reviving the experience, feelings, and empathy that old people used to feel while creating the design.

## 6.4 Conclusion

The new designed wheat motif as it is has a pattern- like shape and it could be repeated as a whole creating pattern too. This design was created to revive and sustain the traditional ornamental motif. It was based on guidelines that were descriptive. It was also based on the old ways that they used to do to create motifs. I wanted to bring back the feeling, embodiment, and empathy that traditional ornamental motifs give to the people while observing it. Lebanese people should know that there are traditional motifs in their country, but we need to search for them. I had the chance to search for traditional motifs in the Bekaa, and I found it. I wish I can search in all Lebanon. I am pretty sure that there are other traditional Lebanese motifs. Every country has an identity in design. Every designer should know it and used it to sustain the cultural identity in design.



## 9. Conclusion & Recommendations

The research showed the importance in introducing traditional ornamental motifs in contemporary interior spaces. It was significant to discuss the importance of ornamental motifs in human culture. The history section (Chapter 2) presented an overview of the history of ornaments from the Paleolithic age till post modernism and present day. It also discussed how there was a neglect of ornamental motifs in modernism which caused many designers to lose their historical taste and originality in design. Moreover, it also concluded how globalization has neglected the designer's cultural identity. Then, it shed the light on the return of ornaments in post modernism and especially in the Arab world. Then the contribution with the traditional ornamental motifs and how it is important to human culture were interpreted and explained in the theoretical framework in Chapter 2.

Searching for a traditional ornamental motif in the Bekaa, a field work was conducted and an interview was made with the owner of the houses to get knowledge about the traditional motif that they used in designing their interior walls of their dwellings. They also discussed the importance of the wheat motif to them and how it diminished and no one had revived and used it in the present day. By interviewing interior designers, the responses showed the ability of reusing traditional motif in the present day and how it is significant to them and how they appreciate it in their designs. By telling them about the traditional motif in the Bekaa, they were curious to know about it and use it in their designs, as they concluded that at least it is representative. By creating a questionnaire for the senior interior design students, the responses showed that

the new generation appreciates ornamental motifs and they are willing to use them in their future designs. The responses were compared to the findings in the Literature Review.

Finally, I studied several case studies to see precedents of revival of traditional motifs. I then developed guidelines that could help me in my own design project. My design project attempted, as best as possible, to provide an example of how a motif could be revived by contemporary designers. However, much further work needs to be done.

Based on the findings in this research, some recommendations are provided for further research based on what was not included in the scope of this research as well as the research limitations.

First, some further elaboration of the literature review would benefit this research for example literature on all the countries that had conquered Lebanon. An investigation on these countries and their ornaments that had been used provides a wider image and opens the possibility to draw a comparison between what ornamental motif they used in Lebanon and what is still relevant till now. Moreover, how the people were affected by these ornamental motifs and if they are relevant till the present day.

Second, a research that searches for traditional motifs in all Lebanon and analyzes the way they had been affected by each motif allows the researcher to make a comparison between each regional traditional motif in Lebanon and how each motif was affected by its surrounding and this could end up in a new design that could present a revival for Lebanese traditional motif and not only regional.

Third, communicating and researching for artisans or factories that are in the process of designing and producing the patterns that are implemented could end up with a variety of results that could help in the final outcome.

Fourth, after the design outcome, a questionnaire with images of the design outcome could be done to support the design if people and designers would accept it and use it in their designs. Moreover, making an experiment to let people and designers to be engaged with the design and to observe their reaction and engagement toward the work of art would give a good feedback and support more the theoretical framework. I hope to be able to further my research in the future.

## Appendix A

### Field work Schedule (Interview with house owners)

Name	Date	Time
Rabaa El Kronby	9/11/2018	4:30 P.M
Jameela El Zain	10/11/2018	4:00 P.M
Maha El Zoughbi	10/11/2018	4:30 P.M
Ali Kassem Yousef	10/11/2018	5:00 P.M
Hassan Abbas El Ozair	10/11/2018	5:30 P.M
John Jabbour	11/11/2018	2:00 P.M
Moatapha El Ozair	11/11/2018	4:00 P.M
Najiya Abdouni	12/11/2018	2:30 P.M
Wissam El Hosainy	12/11/2018	5:00 P.M

## Appendix B

### Questions of the Fieldwork

**Research question:** How unique and important was the traditional motif to people?

- 1) What motifs you used to use in your house?
- 2) Why that motif was important to you?
- 3) In what part in the interior space you used this motif? and why?
- 4) Does this motif symbolize anything to you?
- 5) Do you think this motif will add anything if we revived it in contemporary interior spaces?

## Appendix C

### Consent Form for Fieldwork



NDU FAAD Department of Design /Master in Design/ Graduate student

MAD 645-Thesis 2

Yasmeen Saleh, Student

**Dear participant,**

**Purpose of the research:** To explore upon the importance of ornamental motifs in human culture. Moreover, to revive and preserve the vernacular motif that was used in Lebanon and specifically the Bekaa region to explore it to interior designers to use it in contemporary interior spaces.

**Participation:** The following interview will require approximately 15 minutes completing. Your participation in this study is completely voluntary. If you decide to volunteer, you will be asked to participate in an interview. With your permission, I will record the interviews so I do not have to make so many notes.

**Confidentiality:** If you chose to withdrawal from the interview before you complete it, I will not use the data.

**Agreement:**

The purpose of this research has been sufficiently explained and I agree to participate in this study. I understand that I am free to withdraw at any time.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name (print): \_\_\_\_\_

If you have questions or concerns about this research, please contact: Yasmeen Saleh  
yas\_mino149@hotmail.com

**Thank you**

**Appendix D**Interview Schedule with Interior Designers

Name	Date	Time
Majd Abdul Hadi	6/11/2018	11:00 A.M
Nada Debs	6/11/2018	5:00 P.M
Sana AbdoRmeih	7/11/2018	9:00 A.M
Jean Jabbour	7/11/2018	12:00 P.M
Rabih Hamad	9/11/2018	3:00 P.M
Sandy Haddad	10/11/2018	10:30 A.M
Georgette Berdawil	10/11/2018	1:30 P.M
Daleela El Haj	12/11/2018	10:00 A.M

## Appendix E

### Questions of Interview with Interior Designers

Research Question: ***Are traditional ornamental motifs important to interior designers and would they be willing to use them?***

- 1) Do ornamental motifs in general grab your attention? and why?
- 2) If you have any regional traditional motif, are you able to re use it in your designs and why?
- 3) Can you affect people in convincing them to use traditional indigenous motifs in their spaces? and how?
- 4) Did you experience in your work any client that asked for ornamental motifs to be used in their interior spaces?
- 5) Do you think ornamental motifs add any value to a user's experience?
- 6) Do you think the eye is satisfied with plain and simple designs or it needs some beautiful ornamental motifs? and why?
- 7) From your experience, what is the most preferable among people, designs with motifs, simple and plain or both? and why?
- 8) Where do you think the ornamental motifs could be best used in interior spaces?
- 9) After research for a motif in the Bekaa Valley, I found the wheat motif in old houses. If I want to generate it with a new design inspired from the original motif, would you use it in your designs? and how?



## Appendix F

### Consent Form for Interior Designers



NDU FAAD Department of Design /Master in Design/ Graduate student

MAD 645-Thesis 2

Yasmeen Saleh, Student

**Dear participant,**

**Purpose of the research:** To explore upon the importance of ornamental motifs in human culture. Moreover, to revive and preserve the vernacular motif that was used in Lebanon and specifically the Bekaa region to explore it to interior designers to use it in contemporary interior spaces.

**Participation:** The following interview will require approximately 30 minutes completing. Your participation in this study is completely voluntary. If you decide to volunteer, you will be asked to participate in an interview. With your permission, I will record the interviews so I do not have to make so many notes.

**Confidentiality:** If you chose to withdrawal from the interview before you complete it, I will not use the data.

**Agreement:**

The purpose of this research has been sufficiently explained and I agree to participate in this study. I understand that I am free to withdraw at any time.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name (print): \_\_\_\_\_

If you have questions or concerns about this research, please contact: Yasmeen Saleh  
yas\_mino149@hotmail.com

**Thank you**

## **Appendix G**

### Pilot Test

A pilot test was administered to further understand if the questions in the questionnaire are structured and well done. The aim of the pilot study was to detect any flaws in the questionnaire before it is distributed to the population. The pilot test will help enhance designing the questionnaire and in the structuring of the questions. It will help the researcher in finding the questions if they are understandable and easy for the participant to answer. Also, it will help the researcher know how long the questionnaire will take.

### *Sample Size*

The sample size was chosen according to the availability of my interior designer colleagues. Some apologized because they could not come while others were curious to know about the subject of the thesis and to answer the questions. The total was 20 of both genders (15 females and 5 males).

### *Experiment Location*

The group of colleagues decided to have the questionnaire in Chtoura, Bekaa in a cafe called Starbucks.

### *Designing the questions*

The questions are the same as those of the questionnaire that is going to be distributed to university senior interior designers. The questionnaire took 7 minutes to be

finished. After that, I felt that there were two questions with the same meaning; therefore, one of them was cancelled. The pilot test helped in organizing my questions better and thus designing a good questionnaire.

## Appendix H

### Consent Form for Interior Design Students



NDU FAAD Department of Design /Master in Design/ Graduate student

**MAD 645-Thesis 2**  
**Yasmeen Saleh, Student**

**Dear participant,**

**Purpose of the research:** To revive and preserve the vernacular motif that was used in Lebanon and specifically the Bekaa region to explore it to interior designers to use it in contemporary interior spaces. Moreover, this questionnaire is made to get insight into what extent the new generation is willing to use traditional motifs in their designs.

**Participation:** The following questionnaire will require approximately 5 to 7 minutes completing. Your participation in this study is completely voluntary.

**Confidentiality:** If you chose to withdrawal from the study before you complete your questionnaire, I will not use the data. The questionnaires are anonymous. Your answers will be kept confidential.

**Agreement:**

The purpose of this research has been sufficiently explained and I agree to participate in this study. I understand that I am free to withdraw at any time.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Name (print): \_\_\_\_\_

If you have questions or concerns about this research, please contact: Yasmeen Saleh  
 yas\_minol49@hotmail.com

**Thank you**

## Appendix I / Questions of the Questionnaire



NDU FAAD Department of Design Master in Design graduate  
studentMasters in Design/Yasmeen Saleh, Student

### Ornamental motifs Questionnaire

The following questionnaire is purposed to get insight in to what extent the new generation of interior designers are willing to use traditional motifs. Please fill up the questionnaire by checking the convenient boxes and/or writing text where asked.

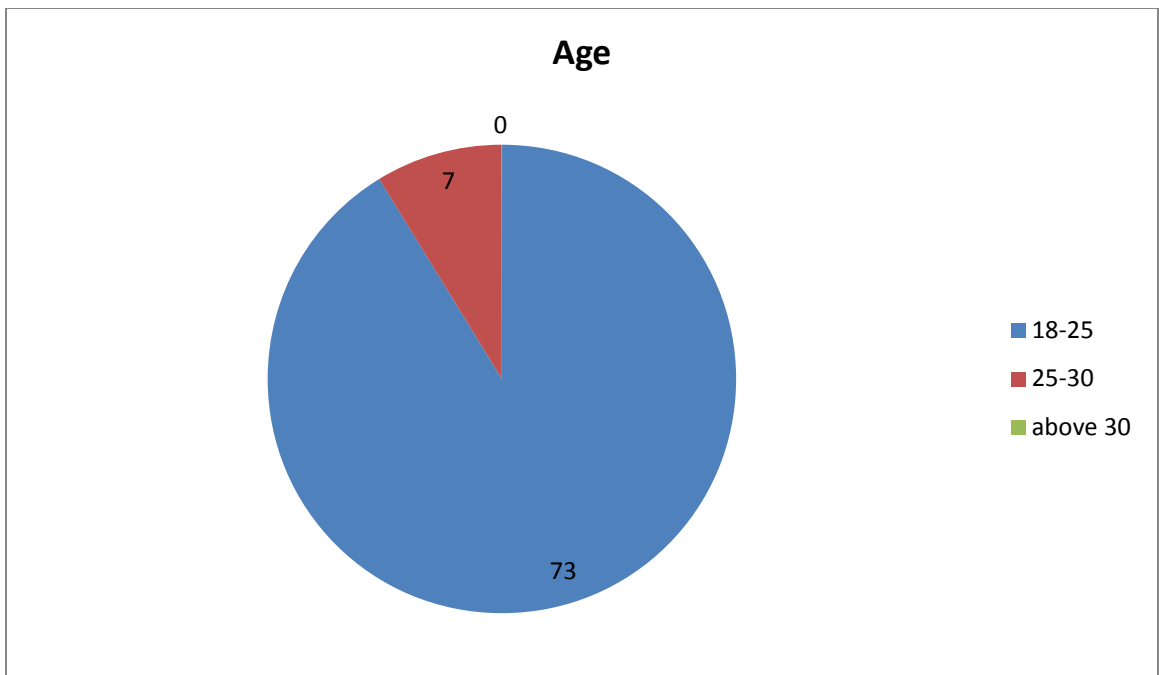
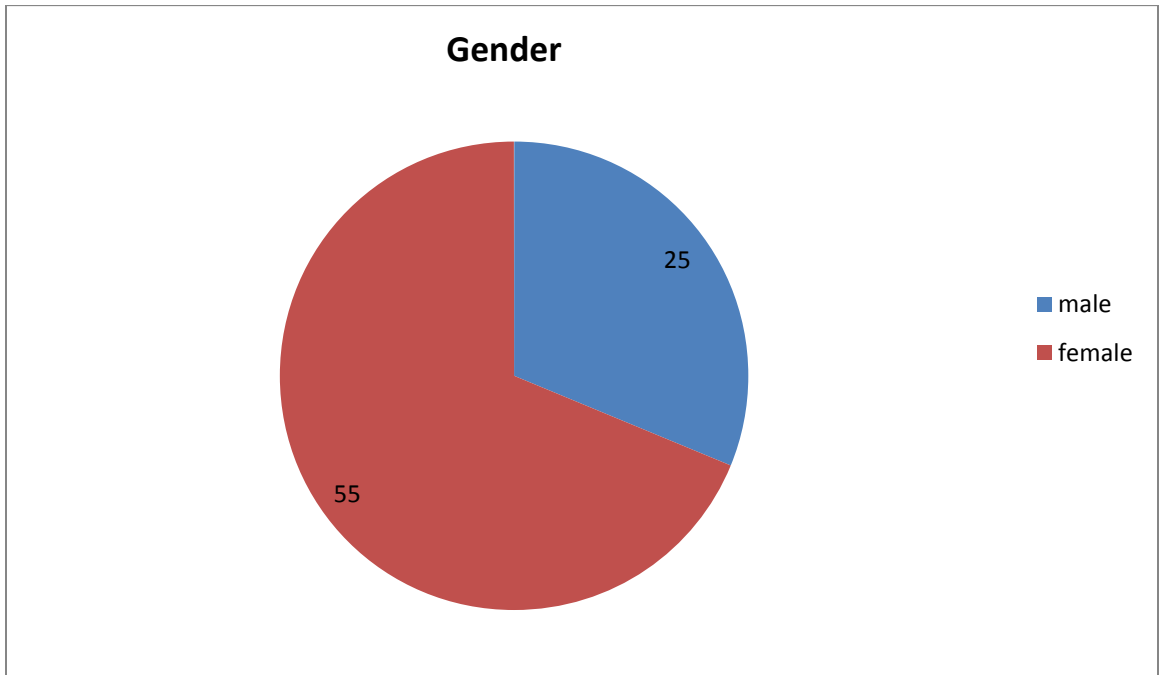
1. Gender  male  female
2. Age  18-25  25-30  above 30
3. Do you prefer lines that are  
 Curved  Straight  Other- Please indicate \_\_\_\_\_
4. What style do you prefer? (Choose as many as applicable)  
Clac  Orial  Mon  Oth (please specify) \_\_\_\_\_
5. Do you like to use ornamental motifs in your interior designs?  
 Yes  No
6. Would you prefer to use ornamental motifs that are  
 International  Local  Regional
7. Were you pleased with modern designs only and the neglect of ornaments in interior spaces?  
 Yes  
 No – Briefly explain what you would have done differently.
8. What do you think of ornaments when you observe it?  
 Pleasure  Beauty  Ugliness  Other (please specify) \_\_\_\_\_
9. If you want to design an interior space in the future, what part would you be interested in using motifs?  
 Furniture  Wall paper  Ceiling  Tiles  Other (please specify) \_\_\_\_\_
10. In the Bekaa Valley, I found the most motif used was the wheat motif. Would you use this motif in your design and introduce it to your clients?  
 Yes  No  Maybe

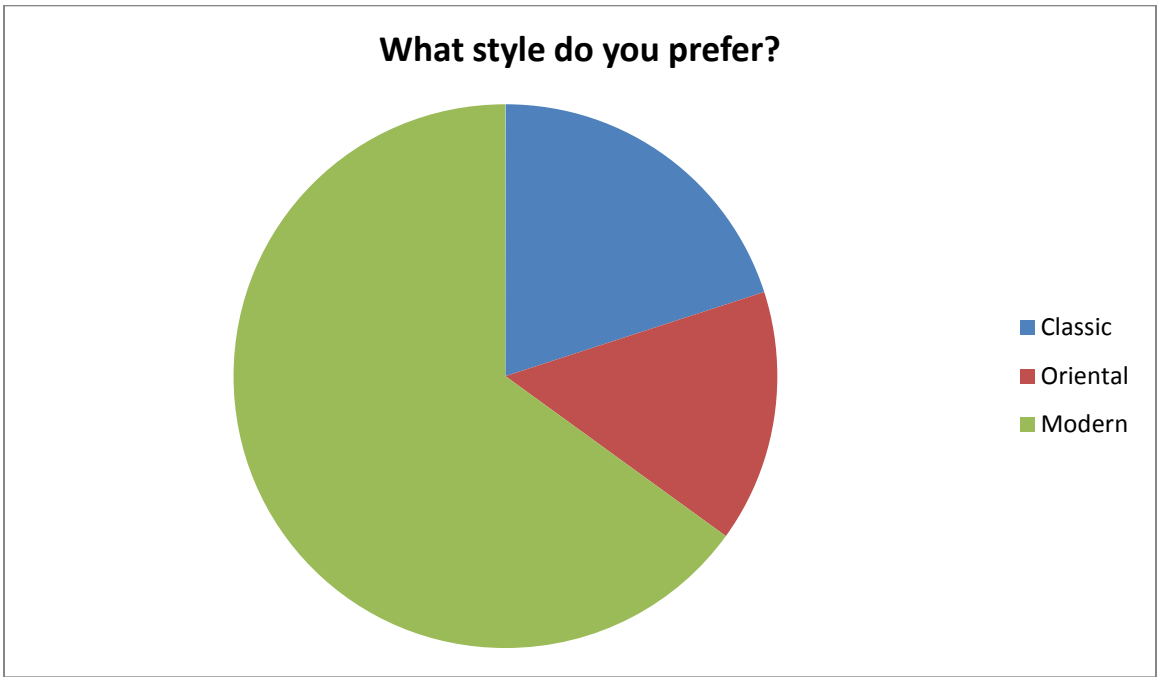
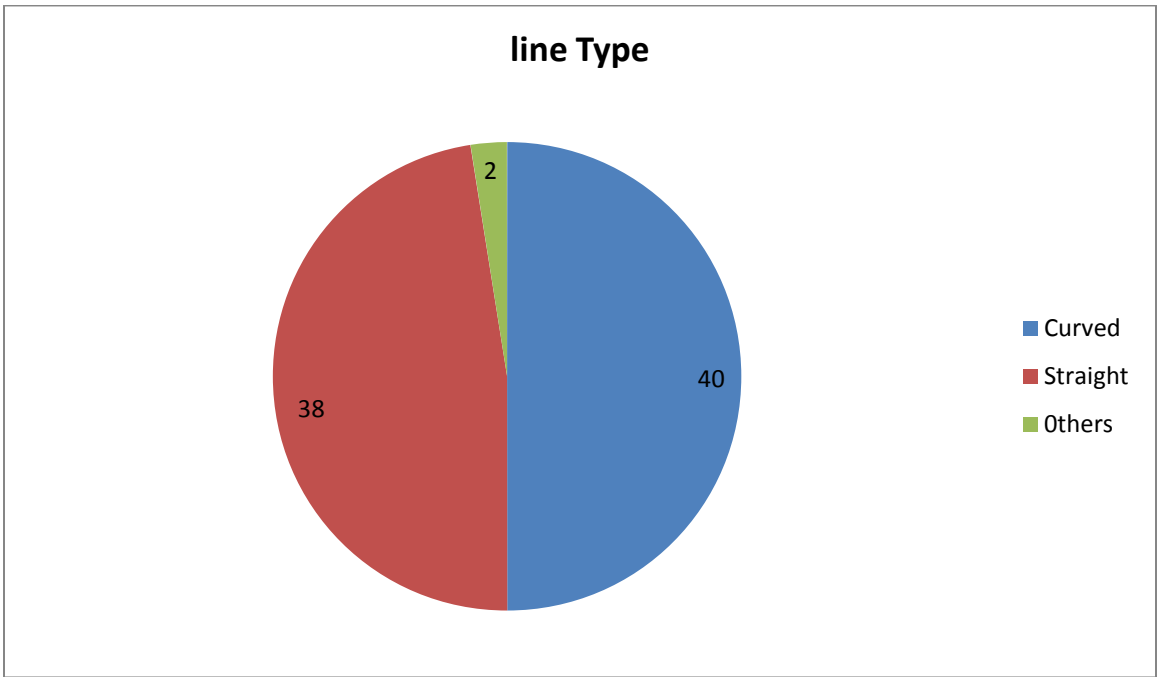
Thank you for your participation, for more information do not hesitate to email

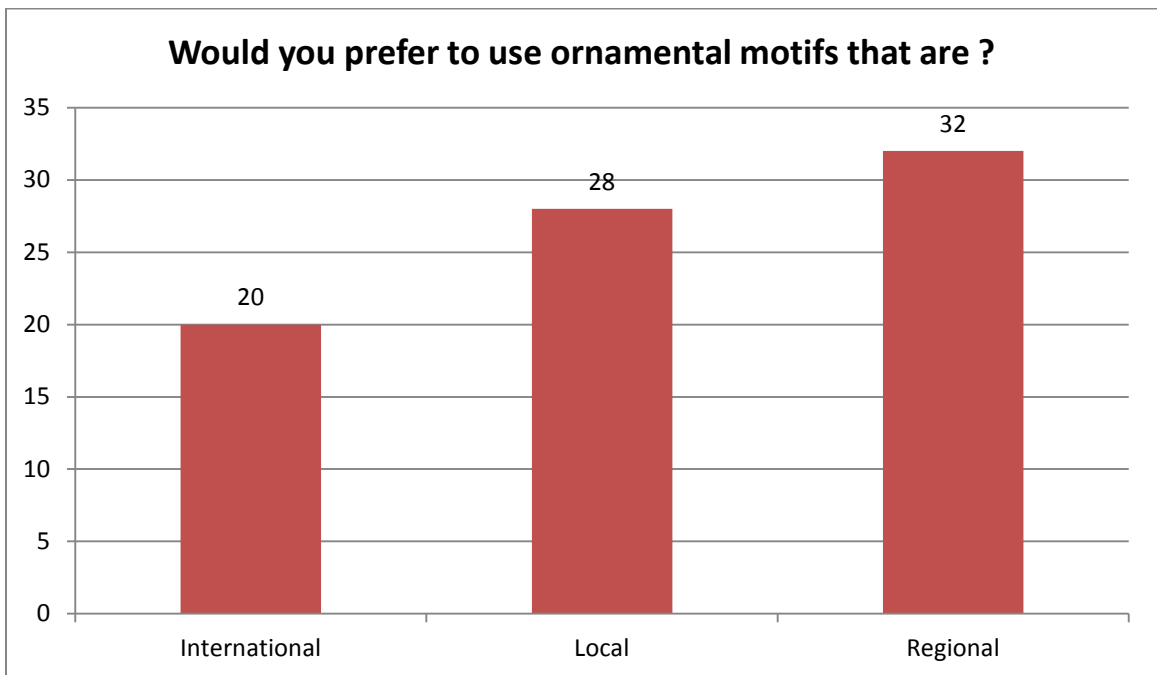
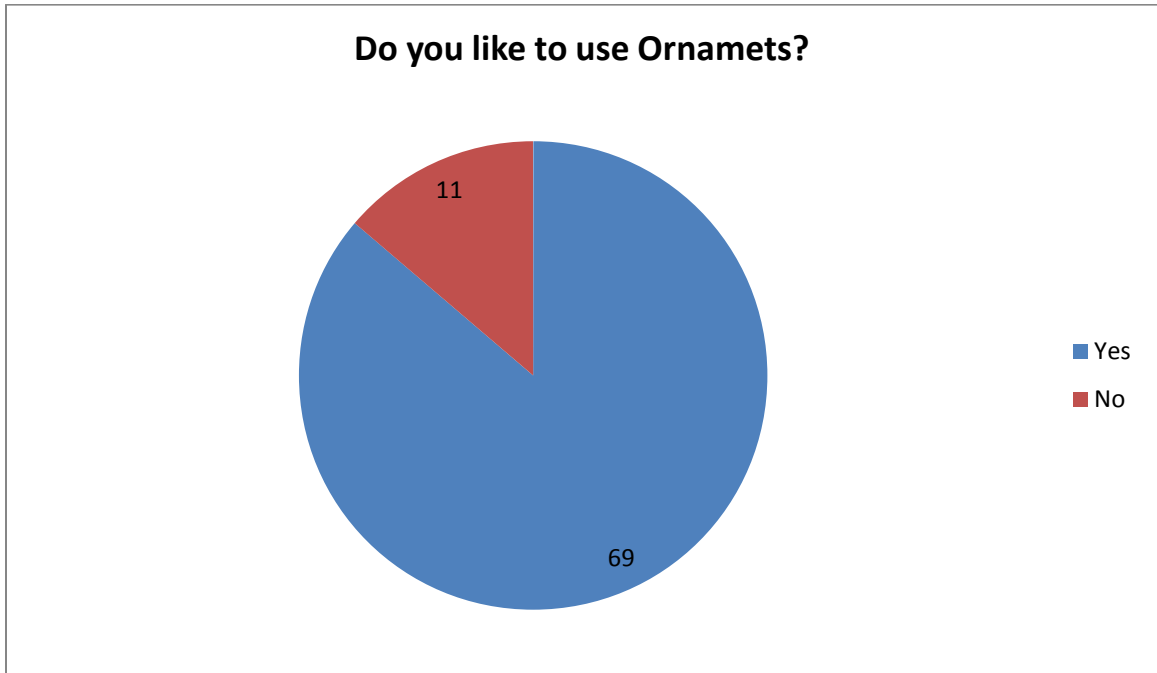
[Yasaleh@ndu.edu.lb](mailto:Yasaleh@ndu.edu.lb)

**Appendix J**

**Questionnaire: Analysis of the questionnaire with AUST, LIU, and NDU students.**

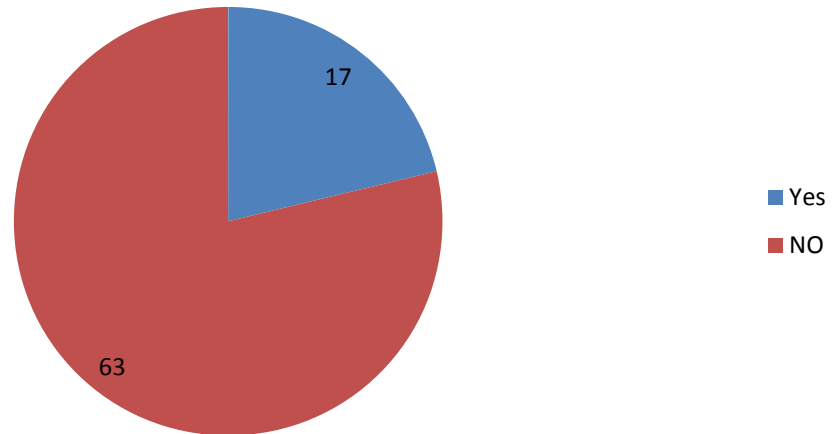




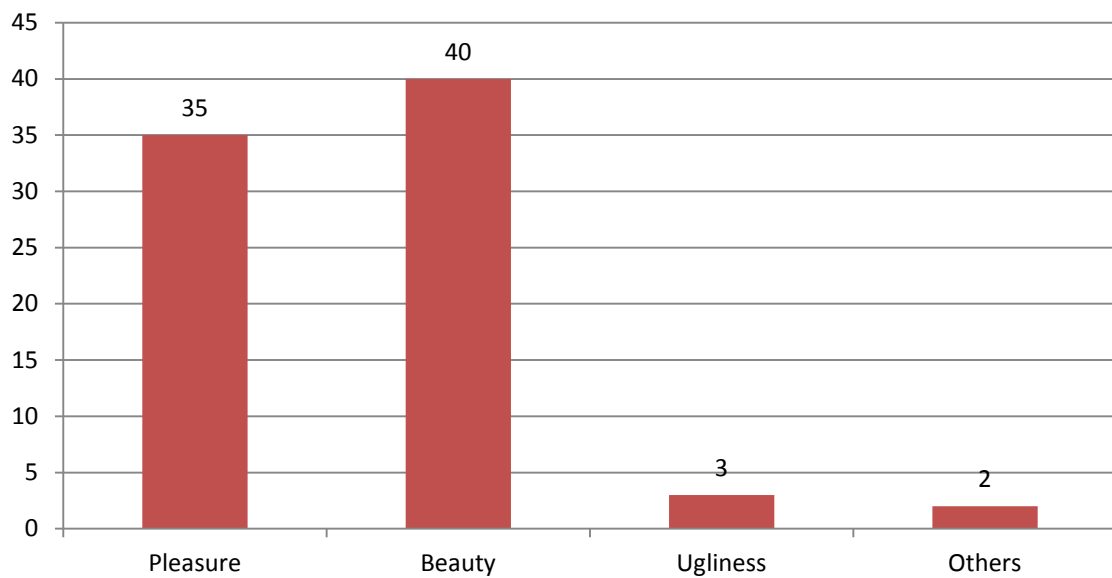


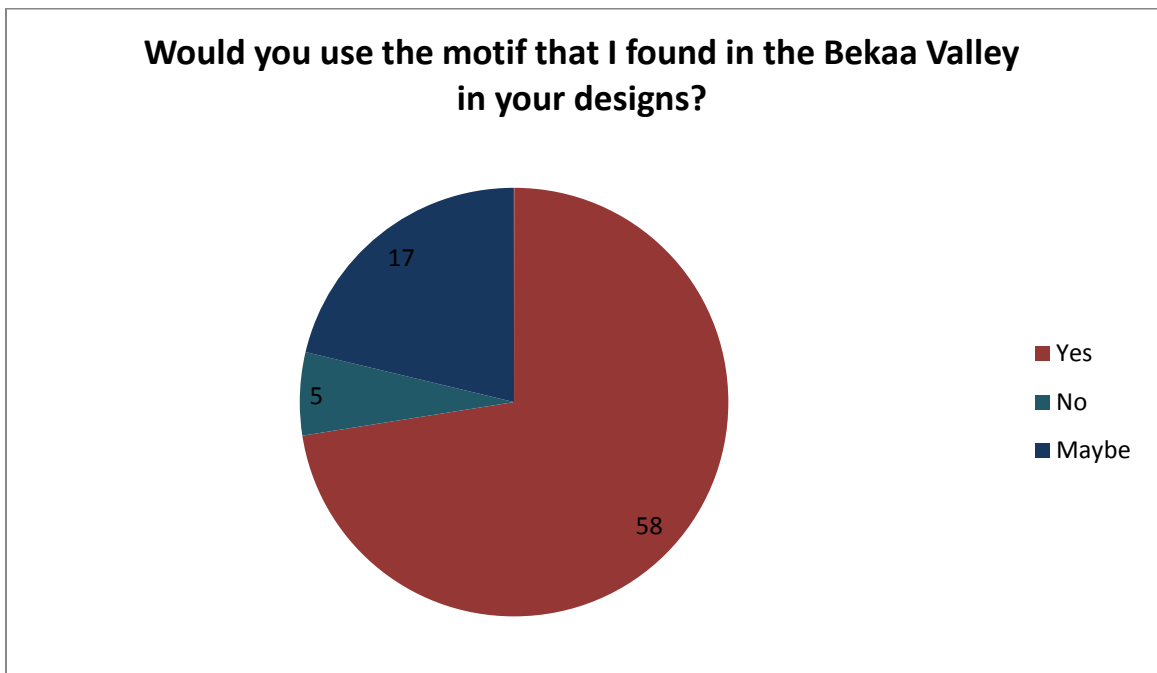
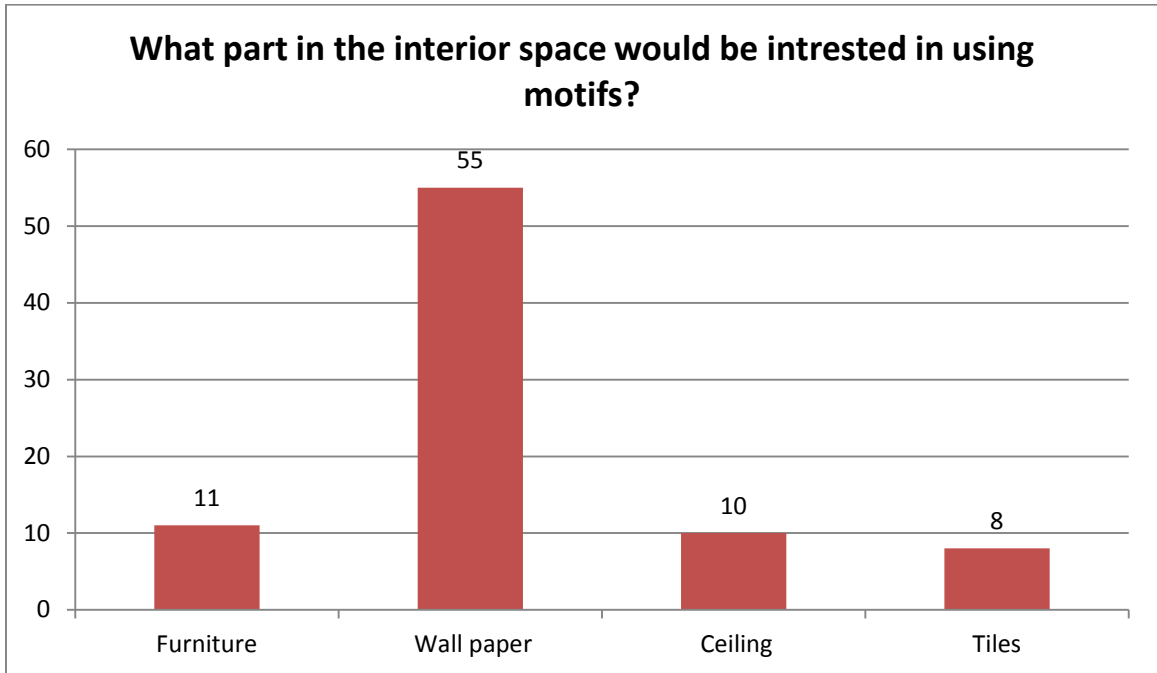


**Where you pleased with modern designs and the neglect of ornaments in interior spaces?**



**What do you think of Ornament when you observe it?**





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