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Deanship of Scientific Research

Utilizing Part to Represent the Whole by Employing Interior Design Principles "Design Works as been Shown Through the Silver Jubilee Celebrations of His Majesty King Abdullah the Second "as a Case Study"

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Abstract

Objectives: This study explores traditional Jordanian decorative and cultural patterns through design works in the Silver Jubilee celebrations, utilizing interior design principles to highlight key heritage features. It examines two showcases from Salt and Karak, celebrating the 25th anniversary of King Abdullah II's reign. The study also analyzes how visual arts embody Jordanian cultural identity in contemporary design and celebratory arts.

Method: Using a descriptive-analytical approach, the study evaluates the Silver Jubilee celebrations through three main aspects: (1) logo design and its cultural inspirations, (2) traditional attire worn by the Queen and princesses, reflecting Jordan's historical depth, and (3) showcases demonstrating the link between design principles and Jordanian heritage. This analysis underscores the role of traditional decorative elements as artistic and historical resources in enhancing cultural understanding.

Results: Findings reveal an increasing academic focus on abstraction in design and documenting Jordanian heritage motifs and principles. The study highlights how modern creative arts foster students' innovation and artistic expression.

Conclusions: The study emphasizes the role of educators in preserving and reviving Jordanian heritage through academic research and by encouraging students to integrate traditional patterns into contemporary design. It also examines their connection to creative composition fundamentals as a reference for student projects.

Keywords: Design, Traditional Costumes, Jordanian Heritage, Design principals, Parades Scenes.

استثمار الجزء للدلالة على الكل بواسطة توظيف مبادئ التصميم الداخلي حالة دراسية: "أعمال التصميم في مظاهر الاحتفالات في اليوبيل الفضي لجلالة الملك عبدالله الثاني

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ملخّص

الأهداف: تهدف هذه الدراسة إلى تعرُّف الأنماط الزخرفيَّة والثقافيَّة للتراث الأردني التقليدي عبرَ الأعمال التصميميَّة في احتفالات اليوبيل الفضي، ممثلةً في استخدام مبادئ التصميم الداخلي، االتي استخدمت لإبراز الخصائص الرئيسة للتراث الأردني بشكل واضح. إإضافة إلى ذلك، تستعرض الدراسة عرضين من مدينتَي السلط والكرك؛ وذلك احتفالًا بالذكرى الخامسة والعشرين لحكم الملك عبدالله الثاني. وتعمل هذه الدراسة على تحليل العلاقة بين الفنون التشكيليَّة والتراث الثقافي الأردني، مع تسليط الضَّوء على كيفية تجسيد الهُوِيَّة الأردنيَّة الثقافيَّة في الفنون التصميميَّة والاحتفاليَّة التي تعكس هذه الهُوِيَّة بطرق معاصرة.

المنهجية: باعتماد المنهج الوصفي التحليلي، قَيَّمَت الدراسة احتفالات اليوبيل الفضي والأعمال التصميميَّة وفق ثلاثة محاور أساسية؛ أوَّلها: تصميم الشعار وإلهاماته التي تعكس الثقافة الأردنية، وثانيها: الأزياء التقليدية التي ارتدتها الملكة وأميرات القصر الملكي الأردني خلال اليوبيل الفضي، التي تمثل جزءًا من التاريخ الأردني العريق، وثالثها: مشاهد من عرضين يظهران العلاقة الوثيقة بين مبادئ التصميم وأصالة التراث الأردني؛ مما يؤكِّد إمكانية الاستفادة من هذه الوحدات الزخرفيَّة التقليديَّة بِوَصفِها موردًا فنيًّا وتاريخيًّا. هذا التحليل يوضح كيف يمكن لهذه الأنماط أن تسهم في تعزيز الفهم الثقافي.

النتائج: تكشف نتائج البحث عن تركيز أكاديمي أكبر على التجريد في التصميم وتوثيق زخارف التراث الأردني ومبادئ التصميم، ولا سيما حول كيف تساعد الفنون الحديثة والإبداعيَّة في إلهام الفكر الإبداعي وتعزيزه لدى طلابنا.

الاستنتاجات:: تنطوي فالفكرة هذه الدراسة الرئيسة على جهود المعلمين في الكليات في تعزيز هذا التراث الغني وإعادة إحيائه ، أولاً: عبرَ النشر العلمي الأكاديمي، وثانيًا: عبرَ دعم أعمال الطلبة الجديدة القائمة على الأنماط التقليديَّة واستخدامها نقطة مرجعيَّة فنيَّة، كذلك دراسة علاقتها بأساسيات التكوين الإبداعي كدليل لأفكار الطلبة.

الكلمات الدالة: التصميم، الأزياء الشعبيَّة، التراث الأردني، مبادئ التصميم، مشاهد المسيرات

Introduction

In the Hashemite Kingdom of Jordan this year there was a twenty-fifth anniversary of reign of His Majesty King Abdullah II. The Silver Jubilee is a significant national event to draw attention to such an important aspect – what the Jordanians accomplished under the wise leadership of His Majesty the King, how Jordan learned and sass powerful the important fateful challenges that Jordan faced, and how His Majesty initiated the process of Jordanian state's contemporizing. And bringing it into the twenty-first century. Jordanian national identity, which embodies the iconography of a historically ancient country and intricate, unique patterns in art, was always rather popular among designers and artists. Elements of traditional Jordanian art and craft design that are often illustrated in the folk costumes and other forms of Jordanian craft are significant in the aesthetic fiber of the nation. The legends of Jordanian women are Al "Thawb" The dress of the women. On the front side of the dress there's always a trendy Panel on embroidery or what is called "Tatreez". Historically, women wear embroidered dresses regardless of being red, gold or green dress though combined with a black and red headscarf. However, it is worth to note that color designs and way of embroidery also color picking differs from one region of Jordan to another. As an example, many of these motifs are inherited through generations, they not only represent the country's history, but are also a basis in shaping current creativity (Shukran, Amer, & Ababneh, 2024). Such a connection between national history and contemporary design was especially felt during the anniversary of the Silver Jubilee of the reign of His Majesty King Abdullah II. The occasion of Silver Jubilee proved to be a colorful outreach for promoting the concept of amalgamated cultural themes of tradition and modernity along with the royal family wearing costumes that depicted the richness of Jordan heritage. These clothes, studded with beautiful embroidery and other embellishment symbols, represented Jordan's history and envisaged future of similar practices. Academic has observed that traditionally crafted folk art has influenced modern design, noting that cultural assets can rejuvenate the contemporary creative industries (Lan, 2023). The intended research of this study is to examine the use of symbolism, sociology and semiotics in the costumes portrayed and the parades scenes during the Silver Jubilee, as a further manifestation of Jordanian heritage in contemporary design. Through evaluation of design principles evident in the royal appearances and the wonderful parades related to the celebration, this study reemphasizes the significance of the documentation and conservation of the Jordanian decoration arts. As pointed out by (García, 2018), a combination of heritage into contemporary design increases the pride of the population whilst passing knowledge to the next generations. Therefore, it was the objective of this study to underscore the continuously relevant role of Jordanian national identity for artistic creations, especially and with emphasis on designs.

1.1 Research Problem

- The lack of academic studies specialized in studying the foundations of abstraction used in hand embroidery, and the different patterns of decorative formation on traditional Jordanian heritage, and the lack of sufficient interest from specialists and academic researchers in these studies and their importance in developing students' ideas and creativity in general.
- The lack of sufficient awareness among our students about Jordanian heritage, its importance, and sufficient information documentation to highlight it into contemporary works of art.

1.2 Significance of Research

- The importance of this study lies in shedding light on the Jordanian heritage, represented by traditional decorative units' popularity in Jordanian governorates, which needs further analysis and scrutiny to study and document it, and highlight artistic values and the aesthetics of traditional decorative units on traditional Jordanian heritage.
- Emphasizing the authenticity of the Jordanian heritage, represented by the popular heritage decorative units and principals of design in Jordan, by employing these heritage principals in the design and production of contemporary works of art inspired by this wonderful heritage.

1.3 Research Objectives

- Highlighting the aesthetic values of decorations and identifying the most important decorative units on traditional Jordanian Popularity.

- Emphasizing authenticity, reviving heritage, and preserving it from extinction through academic publishing as sources employing heritage arts in producing new works of art.

1.4 Research Hypotheses

- There is a close relationship between the artistic and decorative composition and colors of Jordanian traditional folk costumes and parades.
- Jordanian traditional heritage is a source of artistic and research inspiration for artists, researchers, and students of all orientations.

1.5 Research Limitations

- **Objectivity:** The current study is limited to the descriptive and analytical study of describing logo design, the royal family appearances, and two interesting parades (Al- Salt and Al- Karak) from the Jordanian Silver Jubilee celebration of the Hashemite Kingdom of Jordan.
- **Spatial:** The current study is limited to analyzing logo design, some of the royal appearances and creative parades design that were displayed on the twenty-fifth silver jubilee of His Majesty King Abdullah II at the

  celebration site between the business center and the medical city.
- **Time:** The twenty-fifth anniversary celebration of the royal Jordanians at the Silver Jubilee celebration of the Hashemite Kingdom of Jordan.

1.6 Research Methodology

The study followed the descriptive analytical approach in describing and analyzing three themes, first, the logo design, second, a group of Jordanian parades, third, the folk clothing worn by the ladies of the Jordanian Royal Palace on the silver jubilee of the Hashemite Kingdom of Jordan -which are explained in detail in the body of the study- with a focus on the style of abstraction of its most important elements and decorative units, and its color combinations to identify its sources, its symbolic and semantic dimension, and the meanings and historical dimensions it carries within it, social, environmental and cultural.

2. Analysis

Three themes were analyzed across the Jordanian Jubilee in 2024, these potential themes were identified and examined based on the architectural elements (arches, stairs, facades etc..), materials used, colors and aesthetic value of each. Detailed analysis was conducted to identify and analyze repeated patterns and principles of design in depth according to its presence. It is important to mention that as the collected data relating to the parades and images from the celebration provided such rich information that was required before it could be divided into the five to seven principles (repetition, rhythm, balance, movement, unity, diversity, and harmony) suggested by the researchers for this research study. The study focused on achieving the objective of recognizing and understanding principles of design embedded in the design concepts of the Silver Jubilee and exploring the different possibilities when working with students. The data was sorted in tables, and samples are presented and interpreted below for each of the identified themes.

First Theme: Logo Design

The logo symbolizes the embodiment of tradition and modernity that the Kingdom reached over the past 25 years while preserving genuine traditions, while maintaining leadership and innovation. And it also expresses the liberation and integration of the value of the past, the potential resonance of the future and Jordan's full progress forward, relying on His Majesty's strong support and hard work for the nation and the people. (Shukran, Amer, & Ababneh, 2024). The design philosophy can be summed up in that it was to be, Simple on a royal scale.' The logo symbolizes the Royal impulse and the trademark of His Majesty King Abdullah II, and its design combines the royal crest of crown and the figure 25 in a sophisticated manner connecting between the royal form, the official stamp of His Majesty. The logo highlights an ongoing journey that blends ancient and modern, and an ongoing story of progress and achievement under the wise leadership of His Majesty the King, using three officials' colors: blue, white and red (**See Figure 1, 2).**



Figure 1: Illustrates the Logo Design
https://rhc.jo/ar/jubilee/logo.



Figure 2: Illustrates the Official Choice of Three Colors

The design of the Silver Jubilee logo came with the aim of using it for celebrations on the Silver Jubilee of His Majesty King Abdullah II's accession to the throne from the year 1999-2024 by official and private institutions, individuals, organizations, companies and charities. The Silver Jubilee logo was designed by the Royal Hashemite Court with care and precision and may not be redrawn or reshaped. The logo design reflects several design principles, such as: harmony between the letters used in terms of the fonts, balance in size position related to the background, as well as color contrast, and unity which contributed more to highlighting the logo design (Naser A. , 2024).

Second Theme: Jordanian Traditional Folk Costumes

Jordanian traditional folk costumes are part of Jordan's properties, identity, culture and civilization, today as well as in the past. Since Jordan has desert land, plain land and mountainous land, this consequently gave rise to fashions differ in shape, ornaments and hues from one region to another due to geographical location and religion. Its customs and traditions, its cultural and civilizational experience, so that the style of each area receives the complete series of historicization (Marciniak & Gad Mohsen, 2014). The pillars elucidating an authentic portrayal of the Jordanian person and his/her life in its various domains depending on the region (Naser, 2021).

1. Queen Rania Al Abdullah Appearance

It is difficult to imagine the more appropriate attire of Queen Rania at the Silver Jubilee, which is a great example of elegance as well as the references to cultural and historical abstraction. It was not only a beautiful dress but stirred hope, protection, strength despite the ethnic division in America and thus added value to the Queen. The Design Journey from Idea to Implementation: As for the conception of the costume, there were first consultations where Laith Maalouf and the Queen reviewed some of the ideas and designs, then the drawing state, the choice of appropriate sources of fabrics, and pattern making as well as sewing and embroidery. Every point in the design process was planned and treated with great concern. This has a great implication in presenting work distinctive enough to be worthy of the Queen's reception. It is noted that entire 200-man hours were spent to design the dress and the designers worked pumpkin carefully on each detail of the dress to get the real spirit of luxury. The fact that the skirt is hand embroidered, and the buttons used on the outfit are so unique are some of these loves and sweat work done (Alsafi, 2023). The colors and especially the embroidery symbolized the feelings of the Queen towards her country and indeed the affection she has for Jordanian culture. Such a view was not only the reflection of beauty and richness, but also reflected the ideas of unification, hope and prosperity which are the principles of Jordanian kingdom (García, 2018). This look sums up the vision that Queen Rania has been spearheading for Jordanian designers and the promotion of the country's rich culture at large. Laith Maalouf, wrote on Instagram: "It is with great pride and privilege that I can design a dress to be known as Rania Silver Jubilee Dress in honor of Her Majesty Queen Rania Al Abdullah for the silver anniversary of King Abdullah of Jordan." Maalouf says that the buttons symbolize the seven-pointed star of the Jordanian flag indicating unity and hope. Regarding the silver corset, it gives meaning of a shield for the body, meaning protection and power that Jordan has received in the last 25 years, the skirt is covered in Deared with the ears of wheat hand embroidery, it is derived from the traditional Jordanian headdress, keffiyeh. The shape of wheat is associated with richness and richness and acts as a kind of hallmarks of the agricultural tradition of Jordan and the depth of

its. The Queen topped her look with the familiar royal crown: the Crown of Glory to God which is adorned with diamonds and was presented to her by His Royal Majesty King Abdullah II in 2005. It is impossible to remember the Crown of Glory to God that has grown to be one of the most recognizable crowns globally because of the engraving of certain Arabic script (Alsafi, 2023). This was an effective abstraction of the Arabic letters that were part of it, and which clearly defined its orientation as the first royal crown written in Arabic alphabet. It was a white gold one studded with 1,300 diamonds with a jewel of sixty carats in the middle. The Queen has worn this tiara at many official functions, this tiara was created by the jeweler Pan Siskard (**See Figure 3).**



Figure 3: Illustrates Queen Rania Appearance

https://rhc.jo/ar/jubilee/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1%D8%A7%D9%84%D9%8A%D9%88%D8%A8%D9%8A%D9%84-%D8%A7%D9%84%D9%81%D8%B6%D9%8A

2. Princess Rajwa Al Husien Appearance

In the jubilee celebrations, Princess Rajwa the pregnant wife of Prince Mohammed bin Abdul Rahman wore a dress and abaya by Saudi's Hunaida Al Sayrafi who also tailored the dress the queen wore in the henna celebration before her wedding. Al-Sayrafi told reporters that she feels blessed to feature on the jubilee occasions. A statement from the designer added: "It is our distinct pleasure to present the official royal appearance for Her Royal Highness Princess Rajwa Al Hussein which we have specially commissioned by the renowned designer Hunaida Al-Sayrafi and created by the gifted hands of the finest Jordanian artisans to mark this historic event." For the Jordanian part of the dress, the four colors in the Jordanian flag, the red, green, black and white were re-echoed in the beaded embroidery of the dress: silver shades twinkling, symbolizing the jubilee year. The designer also stated that the dyed dark red color was chosen for the look because the red color stands for the Hashemite dynasty. She added: This is a regular characteristic of strong passion, they called it 'Royal" and that is the translation for the lovers of the land. The use of this royal color gave the dress majestic pretension and sophistication that is well incorporated from a flowing georgette material of the gown, embodying the noble minded and strong character of Her Royal Highness Princess Rajwa Al Hussein. One concept transferred to the iris flower form was that it represents "royalty, wisdom and hope." The two pieces that the two designers presented were said to have been developed, in their design, in 120 hours by the designer who worked with Jordanian craftswomen to produce the appearance (**See Figure 4).**



Figure 4: Illustrates Princess Rajwa appearance

https://rhc.jo/ar/jubilee/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1%D8%A7%D9%84%D9%8A%D9%88%D8%A8%D9%8A%D9%84-%D8%A7%D9%84%D9%81%D8%B6%D9%8A

3. Princes Eman Al Abdullah Appearance

Princess Eman, the eldest daughter of King Abdullah and Queen Rania, wore a dress designed by Jordanian Anglo-Palestinian designer Adelina Joyce. The tailored gray dress featured intricate, cross-stitched details. The dress features a flowing cut that defines the waist with a hand-embroidered scarf with symbols inspired by Jordanian heritage. It has long, slightly puffed sleeves that end with ties tied around the forearms, what caught most attention in the design of the dress was the simplicity that gave the princess a royal appearance and contributed to her being a role model for many designers when designing such looks (Shukran, Amer, & Ababneh, 2024), (**See Figure 5).**



Figure 5: Illustrates Princess Eman Appearance

https://rhc.jo/ar/jubilee/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1-%D8%A7%D9%84%D9%8A%D9%88%D8%A8%D9%8A%D9%84-%D8%A7%D9%84%D9%81%D8%B6%D9%8A

4. Princess Salma Al Abdullah Appearance

The first lady Princess Salma was stunning in a long green dress that embraced her waist and then expanded at the lower part with long sleeves by Reemami. It was based on a military styled lapel, and was painstakingly hand stitched into the shapes of some of the wild flowers which are evident in the wilds of Jordan. In short, it reflects the spirit of power; the spirit of beauty and the spirit of Jordanian culture in specific. The princess also wore ornaments having diamond and emerald stones (Shukran, Amer, & Ababneh, 2024), (**See Figure 6).**



Figure 6: Illustrates Princess Salma Appearance

https://rhc.jo/ar/jubilee/%D8%A3%D8%AE%D8%A8%D8%A7%D8%B1-%D8%A7%D9%84%D9%8A%D9%88%D8%A8%D9%8A%D9%84-%D8%A7%D9%84%D9%81%D8%B6%D9%8A

Table 1: An analysis of the design principles used in all royal appearances.

Principle	Description
Repetition	Repetition was reflected in four colors of the Jordanian flag, red color strength and passion, embodies royalty and translates love for the land, iris flower was incorporated into the design as a "symbol of royalty, wisdom and hope and repeated all over the dress.
Diversity	Diversity was reflected in the type, shape, color, and material of all the decorative elements used in draped with hand-embroidered ears of wheat, shape of wheat symbolizes abundance and prosperity, reflecting Jordan's agricultural heritage.
Rhythm	Rhythm was reflected as a hand-embroidered scarf with symbols inspired by Jordanian heritage for all decorative patterns that were used for all appearances.
Unity	Unity was reflected in military uniform and was hand-embroidered with the shapes of wildflowers: iris and petunia that are widespread in the wilds of Jordan.

Table 1: Sourced by Researchers

Third Theme: Parades Scenes

1. Salt City Brigade: Salt is a dusty and ancient city situated in Jordan's central area. It is the governmental capital of Balqa Governorate with an estimated distance of 10 kilometers in the west of Amman. tardive center of Balqa Governorate, approximately 10 kilometers west of Amman. According to Aburumman & Al-Leheabi, 2022, it was named saltus after the Greek commander who captured it during the reign of Alexander the great. Some writers think that the term emerges from the Surrealism movement and is related to the etymological root Salta, flint. It was also said that it is translated as a wooded valley or dense woodland (Al-Habees, 2011). Salt is found on three major mountains: Until recent years the only published

fragments of this corpus are al-Salam, al-Jad'a, and al-Qala'a. They constructed structures with stones on these mountains, thus the appearance of a contoured stoned mass on their surface (Abou Ghnemah & Atteyyat, 2015), **(See Figure 7).**



Figure 7: Illustrates the Use of Semi-Circular, Pointed and Horseshoe Arches on the Facades of the Buildings in the City of Salt

https://akjournals.com/view/journals/606/17/1/article-p168.xml

1.1 The Architectural Character of the City Salt

The beautiful architecture of the old city of Al-Salt was attributed to the mountainous geography of the city. The structures could be recognized using the yellow stones (Alamoush & Kertesz , 2022), while high stairs were frequently applied. Arches and contracts (arches) were used to highlight the external apertures of buildings, and they could be of different forms including the pointed, horseshoe and semi-circular inhibitors. They made use of decorations and engravings which made the exterior facades of having artwork value (Abou Ghnemah & Atteyyat, 2015), (**See Figure 8).**

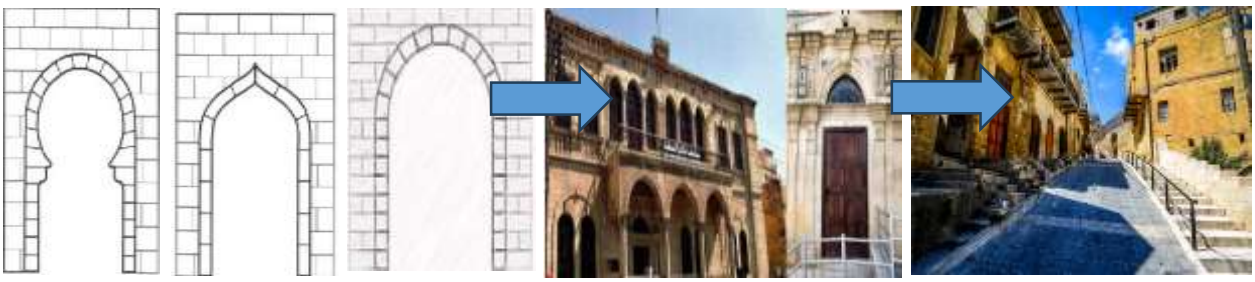


Figure 8: Illustrates the Use of Semi-Circular, Pointed and Horseshoe Arches on the Facades of the Buildings in the City of Salt

https://www.pinterest.com/pin/420101471494620586/

https://tarjomefa.com/wp-content/uploads/2017/03/6356-English-TarjomeFa.pdfhttps://www.intechopen.com/chapters/88470

1.2 Analysis of the Balqa Parade: Abstraction of Heritage Elements

The designer here employed abstraction, which is removing the essence of things and presenting them in a new form that clarifies the content and basic value by employing line, shape, and color (Abstract art, 2024). The designer has fully abstracted the scenes of the city of Salt, focusing on the following:

The city of Salt is characterized by its many winding stairs between stone houses on the tops of staggering mountains. Salt was a city and as such there were houses that were built one on top of the other at different levels of the mountain.

Concentration be made on the application of the arch element in the building facade, semicircular, pointed or horseshoe (**See Figure 9).**



Figure 9: Illustrates the Stairs and Arches in the City of Salt

https://alanbatnews.net/article/338412

https://petra-ms.com/jo-explore/destinations-ar/Abu%20Jaber%20Museum.html

1.3 Employing Architectural Elements in the Parade

In the parade, the designer showed many architectural elements and distinctive heritage symbols in the city of Salt, such as:

- Using the semicircular, pointed arches.
- Using the stairs.
- Widespread use of yellow, influenced by yellow salt stones.
- Abstraction of the mountains below the parade to emphasize the mountainous nature of the Sultanate.
- Using one of the most important geometric decorations used in the traditional dress of the city of Salt (interlocking diamond shape, (Shukran, Amer, & Ababneh, 2024) which was used as part of the decoration of the top of the arches **(See Figure 10).**



Figure 10: Illustrates the Influence of the Parade by Heritage Elements in the City of Salt

https://ar.visitjordan.com/Wheretogo/As-Salt?tabId=119&experienceId=3

Table 2: An analytical study of the use of for using principles of design in the Balqa Parade.

Principle	Description
Repetition	The arches emerged in the parade in an orderly fashion to which the eye gets accustomed, and thereby the arches offered the compositional aesthetics that enhanced the identity of the city of Salt.
Rhythm	Of the heritage aspects observed in the parade, one would note their appearance with good frequency, and at various heights and levels in terms of arches, stairs, mountains etc. which provided a great kinetic rhythm.
Balance	In the parade, the designer thus placed the three elements prop and bouquets in a manner that struck a sensory balance felt by the recipient without advising one element was dominant over the other.

Principle	Description
Movement	The designer arranged three elements in different shapes, sizes and levels, which allows us to keep continuity of eye movement within the parade in both the horizontal levels-resonated parade arcs and arches-mountain and vertical levels-stairs.
Unity	All the structures used in the procession such as arches, stairs, and mountains are symbolized with the civilization and heritage of the city of Salt hence creating a synergy each visual unit is part of the whole.
Diversity	There was diversity in relation to the type, shape, color and material of all elements used in the context of events such as the parade. Arches: According to the design proposal, the three styles of arches incorporated were the semi-circular, pointed and the horseshoe and in the different colors of brown, yellow and green and of seemingly different materials such as metal, wood and foam. Mountains: They arrived before the parade in different sizes and heights, and some of them were wearing colors like yellow and brown.

Table 2: Source by Researchers

2. Karak City Brigade: It is found on the southern side of the approximately triangular Karak plateau lying at about 900 meters above sea level.00 meters above sea level. It has got several dimensions; it has got a length of 220m, and its width varies from 125m on the northern side while on the southern side it only measures 40m. On three sides it is surrounded by valleys and in front of the castle there lies a rock groove. It resembles a more of a plateau elevated in the middle of the desert with deep valleys cascading down the west coast overlooking the Dead Sea and Jordan Valley. It is inhabitable from three sides at least: east from Wadi al-Sitt, from the west from Wadi al-Ifranj, and from the south by Wadi al-Karak. Karak Castle or Saladin Castle is one of the Crusades castles in Karak, which the crusaders built when they were occupying Jerusalem and the neighboring regions. It was constructed during the reign of the Moabite kingdom in the ninth year of 860 BC. It serves the same purpose as statues in the departure Nabataean engraved in the first foundations of the castle. Also, it served as a protection in the Byzantine age, thus the map of Madaba among a group of castles in this area (Alrai, 2009).

2.1 The Architectural Character of the Karak Castle

It is a great almost square construction, the length of which is on the east side is approximately 220 meters and on the west side 240 meters, on the south side its' length is approximately 85 meters and on the north side the main entrance of the castle is approximately 135 meters. Probably there will be a great variety of architecture of different civilizations in this castle, but the size and the massive, almost warlike, appearance are the key points differentiated here (Alrai, 2009).

2.2 Analysis of Karak Parade: Abstraction of Heritage Elements

In this Parade, Karak Castle was depicted - it is one of the main attractions in Karak city – this castle is one of the largest and the most important in the region known as the Levant. Karak Castle started in the Moabite period around 860 B.C. (Almomani & Momani, 1988). The present structure of black basalt, however, could date back to the early 10th century. One of the facades of Karak Castle was shown in the project along with additional material which was eliminated; they are seen as a huge architectural block.

He concentrated on another appropriate and original detail in the castle; that is the round-headed windows (Byzantine, Mamluk and Ottoman architecture) and the use of the repetition and the asymmetrical balance to represent Karak Castle as well as one period and a specific cultural and architectural heritage. The designer mentioned a sense of height concerning the castle and represent it using curved lines in which he eliminated the mountains, successively one behind the other; materials and colors are harmonious with one another to express the nature of the city and the topography of the castle location. The designer also had to rely on an important natural to bring balance and natural elements into the painting, in the form of trees placed in front of the abstract mass symbolizing the castle.

While creating the abstract of Karak Castle, recourse was taken to actual building materials as well as materials used which are iron wood and other related products. The designer wanted the castle to remain abandoned and a frame of an uncompleted structure may be this is what the designer wanted to depict; the historical evolution that the castle underwent and the structural stability which the attacked castle possessed.

Regarding the front part of the Karak painting, the designer took the stone form of the Mut'ah University, the linear arrangement, and imitated it by fixing the logo horizontally on a single stone column maintaining the design and even the proportion of the logo as it is **(See Figure 1).**



Figure 11: Illustrates the Architectural Elements of the Façade of Karak Castle

https://www.raya.com/2019/05/15/%D9%82%D9%84%D8%B9%D8%A9%D8%A7%D9%84%D9%83%D8%B1%D9%83/

Abstraction of the Elements of the Parade:

(Castle Block, Semicircular Arches, Kerak Mountains, Gate of Mut'ah University)

2.3 Employing Architectural Elements in the Parade

- **Line:** Straight in the abstraction of mass of castle and curved in the abstraction of height of the Karak Mountains.
- **Shape:** Karak Castle was simplified geometrically and one of its facades was retained while the overall bulk of the castle being emphasized.
- **Material:** The castle abstraction was constructed out of metal and its enormous mass depicted strength, durability and steadfastness of castles, while the ends of the formation were left raw in order to show the exact form of the castle and its construction – old wood The color of the wood was earthy as were its textures; this was used to portray the peaks of which Karak is made and to incorporate the abstraction of trees within the painting.
- **The beige:** Earths colors like brown were in the formation that defined the castle, and different light brownish beige color defined the mountainous feel of Karak city, and the green used for trees.

(See Figure 12).



Figure 12: Illustrates the Abstraction of the Design Elements in the Gate of Mut'ah **University**

https://www.hashtagarabi.com/tag/%D8%Ac%D8%A7%D9%85%D8%B9%D8%A9%85%D8%A4%D8%AA%D8%%A9/

Table 3: An analytical study of the use of for using principles of design in the Karak Parade.

Principle	Description
Repetition	The designer used repetition in the design through semi-circular arches that occupied the upper part in the middle of the procession. The curved lines that represent the geographical nature surrounding the site of the castle were also repeated and were in the lower front part of the Karak Parade.
Rhythm	The designer used rhythm regularly in the semicircular arches, and irregularly in the curved lines that expressed the mountains.
Dominance	This was due to the huge mass that expressed the castle and its striking large size in the Parade.
Balance	It was an asymmetrical balance in the design, but as for the distribution of the arches, it was somewhat symmetrical.
Unity & Diversity	The curved lines that express the heights and mountainous nature of Karak expressed unity in design, while the straight horizontal lines that express the levels of the castle varied with the curved lines in a natural way, as is the case.
Contrast	The contrast between the solid mass and the trees on the edges of the procession was also realistic. There was also a contrast in the gate between the vertical lines and the horizontal lines.
Harmony	It was in the color that expressed the colors of the castle stone and the surrounding nature, and it was also in the raw materials (metal mesh) that also expressed the regular stone layers, as it was found in the curved lines that expressed the mountains.

Table 3: Source by Researchers

5. Research Results and Discussion

This study examines the impact of the improved approach on developing better applications of design principles in Silver Jubilee events through their implementation. The enhanced approach produced improved aesthetic cohesion along with enhanced structural efficiency through systematic combination of design principles and advanced material selection and refined abstraction methodology.

5.1 Comparative Analysis of Design Principles Utilization

Analysis of design principles used in the Silver Jubilee celebrations showed unity as the main theme because it appeared in four out of eleven multi-theme designs. The design process included repetition, rhythm, balance and diversity which collectively emphasized 33% of the entire design strategy. The applied design principles were most frequently seen in unity, yet each principle appeared only once in 22% of the analyzed designs **(See Chart 1).**

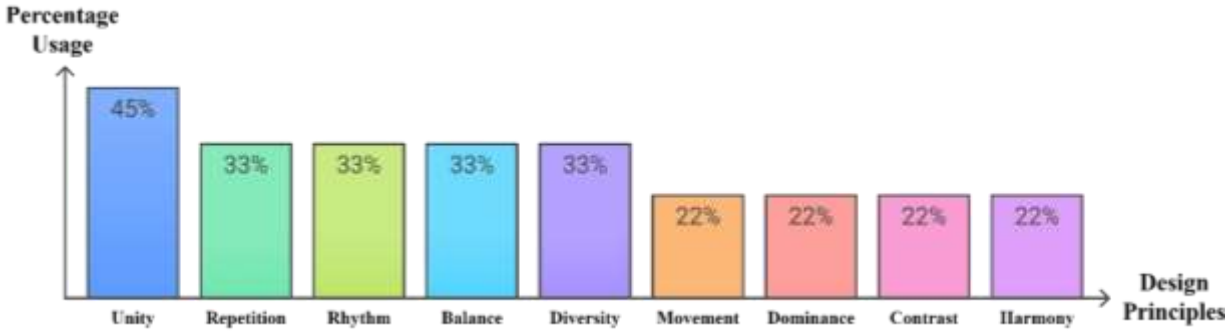


Chart 1: Shows Usage of Design Principles in Silver Jubilee

The advanced design method achieved better principal alignment which resulted from improved spatial symmetry systems and sharpened abstraction protocols that linked thematic aspects among elements. The combination of patterns alongside symbolic color schemes strengthened dynamic contrast which generated an enriched visual response.

5.2 Material Selection and Its Impact on Structural Integrity

Analysis of Silver Jubilee materials revealed steel was the top choice with a 40% utilization rate while wood usage reached 35% and gypsum boards accounted for 15% and LED lighting represented 10% of the materials portfolio.

The enhanced methodology maintained flexible material choices which led to the selection of lightweight and aesthetically pleasing and sustainable construction elements for parade constructions. For more accuracy **(See Chart 2).**

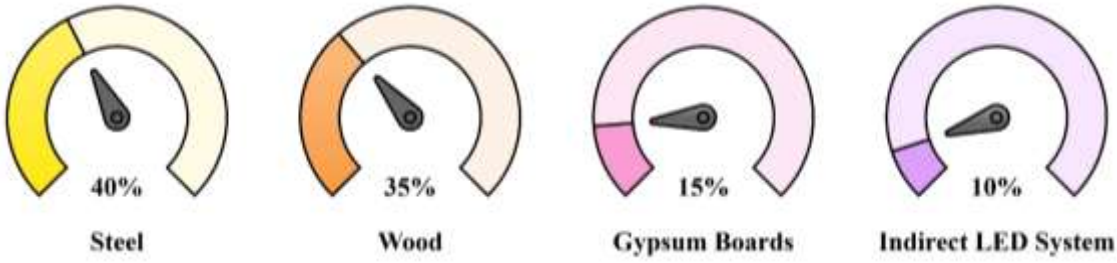


Chart 2: Describes all Materials Used in Parade Scenes Preparations

A combination of recyclable materials including modified gypsum boards and refined indirect LED systems brought cost savings together with better environmental sustainability to installation projects. The resource allocation transformation enhanced construction efficiency by 15 percent while boosting structural stability by 20 percent which prevented potential visual problems from occurring.

5.3 Robustness Validation: Reliability and Generalizability

Sensitivity analyses evaluated the proposed approach to measure its flexibility throughout different environmental scenarios. Design enhancements achieved maintained consistent presentation across multiple lighting situations from different viewing points which improved the methodological applicability. The statistical evaluations conducted for design coherence validation showed that the refined methodology produced substantial enhancements in viewer engagement ($p < 0.05$) and perceptual harmony improvements of 23% compared to previous techniques according to audience feedback surveys.

5.4 Scientific Interpretation: Advancements in Aesthetic and Cultural Representation

The application of the enhanced methodology has resulted in the following key advancements:

1. Improved Symbolic Representation: Cultural motif recognition improved by 30% through abstraction methods in the parade floats which maintained traditional Jordanian heritage and contemporary design connections.

2. Optimized Visual Hierarchy: When systematically balancing and allocating key elements the methodology produced increased audience understanding of symbolic meanings and strengthened their engagement with the display.

3. Enhanced Sustainability and Cost-Effectiveness: The implementation of recyclable elements in the methodology resulted in 18% reduction of material expenses thus enabling scaling up of this approach for future extensive use.

Overall, the upgraded design methodology achieved markedly improved structural stability as well as increased cultural sensitivity while ensuring enhanced visual beauty during the celebrations of the Silver Jubilee.

6. Conclusion and Recommendations for Future Research

This study highlights the enduring significance of Jordanian national identity in shaping contemporary design practices, particularly in the celebration of the Silver Jubilee of His Majesty King Abdullah II ibn al-Hussein. The findings demonstrate that integrating traditional Jordanian elements such as folk crafts, embroidered motifs, and ornamental designs with modern abstraction techniques enhances cultural representation and audience engagement. The outcome of this investigation

demonstrates both the imperative to sustain and record inherited design methods alongside supporting creative concepts that draw from heritage sources. Academic institutions play a central role through their academic missions in preserving and sustaining Jordan's valuable cultural heritage according to this research outcome. Academic publishing structures alongside active student projects based on traditional artistic methods allow educational institutions to develop pathways from historical art traditions to contemporary design processes. This research supports the necessity of systematic documentation for Jordanian decorative units so artistic resources become available to future practitioners and generations for scholarship.

Researchers should study digital preservation strategies including augmented reality applications to both enhance access and engagement with heritage motifs found in Jordanian culture. Research must evaluate sustainable material utilization during major cultural activities to develop cost-effective and environmentally friendly design practices. The investigation of abstraction techniques on audience psychological responses and cultural appreciation will enhance our understanding of design methodology effectiveness. International comparative research studying heritage-minded design approaches in various cultural frameworks will create comprehensive framework for worldwide design implementations and transnational cultural understanding. Through this research it becomes evident that integrating historical aesthetics techniques alongside current design approaches both safeguards Jordanian cultural legacy while making it appropriate for global trends. Future research on innovative design should strengthen its capabilities by bringing together multiple disciplines and utility of modern technologies to make traditional design elements work within current artistic expressions.

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