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Symbolic Values Of Historical Affiliation And Their Intellectual And Performance Behavioral Reflection In Contemporary Interior Design

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Abstract:

Interior design seeks different intellectual attitudes to achieve the desired integration in the design products of the interior environments, as each internal space is linked to expressive, aesthetic and functional values so that they constitute an important role in the design process, through the embodiment of symbols and the investment of their meanings in the design action, which generates in the recipient intellectual reflections Behavioral, individual or collective performance, as it represents a specific historical culture. Design action has an active role in intellectual development, and in turn it shows the intentionality of the interior designer in the spaces of buildings and to translate through it the discursive design style that enriches the expressive sense of the recipient and gives him a feeling of pleasure through the mental images associated with those symbols. Therefore, the research problem can be formulated as follows: A gap exists in the embodiment of the symbolic values of historical affiliation within the formal formulations of the internal spaces in the hotel reception halls, leading to a kind of communicative intellectual disconnection between the recipient and the historical legacy and the extent to which this effect is translated into his behavioral action.

Valores Simbólicos De Afiliación Histórica Y Su Reflexión Intelectual Y Conductual En El Diseño De Interiores Contemporáneo.

Resumen

El diseño de interiores busca diferentes actitudes intelectuales para lograr la integración deseada en los productos de diseño de los ambientes interiores, ya que cada espacio interno está vinculado a valores expresivos, estéticos y funcionales para que constituyan un papel importante en el proceso de diseño, a través de la incorporación de símbolos. y la inversión de sus significados en la acción de diseño, que genera en el receptor reflexiones intelectuales. Comportamiento, desempeño individual o colectivo, ya que representa una cultura histórica específica. La acción de diseño tiene un papel activo en el desarrollo intelectual y, a su vez, muestra la intencionalidad del diseñador de interiores en los espacios de los edificios y traduce a través de él el estilo de diseño discursivo que enriquece el sentido expresivo del destinatario y le da una sensación de placer. a través de las imágenes mentales asociadas con esos símbolos. Por lo tanto, el problema de investigación puede formularse de la siguiente manera: existe una brecha en la encarnación de los valores simbólicos de la afiliación histórica dentro de las formulaciones formales de los espacios internos en las salas de recepción del hotel, lo que lleva a una especie de desconexión intelectual comunicativa entre el destinatario y el legado histórico y la medida en que este efecto se traduce en su acción conductual.

Introduction:

While the importance of the research comes to support the research within the field of interior design by presenting the issue of historical belonging embodied by employing expressive symbolic values in contemporary interior spaces. Whereas, the aim of the research was to identify the symbolic values of historical affiliation. And a study of the extent to which the sense of belonging and the expressive enrichment of the recipient can be applied so that it reflects on his behavior in the inner space. This is what is included in the first topic.

As for the second topic, it contained several axes. The first dealt with studying the historical formal structure as a communicative

symbol and clarifying the symbolic role in forming identity through presenting knowledge about the relationship of value perception to belonging, after which the concept of contemporary and renewed simulation is presented as a moral value in the activation of historical symbols and to indicate the social theoretical dimension of belonging. In addition to studying the perceptual meaning and symbolic significance in interior design and its communicative role in the inner space to clarify the effect of behavioral reflection expressed on the collective consciousness and formed through the formal formulations of the inner space.

While the third topic presented the current research procedures, the intentional sample was analyzed, through dependence on a global, Arab and local community, as the instrument was validated after it was presented to a group of experts, as well as the fourth topic included a set of results, conclusions, recommendations and research proposals.

The first topic: the research problem and its importance

1. Introduction: The research presented a discussion of the historical symbolic values reflected on the performance of the recipient's thinking and behavior through the elements of the structure of the form, including the meanings of privacy that simulate the historical symbolic values of a country. As these values translate the sense of a design style with a specific historical nature that enriches the sentimental sense of the recipient, then these values can generate behavioral reflections of intellectual and performance, through which the recipient is inspired by the development of communication awareness between him and the content of historical meanings to it. This is because this communicative awareness deepens a sense of contentment and joy.

1-1. Research problem Statement of the problem: that the interior designer possesses an intellectual ability that comes from the cache of knowledge and previous experiences that represent multiple expressive variables in the field of specialization, as well as what it holds of symbolic values that are often associated with a doctrinal idea with a historical heritage that leads to the result of behavioral

repercussions that occur to the recipient In the inner space. From this brief, the dialectic of the relationship between the symbolic values that are projected by the designer within the formal formulations of the inner space and the meaning that these symbols impose on the behavior of the recipient in the inner space emerges. The foregoing formulated the current research problem with the question: “There is a gap in the embodiment of the symbolic values of historical belonging within the formal formulations of the internal spaces in the reception halls of hotels, leading to a kind of communicative intellectual disconnection between the recipient and the historical legacy and the extent to which this effect is translated into his behavioral act.”

1-2. Study Significance: The importance of the current research lies in the following:

The research provides the field of interior design by presenting the issue of embodied historical belonging by employing expressive symbolic values in contemporary interior spaces.

1-3. Objective of the research: Objective: The research aims to identify the symbolic values of historical belonging. With a study of the extent to which the sense of belonging and the expressive enrichment of the recipient can be applied, and in turn it reflects on his intellectual and performance behavior in the inner space.

1-4. Limits of Research Delimitations: The present research is determined objectively by studying the employment of projections, the symbolic values of historical belonging, and their intellectual and performance reflections on the behavioral contexts of the recipient in contemporary interior environments designs. The research is determined spatially and temporally by (a reception hall in the hotel), between two years (1982-2017).

1-5. Terminology definition: The following terms will be defined:

1. Affiliation: is the logical relationship between the individual and the class that is one of its members. Affiliation in sociology is called the relationship between the individual and the things he owns (7).

2. Historic: that is, creating heritage that not only sets standards, but also defines cultural space. (4).

3. Behavior: The response issued by the individual as a result of

contact with other individuals, as a result of his contact with the environment and those around them, and in this sense includes everything that comes from the individual movement, linguistic behavior, perceptions, actions (6).

4. Procedural definition: Behavioral implications: It is an organized fact to direct the individual and the group into cognitive processes that affect his perceptions, feelings, and movements, within which the individual works to achieve certain intentional goals that affect socially through him.

The second topic: the symbolism of the values of historical affiliation and its behavioral reflection in the inner space.

2-1. Introduction:

This topic introduces the knowledge framework of the social aspect of the issue of symbolic values of historical belonging and its identity, as it will clarify the symbolic role in forming awareness of society through a study of the structural values of the historical heritage. As well as the issue of collective awareness, which increases communication and the translation of sensations through seeing and interpreting intellectual concepts that carry symbolic projections and that pulls thought into the guiding framework that constitutes the internal environment represented in the inner space. In addition, understanding the inner space as a symbol, if formed, has a system of meanings, symbols and signs that serve as a basis for directing public awareness. Let us highlight here the necessity of studying the awareness of expressive meaning and symbolic significance and its role in the inner space, and then the tendency to clarify and understand the behavioral reflection expressing the collective consciousness formed through the adoption of the inner space as a symbol.

2-1-1. Historical formal structure as a communication symbol: Communication is a necessary condition for any language, and given that design is a rhetorical language, therefore it must provide means of communication between designers and recipients to bear meanings and symbols that are a tool for communication. As each communication tool has a relationship with another tool, as this communication tool withdraws the mind of the recipient so that it expresses its reaction, whether intellectual or performance, according to the intention

of the designer to generate mental perceptions that conceal within it moral content that enriches the individual with perceptual reflections that have an intellectual communication ability.

The communication process is a common view between the symbol and the meanings combined about the truth, in which individuals participate in a particular civilization at a certain time, “affected by the laws, values and beliefs of the civilization in which the individual lives and it makes the possibility of communication between members of civilization possible because it is present in the birth and scenes, as well as It is embodied in the graphic design as a medium of communication (9).

From the above, the relationship between the symbol and the communication process is important for understanding and learning the meanings of symbols in interior design. The symbol and the meanings generated by culture illustrate the importance of the individual’s vision of his position within the inner space, and also contributes to shaping the symbolic image of the historical structure of one or several other countries.

1-2-2. Contemporary and modernization simulation has a moral value in activating historical symbols:

Historical symbolic values have clear and authentic characteristics that give them the ability to distinguish, as they work to distinguish regional societal identity. In addition to building a continuous continuity in the contemporary design outcome, which is different from the old design output, with an integrated design system characterized by a contemporary spirit, which requires the use of modern techniques to link the past with the present and in a renewed manner. The contemporary represents the human interaction with time and space and this interaction works to develop the cultural and historical balance as well as to develop the human creativity in the framework of facing the fluctuations of time and space to form a basis for human endeavor and creative experience driving the process of civilized production (3).

Therefore, symbolic simulation represents important rules for linking individuals, and between the individual and society, which helps us study the human being through shaping interior design. This is

because it has an effect on the perception of the inner spaces in addition to the repercussions it leaves on the hearts of the recipients.

Through the design process, the designer gradually integrates the symbolic meanings of the system of the total formation of the inner space, as well as the private designer's perception of space including movement, balance, scale, which he senses unconsciously through the mental imagination. As the design work interacts with the recipient within a particular cultural system, the prominence of the experiment begins to reflect the individual's emotional attachment by simulating a specific symbol. The interior design is a cognitive communication from the designer's thought directly to the thinking of the recipient facing the design work and this communication may continue for a long time, and the establishment of this cultural system is not based on information and learning, so it is based on a specific code system (13).

Here, the relationship of individual feeling with its social existence and the interaction that this presence imposes is evident, as the role of society's memory that activates historical symbols within formations of design structures and modern techniques that push the individual to interact with it emerges, because the specific value of a specific building determined by the interior designer must be clarified Through its influence on the reality of the individual in making his societal identity. Therefore it is possible to one degree or another push the individual and society towards a specific behavioral pathway in order to evaluate the symbols and simulate the appropriate forms with the intention of stimulating them towards creating a mental cultural framework resulting from the interaction between it and the symbolic meanings of the forms within the inner space.

2-1-3. Cognitive meaning and symbolic significance in interior design: The expressive meaning has a special system that is transmitted by the system of form or pronunciation, and the meanings of forms may be complete or individually so we should not interpret individually meanings except when they are described within the context of forms, if the meanings do not appear separately Rather, it is organized according to specific formats (5). Each form gives two meanings a superficial, surface and inner meaning that the designer

conspires and justifies within common relationships and characteristics of things that need interpretation.

The designer here seeks to find a unified system of relations for outcomes bearing meaningful meanings, and that what reaches the recipient is the result of the interaction of the set of cognitive relations formal and symbolic indicative. As the effectiveness of each material group is a formality and every expression is made possible by what is done by the coherence of formal relations and their symbols in coherence of a unified meaning to it (1). The expressive meaning stems from the behavior of a person, which is issued by his personality, as a whole, and the following aspects are complemented (8): - (The meaning is an organized process, because the goal of the meaning is the events of the desired change in human behavior, the meaning and may change according to the development of society).

We note the expressive meaning in the TGV project looking at Figure No. 1 of the architecture Clatrava, where he referred to the effectiveness of travel, and by embodying that symbol, which represents an image of a monument that can be distinguished as a building for transporting passengers, thus generating a symbol of the idea of flying. He presented the idea of design within a distinct view that the building design is a sign that carries ideological messages to express metaphors with a reference drawn from the past, to form a symbolic formal structure that can become an icon of cognitive awareness. This is because the meaning is part of the human perception process which is driven by the intellectual system to find the goal that leads the recipient according to sensory reflections (intellectual, performance) to achieve collective communication, which makes the recipient rotate within this form and its organized space, which raises for the recipient what is intended according to what it achieved The memory and what the imagination gives according to the mental image of it.



Figure No. (1) illustrates the embodiment of a symbol of the idea of flying and traffic for the TVG / Source No. (15).

1-2-4. Behavioral impact in inner space:

Human behavior is affected by the nature of the interior space design and its formative formulas, and this effect is the behavioral condition resulting from the recipient interaction within the reality of the internal space environment.

As inner space enters our physical consciousness, we adjust ourselves and our instincts in the inner spaces in which we stand by filling them ideally with our movements, and as an example we enter the nave of the church from its end makes us find ourselves in a long chain of columns, which we can begin to walk naturally forward and compulsively, and here stands out The character of the inner space by controlling the movement in it (14). Figure No. (2). As well as the intellectual intellectual enjoyment of the inner space. Also, determining the place quantitatively (by measurements) becomes qualitative at the moment when it is consumed and the individual moves. Our experience with buildings is not separate or associated with the experience that we have about ourselves and our bodies, but only with our experience of our bodies affected or produced by the internal spaces that surround us (10).

The connection with the inner space has an effect on the human behavior and movement in space, and therefore it is a reflection of its reality in the form of this space, which is reflected in the formation

of his personality so that its primary goal is to properly guide the recipient in his relationship and interaction with space with the intention of achieving his own harmony within the space environment, even if to a certain degree.



Figure No. (2) shows the movement suggested by the sequence of columns in the Church / Source No. (16).

From the foregoing it becomes clear that the (knowledge, memory, experience) that derives influences and stimuli by communication between the recipient and the inner space lies with the intention of achieving behavioral reflection within the physical environment at the space level, as the indicative state of behavior is the collective dealing with the actions of people within the inner space in a way that is integrated with awareness Of their own through the recipient's understanding of his space reality affecting his behavior and his interaction with others, which leads to a reflection on the space condition of the recipient's movement (intellectually and performance) within space to achieve the requirements of the reality of the inner space.

2-1-5. Interior space design and its intellectual and performance behavioral reflections:

The issues of interaction between the internal space and the human and the mutual influence between them are among the most important issues that designers began to pay attention to, and that

any design study of a space or behavioral reflection entails three vectors which are: (human, location, and behavioral phenomenon) (2). Thus, the inner space affects the imposition of pressures on the behavior of the individual (intellectual and performative), and thus indicates that the recipient himself must play an effective role in the understanding and perception of the inner space. Thus, it is what constitutes the natural framework for his behavior within space where the space expression of a reflection between behavior and space is the interface that expresses the individual's interest in space, and therefore the design of the inner space here will depend on his space expression and his personality may be formed on its basis, because the inner space that we live in It draws us outside ourselves, often within us, because we do not live in a vacuum but rather within a group of relationships and connections that plan and describe sites that are not capable of reducing the value of any one to another (12). The environment of the inner space is a reflective mirror of the civilization of society, and this civilization and the social ties that govern it are established only in a specific space in which people interact according to the meaning associated with it, and that arises through the social behavior of individuals among them. This means that the physical and social space of aliens is linked as two systems that represent the civilized factors that constitute the housing environment, which contributes to stimulating the factors affecting its formation (11).

Accordingly, the importance of evoking historical symbols in shaping inner space comes from its exciting characteristic, as it is a reflexive feature that affects human behavior (such as perception, privacy, meaning, orientation, belonging, originality, safety, time ... etc). In turn, it represents a general public phenomenon as a historical as well as a knowledge structure in the human imagination, and that most people coexist with and interact with inner space. Here, the inner space is a standard for imposing behavioral reflections as a result of the reactions of users in that space to determine their behaviors in it.

Theoretical framework indicators:

The theoretical framework resulted in a set of indicators, which

can be adopted as analysis axes, within the research procedures, as follows:

1. Affiliation values are materially represented by their presence in the formative elements of space, taking shape, color, texture. After the values of belonging, it is a theoretical principle that sees the elements, shapes, and their relationships reflect the lifestyle of the societies that produce them within the customs, traditions and beliefs, which in turn supports realistic examination of the different styles and design styles of different peoples.

2. The relationship of the indicator to the form of the historical legacy symbol subject to application mechanisms (blind simulation) may be a communicative intention or it may be a false signal that provides the recipient with multiple interpretations.

3. The communicative meaning is achieved through the communication tool represented by (codes, meanings and symbols) for each language, to understand the design discourse, as for each expressive meaning corresponding to a meaning that can be understood according to a system of collective agreements for those meanings and symbols.

4. The perceived stimuli, stimuli and meanings of the recipient are considered a means of achieving communication and behavioral reflection between the recipient and the internal space environment.

The third topic: research procedures and methodology

3-1. Research methodology: The researcher used the descriptive approach to analyze the research sample.

2-3. The research community and its sample: Since the designs that were embodied in the style of symbolic values of historical affiliation are numerous that cannot be confined as a research community at the level of global spaces .. Therefore, the researcher considers taking a limited society that has active variables and is related to the objectivity and purpose of the research, as the intentional method was adopted as a method for selecting the sample, Which represent the internal spaces of a reception hall in well-known (local, Arab, and international) hotels, namely: (Ishtar Hotel / Baghdad-Iraq / opened in 1982 and rehabilitated 2013), (Al Bustan Hotel / Muscat-Oman / opened in 1985 and rehabilitated 2017) (The Venetian Hotel / Las

Vegas-America / opened in 2007.) To ensure availability of aspects Analysis, has been selected to achieve the following conditions:

1. The countries to which the sample is affiliated are characterized by references with different historical and cultural origins, as well as the diversity in the time periods for constructing sample samples, to determine the formal variables and techniques of the times.

2. Adopting the diversity in optical properties, and avoiding repetition in the formal formulas, in order to avoid similarities in structural systems.

3-3. Research tool: The researcher designed axes of analysis that represent the symbolic values of historical belonging, the extent of embodying them through the visual elements and design relationships associated with the formal structures of the inner space and showing its behavioral reflection on the recipient, which is included in the current research sample. In order to gain the focus of the data analysis, it was relied on:

1. The resulting framework of the theoretical indicators drawn from the sources, references and specialized literature in the field of interior design and architecture.

2. Discussing the opinions of the specialists, and explaining their views in revealing the axes defined by the current research and how it relates to its goal. The discussion included the following axes:

a. The main axes represent the symbolic values of historical belonging and its behavioral reflections in the inner spaces, namely:

(Symbols of historical elements, peculiarity, perceptual meaning of form, excitement as a catalyst determining individual behavior).

B. The visual elements involved in creating the interior space: (structural specifications, monuments, furniture, color and texture, lighting units).

3-4. Truthfulness of the tool: For the purpose of ascertaining the validity and comprehension of the paragraphs of the analysis axes in achieving the goal of the research, the researcher, after completing the axes, presented it to the experts in order to achieve the apparent honesty of it, as they all agreed on its validity, so these axes have acquired the apparent honesty of it.

3-5. The research sample:

3-5-1. The first form: Ishtar Hotel space description and analysis:

Ishtar Hotel is located in the capital, Baghdad. As the hotel includes a space for a reception hall with its rectangular geometric shape, at a height of five floors, see Figure No. (3).

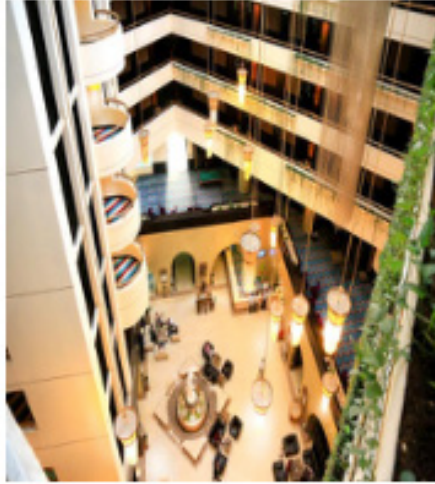


Figure No. (3) Illustrates the space of the reception hall of the Crystal Grand Ishtar Hotel / Source No. (17).

The ceiling of the inner space represented by the iron structure and coated with surfaces of transparent glass and utilitarian design style to benefit from the natural lighting, which has made an impressive stimulus with sensory attachments that pull the recipient's eyes to the top with transparent visual illusion, that he departs from symbolic manifestations that simulate belonging values and privacy while the walls confirmed On the values of historical belonging represented by honor for the transitional corridors on the upper floors and in an engineering style, as it crystallized in an intellectual rhetorical form that mimics the belonging values of the hanging gardens in the Babylonian civilization, as well as the nature component of the plants hanging from one of these a Balconies, if expressive values and erupted a sense of privacy and space for the lounge.

As for the columns, they were in a style that simulated the non-structural column, while the back side of the reception space provided a set of white stripes that evoked the receiver and pulled a

look up to see the ceiling and balconies, while the contracts appeared in a semicircular shape and simulated for the Babylonian contracts if they almost symbolic presence. While the floor emphasized a single white color surrounded by a black balloon to give sovereignty to the monument and represented by geometric formations reduced to the square characteristic to focus on the monument that is based on a circular base of alabaster gray color topped with a symbolic symbol of the civilization of Babylon, the sun disk which gave the reception hall an intellectual design letter with links Sensory carries within it symbolic values of historical belonging, with a sense of privacy and historical communication. However, the analog composition of the statue of the statue did not confirm the authenticity of (the god Ishtar), as the features of the statue went away from the god and its implications for (fertility, love, giving and justice) for the Babylonians, so it became just a statue without realizing meanings. Here, the rule affirmed the symbol of the sun's disc for the monument on a sign of historical communication when compared to the statue that emphasized an indication that has no meaning and is devoid of its belonging values to civilization.

While furniture units moved away from the values of belonging and originality, as seating units of black leather were represented in a modern style, which in turn leads to a loss of civilized communication and is not motivated by the perceptions of the recipient by linking the components of space in a rhetorical manner emphasizing the feature of historical communication, in contrast to the industrial lighting units represented by lamps hanging from the ceiling Which came as an emulator design exciting sensory reflection of continuity confirming the presence of the rich fruits of plants in the hanging gardens.

3-5-2. The second model: description and analysis of the Al Bustan Hotel reception space:

Al-Bustan Hotel is located in the capital, Muscat / Sultanate of Oman. The hotel has a geometrical reception hall, defined by eight sides and a height of approximately eight meters, see Figure No. (4).

The space of the reception hall is surmounted by a tall dome with an eight-sided geometrical base, which is decorated with ov-

al-shaped geometrical motifs with hexagonal and octagonal ribs and a clamshell color, as the monument height design contributed to awe and dignity in front of the scale of the human body and was intended to stimulate the recipient's mental behavior and control their emotions and movement. And his general behavior within the space, as well as the repeated Islamic motifs within the ceiling, walls, floor, and furniture that carry symbolic manifestations with an intellectual discourse that establishes sensory reflections of the contents of Islamic symbolic values of content, giving the inner space of the hall a seat Matt enrich the sense of privacy and communication with the historical. While the ceiling of the dome gave a clear color contrast and clamshell color, while the walls were in an ocher color with a light brown color, so that it attracted the recipient's attention and pulled his gaze towards the ceiling, his treatment showed by adopting the nacre color for the geometrical octagonal shape on the floor, which achieved a formally balanced reduction from the level of Thrills and visual clouds towards the dome. While the contracts came in the form of a single-centered design approved during the period of the Islamic era, this is an indication confirming to the recipient the presence of the Islamic character. The privacy system also emerged through the use of Islamic decorative elements as well as the elements in the middle of the session as it represented an abstract metaphor for the palm symbol in the form of a water fountain based on the base of eight sides, provoking the recipient with the incentive of continuity and enriching the space with the spirit of life emanating from the water. The palm component came with the brilliance of light and reflected water Through the palm leaves and in a modern style. As well as the lighting hanging from the ceiling of the dome in a color similar to the color of the fountain to enhance the mental association of the recipient in the unification of vision to see the elements of space in a holistic manner.



Figure No. (4) shows the reception hall space for Al-Bustan Palace Hotel / Source No. (18).

3-5-3. The third model: Venetian Hotel space description and analysis:

The Venetian Hotel is located in the state of Las Vegas - America, as the heart of the reception space is a circular body with a ceiling characterized by architectural views of the features of Venice in Italy, see photos No. (5).

The ceiling of the hall represented symbolic manifestations as a design expression language that leads to sensory reflections that translate the contents and belonging values that characterized the history of the Renaissance buildings, and a simulated design through the use of forms and configurations dating back to the artist's drawings (Michelangelo), as its topics were complex and dependent on themes of myths and themes Classical, as well as the impression of the decorative repetition found on the ceiling and walls, generating sensory reflections for the recipient in awe and dignity, thus giving space the elements of historical communication for that period. However, the sense of privacy lost its identity as it was formulated with patterns that have nothing to do with it, just as the inner space of the hall did not show historical elements or sensory impressions that confirm the meanings of the country's privacy. This indicates the reflection of the design on the behavior of the recipient through the absence of

symbolic meanings that enrich the thought with collective historical values, which is reflected in its interaction with space. Because it expressed concepts of traditional historical origins that are consistent in their images with mental storage to reflect the concept of arousal to the recipient.

While the marble columns established a surface conflict between the walls and themselves, which led to a visual withdrawal towards them, which in turn became an element of excitement to reduce the visual weight represented in the decorations and artistic paintings on the ceiling, as well as to enhance the vision of the symbolic teacher in the middle of the courtyard, as well as its structural affirmation that carries structural details as a pillar. It has durability and formative consistency, which enhances the feeling of stability and safety. While the design of the contracts in their semicircular shape showed a distinctive presence by relying on simulations for the European Renaissance period.

As for the floor, it came with an engineering design with geometrical rhombic configurations and with three dimensions that generate a feeling for the recipient of continuity and the breadth of space, as the designer tried to determine from the level of monotony in the floor with its chromatic diversity and in the form of rhombic color contrasts revolving around the center of the hall, as well as the color conflict in the corridors leading to The space of the hall, as it represented a sensory reflection, draws the viewer's eyes during his reciprocal movement from the corridor in it to the center of the hall's courtyard. What is embodied in the iconic icon symbol and placed on a circular base of alabaster, including the monument (water fountain), whose historical origins date back to the Italian city of Venice, which are formations of four human bodies bearing many bars with a spherical formation topped by a beacon. Below the symbolic teacher there are four black Wings and interspersed with the fountain industrial lighting, as it generates a sensory connection with the physical strength and spiritual energy represented by human bodies and the power of lifting the globe and sailing with it. The human physical formation has sparked an intellectual stimulation that carries moral connotations and this embodiment is often seen at

the front of the ship Freedom as a symbol stands before it, as well as the power and awe of the winged lions.

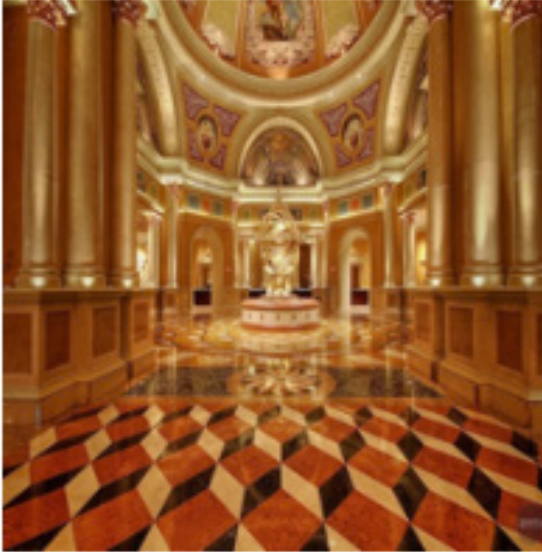


Figure No. (5), showing the space of the reception hall of the Venetian Hotel / Source No. (19).

The formations of the lighting units also framed an important part in directing the recipient's view to the symbolic golden color teacher, thereby achieving optical formations on the symbolic components of the monument to give him movement and continuity with the water fountain. The lighting in a distinctive way in the hall space also emphasized the display and drawing of the viewer's view to both the columns and their capitals, as well as attracting sight to the decorations and artistic paintings in the walls and ceiling of the hall space dome.

The fourth topic: the results of the study

4-1. Results and discussion of the results:

1. The use of symbolic projections is embodied in the three models through the use of symbolic monumental units, decorations and design formations that mimic historical symbolic values, and confirm the continuity of communication between the past and the present

in a contemporary manner. Model (1) and (2) outperformed Model (3) by forming the unit unit design for historical elements, while Model (3) lacked this feature, and came with separate cognitive data between the components of space and its implications by employing the symbolic symbol away from intellectual communication with milestones Inner space.

2. Sample (2) achieved the description of clarity of the formal implications of the local specificity, which emphasized the framing of space elements in the Arab-Islamic character. However, the model (1) showed less significance than the model (2) at the local specific level, as the symbolic projections of the monotheism came in an unconscious sense in the mind of the recipient and that did not reflect the true symbolic projections of the Babylonian civilization, as it was limited to some formal configurations of the Babylonian civilization, and we will look at To it in the third paragraph. While Model (3) lacked the characteristic of local privacy based on the traditional historical symbolic projections of the Renaissance period. In addition to achieving all the specific patterns in the use of contracts for internal spaces, if the symbolic privacy of each of the aforementioned civilizations is confirmed.

3. Model (2) outperformed the perception of the cognitive form of the monument, as a symbolic indication of the Arab-Islamic character of the form (3), which came in a more complex form in its symbolic formations of the monument. As for model (1), the monument was used as a statue that is not related to the Babylonian civilization, and this confirms that it is a false reference that came to complement the design of the historical scene of the hall space, unlike the base of the monument, it expressed its symbolic meanings represented by the Babylonian sun disk. On the space level, the model (1), (2) and (3) confirmed a distinct presence as an indication of the features of the Babylonian civilization by designing formations of hanging gardens of the model (1), designing Arab Islamic symbolic formations in model (2), and designing decorative formations Sculptural and semantic graphics on the elements of the Renaissance civilization in the model (3).

4. The manifestations of excitement varied in the aforementioned

models. On the level of color and decoration, patterns (2) and (3) shared color harmony and decoration, so that the model (1) lacked the formation of a color harmony, as it excluded the color (blue and turquoise) and replaced it with black in the back wall. For the hall space, the color emphasized the upper edges of the rest of the walls, and this determines the individual's social interaction and his sense of familiarity. As for the level of space size, the recipient raised the model (1) and (2) with a celestial height corresponding to the mechanisms of excitation in stimulating the recipient's mental behavior. While Model (3) emphasized the excitement through the repeated columns in the walls as well as sculptural formations on the columns and the cornice. Whereas the symbolic monumental units employed in the three paradigms came as exciting through the sovereignty granted in space. As for the kinetic stimulus, model (2) and (3) outperformed model (1) by using the element of water movement as exciting fountains with a sense of time and continuity, while model (1) failed in this aspect, knowing that it has good ingredients for this component of During her employment of the changing nature of the Babylonian civilization.

4-2. Conclusion:

1. Symbols embody the language of expressive discourse on a particular design style of a civilization, understanding its specificity and belonging to the cultural and epistemological concepts it carries for that civilization, generating belonging values if used as blueprints for good mental images of the components of inner space.
2. The employment mechanisms of the design structures in the interior spaces with formal simulation lead to the generation of new structures of a reference communication nature that are compatible with the developments and requirements of the age need.
3. Realizing the essence of the meaning is an integral part of the recipient's intellectual personality with the meanings it holds from the polymorphic meanings.
4. That the indicator's relationship to the historical symbol form subject to intellectual mechanisms pushes the recipient here to complete the communication system in it as a real sign or guide to activating those symbols in a new intentional form as a historical communica-

tion mechanism, as well as the fact that historical symbols represent the most comprehensive influencing incentive for human reflection as representing A general structure in his cognitive imagination.

5. The physical environment prepares influences, stimuli, meanings of communication and behavioral (intellectual and performance) communication between the recipient and the reality of the inner space, as an interactive reflection on the space situation and this reflection is a result of meeting the requirements of the reality of the inner space.

4-3. Recommendations:

- The study recommends checking the design rhetorical symbols, analyzing them and adopting them as intellectual stances of the designer and then dealing with them in the light of (interaction and communication) in order to achieve the stimulus incentive for the recipient in his evaluation of the design production in general and achieve the interesting and surprising element in design in particular.
- The study recommends avoiding the adoption of western symbols (unknowing meanings) that are not related to civilization, which causes an intellectual and civilization breakdown in contemporary design products.

4-4. Research proposals:

Conducting a study or research on the spaces of other buildings, such as restaurants or entertainment venues.

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