



Systematic Path (Aesthetic and Functional) In Advanced Contemporary Interior Design Techniques

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ABSTRACT

The methodological path (aesthetic and functional) in advanced contemporary interior design techniques is considered one of the main episodes in interior design, as it organized in its uses scientific visualizations within a specific rational intellectual vision to reach the design output required to be implemented. What is the methodological path (aesthetic and functional) that depends on the advanced contemporary interior design techniques? Yet, the importance of research contributes to knowing the ingredients that contribute to achieving the functional and aesthetic methodological path in advanced contemporary interior design technology.

The current research aims at revealing the methodological path (aesthetic and functional) that is adopted in advanced contemporary interior design techniques. The spatio-temporal dimensions are the internal spaces of reception halls of hotels of Arab design in the Middle East. Executed for the period 1999-2016. While the third chapter included the research procedures, and finally the fourth part included drawing conclusions and conclusions.

Keywords:

The Methodological Path, Beauty, Functionality, Technology, Interior Design, Advanced Contemporary.

1. Introduction

Interpreting the meaning of the methodological path (aesthetic and functional) is one of the important concepts for studying the design environment. In addition, it expresses the resulting vision of the ability and ability of the interior designer to make design decisions, which is based mainly on the cognitive strategy of

thought associated with the use of advanced contemporary interior design techniques. This is by formulating them in an expressive design form within a contemporary civilized context, to form, in turn, authentic features in the content of the design product.

This expressive meaning becomes a potential enriching force to excite and attract the recipient

according to the requirements of the design processes with its public and private sides to reach the best solutions, because this design performance is accompanied by many developments in the field of design display techniques.

Section One: The research problem and the need for the study

1-1 Research Problem:

In our time, in which the information revolution has a great impact on the system of life and its priorities, design has become not just an art, but rather the product of a systematic path of an intellectual and scientific outcome that works to solve the problems faced by humans. This emerged through the relationship between beauty and function in interior design, which has become one of the topics that have always occupied designers in an attempt to understand the mutual influence between the requirements of interior design and the user of the interior space and their impact on the other, because achieving the function and meeting the user's need is the basis of the design process. Also, achieving the functional and aesthetic purpose of the design has formed a wide interest over the years. Therefore, the researchers found a logical justification for taking up this study, and accordingly the research problem was formulated with the following question:

What is the methodological path (aesthetic and functional) that is adopted in advanced contemporary interior design techniques?

1-2 Importance of the study:

1. The importance of research is in knowing the elements that contribute to achieving the functional and aesthetic methodological path in the advanced contemporary interior design techniques.

2. The research contributes to developing the knowledge side of researchers in the field of interior design techniques.

1-3 Research Objective:

The research aims to reveal the methodological path (aesthetic and functional) that is based on

advanced contemporary interior design techniques.

1-4 Research Limits:

1. The objective limit is the systematic path (aesthetic and functional) in advanced contemporary interior design techniques.

2. The spatial boundary is the interior spaces of Arab-style hotel reception lobbies in the Middle East.

3. The time limit is the period from 1999 AD - 2016 AD.

1-4 Define the terms:

The path is mentioned in Arabic dictionaries that it is a plural that follows its path, and it is also the direction followed to conduct a specific action.

Method: (It is the method that is followed in a work to reach a result) [1]. It is also the way by which the researcher can address the purpose for which his study or research aims. This is because it is the way that leads to revealing the truth in the various sciences by means of a set of general rules that dominate the functioning of the mind and determine its operations to reach a specific result[2].

Procedural definition (methodological path) is the method associated with established laws and rules that can be studied for any work of art

Beauty is an objective, consistent reality that exists in a surrounding environment, and may be realized in special psychological conditions. It also evokes a feeling of contentment and joy[3]. It is also an adjective that notices in things and invokes happiness and contentment in the soul[4]. Beauty also represents the feeling of contentment and joy for the user towards the inner space used by the recipient.

Function: (represents the job as a profession: work) [5]. It also represents the basis (from which the design process begins, so the design must fulfill the purpose for which it was designed)[6]. It also forms the basis of the design process to achieve psychological and physical comfort while meeting the purpose of the interior space according to its user.

Technology is the set of raw materials, materials, tools, machines, methods, means and systems

that enter into the design process in order to perform a human service, and the techniques may vary and vary according to its components, as well as the functional goal to be achieved)[7]. The technique in interior design also represents the feature of the installation of elements and vocabulary that are organized in an intentional context according to the functional and aesthetic performance required for that interior space.

Interior design: It is (the planning and organization of the interior spaces within the inner shell of the building, by creating physical environments that meet the basic needs of shelter and protection, as well as affect the activities of its users and their awareness of them, as well as their impact on their mood and personal life. The interior design also aims at functional improvement and aesthetic enrichment, as well as On the psychological reinforcement of the inner space)[8].

Contemporary: (Contemporaryism is the thing that follows the approach of his time)[9]. It is also defined as the application of what can be applied from modernity techniques. In addition, contemporary represents material evidence of the existence of man in his/her time and the presence of the age in it [10].

Advanced: It is an adjective of a person who has progressed, an advanced people[11]. Also progress is considered the political, economic and social goal of all contemporary societies, and there is no growth or development without progress. This is with the achievement of launching through industry, agriculture, production, and others[12].

Procedural definition (Advanced Contemporary Interior Design): It is the simultaneous innovation and creative work with a thing or other in the design of interior spaces, based on contemporary techniques, finishing materials and furniture to provide comfort and beauty for human activities.

2- Section Two / Theoretical Framework

2-1 Factors affecting interior design techniques:

The techniques of interior design and furnishing still depend on the process of development of human thought in different aspects of life. Many factors have led to crystallizing the stages of the development of interior design, through the following [13]:

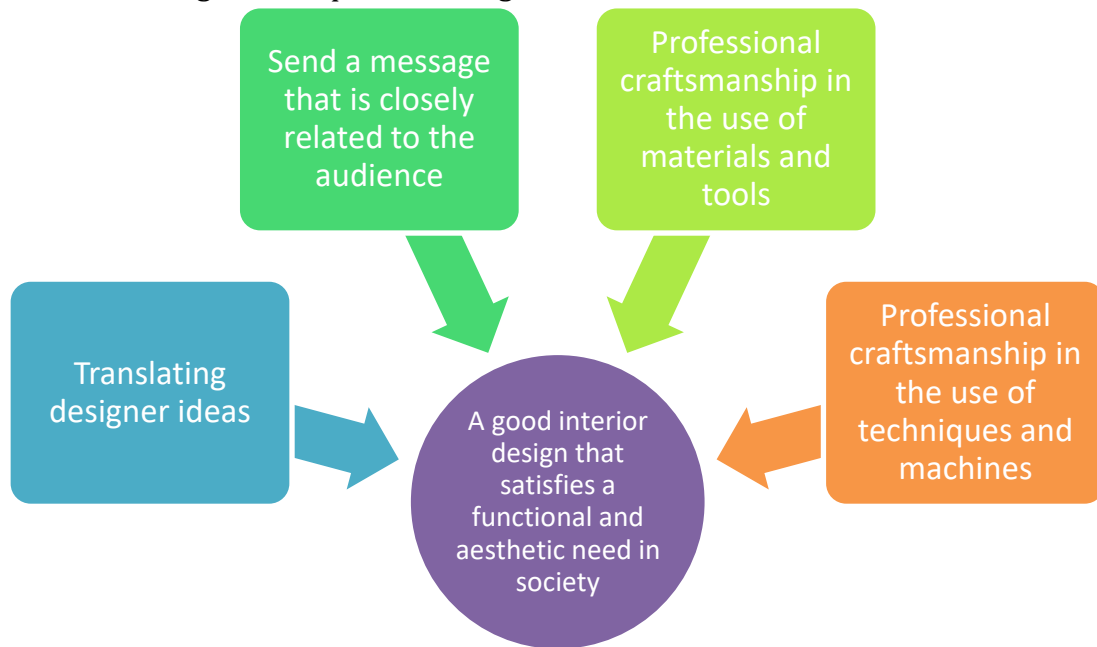
1. Intellectual and cultural factors: such as artistic and architectural movements (styles and currents).
2. Technological factors (scientific and industrial) where recent developments in manufacturing affect all components of the interior space, including materials, colors, furniture and service systems.
3. Social factors are the variables that occur in human thought, taking into consideration the way they understand life in each period of time.
4. Economic factors may stand out through their direct effects on technological development.
5. There are also the wide and clear impact of the designer and architect, especially the pioneers of architecture, in the development of global artistic thought, such as the development of the furniture industry and the design of interior spaces, as many of them are considered pioneers or leaders in establishing technical schools.
6. Another factor is the great role of international and local artistic, architectural and industrial exhibitions in highlighting and spreading artistic movements and architectural styles, in addition to the development of modern industrial methods expressing each time period.

Through this, good interior design is the one whose designers have the craftsmanship in the use of materials, tools, raw materials, machines and techniques in general to translate their ideas accurately. So the design is closely related to the recipient of the design according to the level of his environment and his idea, to achieve with this design a real functional need in the society directed to it [7] as in Scheme No. (1)

It is clear from the above that interior design techniques are affected by the variables facing the person, because good design depends on the experience of the interior designer to communicate with the recipient by translating his

design ideas through diversification in his use of tools, materials and techniques, to represent the methodological path in the architecture of the design process. This is based on the nature of the design work assigned to the designer within certain determinants, and these requirements are also based on building the nature of the actual performance of the designer to compose, in turn, a specific topic or a specific interconnected field, to which the interior designer is exposed during

performance as a design step. If the formation of a shape or spatial relationship expresses the designer later reported it through a series of practical procedures. These procedures consist of a number of actions to accomplish a step or a set of design steps, to represent, in turn, the requirements of the factors affecting the advanced contemporary interior design techniques:



Scheme No. (1) explains the methodological path through the factors affecting interior design techniques. This scheme is planned by researchers.

2-2 The relationship between beauty and function in interior design:

Beauty has spiritual values, and the view of it has differed in different eras and regions. Therefore, through this vision of beauty, we find that interior design depends on the complete clarity of the relationships between its components to highlight the aesthetic values of design by working on its continuity throughout the ages. The systems and design relationships The association for a group of formations according to certain requirements also plays an aesthetic and functional role within the relationships and bases of tasting the design process because the value The aesthetic value of the design work lies in the elements of the design work and their relationship with each other [14]. It can be

considered that the foundations of design are one of the important pillars that reorganize beauty for the benefit of the job, but they do not constitute restrictions in front of the creative thought of the designer, and these foundations are: (compatibility, unity, repetition, contrast, balance, sovereignty, gradation[7]. From this, we infer that the systematic path of design, which is characterized by beauty, gives a sense of joy and comfort to the soul through the use of the interior designer for design foundations and other design characteristics.

Reaching the stage of innovation and then design creativity makes the total space architecture acquire a certain personality that can be perceptually perceptible through the effectiveness of taste based on perception and

visual absorption of the frame formed and perceived within the inner space.

Therefore, the theory of beauty in design techniques is based on a set of values that rearrange beauty according to the requirements of the various design goals, and the most prominent of these values adopted by this theory are[7]: which represent a methodological path as follows as Scheme No. (2) shows.

1. Technical value: Considering that design is the one that takes the approach of creativity and innovation mainly in achieving its aesthetic and functional goals because the meaning of beauty depends mainly on the latest technical developments, such as raw materials, materials, tools, work methods, and production.

2. Material value: The beauty of the material and its appearance play a major role in the final form of the design, and may affect the recipient for its social and economic role in society. Yet, the beauty of the final form may often depend on the quality and essence of the design.

3. The utilitarian value: It is that the design achieves a clear benefit and is able to satisfy the aesthetic and functional need of the recipient, in addition to the material need that the recipient feels at the moment of the design's existence.

4. Communicative value: The art of design is one of the visual deliberative arts that acquires its true value through the clarity of the receiving process, which begins with raising the values of

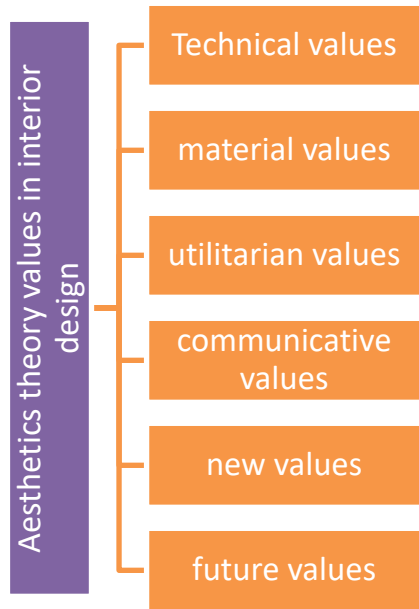
the beauty of appearance and ends with the high level of quality and function of the core. receiver.

5. The new value: It means a new addition to the human experience and benefit, with an emphasis on looking forward to the new value by exploring it at the two levels of beauty and function, which is the basis for the effectiveness of design as an art and a science.

6. Future value: The design is an art that looks to the future so that it does not embody the conflict between the values of the past, the present and the future, because the values of the past have ended their permanence and effectiveness, and the values of the present represent planning to build them in a time that is no longer within the reach of the designer to change, because of the productive steps that follow the process The designer is left with nothing but the aspiration to explore the values of tomorrow's beauty, based on his creative and predictive ability.

In this regard, the interior design, including the techniques it contains, represents the methodological path to achieve harmony, balance, symmetry and exclusivity, and tries to achieve new and future aesthetic values.

It also works to communicate with the user of the interior space while giving utilitarian as well as material values, through the use of modern design techniques of always renewable nature, which gives aesthetic and functional values to the advanced contemporary interior space design.



Scheme No. (2)

Explains the systematic path of values according to the concept of aesthetic theory in interior design

(planned by researchers)

(In order to feel beauty, we must note the pure form of something separately from any benefit expected of it, as this view overlooks that realizing the function as it represents an important preliminary step for the formal taste, and this is what the architect (Louis Sullivan) referred to when he said that beauty in architecture As well as in other useful arts, it arises when form comes after function, followed by the famous slogan "form follows function," which was referred to by a whole generation of architects, who dealt with beauty as a by-product of the function rather than being the desired goal)[15].

While Makrovsky suggests that architecture is multifunctional and has defined it with the

following functional purposes: direct purpose, historical purpose, aesthetic purpose, social purpose, individual purpose [13] considering that the design is not a single function, but rather multifunctional. These functions are variable with the change of time as a result of development and continuous change, given that the function lies in the abstract principles and not in the form, the actual function is referred to in a wide range through the forms and bodies.

When discussing beautiful architecture, we find that the function follows the form, especially in the technical design work. This is because some beautiful buildings change their functional uses over time. The building (Aya Sophia) in Istanbul was originally built to be a church, then later became a military barracks, then a barn. It then turned into a mosque and finally a museum, and with all these transformations, it has retained its charm and attractiveness to this day. See figure No. (1). Knowing the architectural function, including its various techniques, is an important thing in order to judge the beautiful thing as beautiful, and it seems that the architectural function is linked to the aesthetic goal: the column with the diversity of its techniques, for example, was erected in order to give

It is revered over the edifice, as it supports its threshold and raises the building much higher than the level of its entrance. Thus, it gives it a distinct artistic and technical form. Therefore (when we refer to beauty seriously, the function is not an independent variable and it is quickly absorbed by the aesthetic goal. This assures us not to look at beauty from a purely functional perspective, there is always something that makes us look at beauty for the sake of beauty only, as a goal that controls any Other goals we may see for something)[15].

Figure(1)[16]

The Aya Sophia Mosque is illustrated with its design techniques

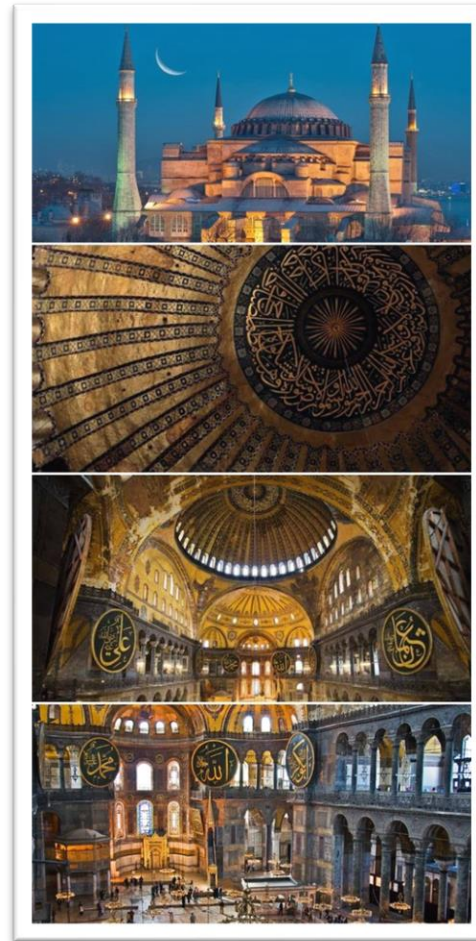


Figure No. (1)

The Aya Sophia Mosque is illustrated with its design techniques

In interior design, the size of the interior spaces often controls the type and nature of the function that is decided upon, and then the number and components of what this interior space contains and its suitability for human uses. The spaces for reception, rest, meetings and sleep are all interior spaces, but they are of different dimensions and functions[7].

It is clear from the above that the methodological path of function and beauty in design are close, because the design must achieve a benefit for the user and at the same time satisfy his sense of beauty and comfort, and thus beauty is a function sought by the design in addition to other utilitarian and formal functions. Considering that the interior design is affected by the size of the

interior space and its constituent elements such as furniture and decorations, in addition to the levels of internal determinants, which have an impact on the systematic course of the function of the advanced contemporary interior space.

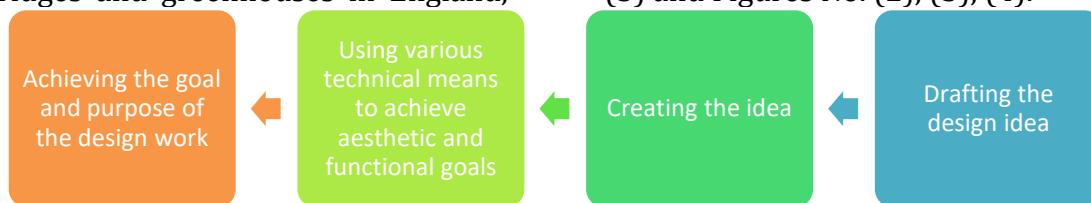
2-3 Objective Outcome of Design Techniques in Advanced Contemporary Interior Design:

Martin Heidegger states “the technical method in its present and future, and at the same time is discovery, stimulus and excitement, in its places to offer humanity a lot of good”[17]. For example, the function of locomotion can be completed by walking, flying, swimming, rowing...etc. In addition, awareness of the requirements of life and creative intellectual efforts have been able to adapt materials and raw materials to meet the life needs of modern man, taking into consideration

the appropriateness of the changes taking place in his lifestyle and environment[18].

Until the middle of the twentieth century, despite the small number of materials and the limited types, it was enough to equip an interior space in which to live, so that it meets all the requirements of a safe and comfortable life. The industrial revolution in the late eighteenth century caused an unexpected shock in the architectural thought, through the development of technical and construction skills, with the emergence of new materials, such as reinforced concrete, steel structure and glass, which were used in the design of bridges and greenhouses in England,

Germany, France and others, and the technology of machine-based design thought crystallized in the middle of the nineteenth century[19]. The field of design materials production has evolved. The techniques of using these modern materials in advanced contemporary interior designs varied as a result of the capabilities achieved by the industrial revolution, which led to a change in the way of thinking about the completed designs. The use of techniques may be varied, causing color and tactile effects with an aesthetic effect (because many artworks are actually the product of superior technical skill[20] as in Scheme No. (3) and Figures No. (2), (3), (4).



Scheme No. (3)

It shows the methodological path of the steps to achieve the goal of the design work with a technical dimension

This scheme is created by the researchers.

Also, the extensive use of digital technology programs has shown a wide development in interior design techniques and furniture, which made them more liberating and dynamic. By

relying on fluidity in furniture while emphasizing the dynamism of formation, the distinction of integration and integration with the levels of techniques of the surrounding interior space taking into account. Consider flexibility and integration between interior and exterior design[21] as in figures No. (2), (3), (4).



Figure(3)[16]



Figure (2)[22]

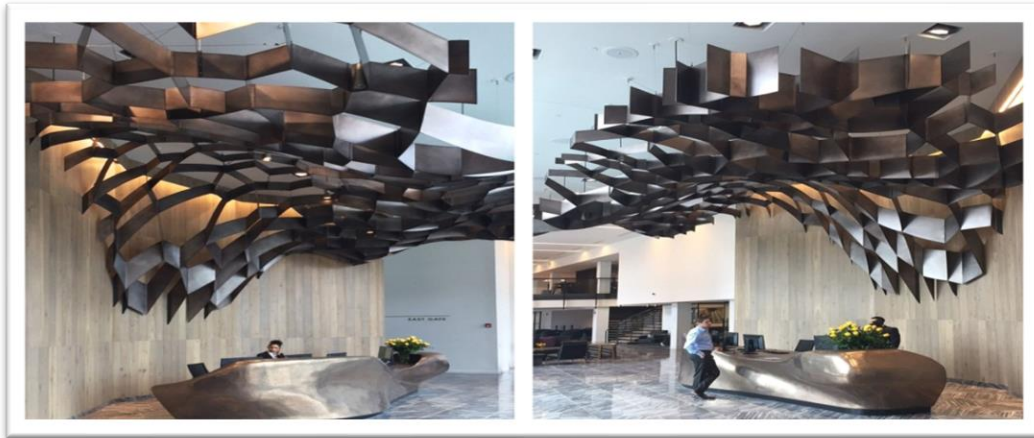


Figure (4) [22]

Demonstrates the objective output of modern design techniques and their reflection on advanced contemporary interior design

Also, at the entrance to the (Armani) Hotel in Dubai, various heritage items were used that depend on the symbolism of expression, renewal, and liberation from the familiar image of it, through the use of techniques and materials with a modern architectural language in order to preserve the spirit of heritage through the use of Islamic contracts in an abstract manner[23]. Figure (5) shows that the use of design programs,

relying on the possibility of modern technologies, devices and machines helped designers to achieve designs that express heritage and civilization in order to display them in a modern way that matches the advanced methodological path, through which it shows the broad expressive and aesthetic possibilities for advanced contemporary interior design.



Figure(5)[24]

Demonstrates objective output of design technique
Through the use of Islamic arches in the (Armani) Hotel in Dubai with advanced
contemporary interior design

2-4 Theoretical framework indicators:

1. The experience of the interior designer has a role in creating a design that fulfills the functional and aesthetic need of the user in terms of his ability to communicate with the public through translating his ideas and diversifying the use of tools, materials and techniques.
2. Achieving a sense of joy and comfort for the recipient is based on the use of design principles (such as compatibility, unity, repetition, contrast, balance, dominance, gradation). The interior designer uses modern techniques and materials that depend on various material values to achieve aesthetic and functional performance to reach more value for the design work.
4. The effectiveness of interior design with an aesthetic and functional dimension is linked with the recipient on the completion of the final image of the design, which increases the quality of the essence of the design work.
5. Beauty is one of the functions that interior design seeks to achieve, in addition to its clear role in achieving utilitarian and formal functions.
6. The function and aesthetics of the interior space with modern technologies depend on factors including the study of the size of the space and its constituent elements.

7. The completed designs are influenced by the choice of modern technologies and materials used. By relying on a well-studied work mechanism in addition to the innovative structural organization to form a design achievement in which the functional and aesthetic pillars are achieved in a better way.

8. Achieving aesthetics and functionality by relying on good technical use. To accomplish a specific design act within a continuous formation to achieve in turn the intellectual content required for the interior designer.

Section Three / Research Procedures

3-1 Research Methodology and Procedures:

Due to the nature of the research study, the researchers relied on the descriptive analytical method (content analysis), which is one of the scientific research methods in order to reveal the methodological path (aesthetic and functional) that depends on advanced contemporary interior design techniques.

3.2 Research Population:

The research community included a study of (the interior spaces of reception halls for hotels with Arab design in the Middle East), through Table No. (1)

Table (1) shows the research population

No	Hotel	Location	Date of construction
1	Burj Al Arab	Dubai	1999
2	Atlantis	Dubai	2008
3	Emirates Palace	Abu Dhabi	2008
4	Al Sarab Palace	Abu Dhabi	2009
5	Waldorf Astoria Ras Al Khaimah	Dubai	2013
6	Versace	Dubai	2016

3-3 Research Sample:

Since the study is looking for the methodological path (functional and aesthetic) in the advanced

contemporary interior design techniques, the intentional selective method was adopted, by selecting the research sample by random (non-

probabilistic) method, and its selection was adopted according to what serves the purpose of the research study.

The models selected as samples within the method of intentional selection:

The first model: Atlantis Hotel / Dubai / 2008

The second model: Burj Al Arab Hotel / Dubai / 1999

These samples were selected according to the following justifications:

1. The elected models were designed thoughtfully at the level of interior design, where they showed the good design capabilities of the practical side that depend on the diversity in the levels of techniques for designing internal determinants (for reception halls of hotels with Arab design in the Middle East) in terms of the general appearance of each model at the level of The format and formal organization of vocabulary and formative symbols, as well as the diversity in the use of directing techniques.

2. Relying on the design image rich in details, taking into account the degree of confidence and certainty that constitutes the design subject, which is based on: (multiplicity and sequence of visual scenes), (visual suitability for the designed shapes).

3-4 Validity of the research tool

For the purpose of confirming the validity and comprehensiveness of the analysis tool as one of the most important conditions that must be met in the tool adopted by any research study, so the validity of the used tool was verified after completing all the tools of the research study through the researchers' discussion of the axes of analysis, and then presented

The analysis axes form on a group of specialized experts and after expressing their opinions in terms of the validity of the paragraphs and diagnosing what needs to be modified, the researchers identified the axes of analysis, and after the discussion, the necessary adjustments were made to some of the formulations according to the experts¹ opinion on the form and then it was returned to the experts again. The consensus on the validity of its paragraphs is 100%, as shown in Table No. (2).

3-5 Description and analysis of the research sample models

3-5-1 Description and analysis of the first model: Atlantis Hotel / Dubai / 2008 (see Appendix No. (3))

In studying the aesthetic and functional methodological path, the interior designer relied on communicating his ideas by achieving the diversity of the use of tools, materials and techniques in designing all the parameters of the space with the relative verification of the diversity of technologies on the hotel floor. See Figure No. (6), (8) (9), (10). While it was adopted to achieve a sense of joy and comfort for the user through the realization of the use of design foundations (such as compatibility, unity, repetition, contrast, balance) in all the determinants of advanced Contemporary Interior space. Noting the relative verification of sovereignty in the ground and the gradation in all determinants as in Figure No. (7), (10), (11). The designer's success in raising the value of the design work has also emerged through the use of modern technologies based on the diversity of material values of the materials used in all the

¹ Concerned Experts:

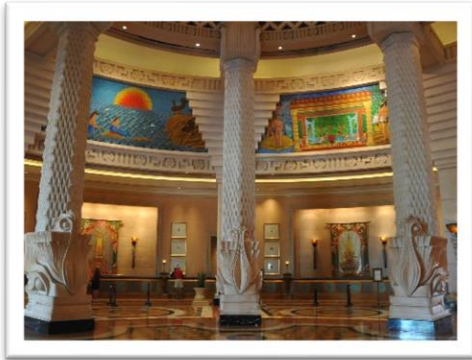
a. M. Dr.: Salah El-Din Qader Ahmed: Ph.D. Interior Design / College of Basic Education / Al-Mustansiriya University.

Mother. Dr. Hassanein Sabah Daoud: Ph.D. Interior Design/Design Department/College of Fine Arts/University of Baghdad

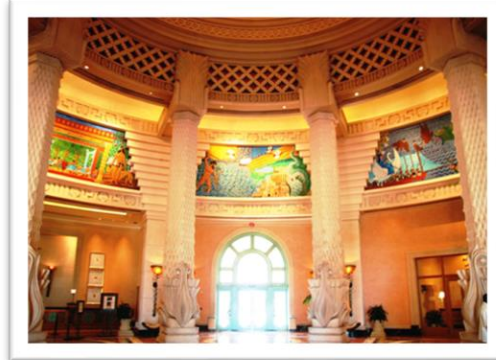
M. Dr. Ali Mohsen: Ph.D. Interior Design / Institute of Fine Arts / Ministry of Education.

determinants of the interior design of the hotel lobby as Figures No. (6) (8) show. Yet the value of the design core has increased through achieving communication with the user in addition to emphasizing the idea of design work represented in simulating the sea world and communicating with the environment of the

outer island. 10). The realization of the function of the internal space technology has also emerged in all the internal determinants in terms of choosing the size of the wide space and the components that make up the reception hall as in Figure No. (10), (11):



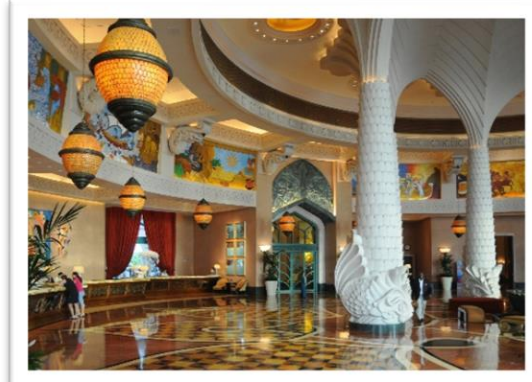
Figure(6)[25]



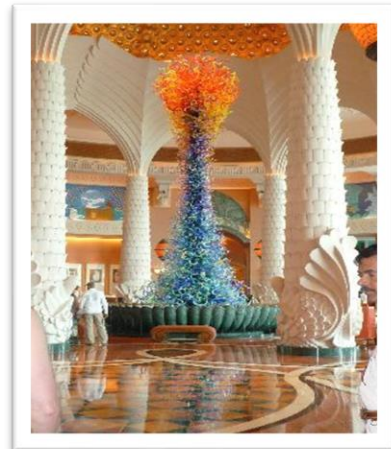
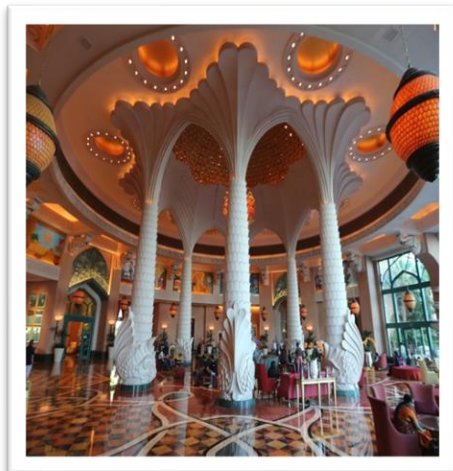
Figure(7)[26]



Figure(8)[27]



Figure(9)[28]



Figure(10)[29]

3-5-2 Description and analysis of the second model: Burj Al Arab Hotel / Dubai / 1999 (see Appendix No. (4))

The interior designer has crossed the interior space of the hotel lobby to achieve diversity in the use of tools, materials and techniques in all internal determinants, which helped to clarify the designer's ability to communicate his design ideas, see Figure No. (12), (13) (14), (15). As for the existence of the meanings of joy and comfort, it was achieved through the use of compatibility, unity, repetition, balance and gradation in all internal determinants. With the relative verification of the contrast in the ceilings and walls as well as the supremacy in the floor. Figure No. (16), (17) is seen, while it shows the escalation of the value of the work

Figure(11) [30]

The design through the realization of the use of materials with modern technologies and design materials, which showed various material values in all the internal parameters of the hotel lobby, as in Figures No. (12), (13) while the interior designer expressed the meaning of the quality of the essence of the design through communication with the recipient. It showed achieved in the ceilings and floors of the hotel, as for the walls. They were relatively fulfilled as Figure No. (12). The function of the advanced contemporary interior space was also achieved in all the determinants through the constituent elements of the space and its size, see Figure No. (12), (16), (17)



Figure(12) [29]



Figure(13) [29]



Figure(14)[30]



Figure(15) [30]

The



Figure(16) [31]



Figure (17)[26]

interior space of Burj Al Arab Hotel / Dubai / 1999

Section Four

4-1 Results

1. The study showed the ability of the interior designer to communicate design ideas through the diversity of tools, materials and techniques that are observed to be achieved in the internal determinants of both models with the relative verification of the diversity of techniques in the first model.

2. A sense of joy and comfort for the user (the recipient) is achieved by verifying the use of design principles (such as compatibility, unity, repetition, contrast, balance) in all the determinants of interior space. This is with the relative verification of sovereignty in the ground, as well as the gradation in all the determinants of the first model, while in the second model, the use of compatibility was achieved.

Unity, repetition, balance and gradation in all internal determinants are the relative investigation of the contrast in the designs of the ceilings and walls as well as the supremacy of the floor.

3. The value of the design work emerged through the realization of the use of modern technologies in addition to the diversity of the material value of the materials used for the two models.

4. Emphasis on the meaning of the quality of the essence of the design is put by verifying the connection of the design with the recipient in the internal determinants of the two models with the relative verification of the designs of the walls of the second model.

5. The function of the interior space coincided by choosing the size of the interior space and its components in both models.

4-2 Conclusions:

In light of the objective presented by the research study, the theoretical framework included in the terms of indicators, the procedures and analysis adopted to achieve the goal, and the results, the most important conclusions emerged, which are as follows:

1. The interior designer is based in translating the design ideas on the methodological path (functional and aesthetic), and this is based mainly on the diversity of the use of materials, techniques and tools. This contributes to the formation of a technical design product that is not automatic, but rather the fruit of creative mental design efforts.
2. The interior designer uses design principles (such as consistency, unity, repetition, contrast, balance, supremacy, gradation) in order to show his design creativity with a technical dimension as well as to produce advanced contemporary interior designs that contribute to a sense of joy, comfort and beauty. This is based on the disciplined achievement in employing the design foundations in a way that suits their spatial presence
3. The value of the design work is based on achieving diversity by using materials of various material values in order to satisfy the aesthetic need of the recipient, by relying on diversity in the use of modern technologies, especially in advanced contemporary interior design based on skill in choosing designs of technologies according to their diverse spatial locations as well as harmony in its visual properties in a variety of shapes and configurations
4. The quality level of the function of the core of interior design depends on the ability of the design to communicate with the recipient such as to evoke the values of beauty.
5. The function of the interior space is inferred from the interior designer's study of the entirety of the space and its constituent elements. This is based on the scope of the structure of the spatial formation structure based on the nature of interdependence within the quality of interior design techniques according to the degree of their contemporary and advanced differentiation.

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Appendixes

Appendix No. (1) The form in its first form

Analysis form											
Not achieved			Achieved relatively			achieved			items	headlines	
ceiling	walls	floor	ceiling	walls	floor	ceiling	walls	floor			
									Diversity of tools	The designer's ability to communicate ideas	1
									Variety of materials		
									Diversity of technologies		
									Harmony	Basic of design	2
									one		
									Repetition		
									contrast		
									balance		
									sovereignty		
									gradient		
									Modern techniques	The value of design work	3
									Materials with different material values		
									Design connection with the receiver	Raising the quality of the essence of design	4
									space volume	inner space function	5
									Its constituent elements		

Appendix No. (2) the final form

Analysis form											
Not achieved			Achieved relatively			items			items		headlines
ceiling	walls	floor	ceiling	walls	floor	ceiling	walls	floor			
									The designer's ability to communicate ideas	Diversity of tools	The designer's ability to communicate ideas
									Variety of materials		
									Diversity of technologies		
									Harmony	Basics of design	Joy and comfort
									one		
									Repetition		
									contrast		
									balance		
									Prevalent		
									gradient		
									Modern techniques	The value of design work	3
									Materials with different material values		
									Design connection with the receiver	Raising the quality of the essence of design	4
									space volume	inner space function	5
									Its constituent elements		

Appendix No. (3) Analysis of the first model (Atlantis Hotel)

Analysis form												
Not achieved			Achieved relatively			items			items		headlines	
ceiling	walls	floor	ceiling	walls	floor	ceiling	walls	floor				
						*	*	*	tools	diversity	The designer's ability to communicate ideas	1
						*	*	*	materials			
			*				*	*	technologies			
						*	*	*	Harmony	Basics of design	Joy and comfort	2
						*	*	*	one			
						*	*	*	Repetition			
						*	*	*	contrast			
						*	*	*	balance			
			*				*	*	Prevalent			
			*	*	*				gradient			
					*	*	*		Modern techniques	The value of design work		3
						*	*	*	Materials with different material values			
						*	*	*	Design connection with the receiver	Raising the quality of the essence of design		4
						*	*	*	space volume	inner space function		5
						*	*	*	Its constituent elements			

Appendix No. (4) Analysis of the second model (Burj Al Arab Hotel)

Analysis form												
Not achieved			Achieved relatively			items			items		headlines	
floor	ceiling	walls	floor	walls	ceiling	ceiling	walls	floor				
						*	*	*	tools	diversity	The designer's ability to communicate ideas	1
						*	*	*	materials			
							*	*	technologies			
						*	*	*	Harmony	Basics of design	Joy and comfort	2
						*	*	*	one			
						*	*	*	Repetition			
				*	*	*			contrast			
						*	*	*	balance			
				*		*		*	Prevalent			
									gradient			
						*	*	*	Modern techniques	Designer interaction with The value of design work	3	
						*	*	*	Materials with various material values			
				*		*		*	Design connection with the receiver	The meaning of quality is the essence of design	4	
							*	*	space volume	inner space function	5	
						*	*	*	Its constituent elements			