

Liquid Modernity and Changing Cognitive Frameworks in Designing Industrial Product

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Abstract

The research problem/ what are the changing frameworks in product design in the time of liquid modernity and how contemporary thought moved from rigid to liquid modernity.

The importance of research/ To Uncover the concept of liquid modernity in industrial design.

The aim of the research: reconsidering the concepts of rigid cognitive frameworks and replacing them with unstable ones under a tight design system.

Define the term:/ liquid modernity

Theoretical framework: what is liquid modernity and industrial design, the altering cognitive frameworks of liquid modernity in industrial product design?

The most important results and conclusions: The liquidity does not mean chaos against the previous systems, but rather the contemporary feature remains with a technical system that could be applied to a deep product in the time of liquidity by following standards to which the designer is subject. This is liberation by facing these data and abandoning previous data. Individuality is connected to art and lifestyles, as there are tendencies from the designer towards creativity and experimentation.

Most important recommendations: to study the effect of liquidity on the design system.

Keywords: changing frameworks, possibilities deviation, Anarchism.

Introduction

Research problem: Modernization is considered as a racing domain having a predetermined arrival line, and it was rather a movement that had to reach its end. But the fluidity our times characterized with has made everything in a state of constant labor, so it is never achieved. In light of the state of fluidity, everything can occur and nothing could be

achieved with confidence and reassurance. While the most influential and respected minds among the designers in the nineteenth century expected that the design and technical growth would keep on until getting to a moment that met all human needs, at which the growth would stop, and it would be replaced by a stable product that would preserve its productivity year after year, i.e. the same level and content. The problem of coexistence has been just a temporary situation, as this world is teeming with turmoil and diversity causing strikes with difference conflicts therein.

Sociologist “Zygmunt Baumann” does not give us a constant snapshot of a static product image, but rather explains to us modernity in its movement, (Toulmin & Cosmopolis:, 1992., p. 12) its course and its transformations. He moves in his analysis from describing rigid modernity in product design, which seeks to deny the unseen and domination over the world, defines rules, builds solid design systems and manufactures solid products that cannot be abandoned and striving for material certainty relied on the claim of the capability to control, to liquid modernity that is based on the logic of consumption in its deep sense of furniture, devices and tools. This logic must be governed by changing cognitive frameworks imposed by liquid modernity so that there would be no final state of perfection because it is based on permanent modernization or what the scientist “Baumen” called as “an addictive modernization in a satisfactory way”. Thus, through the foregoing, the research problem crystallizes with the following question:

What are the changing cognitive frameworks when designing an industrial product in the time of liquid modernity?

The importance of the research: it is to identify the concept of liquid modernity and how contemporary design thought moved from solid to liquid modernity.

Research objective: The research aims to reconsider the concepts of rigid cognitive frameworks to be replaced with variable frameworks that being employed in product design pursuant to a cognitive bias.

Determine the Terms:

Liquid modernity: It is a term that was placed by the thinker and sociologist “Zygmunt Baumann” in his linguistic book with the same title (Baumann, 2019, p. 9) .Baumann divides modernity into two distinct phases, the first phase and the so-called solid modernity, which was placed during the Enlightenment Era in eighteenth-century Europe and resulted into appearing major concepts such as culture and society. The second phase, it is so- called “liquid modernity.” Bauman” was able to describe it as “liquid modernity” because he believed that the solidity of the previous phase (https://www.researchgate.net/publication/330988208_The_Bauhause_1919-1933_mdrst_albawhaws) had melted and disintegrated owing to

many factors and overlapping elements resulted overlapping in the limits and blurring increasing and features losing.

Procedural definition: It is an attempt to reach a final state of perfection in the design of products, so the continuous modernization from its beginning up to this day was the prominent feature of modernity in design. Thus, what distinguishes the method of designing modern, fluid products from the previous prevailing product patterns lies in the additive modernization, that is, it lies in continuous melting and rapid replacement of dissolved industrial products. The phase of liquid modernity is a process of limitless improvement and progress. There is no final state that informs us of the purpose of this modernization, and there is no desire from the origin for a state like that to exist within changing cognitive frameworks.

Previous Studies: The most important previous study dealt with by the researcher is the fluidity series of the sociologist “Zygmunt Bauman”, where liquid modernity was the main focus.

Theoretical framework

Liquid Modernity

In the current design stage and through “fluidity” or “liquidity” it is an appropriate metaphor for understanding the nature of the present stage of industrial product design, which is characterized by novelty. It is worth noting that this discussion may push those dealing with “the concept of modernity in design” and “the common vocabulary in narrating the history of design” to reconsider their positions. Wasn't the design process considered a “dissolving” process from the start? Wasn't considered dissolving every design system from the beginning and over time?” Let us ask the question in other words: Wasn't modernity as a “fluid” since its inception? (Finick, 2011, p. 12) These questions and the like are fully justified, and we will clearly show the relevance of these questions once we remember the famous phrase ((dissolving the luxurious decorations that have been minted a century ago by the pioneers of the Bauhaus school)) (https://www.researchgate.net/publication/330988208_The_Bauhaus_1919-1933_mdrst_albawhaws) This phrase has been referring to the path taken by the modernity in design, with great confidence and dynamism in dealing with industrial products, which it found suffering from severe stagnation that did not correspond to its taste, and resisting change most strongly, and difficult to form a formation that suits its ambitions, after it was overcome by stagnation in its familiar system. The spirit of modern products is really so as long as the user realizes that reality should be liberated from “products of the past”, and this can only be achieved by dissolving solid materials (i.e. by dissolving everything

that clings to survival over time and ignores its passage or is spared from its flow from the systems of industrial products).

Modernity in the industrial product design as a whole is distinguished from previous eras by modernization, and that modernization means dilution, melting and smelting (Bauman, 2019, p. 9) . But fusing technology was not the main concern of the modern product in the beginning (it seems that the rigid design structures melted due to their lack of the ability to withstand); rather, its main concern was the design of the molds where the molten metals are poured along with the technique of preserving this design in those molds.

Actually the modern mind has been striving after perfection, and the state of perfection means the end of fatigue and hard work, and every new change was alarming. A long time ago, industrial designers found in change an initial measure that leads to an era of stability and calm, and they found in change a necessity that is limited to a period of transformation from fixed systems, structures, and design frameworks. A necessity that is limited to the period of transformation from non-fixed and unstable systems, structures, and design frameworks that have been affected by weakness and rust, to their ideal and appropriate final alternatives that were made according to special specifications determined by the user and the present state of the product (Butler, Postmodernism a very short introduction, 2015, p. 11) .

Frankly speaking, it is a movement toward a grand vision on the horizon: a vision of a system—or, as “Talcott Parsons” describes it as the final synthesis produced by the various modern efforts, “a self-balancing design system (Jakhdal, 2011, p. 22)that can emerge safe from every imaginable turmoil, and return with most strength and determination to its steady state. It is an industrial product resulted by a precise, and final process with no “probability deviation” (maximizing some designed systems to the maximum extent, and minimizing others). In the Figure (1) , we notice that probability deviation has been fulfilled for self-driving car and its energy is electrical energy), so the change has been in the design of the industrial product and it is no different from emergencies, volatile situations, cases of ambiguity, fluidity, and other events that haunt the designers about the safety of the system. So, the change was a source of temporary inconvenience to the user, and change was not likely for the sake of change (Baumann, 2019, p. 12) ; Here, “Richard Sennett” notes that design systems capable of optimal survival destroy their strength, effectiveness, and internal and external structure these days in order to prove their continued ability to survive and continue.

Figure No 1 Three wheel car <https://i.pinimg.com/>



Design and fluid modernity:

We should be aware that fluidity does not equal chaos in the sense of the lack of features of the product or the collapse of the system. In other writings, “Bauman” used the concept of chaos in a deeper sense that is consistent with the concept in physics, that is, they see a pattern different from the prevailing and dominant pattern in the design of products and in the modern life of human society, in the sense of that restoring the will and realizing the ability of the industrial designer to present life alternatives that bring about a change in reality and through which the design of the modern model can be restored (Bauman, 2019, p. 15) .

“Bauman” emphasized the ability of the designer to dodge with liquidity through the formation of products of non-asymmetric, irregular and undisciplined actions on other levels. “Bauman” described this perception in his analysis of the policies of international companies such as LG and SAMSUNG; As shown in Figure (2), the elusiveness is not only in the external and internal system (i.e. the liquidity and non-impermanence of both systems), but rather in the presence and then the absence (the development of technologies and the fading of other technologies).

Figure No. 2



Perhaps the most prominent, important forms of absence closely related to the nascent reality depicted by the narrative of fluid modernity in industrial design represented in the state of rigidity and its emotional, mental reflection, and certainty. The role of the main driving force accused of the absence of solidity and its reflection on any product, is represented in the process of modernization, which derives its driving force from within its self , means melting and diluting a wide variety of fixed, stable products or products that derive their survival and

continuity from within themselves in a stable manner (design structures, design links, behavioral models, value models...) (Zeinhman, 2013, p. 136) which results in weakening their strength and grip on the design model of existence in the world (<http://arabicmagazine.com/Arabic/ArticleDetails.aspx?id=4462->).

Continuous modernization from its inception up to this day was the distinguished feature of modernity, and so what distinguishes the modern way of life from the prevalent previous lifestyles lies in the addictive modernization, it lies in the continuous dissolution and rapid replacement of melted industrial products.

Liquid Modernism and Industrial Product:

Modern lifestyles may differ in a few aspects, but they are similar specifically in their fragile, transient nature, their susceptibility to permanent change, and their inclination towards it. For the designer to be one of the people of modernity in design, he must adopt modernization, focus on it, and impose it. It is not enough for modernism to remain, but rather, it must enter the world of permanent becoming, rejecting completeness and complete definition, whether the form or the function, so if a new structure replaces an old structure as an old or consumable commodity, then this is nothing more than a settlement for another moment that the society knows is a temporary condition ((until further notice)) (Gerhardt, Introduction: Talcott Parsons's Sociology of National Socialism, 1993, p. 57) any temporary design until the end of tendencies and desires, then waiting for another temporary state of the product.

One of the original features of modernity is that design, at any stage and at all times, is post-design, because design in the post-modernism era is a process of dissolving the total and comprehensive systems (Shaima Abdel-Jabbar, 2019, p. 45). Over time, the products of modernity kept changing their shape, and it is wrong to call the products of postmodernism according to the opinion of the scientist "Zygmunt", so he decided to call them the products of liquid modernity, but it is the growing belief that change in products is the only stability and that uncertainty is the only certainty if the products of modernity in a hundred years means trying to reach a final state of perfection. But, now, as shown in Figure (3), APPLE products mean a process of endless improvement and progress without the presence of a final state and without the desire for an existence that represents this state.

Figure No. 3 Apple products



Some changing cognitive frameworks of liquid modernity in designing an industrial product

1- Liberation

The designer feels that he is free as long as the imagination does not exceed the actual desires, and as long as the imagination and desire do not exceed the ability to act, and then the balance may be achieved and last without defect in two different ways, either by limiting the desire or imagination or both together and getting rid of one or both of them together, Or maximize the designer's ability to act.

While the capabilities of the designer depend on the latent energy within him and his previous experience and his various skills in expressing what is inside him, the role of knowledge comes to stand side by side with the capabilities to give us in the end a distinguished designer who is aware of his design values in a balanced manner (<https://www.baianat.com/ar/books/graphic-design/development>) .

And once the balance is achieved in the product, and it remains complete, then “liberation” is nothing but an empty slogan. The purpose of freedom in design and in the era of liquid modernity is to reach creativity and excellence, and this is what the designer calls for in various products; That is, there is no liberation in the time of modernity and postmodernity. In Figure No (4), ASIG Concentric watches adopt a design without an axis, which comes in the form of a ring that rotates on an invisible axis. The bumps on these rings form "Clockwise" of the watch that allow you to know the time despite existence. This design has been subject to international specifications. Liberation, for example, in this product is in excellence, creativity, and away from stereotypes and repetition.

Figure No. 4



2. Individualism and Anarchism in the Time of Liquid Modernity

The individual product as one of the types of products is a unique industrial model that has advantages that make it always at the forefront of this development as a result of the attention it receives, whether at the level of its owner or its designers. The designer is the one who identifies the target group by including its features and data in his various products, including individual products whose idea is based on targeting a specific community of users. When the industrial designer designs it, it is designed for a user who has full experience of his economic, cultural and environmental conditions... (Wamedh Abdul Karim Mohsen, May 2022., pp. 283-310)..., Rather, this user has specific desires that differ from one user to another, which must be fulfilled by the designer.

Therefore, the design in this case has precise and clear goals that direct the designer directly to the creative ideas of design. Therefore, (Heba Raouf Ezzat) creative designers are not discovered except through the design of individual products (furniture, equipment, tools...), as it allows the innovator to present his industrial design in a clear and direct way. Also, most of the modern design trends usually appear through the individual products first, and then they are applied to the rest of the products, as in Figure (5). In this product, we notice the clarity of the creative idea in this means of transport through the size, shape, and the use of alternative materials in individual design within the most important changing frameworks of liquid modernity.

Figure No. 5 Individual design of self- driving electric car

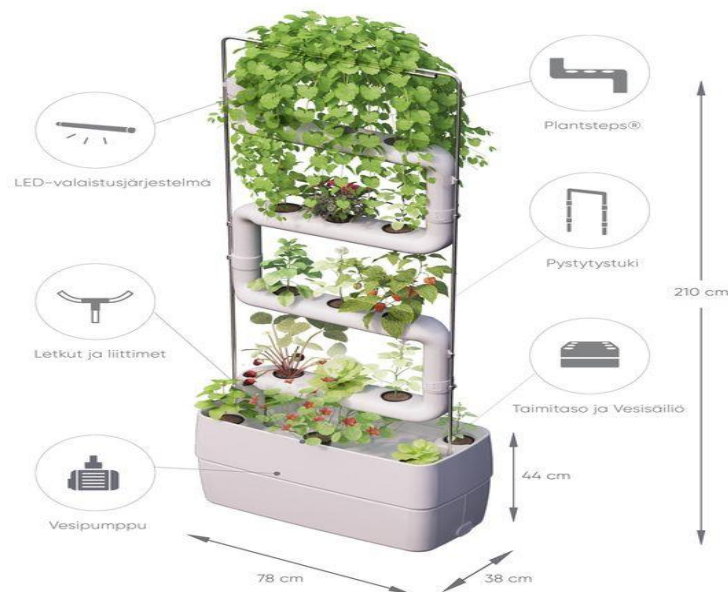


3. Collective Anarchism

Many designers exchanging environmental, cultural and artistic experiences of their communities and those of other designers) believe

that product design without neutrality or bias for a class, civilization or community will witness a design recovery with the liquidity of modernity in design because products will compete with each other on great technology (i.e. the latest modern technologies). Each product will actually and naturally obtain a design value without devalue the designer's deserves. But the less exchanged designer will receive less than the most exchanged designer, and personal products will be protected and preserved. In the design of sustainable products, the design process is environmentally reciprocal with cultural, social and artistic experiences and for different societies. In Figure (6), the collective anarchism in this design is through the techniques necessary for hydroponics. By the assistance of the automatic watering system, large 75-liter water tank and LED lights, this garden is very easy to maintain. The water pump lifts nutrient-rich water from the water reservoir through the silicone tube to the highest point of the plant. The water then flows down into the plant, nourishing the roots of the plant and then returns to the water tank for the next round. This effective method of growing without soil is generally called a hydroponics product.

Figure No. 6 One of hydroponics products <https://i.pinimg.com>



4. Time, place and fluid modernity

Undoubtedly Modernity is deemed as a temporal concept, given that modernity looks at what is new, which is unlike the old, and liquid modernity relates to modern products on the one hand and intersects with old products on the other hand. It gives importance, value and consideration to each modern product, and takes the importance, value

and consideration from every old product. It is a differentiation between what is new and what is old and does not equate between them. This differentiation takes place through time and space, which are the relationship of the sensible to the tangible. The interaction between time and space is a duality of interaction between the basic dimensions of the product and the sensory dimensions perceived through motion effects. The concept of time is related to space through understanding and perception, while the reality of time, which is characterized by alteration, differs from the place, which is characterized by stability and consistency (Mahmoud, 2019, p. 24) .

The general framework of the duality of time and space is formed to get to a design that is achieved in its objective, dual, continuous connotations between the basic dimensions perceived for space, and the sensory dimensions of time within the framework of a four-dimensional design. The duality of space and time can be understood as a sensory experience that accompanies the movement of the recipient in a specific period of time and in sequence for the perceived scenes, (Sennett, *The Corrosion of Character: The Personal Consequences of Work in the (V) New Capitalism*, 1998, p. 44) and feels them within the space of the internal environment and the external environment of the industrial product through change, rhythm, succession, sequence and movement.

The Research Methodology

The researcher has adopted the descriptive approach in analyzing the sample to achieve its objectives, and it is one of the most common and widespread approaches in design research, as it depends on describing the phenomenon in question, collecting samples, classifying them, analyzing them, and showing the relationship between their components, and then extracting the results. To achieve the goal of the research, reaching changing cognitive frameworks with design determinants and requirements according to the liquid modernity approach, by following a series of the following procedures:

Research community

Societies of liquidity, solubility, constant and inconstant, and continuous change of Industrial products from laser devices (Joel Center) in Baghdad - Babylon Hotel

The first model:

(Intense Pulsed Light Device)

First: General description of the model:

The handle that contains the operation buttons

Height 40 cm

Depth 25 cm

Width 20 cm

As for the shape of the top, it is a cuboid of rectangles, where one end is in the form of curves and the other is in the form of right angles.

The color is light silver with a bright onion-color.



Second: Analysis

The designer's preoccupation in this sample is to ensure the independence and freedom of the product, so we find the idea of lightness and weightlessness with movement, volatility and instability in the amazing movement in the design, and we also notice in this particular product and in practice that the greater the lightness would be, the easier our movement moves from one place to another, and therefore individual movement and individual use easier and faster. These are the methods that make (fluidity) a metaphorical image suitable for understanding the nature of the present stage of liquid modernity, which is characterized by novelty in many respects.

The designer deems himself free as long as the imagination exceeds the actual desires, thus maximizing the designer's ability to act, and this is the principle of liquid modernity, just as the formal strangeness has become clear in the principle of instantaneous modernity. We note the highlighting of the beauty of the external appearance, the rebellion against the unusual, the dissonance in size, the form, the contrast, the contradiction, the duality of the struggle between form and content, the lack of harmony or the apparent and unusual interdependence in the process of interconnecting parts and parts with the whole.

The industrial designer here in particular has maximized some possibilities, whether the formal probability, the volumetric probability, or the energy probability, so it is a possible deviation, or some

possibilities such as the function cannot be maximized, then it is an improbable deviation.

The second form

(Short Flash Indication Laser)

First: General description of the model:

Rectangular shape

Height 80 cm

Depth 35 cm

Width 42 cm

The color is a light matte silver color

It contains four wheels to drive

Calculator screen at the top and diagonally

The length of the hose for passing the laser beam is 3 meters.



Second: Analysis

It is a system achieved by individualist and anarchist philosophy through rebellion against the prevailing concepts in general form. Therefore, the liquidity in the design of this sample is attributed to the dismantling of systems, and what is meant here by disassembling is the dismantling and disassembling of the general structure in terms of shape and the interconnection of some parts on the other hand.

The last design stage in this device and through liquidity is a suitable metaphoric image for understanding the nature of the present stage, which is characterized by novelty (seriousness of the material / seriousness of the function / seriousness of the connection between the internal ratio and the external ratio).

So the designer here became free as long as the imagination does not exceed mental desires, so the short flash became more secure and less effective and needed more sessions and did not exceed the ability to act

and maximize the ability of the designer, and here is the principle of liquid modernity in this particular sample through liberation. The purpose of freedom in design and in the era of liquid modernity, is the access to creativity and distinction, and this is what this sample calls for.

The individual design is a unique industrial model that has advantages that make it at the forefront of laser devices. This design receives attention from its owners or designers, and therefore the designer studied it with different specific desires to achieve precise and clear goals for the designer's destination in a direct way to creative ideas, as we notice the emergence of this type of ideas in this sample which is somewhat individual and therefore most modern design trends usually show individuality.

The third form:

((Candela Ice device))

First: the general description of the model

Rectangular shape

Length 100 cm

Width 60 cm

Depth 75 cm

The color is light gray with a blue color that contains an electronic screen and operation buttons

As for the laser hose, it is about three meters



Second: Analysis

The technical position is a performance, arithmetic, utilitarian, categorical and arbitrary position. It is not a position of contemplation, dazzling and sticking, but rather it is a position of waiting for the aftermath of this technology. And that liquidity in technology is not due to the meaning of chaos, lack of product features, or the collapse of the pattern, but in this particular sample, it is an individual philosophy through willpower and realizing the power of the industrial designer to

provide life alternatives that bring about a change in reality and through which he can design the next modern model that follows this model

And the continuous modernization of laser devices came in the recent period because this is what characterizes modern lifestyles, as it made the individual philosophy continuous melting and rapid replacement of industrial products, especially the Candela ice device. The general body of this device may differ in a few aspects, but it is similar specifically in its regular geometric nature and its susceptibility to permanent change and its inclination towards it.

Results and conclusions

1- The approach of liquid modernity does not mean chaos or negligence against the previous systems, but rather remains the contemporary characteristics rooted in a tight technical system that is applicable so that it can be demonstrated and then reformulated with a deeper product in terms of technical, formal or design performance. Therefore the principle of disintegration of systems in the approach of liquid modernity is not violation or weakening of the organizational structure of the design foundations of the industrial product, but it is rather a melting and fusion of old systems to be replaced by design systems characterized by novelty on the one hand and its ability to change on the other hand.

2- There is an inseparable connection between the novelty of the product and time and space, and when this separation and this severance occurred, the formation of knowledge in the concept of modernity was disrupted, even if it was liquid. And every understanding of the novelty of product design does not be observant of the idea of time and place.. It only gives an incomplete understanding of the concept of modernity. Without the idea of place, modernity deems incomplete, and the changing cognitive frameworks of time and space remain the pivotal structure of liquid modernity, which cannot be determined as long as the constant is the unchanging and certainty is the uncertainty in the time of liquid modernity.

3- The final industrial product produced by the various modern design efforts, “a system that achieves self-balance”, and can emerge safe from every disturbance that we can imagine, returning with full force and determination to its stable state, it is a system that emanates from a final, decisive, and accurate process of “probabilities deviation » (maximizing some possibilities, minimizing others). The change was not different from cases of ambiguity, confusion, liquidity, and other things that maintain the safety of the design system; the change was a temporary inconvenience, and the change was probably not for the sake of change.

4- Liberation in the era of liquid modernity is by following standards to which the designer is subject, and this submission is liberation through confrontation with these data and abandoning previous data. With the will of the designer and his liberation, he can move away from the behavioral patterns of previous products and liberate them. The purpose of freedom in design and in the time of liquid modernity is access to creativity and excellence in the design and development of the industrial product.

5- Individuality is connected to art and lifestyles, as there are tendencies of the designer towards creativity and experimentation contrary to the customs, traditions, norms and behaviors prevailing in the liquid pre-modern view. On the other hand, the design trends today have multiplied and become coexistent with each other, so there is no longer for the homogeneity to be in the industrial products that were in the past of a unified character and formation, so that the designs of modern products are mixed with various technical trends that are adjacent to each other, and this difference has become positive as it expresses the special desires of each user, but it is a burden for designers because with this freedom, there is a need for these differences to merge and to consider each other. And from the multiplicity of directions to the multiplicity of technologies, most of them came mostly to solve a problem or achieve a goal of the individual user.

6- Anarchism in design is an exchange of cultures of multiple societies striving to maximize the designer's ability to act. Exchange designers believe that product design without neutrality or bias for a class, civilization or society will witness cases of design revival with the liquidity of modernity because products will have to compete with each other on the greatest technology, each product will actually and naturally obtain its design value without detracting from the entitlements of the designer. But the designer with least exchange will get less than the designer with most exchange and the personal products will be protected and preserved.

Recommendations

Getting Benefit from the knowledge offered in the design of the industrial product in accordance with the liquid modernity trends and in light of the present situation that certainty is uncertainty and the constant is the inconsistent; Thus studying the impact of the liquid modern approach on the design system.

Proposals

An extensive study on the impact of liquid modernity on sustainable products environmentally

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