

Designer's awareness in Architecture Products

E-mail: ibrahimc4_11@yahoo.com

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Dr.Ibrahim J.K. Al-Yousif/Assist. Professor

University of Technology - Architectural Department

E-mail: ibrahimc4_11@yahoo.com

Abstract

There is an effective difference on the visual status of a designer when formulating architectural forms as products, 'within the relations of the internal contents of these forms' through the relations of the forms with their meaning. The complete visualization of the designer with meanings and the objectives of the forms.

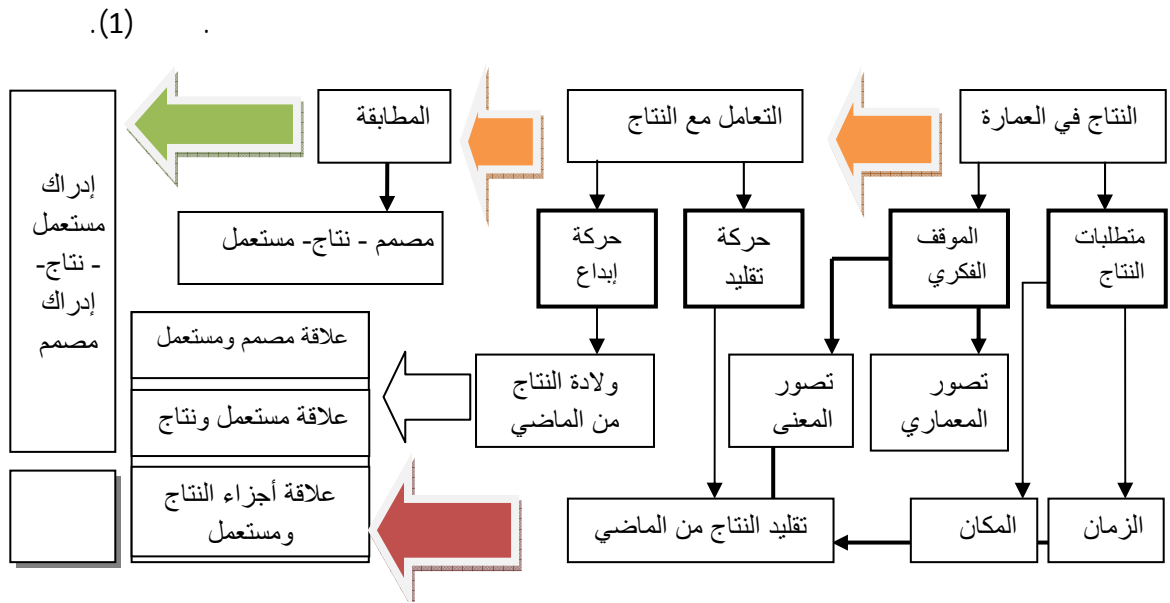
The research consent was on the lack of visualizing the possible changes in forming the products that can be achieved depending on the opposition of movements where they refuse traditional coping in forming programs related to architectural trends. This paper is searching for new two movement which refuses the old tradition in order to start a new age as a reflection to existing conditions and coping what is essential from the part in comparison with to just copying the parts traditional products and trends.

The two conditions showed a level of contradiction between the application of these forms through the designer's awareness, the users and their products. the search reached a conclusion, that the designer is awareness in considered a vital condition in the mode in order to complete the new product, with the intention of formulating a mode which is tied down with the will and choice and also, by the designer is awareness in enhancing it is meanings by the use of compound relations between previous works through the workability of it is organization based on the choice of values known to be related to certain products.

Designer's awareness in Architecture Products

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(architectural design) ()



مخطط (1) هيكلية البحث - الباحث

1. _____ :

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1 (1).

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2 (2).

(NMB)

(3) (Jencks,1997,P.99).



شكل (3) مصرف NMB



شكل (2) المدرسة المستنصرية



شكل (1) الجامعة المستنصرية

(4).

(5) (Jencks,1997,P.115).

¹ من تصميم المهندس المعماري قحطان عوني- بغداد 1960 (الملا حويش،ص 247).

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شكل (5) مطار كانساي



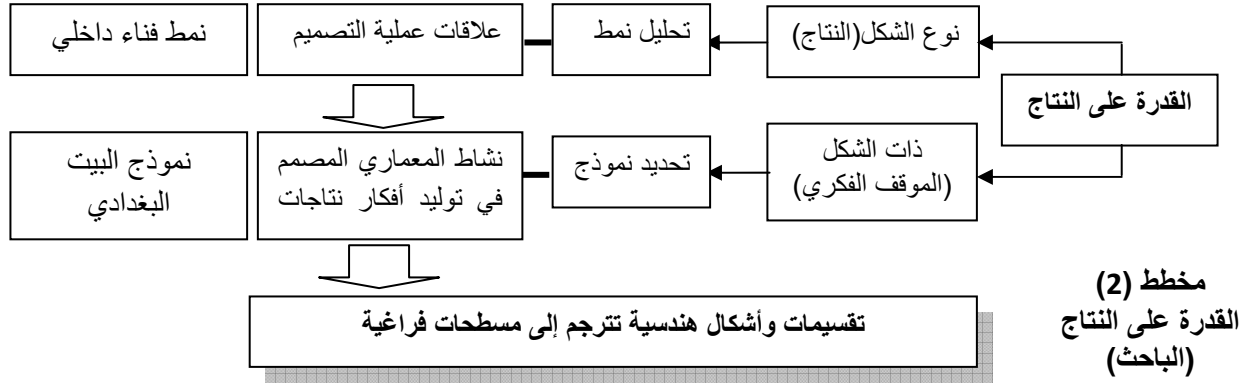
شكل (4) أهرامات مصر

(Model)

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(2).

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(Gandelsonas,1980,P.244)

(Bonta,1980,P.287)

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(Jencks,1980,P.74-80)

1.2 دور الموقف الفكري المعماري في توليد أشكال النتاج:

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(3)

1.2.1

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(Jencks,1991,P.62)

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1.2.2

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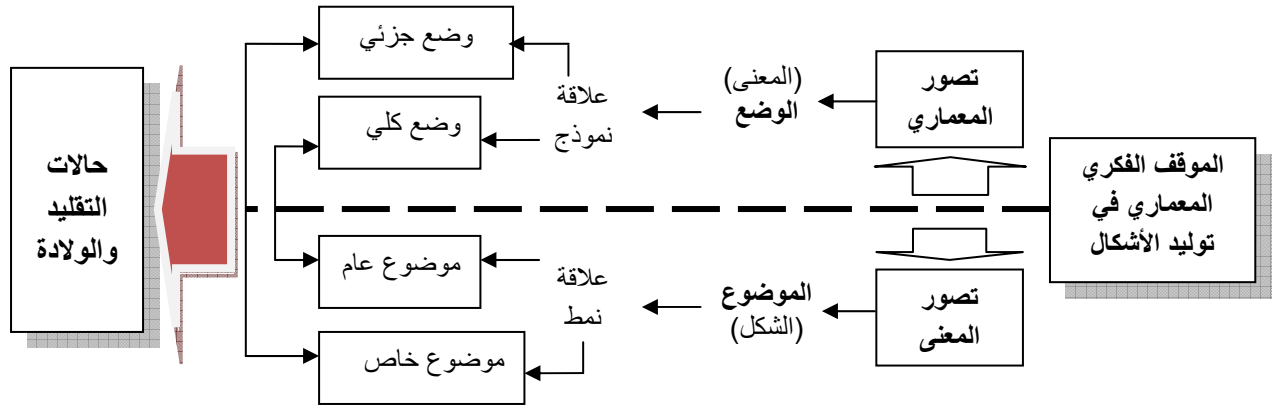
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(Jencks,1980,P.73)

:(Jencks,1980,P.103-107)

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مخطط (3) الموقف الفكري في حالات التوليد والتقليد- الباحث

(Jencks,1991P.166)

(Jencks,1997P.37)

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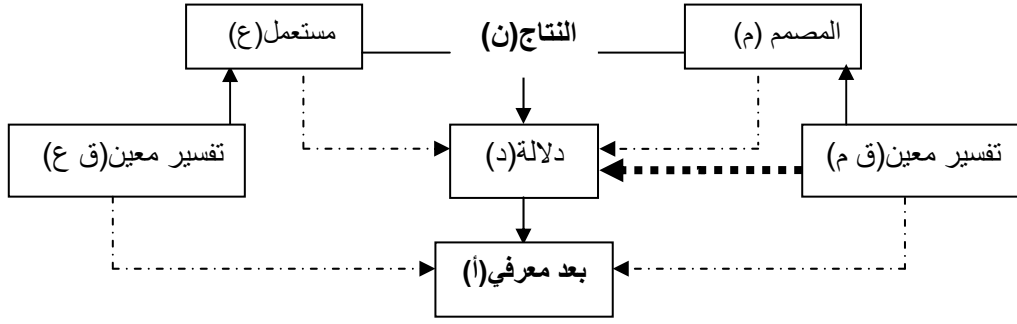
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(31 1987)

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مخطط (4) أنموذج بناء النتاج

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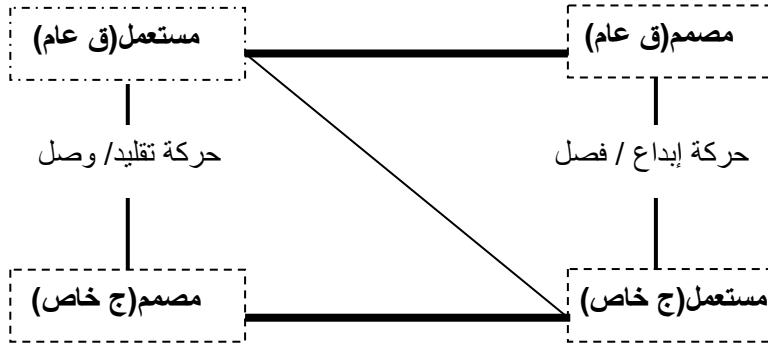
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(5).



جدول (5)

العلاقة بين المصمم
والمستعمل في
ثانية الفصل
والوصل

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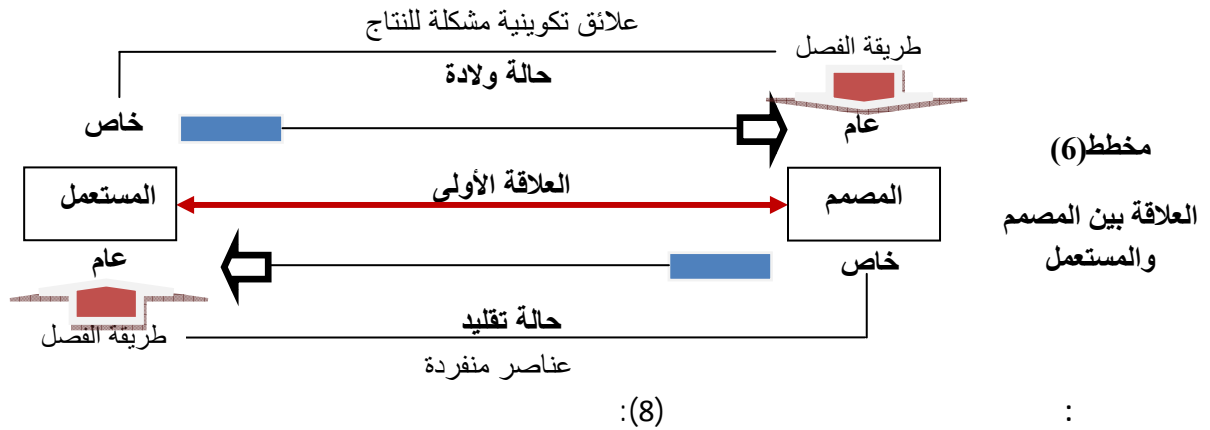
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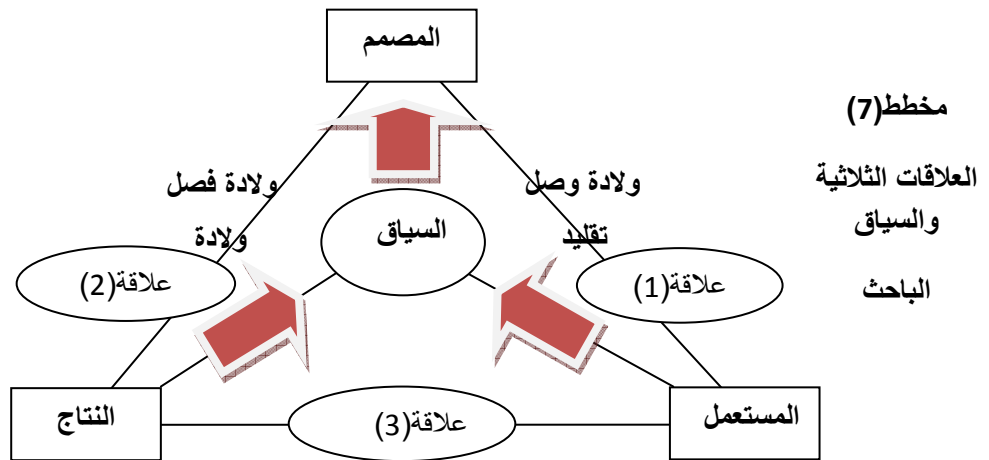
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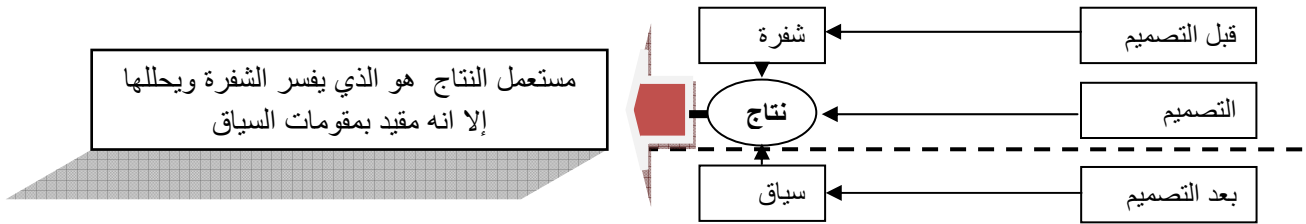
(7).



(Antonides,P.33)

(Eco,1980,P.4)

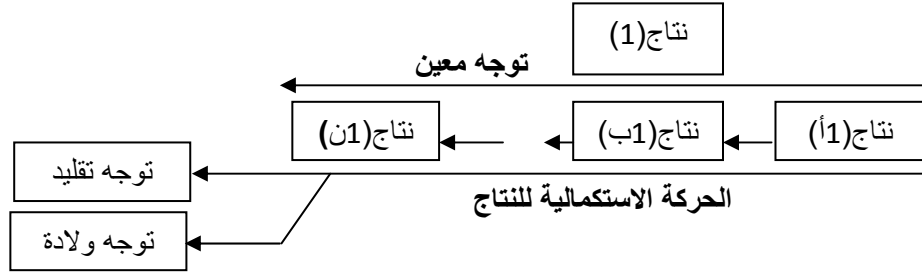
(Jencks,1991,P.62)



(8).

³ البناية (1966) من تصميم المهندس المعماري رفعت الجادري، استعارة من البيئة العراقية (الملاحوش، 1988، ص231).

مخطط (8)
تسلسل الحركة
الاستكمالية
للنتاج المعماري
الباحث



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