

# Design Principles “KORAM”

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**Abstract—Koram**, in the design of form, direction, measure, range, two opposing end of the elements, which means the transition from one another to the other means Koram, regular measurement grading, visual hierarchy is defined as. Koram has three types as central, axial and environmental. Koram varieties, form, surface or both form and surface can be used separately or one after another. Information about the application of choram varieties in ceramic art. Providing a transition between the two ends in an order, presents a series of easily acclaimed. For example, if the shapes are arranged from large to small or small to large, transitions from wide to wide, wide to wide at intervals create a regular fit. This transition can be achieved by color transition from light to dark [1]. Sensory and visual effects of Koram corresponding to Visual Hierarchy in grading system. Koram varieties, form, surface or both form and surface can be used separately or one after another. Information about the application of choram varieties in ceramic art. In the framework of the definition of Koram, examples of industrial and artistic ceramics were given in the sense of modern ceramic art, aesthetic and visual design.

**Keywords—Art; koram; desingn**

I.

## INTRODUCTION (Heading 1)

Design is a linking tool between perception and concept. It is not directly related to objective reality. It therefore draws attention to important features rather than insignificant details. As a result of this, generalizations are made from the perceptions.

Design is an information acquisition element. Because the sensual design and mental design always affects each other.

Therefore, sensory knowledge and intellectual knowledge are always intertwined. Real knowledge is thus formed.

## II. KORAM DESIGN PRINCIPLES

1. Again
2. Relevance
3. Contrast
4. Koram
5. Sovereignty
6. Balance
7. Unity

Koram is also defined as regular grading, visual hierarchy, grading, grading and hierarchy. Hierarchy; form, direction, measure, spacing, such as two opposite end of the elements from one to the other.

It has a difference in structure. Arranging the forms from large to small or from small to large, transitions from wide to tar and wide to a regular order form a regular fit.

Hierarchy in the artistic sense; visual hierarchy, regular grading, grading.

Hierarchy is the control of visual information in an important arrangement or presentation.

Hierarchy affects the order in which the human eye perceives what it sees.

The bridge that connects the two opposite ends together in the appropriate stages is called Koram.

This arrangement provides a meaningful and beautiful series with the help of a transition between two ends.

If there is a difference in size between the two ends, the shapes from one end to the other should be arranged from the largest to the smallest.

The conditions that do not change at all in Koram.

1. The contrast between two extremes
2. It is a regular grading between the ends.

Here, in eight steps, there is a stroke line that runs from top to bottom, from top to bottom. The scale hierarchy in these eight steps also shows the direction of the hierarchy [2].

Here the flow of importance starts from the beginning and goes from the thick to the fine. The next example challenges this perception.



We have exactly the same composition, but this time, the color has changed. In this example, the finest

stroke is the darkest color and the thickest stroke is the lightest.

Although the contours are larger, the thin stroke appears to be more open and closer, more focused, because it is perceived as more daring and stronger. We can change the hierarchy structure by changing the colors [3].

Here there is a double-sided hierarchy. Shapes used both horizontally and vertically differ in color and size. Horizontal ones are darker and thicker, and vertical ones are thinner and lighter.



The inner shapes are darker than the outside, so we perceive them as more obvious.

If we change the area of these shapes overlapping, we will now create a new hierarchy [4]. The shapes on top are closer to us and we see more clearly. The hierarchy is now defined by the field here.

In this example, there is a darker shape and another shape with a lighter and longer shape that constitutes its shadow. This second shape, which is located next to it, gives us a perspective effect by utilizing me.

### III. PERSPECTIVE HIERARCHY

We're here to see the shapes approaching us. Here the hierarchy flow starts from the perceived front and moves backwards into space (Fig. 1).



Fig. 1. *Perspective Koram*

As it is seen in the figures, the same unit, which is approaching towards us or moving away from us, has a sequence from the bay to the open and from the big to the small. The perspective effect is also perceived in this sequence (Fig. 2).

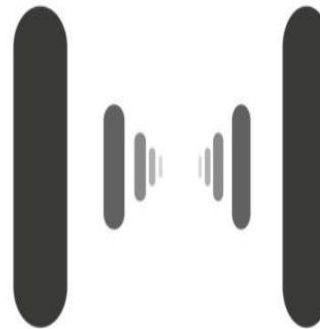


Fig. 2. *Perspective Koram*

The phenomenon of stratification in hierarchy emerges as an indispensable condition. Hierarchy is the form of arrangement made by stepping.

There are three types of hierarchy.

- Centric,
- Axial
- Periferik

#### A. Axial Koram

It is formed by aligning the shapes on a straight or curved axis (from the large to the smallest) (Fig. 3).



Fig. 3. *Axial Koram*

The following figure shows the same form of ceramic units of different sizes ranging from large to small or small to large. If each of these figures is perceived as a human figure, it can be interpreted as human evolution (Fig. 4).

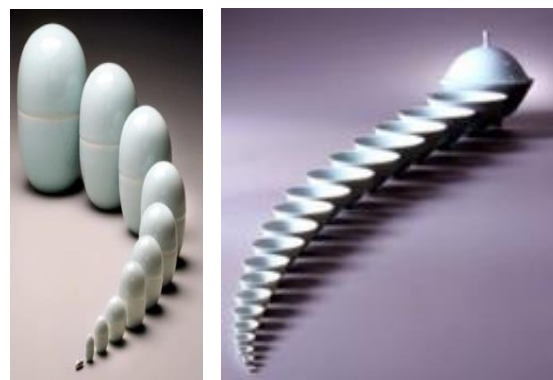


Fig. 4. *Axial Koram*

Here, however, there is an axial arrangement of twenty ceramic pieces in the same form but in separate dimensions. This central corpus presents a perspective effect.

This is an example of an axial koram. In the form of a leaf, there is a large to small line from one end to the other on a single line (Fig. 5).



Fig. 5. Axial Koram

### B. Central Koram

The central corpus of many forms is the central corpus which forms a center (an opened rose flower) (Fig. 6).



Fig. 6. Central Koram

In the following figure, the central cornea applied on a bridge is supported by illuminating the perspective effect (Fig. 7).

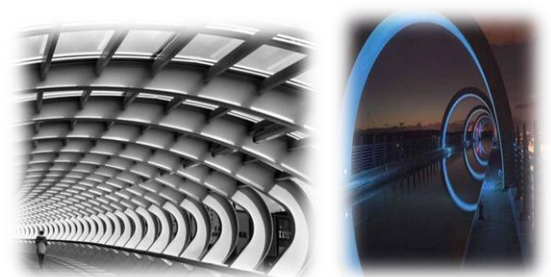


Fig. 7. Central Koram

In the following figure, the central corpus applied to the architectural elements constituting a tunnel is seen. The elements that move away from nearby, give us a perspective perception (Fig 8).

### C. Periferik Koram



Fig. 8. Central Koram

This time, environmental protection is seen in an architectural structure. The building starts with a wide floor and shows a contraction with proportions. In the building consisting of six floors, central cornea was applied.

## IV. RESULT

Using hierarchy, we can control how a viewer interacts with information to ensure that information is directed and digested as intended.

For example: The eye notices the first, second, third etc. shapes respectively.

The hierarchy is typically formed by contrast between the visual elements in a composition. Firstly, visual elements with the highest contrast are recognized.

Hierarchy in design can manifest itself in many ways. It takes place through careful arrangement of the visual elements that form a clear hierarchy. Hierarchy, scale, color, contrast, space, alignment, shape and form can be manifested in many visuals.

It is important to create a clear visual hierarchy. Because it keeps a design together. When used effectively, the hierarchy can simplify a complex message.

In ceramics art, Koram has been studied extensively in traditional and contemporary ceramic products, and it has been examined in terms of the relationship between the types and types of cores (axial, central, environmental) form, surface, surface and form according to the production methods of ceramic products.

The grading that can be called Koram, can be seen in all areas from the management system to architecture, nature and produced objects.

This system or expression attitude has often addressed the visual aspect of people with receptors.

Art ceramics and industrial ceramic products are discussed as production methods. In industrial and art ceramics, samples of Koram, axial, environmental and central, form, surface and both form and surface are very common.

In the ceramic art of Koram we come across with a unique language of expression. It is observed that in the ceramic art of Koram, it is used very widely as textured, glazed, functional and artistic and it provides a visual and aesthetic aesthetic to the work produced.

It is seen that Koram has more functional properties in industrial ceramics. It is seen that the traditional and contemporary ceramic artists with different production methods and styles who use Koram intensively use its types in their works.

#### V. REFERENCE

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