



The conceptual vision of the uniqueness judgement in contemporary interior design techniques

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In the past 20 years, modern societies have witnessed the milestones of a new civilizational renaissance. This has resulted from a tremendous growth in the development and use of design techniques, which has changed many concepts in technical and engineering sciences. This in turn has required the interior designer to study his/her conceptual scientific and practical vision to judge the uniqueness in the production of contemporary design techniques that ensure the ability to distinguish, attract and understand and suit human activity in presenting distinctive designs for the interior space.

The problem and importance of research can be summed up by the following question: what is the designer's conceptual vision of judging uniqueness in contemporary interior design techniques?

The second section of this study included the theoretical framework and its emerging subsections that took into account the subject of the conceptual vision and its relationship by virtue of the uniqueness of the interior designs. The research procedures were given within the third section where two models of interior designs of restaurants were analysed in China. The most important results were that the role of design production was reflected through experience and knowledge in contemporary techniques achieved in the design of interior determinants in both models, with its relative materialisation in the ceiling of the second model. The achievement of dominance in the design of the ceiling and the floor and its relative materialisation in the walls of the first model emerged while dominance was achieved within the walls of the second model and did not materialize in the ceiling and floor. As for the element of attraction that distinguishes the design and reflects its uniqueness, it was achieved through the design of the interior determinants in the first model, as well as in the walls with its relative materialisation in the floor of the second model.

ABSTRACT

Keywords: Design Techniques, Technical and Engineering Sciences

1. Structure of research

1.1 Research problem

The interior designer is required to study his/her scientific and practical conceptual

vision to rule the uniqueness in the production of contemporary design techniques that ensure the ability to distinguish, attract, perceive and understand and suit human activity in

presenting distinctive designs for inner space. Therefore, we found a logical justification to address the problem of research with the following question:

How is the designer's conceptual vision of governing uniqueness in contemporary and advanced interior design techniques?

1.2 The importance of research: Highlighting the theme of the conceptual vision of the uniqueness judgement through contemporary interior design techniques and the design variables it embraces about the conceptual vision of the uniqueness judgement in the inner spaces in the interior spaces.

1.3 The Aim of research:

The research aims to detect the deficiency of the uniqueness that depends on contemporary design techniques through the conceptual vision of the designer.

1.4 Research limits:

- 1- Objective limit: The conceptual vision of the uniqueness judgement in contemporary interior design techniques.
- 2- Spatial limit: the interior spaces of restaurants in China.
- 3- Time Limit: 2015- 2019

1.5 Defining terminologies

1.5.1 Vision

(In language): - it denotes a number of meanings such as to look, think and reflect on things that are other than intuition (Mustafa *et al.*, 2004, p. 384), (vision [single]: [plural] "ruaa" visions (non-source): verbal noun of 'saw". The state or degree of something being visible, mixing of visions. The ambiguity of the matter and the lack of rightness in it, with a vision: the appearance or the principle of correct opinions, insight: a good opinion – a unified Arab vision, the extent of vision: the farthest distance that can be seen without any help from any tool under certain weather conditions)(Omar, 2008).

1.5.2 Conceptual

(In language): - Considering [Single]: considerations (plural for non-verbal nouns): 1 – Source of 'considered' / considered as of this date: as a manager: By virtue of his/her job; given that, put it into account: Think, put it in his/her accounts. 2. Estimation and respect and

dignity of "a man to be considered and his/her place among people" as the oldest of them. Without regard to efficiency: regardless of efficiency - takes into account: considers or appreciates. The reason he "pardoned him for many reasons - failed to attend due to personal considerations") (Omar, 2008, p. 102).

1.5.3 Conceptual vision (procedural): - It is to define the designer's thinking of what he is concerned with" is not about the thought of the other either, nor does it marginalize the contribution of the other because it has something that enriches this thought and this blur allows the thought to change and modify according to the requirements of time and status" (Akash, 1998, p. 98).

1.5.4 Rule (Language) : - (Single): ahkam (plural) rules. (single sentence: c provisions (non-source): source of judgment and judgment/judgment by/judgment of l, transitional provisions: legislative texts that take care of the conditions until the permanent provisions can be implemented, by virtue of something: under which/ on the basis of it/ because of him, by virtue of his/her office / by virtue of his/her work / by virtue of his/her function. Considering his/her job and duties, he is unjust: deviant from righteousness and contrary to justice, a collective judgment: following the will of a group of people, a correct judgment: identical to reason and fairness, a judgment in absentia: issued in the absence of the convict, an individual judgment: subordinate to the will of one man, reflected in a collective judgment(Omar, 2008).

1.5.5 Uniqueness (In language):

It is meant to single out the matter and combine individually on a different measure of qualities, and the individual who is also unparalleled, and alone in the matter. Appropriating his/her administration, assuming responsibility and acting upon it. It is 'farda' 'fardu" i.e. the unparalleled disconnected partner in his/her quality and his/her removal from among his/her companions and

individuals, and that the individual was not alone, and it is said that the people came "furada" & "furadan" (individually) with and without 'tanween' (nunation). The purpose of it is to categorize and encode the direction of the factors of difference between each member of the group, as he also says 'the man individualised' if he gets secluded, learns, knows and separates from people and is alone in observing the command and the prohibition(Khayat, 1086; Manzur, 20017).

1.5.6 (Idiomatically): It is that dynamic organization that defines the shapes, distinguishes them and separates them from others. This system defines characteristics that are not found in any other design, that is, it is a system, organization or framework with variable criteria that determines the smallest details of positive differentiation in the design and makes it unique with those criteria related to performance and functionality and aesthetic(Al-Taie, 2019, p. 343).

1.5.7 Uniqueness: - (procedurally) it is a state of excellence that results from the designer's knowledge accumulation in the optimal investment of design materials and their exposure with certain physical techniques such as pressure and heat to obtain modern and contemporary design materials and their installation with advanced design technology to reach the uniqueness in design performance.

2 Theoretical Framework

2.1 Designer and his/her conceptual vision in design:

The process of vision depends on the interpretation of ideas and the embodiment of shapes according to that interpretation based on a set of perceptions (sensory/aesthetic). The designer's idea is his/her conceptual vision where it is clearly defined and has the ability to develop and participate directly with the work

to produce techniques in interior design commensurate with human activity. When the designer has a problem, it makes him/her conjure up all his/her previous experiences and develop new relationships between them in order to reach the keys to that problem and idea and mechanism. It is natural that ideas vary according to the diversity of those sciences and therefore the characteristics, type and depth of these ideas and their usefulness do also vary. Of course, the memory tries to collect as many information related to the problem and begins to analyse and compare the problem with the information available after determining its causes, which is undoubtedly more like solving a puzzle with the difference in the feasibility and importance of the idea industry. The degree of success of the idea is measured by its ability to overcome the problem and dispel anxiety, disagreement, doubt and confusion of the designer during the process of thinking and finding techniques that give solutions to existing design problems(Al-Babli, 2018). Obtaining design ideas depends not only on scientific expertise. Rather, the main and active factor in developing the design idea depends on the designer's talent, sensitivity, intuitive speed, high ability to creative vision and fertile imagination supported by the greatest amount of information and images stored in his/her mind to achieve creativity and innovation. These ideas must be grouped and organized together in more integrated forms, consisting of clearer perceptions where "ideas, excitements or alarmist attitudes earn their value by contributing to total photography, and can be emitted in the designer's mind during his/her cognitive processes before actual start or work as well"(S, 1987, p. 133).

We infer from the foregoing that the conceptual vision of the designer is the designer's ideas that depend on his/her capabilities and the design output is successful according to the design's ability to overcome the problem and use the appropriate technology for it, and as can be shown in Figure (1).

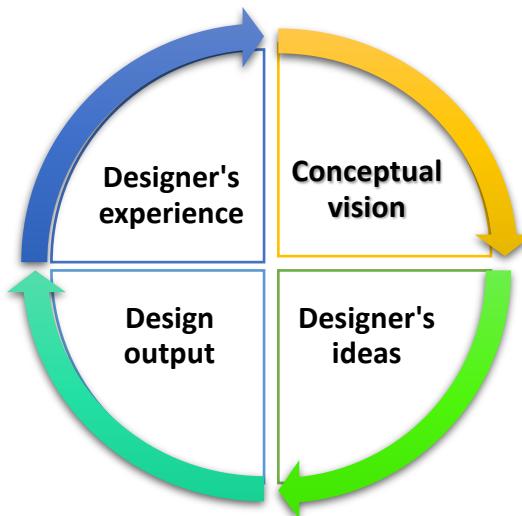


Figure (1): The designer's conceptual vision

2.2 Factors influencing the designer's conceptual vision:

There are factors that affect the composition of the designer's conceptual vision and the variables it assumes on the thinking process (S, 1987): -.

- A. Environmental factors: The interior designer is formed to be full of human life and its requirements from factors as well as religious, civil, cultural and cultural foundations. This requires an element of sensitivity and a mind of an influenced thinker and a wave of civilization of his/her time, all of which achieve outstanding design creativity.
- B. Social factors: Social factors are the focal point on which the design idea is based given the broadness and comprehensiveness of the aspects it contains. Thinking is most closely linked to changes in the social system itself. The creative ideas of the interior designer are inspired by his/her contemporary society.
- C. Technical factors: The world today is experiencing a new phase of technical development in which the results and

conclusions of three revolutions have emerged: the information, communication and computers. It is known today as digital technology which has made it possible to translate information of all kinds. This in turn has allowed information technology to benefit from both communication technologies and computers. The emergence of computer software and its high technologies motivated the designer to experiment new ideas through mixing and introducing images, drawings, colours, lighting and the possibility of processing, deletion and addition led to the speed of performance and change and innovation of new ideas advanced.

From this, we can tell that the interior designer is influenced by the surrounding cultural environmental factors and public interests as well as social factors and the trends and issues that are going on in society and influenced by the technological aspect always renewed. Thus, the designer generates a unique intellectual and creative treasury that reflects its impact on the resulting designs as shown in Figure (2).

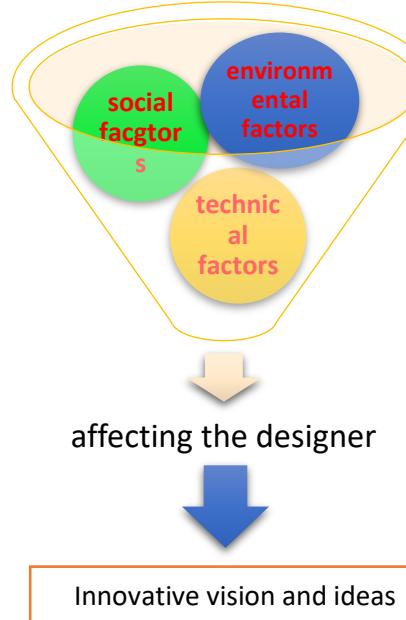


Figure (2). Factors affecting the designer

2.3 Uniqueness and associated concepts:

Uniqueness expresses a characteristic or a set of design characteristics that distinguish it from others, so it is unique, and thus it can be defined and accurately identified. It is, therefore, defining a thing as "the basis of its essence" (Webster, 2016, p. 999). A unique design is a separate, connected design in the sense that it is separate from the other while connected to the unit itself, and if it were not for the uniqueness we would not be able to distinguish between one design and another because uniqueness is the characteristic described. So, the uniqueness lies in the extent to which the unit is composed in substance and the partial uniqueness of the appearance, i.e. the uniqueness in expressing its core characteristics unified in its fragmented form(Al-Bazzaz, 1998). Philosophically, "uniqueness" reflects the general idea of how to define something as unique and "not something else." This includes how the shape is considered to be unique to other elements in the world and how the design differs from the other designs. By the 17th century, philosophers began to link the issue of uniqueness or what leads to individuality

simultaneously with the question of identity or what constitutes similarity at different points in time (Garber & Ayers, 2003)and what similarities and variabilities made them so (Al-Younes, 2004). Uniqueness in design may require that a certain part of the visual elements prevail over the rest of the parts, i.e. a centre that attracts attention while retaining the design work unit, and that part takes priority in drawing attention(Riad, 1974). It is clear from the above that the uniqueness expresses basic characteristics represented by the formal characteristics that represent fixed rather than variable qualities, given that the form is 'the fragmented image' of the uniqueness. In addition to the intellectual characteristics that represent the affirmative qualities, which are mutable and variable qualities. From this, it can be said that the judgment focuses on a special characteristic in the thing, and the selection of a particular element is unique over the rest of the elements. This judgment requires previous experience and knowledge that the designer must possess based on his/her conceptual vision.

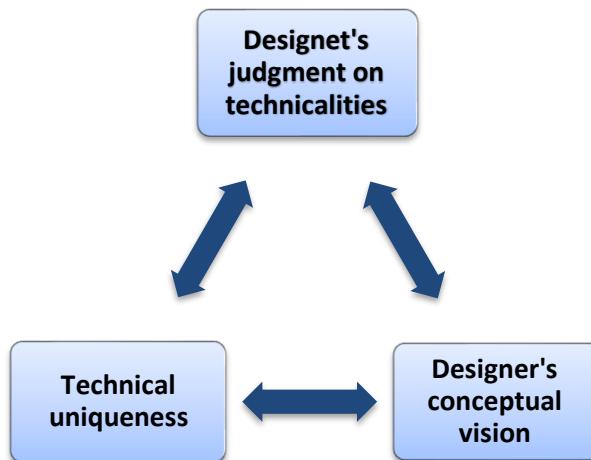


Figure: (3) Designer's reliance on interior design techniques(Younes, 2004)

There are concepts related to the concept of uniqueness, including(Al-Younes, 2004):

- Excellence: It is a concept that acquires special importance as the basis on which products are evaluated in various fields. Excellence in design is (a meaning that reveals what we want to provide more for, as it is that thing that reflects the beliefs, habits and style of living). Excellence in design depends on a number of influencing factors through which the degree to which attraction is achieved in

design is determined, namely(Schulz, 1971): The nature of the stimulus (the nature of the material used in the design) – The location of the stimulus (the location of the design element) – The intensity of the design (its energy) – The sudden change (a measure of emphasis on the element of attraction) – The size – The movement (intervals and rhythm during horizontal and vertical regulation) – Repetition - Contrast (contrast in shape, colour, texture, and size), as shown in Figure (4):

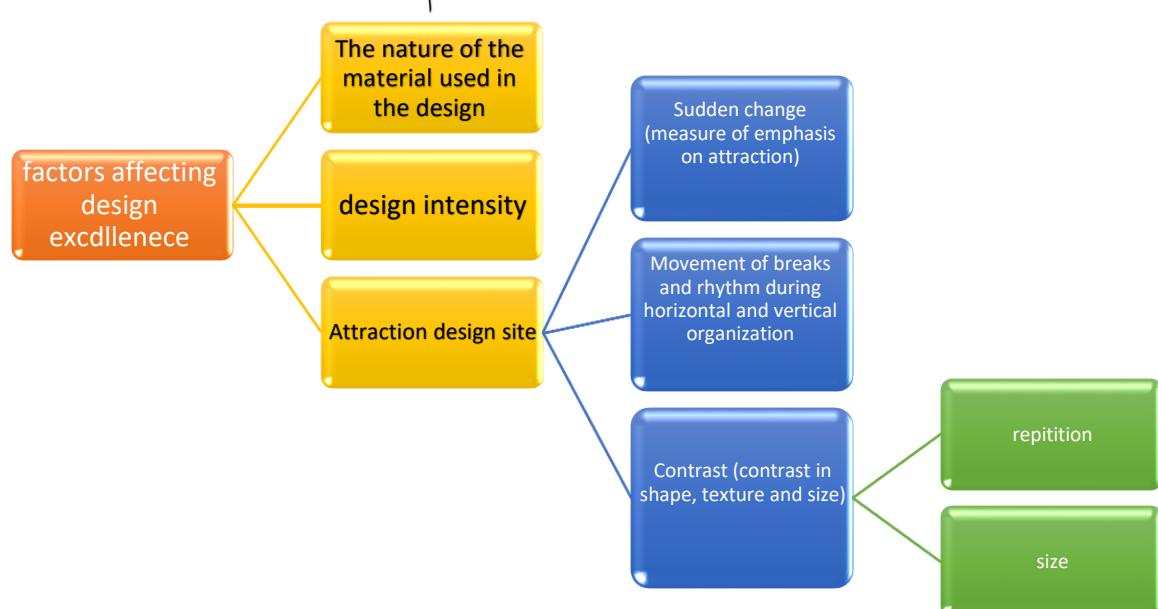


Figure (4): Factors affecting Design excellence

We conclude from the above that design excellence is achieved through the element of

attraction in addition to achieving functionality, benefit and beauty. See Figure (5) and (6).

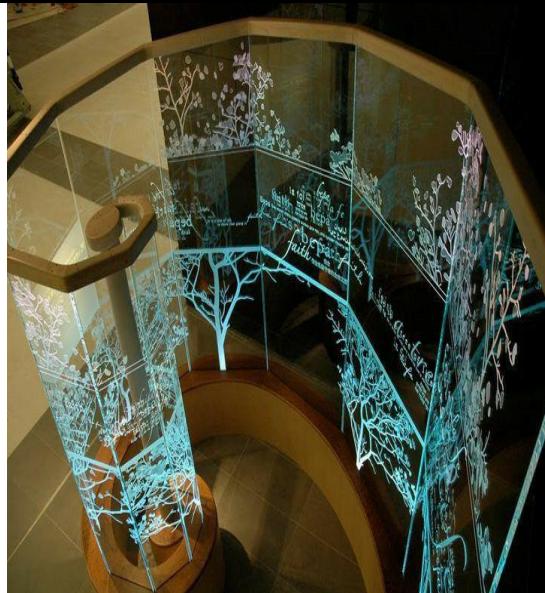


Figure (5)



Figure (6)

- Figure (5): use a glass screen in the handrail as an attraction that achieves functionality, beauty and benefit. Source: <https://images.app.goo.gl/TM5vwGunRhi2Yuvy8>
- Figure (6) Column design as an attraction in design using modern materials. Source: <HTTPS://IMAGES.APP.GOO.GL/8GM8CKNXCRZCCRGZ8>

Innovation: It is this design thinking that is characterized by leaving the road drawn, getting rid of the moulds formulated and going to a unique new experience. It is also known as the ability to form new organizations i.e. it is the process of casting several design elements into new thinking using contemporary materials and techniques that meet certain needs, and these innovative design solutions are as authentic as

the elements covered by this installation(Mednick, Mednick, & Mednick, 1964).

It is clear from the above that innovation depends on the conceptual vision of the interior designer in choosing modern materials and techniques to create new combinations that are unique in their design, see Figure (7).



Figure (7) Uniqueness by creating new forms and organizations in design using tubes. Source: <https://images.app.goo.gl/PwA6xEqPPfwS3xjTA>

- Originality: "It is what is described as its seriousness, excellence and lack of expectation, and at the same time it carries within itself a lineage that sequences far in the past, namely the conscious and unconscious experiences of its nation, and its possession of the seed of the future. Thus, it is in its being different from the previous one stemming from the origin of its owner and itself" (Jabra, 1988). Originality is a new reading of old topics, i.e. the reconstruction

of units and elements steeped in the foot according to an immediate foundational perspective of the previous one. Otherwise, discovery cannot be achieved. (Abdul Hamid, 1987, p. 92-93).

Accordingly, originality can be maintained within each unique product by striving to revive the original heritage by using modern and contemporary techniques, to form a new unique design. See Figure (8).

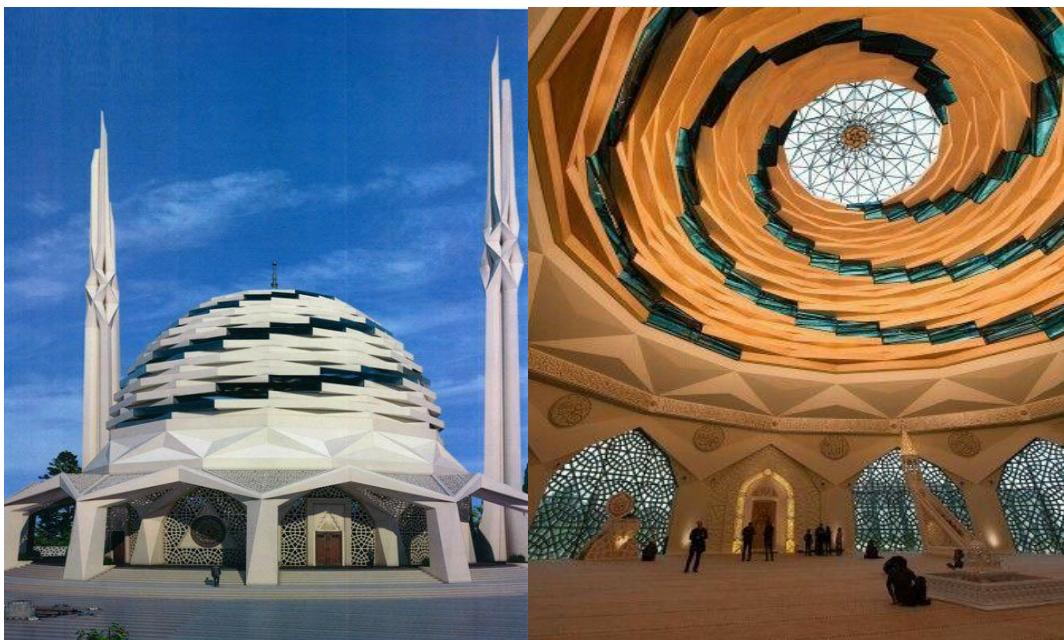


Figure (8) Designing a mosque in a new way using modern technologies while preserving its originality. Source: <https://images.app.goo.gl/ZVB6g54a58Wgoa3a6>

- Individuality: It is the glorification of originality and uniqueness, and development is a search for originality and uniqueness, not isolation and singularity. From this, it can be concluded that individuality is not the division of the total, but on the contrary, it proceeds from its originality and the originality of its intellectual and appearance characteristics

leading to a unique state of expression. Thus, a comprehensive state is expressed by the total in the unity of comprehensiveness despite the individuality and uniqueness of its elements. This is done through the formulation of the unique relations that link between these items. See Figure (9) and (10).

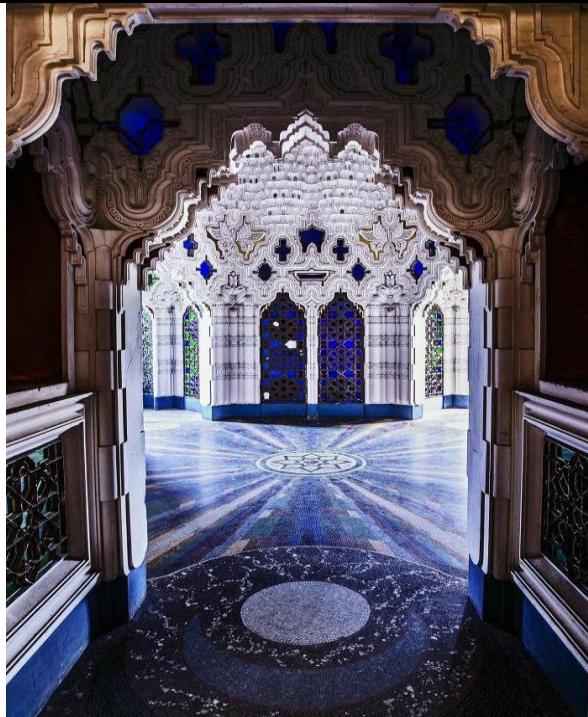


Figure (9) individuality by glorifying the originality of the building with its decorations in a modern way. Source: <https://images.app.goo.gl/65DqfKcA4pn22HmM8>

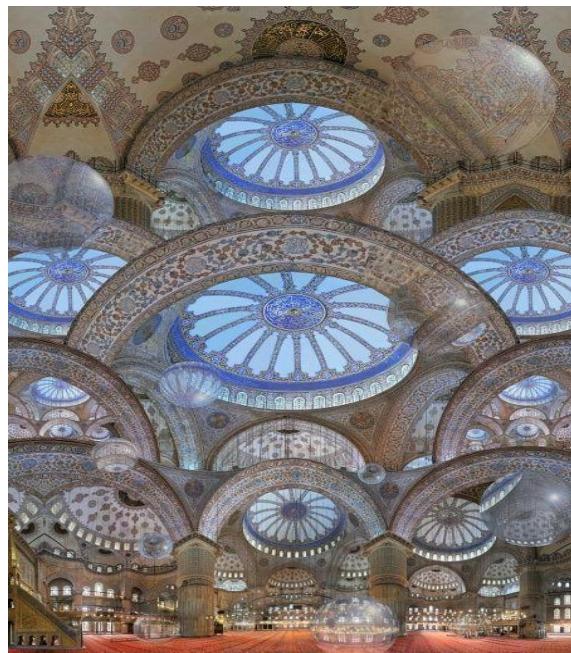


Figure (10) Use of glass technology in dome design. Source: <https://images.app.goo.gl/YiCtguziw1TFtU6Y7>

The concept of uniqueness is linked to several concepts, including (excellence, innovation, originality, individuality). This leads to obtaining the meaning of a design that carries in its formal features the character of the new in the nature of expression through the unfamiliar

design with what is contemporary and the new vision of the data of the era to create the new different using techniques. Through these, it is possible to achieve advanced contemporary design.

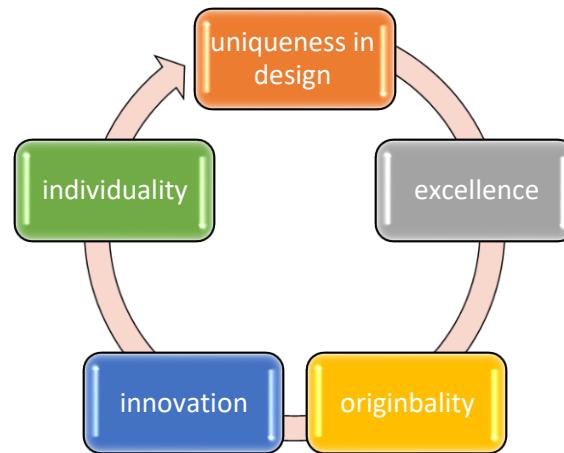


Figure (11): concepts associated with the concept of uniqueness

2.4 Design relations for the uniqueness

The uniqueness, the human being and the shape are linked through the relationship between the whole and the part, which is represented in the human (society vs. Individual) by assuming the society as the unworthy part, and the individual as the materialistic part. In terms of shape, it

represents the (bloc-mass) assumption of the intangible and physical parties respectively. They are known as part of the part and whole. The shape is the basis of a dialectic of the bilateral relationship (space-cluster). See Figure (12)(Al-Numan & Al-Tahlawi, 2009).

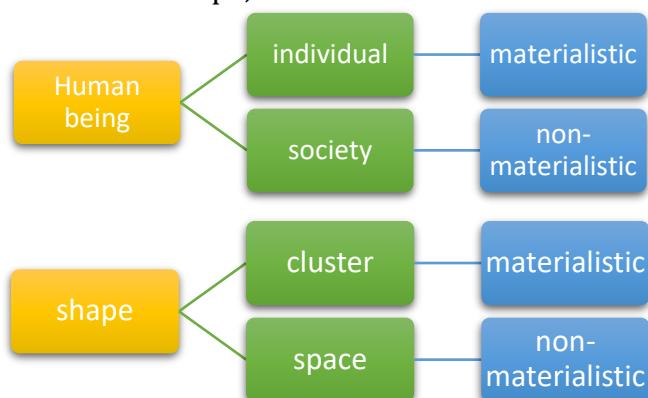


Figure. (12): outline of a bilateral relationship.

Also, the inner space is a self-contained entity, whether defined or absolute. It is an empty means that can be filled or it is an entity that is created by things and the awareness of which occurs by means of perceived things. It is the primary element in the list of interior designers, and it is formed through the relationship between engineering elements and how we perceive them. It acquires its aesthetic and sensual features from the elements in it. Yet, it has no form and depends entirely on what surrounds it. It begins to appear through its identification, formulation and organization by the elements of the form. The inner space is linked to the human activity and experience within the physical formation, as it combines the

name and the human act and each space has a degree related to the feeling that it leaves in the human soul. The space gives a feeling of tightness, isolation, stillness, safety and calm. It may be spacious, giving space a sense of loss, launch, or enormity. In terms of shape, the space may be closed or semi-closed, organized or unorganized, undulating or broken, and the human being represents the element of activity in it(Agha, 2011).

Thus, we conclude what is meant by uniqueness is what is characterized by internal space from components and tangible material elements represented in the blocks that make up the space and the design elements used to create an attractive space based on achieving the

distinguished design vision of the interior designer.

2.5 Components of Uniqueness in Design Thought:

The process of uniqueness in design thought contains four components(Hanora, 1985):

Cognitive mental component: It represents a conscious cognitive lining capable of understanding and comparing.

- i. Aesthetic component: rhythmic preferential and evaluative, which loves or does not love, leans or does not lean, prefers or does not prefer that work or that.
- ii. Socio-cultural component: it represents the cultural lining, which provides the individual with standards and rules for accepting or rejecting work.
- iii. Emotional component: it expresses the degree of satisfaction and tendency to be emotional with the artwork.

These four cases are not in a static condition that exists with the individual from birth in the same way, but rather dynamic, i.e. they have an interactive face between them and the alarms to which the individual is exposed. They are also subject to the principle of hierarchy, i.e. the orientation of the public to your very private. Thus, these cases are what make each designer unique with his/her ideas and design directions.

2.6 Conceptual vision and its relationship to contemporary technologies

The conceptual vision of the techniques is constrained by its design form, and the more the design technology space resulting from these materials is damaged with the surrounding space, the greater its expressive energy and its aesthetic dimension. The distribution of the most effective and unique technologies comes and the designer depends on its references and the technical capabilities it possesses to achieve the goal(Dong, 2003).

It is the designer who gives vitality and activity and affects the centre of attraction and uniqueness in it. This come with the implicit requirement that the recipient accept the design form from the function that it can perform and through the aesthetic aspect to the inspiration and expression that can result from dealing with it. It is primarily related to the realization of raw and technical in many aspects influenced by the cognitive aspect and the conceptual vision of the interior designer of the raw and technicality (Ismael, 1999). We deduce from the above that the design product depends on the designer's conceptual vision through his/her experience and knowledge of contemporary techniques and ideas that distinguish him/her and give the design a judgment of uniqueness on those techniques where contemporary techniques are characterized by dominance and attraction. See Figure (13).

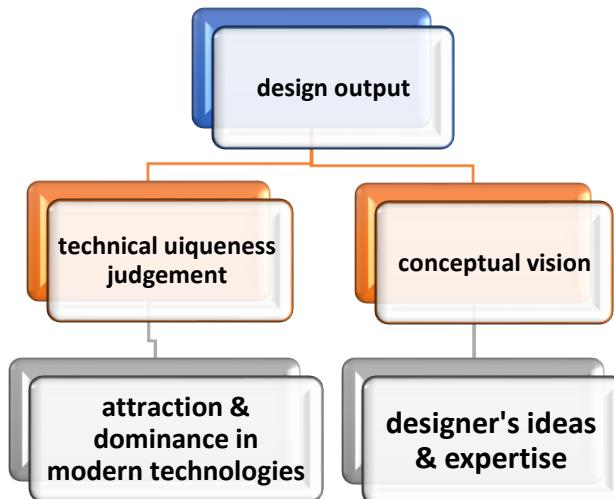


Figure (13) Outcome of the interaction of the conceptual vision and the uniqueness judgement.

2.7 Theoretical framework indicators:

- a) The designer's conceptual vision is based on his/her design ideas. It is also based

on his/her experience with a high capacity for creative vision as well as fertile imagination supported by the greatest information and images stored in his/her mind to achieve creativity and innovation in design, and is shared by environmental, cultural and social factors.

b) Uniqueness expresses formal characteristics, which are constant and unchanging, considering that the shape is the fragmented image of uniqueness. In addition to its unique intellectual characteristics, which are transformed qualities with changing dimensions, this indicates that they are the essence of design.

c) The uniqueness judgement lies in the existence of a special characteristic in the thing, i.e. the choice of a particular element in the design that is unique to the rest of the elements and requires the experience and previous know-how of the interior designer based on his/her conceptual vision.

d) The concept of uniqueness is linked to several concepts such as excellence, innovation, originality and individuality, leading to the meaning of design, which in its formal characteristics carries the characteristics of renewal.

3.2 Research Community

The research community included the study of six public libraries distributed among a number

- e) Highlighting the uniqueness of inner space is based on concrete components and elements consisting of the selection of the component blocks of inner space with the design elements used to create an attractive space.
- f) The uniqueness of design thought is based on components that make each interior designer unique in his/her ideas and design orientations for the inner space: (cognitive mental component, aesthetic component, socio-cultural component, emotional component).
- g) The role of the design product depends on the designer's conceptual vision through his/her knowledge of contemporary techniques characterized by dominance and attraction as well as his/her ideas that distinguish him/her and give him/her a uniqueness judgement.

3. Methodology:

3.1 Research Method

The researcher adopted the descriptive method (content analysis), which is one of the scientific approaches adopted to analyse the models because it is the scientific method that expresses one of the methods of systematic research and is most suitable for the subject of research in the analysis of the selected research sample to reach the goal of research.

of Asian countries, where they showed diversity in their interior designs, and can be identified as follows:

Table (1): Research community

Site	Country	Year established
National Library of China	Beijing- China	2003
[Guangzhou Library	Zhejiang, China	2013
Changsha Library	China	2015
Nanjing Library	China	2016
Tianjin Binhai Library	Binhai - China	2017
Pudong Library	Shanghai - China	2019

3.3 Research sample:

Since the study looks for the role that the conceptual vision can play in the rule of the uniqueness of advanced contemporary interior design techniques, the selective and intentional method of sampling represented by the original research community has been adopted. This was based on objective and logical justifications for selecting the models studied and closest to achieving them within the research community in order to reach results that serve the study goal as 2 libraries out of a total of 6 libraries, i.e. 33% of the research community. This depends on the amount of information needed and available for the models selected to complete the research study according to the following conditions and reasons: -

1. The selected models showed the good design capabilities of the executive side.
2. The samples of the sample were selected based on the opinions of experts in the field of scientific specialization.
3. Adopting diversity in choosing the geographical location.
4. The affiliation of the elected models of the research sample to diverse societal environments in their culture.
5. The sample was selected based on the practical skills of the elected models as well as on the selection of the effectiveness of rotation-based uniqueness according to the area to be worked with the design configurations with the standard dimensions studied for each level of internal determinants and the purpose of their existence.

Accordingly, the samples of the selected study sample included:

- Tianjin Binhai Library, China 2017.
- Shanghai Pudong Library China 2019.

3.4 Research Tool

To achieve the research objective, the following tools were used in collecting information related to the research:

First: The intended exploratory study of the international public libraries sites through access to academic documentation.

Second: Preparing a form that includes defining the axes of analysis. See Annex (1) (the analysis axes form) in the light of the following procedures:

1- The resulting indications from the Theoretical framework, which was a summary of the results of the sources and references as well as the literature of Arab and foreign disciplines as well as previous studies of valuable information in the field of interior design, all of which are related to the subject of the research study.

3.5 Validity of the 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 by the tool adopted by any research study, the validity of the adopted tool was verified by presenting the analysis axes form to a group of experts (see Appendix (1) with experience in the field of interior design. The purpose was to express their views on its validity. The necessary amendments were made in accordance with the expert opinion on the form and then returned to the experts again. The final format of items of the form were unanimously deemed valid (See Annex 2).

3.6 Description and analysis of the research sample models:-

3.6.1 First model: the interior space of the Tianjin Binhai Library

General Description:

Located in Binhai City, China, Tianjin Library is one of the five main attractions of Binhai Cultural Centre, opened in October 2017, the new 33,700-square-meter library building features an advanced design and a full white colour with a luminous spherical hall. The five-storey building contains various educational facilities in addition to the listed bookshelves around the facade that visitors can easily access through the stairs. The library hall is designed in the shape of the eye to be a "new urban living room." There is also an integrated hall that can accommodate 110 visitors. The bookshelves in the hall take the form of curves, and there is a

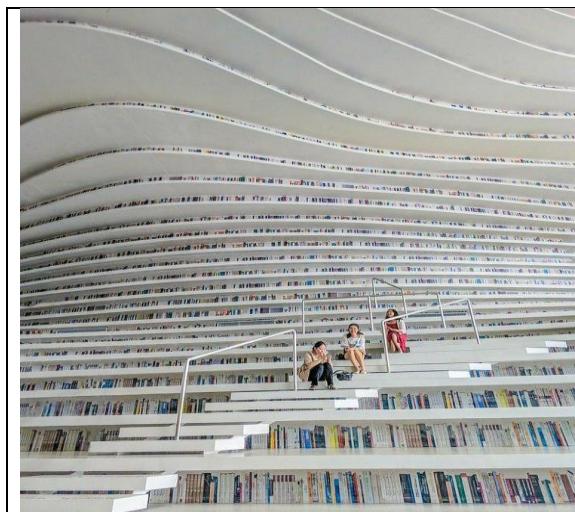
"Book Mountain" that serves as a staircase and seating places.

<https://www.mvrdv.nl/projects/246/tianjin-binhai-library>

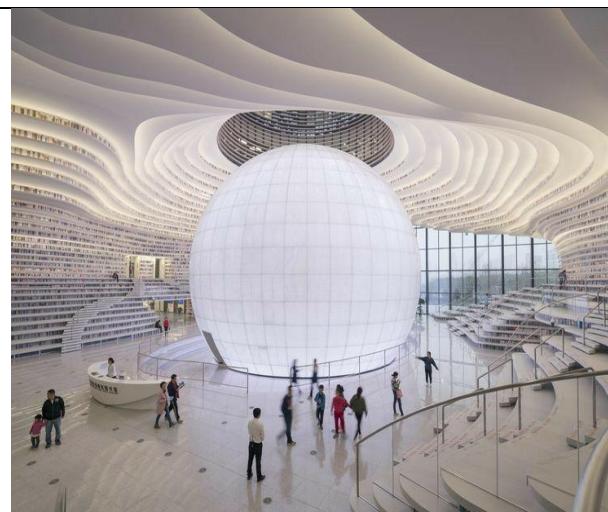
Analysis of the first form: Annex No. (3)

The interior designer has deliberately shown his/her conceptual vision within the design through his/her possession of a fertile imagination in addition to the information and images stored in his/her mind according to design ideas. The imagination has been achieved through creativity in the design of the ceiling, walls and floor. See Figure (3-1), (3-5). With the interior designer's endeavour to take into consideration the factors affecting the design through the influence of the environmental factor that was achieved in the design of the ceiling and walls with its relative materialisation in the design of the floor, see Figure (3-4), (3-6). In addition to the achievement of social factors in the design of the walls and floor and its relative materialisation in the ceiling. In addition, the interior designer's expression of the technological aspect is evident in the use of the appropriate technology that was achieved in the design of the internal determinants of the library, see Figure (3-3). The role of uniqueness is reflected through the

excellence and innovation achieved in the design of the ceiling, walls and floor, see Figure (3-1), (3-5), while the originality and individuality of heritage revival was not achieved in the design of the library's internal determinants, see Figure (3-3). It should be noted that the interior designer had the ability to classify the interior space into a physical space so that it showed its achievement through the design of the internal determinants, as well as the behavioural space that was achieved in the design of the walls and the floor without being achieved in the ceiling, see Figure (3-2), (3-4). The achievement of the experience space through the design of the ceiling, walls and floor was shown in Figure (3-2), (3-3). The designer also achieved the role of uniqueness in design thought through the mental and cognitive component in addition to the aesthetic component, taking into account the social component with the cultural dimension achieved within the design of the internal determinants. See Figure (3-1). The dominance emerged in the design within the ceiling and floor with its relative materialisation in the walls is seen in Figure (3-1). As for the element of attraction that characterizes the design and reflects its uniqueness, it was achieved through the determinants of the interior space



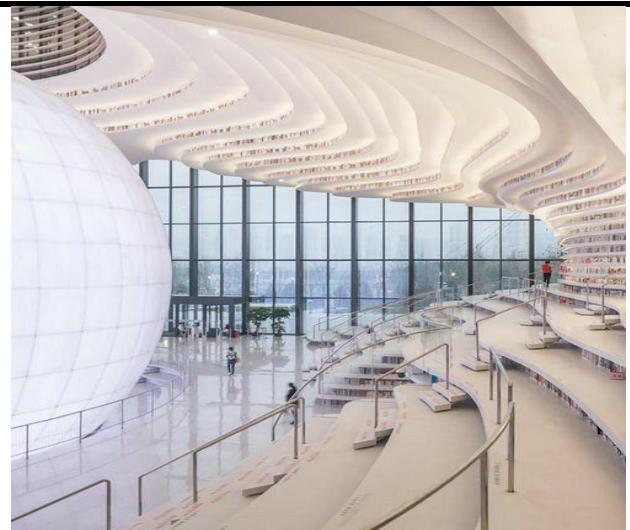
شكل (2-3)



شكل (1-3)



شكل (4-3)



شكل (3-3)



شكل (6-3)



شكل (5-3)

الأنموذج الأول – الفضاء الداخلي لمكتبة تيانجين بينهائی – الصين
المصدر : <https://www.mvrdv.nl/projects/246/tianjin-binhai-library>

3.6.2 The second model: the interior space of the Pudong Library

General Description:

The library is located in Shanghai, China. It was established in 2010 and was closed in 2018 to be re-designed and reopened on January 1, 2019. Pudong Library is characterized by its hexagonal design. The building consists of eight floors, two underground floors topped by six floors. The interior design of the building is characterized by the use of wood in walls and shelves with the use of transparent glass to obtain natural lighting inside the building, and the interior also contains two symmetrical gardens.

https://en.wikipedia.org/wiki/Pudong_Library
Analysis of the second model Annex No. (4)

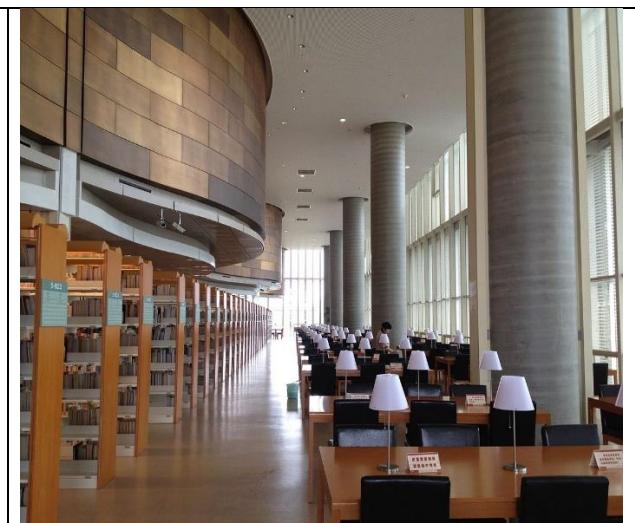
The role of the design product emerged through experience and knowledge in contemporary techniques achieved in the design of walls and floors, with its relative materialisation in the ceiling. See Figure (3-9). The dominance emerged in the design within the walls, while it was not achieved in the ceiling and floor. See Figure (3) -12). As for the element of attraction that distinguishes the design and reflects its uniqueness, it was achieved through the design of the walls in addition to its relative materialisation in the floor with no such achievement in the ceiling. See Figure (3-11). It should be noted that the interior designer had the ability to classify the interior space into a physical space so that he showed its

achievement through the design of the internal determinants. The interior designer also deliberately showed his/her conceptual vision within the design through his/her possession of a fertile imagination, through creativity in the design of walls and floors with its relative materialisation in the ceiling. See Figure (3-7), (3-9). There is also the interior designer's endeavour to take into account the factors affecting the design of the library through the influence of the environmental factor that was achieved in the design of the walls with its relative materialisation in the ceiling and floor, see Figure (3-10). This comes in addition to the achievement of social factors in the design of the walls and floor, while this is not achieved in the ceiling. The interior designer's expression of the technological aspect was evident in the use of the appropriate technology that was achieved in

the design of the walls and floor, while this was relatively achieved in the ceiling, see Figure (3-7), (3-8). The designer also achieved uniqueness in design thought through the mental and cognitive component in addition to the aesthetic component, taking into consideration the social component with the cultural dimension achieved within the design of the internal determinants. See Figure (3-8). The role of uniqueness is reflected through the distinction and innovation achieved in the design of the walls with its relative materialisation within the ceiling and floor, see Figure (3-9), (3-11). Originality was achieved through the design of internal determinants, as well as achieving individuality in the walls while relatively achieving that in design of the ceiling and floor. See Figure (3-7)



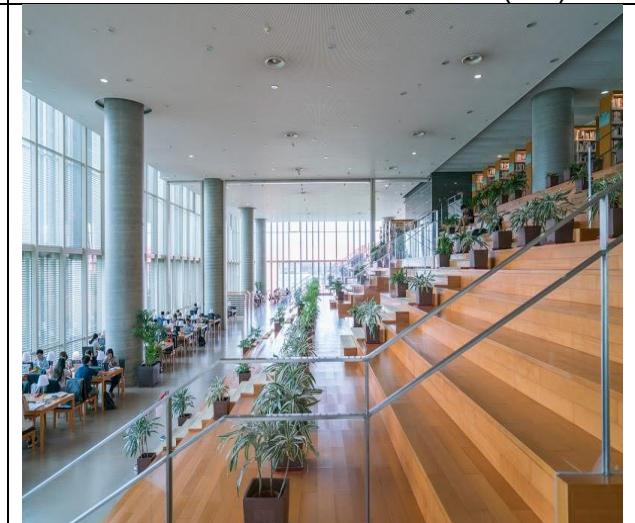
شكل (8-3)



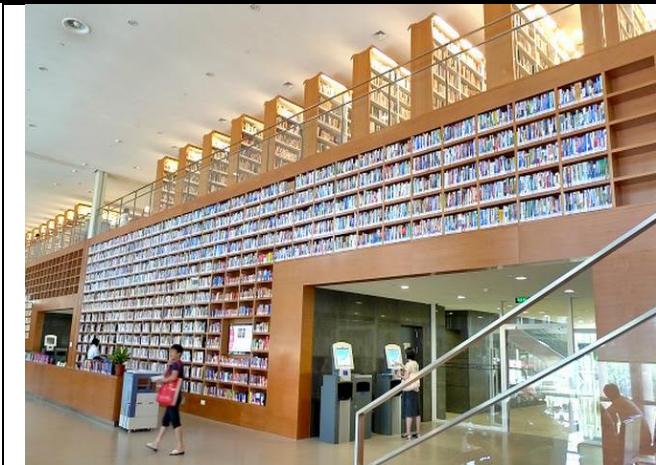
شكل (7-3)



شكل (10-3)



شكل (9-3)



شكل (12-3)



شكل (11-3)

الأنموذج الثاني – الفضاء الداخلي لمكتبة بودونغ – الصين

المصدر : <https://images.app.goo.gl/W3GG9cYTeQc2TjSSA>

4. Research Results & Conclusions

4.1 Results

After analysing the research models, results were reached about the conceptual vision of the uniqueness judgement in advanced contemporary interior design techniques:

- The designer's conceptual vision was based on imagination as well as information within the interior design of the library of the two models where imagination was achieved through creativity in the design of walls and floor in the two models while the imagination was achieved through the design of the ceiling in the first model with its relative materialisation in the second model.
- The factors influencing the design in both models were highlighted by the impact of the environmental factor in the design of the ceiling and walls with its relative materialisation in the design of the floor in the first model. The impact of the environmental factor in the walls of the library was relatively achieved in the ceiling and floor of the second model. The impact of social factors in the design of walls and floor had a relative materialisation in the ceiling in the first model, while this was not achieved in the ceiling for the second model. In addition, there is also the achievement of the impact of the technological aspect in the

two models through the use of the appropriate technology as evident in the design of the internal determinants of the library in the two models while relatively achieving that in the ceiling of the second model.

- The reflection of the role of uniqueness through excellence and innovation within the internal determinants has been achieved in the first model with its achievement in the design of the ceiling and its relative materialisation in the ceiling and floor of the second model. There was a discrepancy in achieving originality and individuality for the two models where the originality was achieved in the design of the internal determinants in the second model, even if it is achieved in the first model. Individuality has been achieved in the walls with its relative materialisation in the ceiling and floor of the second model.
- Emphasizing the perception of the role of uniqueness in design thought through the mental and cognitive component in addition to the aesthetic component taking into account the social component of the cultural dimension as well as the emotional component achieved within the design of internal determinants in both models.

- The role of design production was reflected through experience and knowledge in contemporary techniques achieved in the design of internal determinants in both models, with its relative materialisation in the ceiling of the second model. The achievement of dominance in the design of the ceiling and floor and its relative materialisation in the walls of the first model emerged. The dominance was achieved within the walls of the second model and did not materialize in the ceiling and floor. As for the element of attraction that distinguishes the design and reflects its uniqueness, it was achieved through the design of the internal determinants in the first model, as well as achieved in the walls with its relative materialisation in the floor of the second model.
- The uniqueness of the inner space emerged through concrete components and elements that led to a unique design that includes a physical space that can be measured and identified in addition to behavioural space through the way man moves within the library space. There also the containing the space of experience through its perception by the viewer and gaining experience in it.
- Emphasizing the components that make each designer unique in his/her design ideas of inner space through the mental component capable of understanding and comparing in design. This is addition to the aesthetic and social component with cultural lining as well as the emotional component, which provides the individual with standards and rules to accept or reject design work.
- The need to achieve a conceptual vision that depends on the general appearance and content, and relates primarily to the materialisation of raw and technical aspects through the achievement of dominance and attraction in multiple aspects that distinguish it and give it the rule of uniqueness.

4.2 Conclusions

In light of the findings, the most important conclusions emerged as follows:

- The designer's emphasis was on the role of the conceptual vision of the uniqueness judgement in interior design resulting from the high ability of creative vision and imagination. This comes in addition to the information and images stored in the designer's mind according to design ideas to achieve creativity and innovation by using the appropriate technology for the designer's vision and obtaining a successful design product..
- The designer relies on the factors affecting the design, such as environmental and social factors, as well as technical factors, so that the designer has a unique intellectual and creative reservoir that is reflected in the resulting interior designs.
- Adopting the role of uniqueness in excellence, innovation, originality and individuality to obtain the meaning of design that reflects the new vision of the current data to achieve the new, unfamiliar, advanced contemporary design.

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