

Effectiveness of demonstration treatments in indoor spaces "Event rooms and joys as a model"

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Abstract

The study aimed to detect phenomenal treatments in the design of indoor spaces for event rooms and joys according to their performance effectiveness. In the light of the realization of changing formal values of the elements across them, the functional and aesthetic expressive aspect is done. In order to enforce the research objective, the researcher conducted a thorough study, which included three chapters, the first dealing with the problem of research and its relevance and purpose, as well as the limits and definition of terminology. Chapter II contained the theoretical framework, which in turn included researchers, the first of which took demonstrational treatments in indoor spaces. Then came the second research aesthetics of demonstrational treatments in indoor spaces and the employment of systems and design relationships, and then came up with a set of conclusions and recommendations.

Keywords: interior space - hall design - interior design treatment - wedding halls - art design.

Introduction

Search Problem

The design is a civilization and the product of the creative human mind and the disclosure of its creative abilities, Especially in the Arab meeting, where the design elements form to give a design product that polarizes the recipient's eye that touches his soul one way or another, Besides the sophisticated demonstrational treatments that have varied in their artistic and technical forms, And it has broad expressive possibilities across the techniques used to make the right impact, create the motivation and visual excitement of the recipient and move into the field of relay and visual harmony. The design of the interior spaces of the halls of events and joys reflects the interior designer's vision and susceptibility to organizing formative vocabulary So I cared

about many of the design institutions to study demonstrational therapies and their effectiveness in designing indoor spaces, as well as using their technical capabilities to sing these spaces, give them changing dynamic dimensions and find solutions that fit the nature of the performance and occupants of these spaces And so it requires that its internal spaces be adapted to the needs of its users and employees and the nature of their effectiveness. From this point of departure, when the researcher's field visit to these spaces was observed, there was a lack of performance effectiveness and organizational process in the form that enriched the main requirements to create a designed indoor environment, and there was a lack of availability of appropriate furnishing elements that take the internal space into functional and aesthetic complementarity, so (What demonstrational treatments should be made available in the design of the indoor spaces of the Hall of Events and Joys that lead to their performance integration?).

Objective of the work

Research Objective: The current research aims to:

- Detection of demonstrational treatments in the design of indoor spaces for events and joys rooms according to their performance effectiveness.

The importance of research: the importance of current research through:

- It contributes to enriching the knowledge side of designers, specialists, students, faculty of fine arts professors/interior design branch and corresponding scientific departments in other faculties with a scientific and cognitive subject and is unique from it by addressing demonstrational treatments according to performance effectiveness in the design of modern interior spaces.

The limits of research: Current research is defined as:

- Objective boundaries: Demonstrational treatments are dealt with in the design of indoor spaces for events and joys halls and in accordance with the needs of users and events assigned to those spaces that lead to the operationalization of the functional, aesthetic and expressive aspect.
- Spatial boundaries: The search is determined spatially at the level of the indoor spaces of the event rooms in Baghdad City/Second Karakh Side/Mahmudiyah District Center
- Time limits: The research is time-bound for the period 2010-2022.

Terminology identification 1-5: The following terms have been included in the body of research, and are intended to be included in the definition of each procedurally, wherever they appear on the pages of the search:

Processors:

The word "treatment" in the English language Treatment refers to the treatment and interaction with the object.

(hornsby,1995, p.1274)

In the supplier's dictionary, it comes with research and treatment

(Baalabaki,1970, p.458)

Terminology: The term "treatment" is defined in the dictionary of scientific and technical terms as the totality of means, care and conservation, namely healing and assistance.

(Mohsen, 1977, p.68)

It is also defined as a set of familiar and unfamiliar means that relate to the functional elements of its design and aesthetic to reach the goal of achieving a good design consistent with its effectiveness .

(Jalal, 2001, p.48)

It has been defined as filling internal space with formations that make its performance function a source associated with kinetic expression.

(The philosophical dictionary,1983, p.114)

- Procedurally: They are the technical and technical methods that the designer organizes in-house space vocabulary according to design relationships. The designer conveys his thoughts and creativity to the recipient, which provokes an uptake in perception.

Manifesting :

- Terminology: It is what seems to be the thing and what can be perceived and felt, it meets truth and clarity.(the Intermediate lexicon, 2003, p.602)

The show comes on as an image that affects sight. (Ibrahim, 2007, p.36)

It is also defined as "the manifestation of the thing that has been revealed to you without evidence, against it hidden or subconscious, its obvious and intuitive tandem, and the apparent knowledge that it appears to be the thing as opposed to what it is itself".(Alsaedi, 2005, Introduction)

- Procedurally: It is the ultimate product of structural vocabulary and design elements in internal space depending on the design's idea as it attempts to access them by addressing the elements with innovative techniques and methods of implementation and overlap between the idea learned and visual perception.

Literature Review

Conception of treatments

Design treatments for indoor spaces are one of the most important attractions and excitement in the spaces of the halls of events and joys because of their formative capabilities that enable the designer to communicate his ideas and creativity and the technical and technical concepts carried out in that functional and aesthetic purpose and the systems adopted by the designer (Alsaeedi, 2005, Introduction). The intrinsic image of women therapists in operational terms is based on design and functioning through prevailing formal and aesthetic orientations, and the *Schulz has shown that they are linked to different characteristics that are compatible with cultural and environmental conditions, and that women therapists acquire their characteristics and qualities by relying on space elements in terms of their relationship with each other and are affected by their respective character. (Schulz, 1979, p.58) while the **Ching explained that design treatments are capable of changing the size of the internal space by changing horizontal and vertical determinants to fit functional purposes as well as visual treatments associated with sensation and impact in the same occupants (Ching, 1987, p.75), can give space a sense of distress, isolation or stillness, safety and tranquillity through lighting, colour and texture. (Rand, 2010, p.23) In internal spaces, treatments require the designer's creative abilities to reach the formal output of the desired idea, provide an indoor environment suited to man's performance and aesthetic needs as well as the characteristics that give his users psychological and physical comfort.

Design presentation

The meanings of manifestation in internal space are completed by reflecting the idea of the designer and transforming it into a tangible physical reality suited to the motives of the idea within its spatial and temporal boundaries and by its performance effectiveness, as the demonstration serves the first two objectives of the method of execution and overlap between the idea extracted and visual perception, and the second goal connects the elements of the fibre (Kemper, 1977, preface), as *John Dewey affirmed by the act of intervening consciousness or feeling achieved by organizing and re-coordinating (John Dewey, 1963, p. 46). And we find that manifestation

is the total product of design and organizational treatments and the interaction of elements and units in mutual relationships with each other in the output of a component that achieves functional and aesthetic performance and a renewed dynamic character, the most important accomplishment that the designer tries to achieve by formulating and crystallizing the idea and communicating it to the recipient in a clear and visible form. Interior design and architecture professionals do not hide the paramount importance of the function of construction origin and its internal spaces associated with the utilitarian aspect of basically use, so it drives the user's behaviour and interaction, its compatibility with the internal space, as well as its linkage to the camel and expressive aspect, and its relevance to the internal .

(Imam, 2011, p.290)

And that demonstration gives the internal space its different functional characteristics, attraction and excitement through the stimuli of the elements and their physical and visual employment methods, which depend on the recipient's reactions and the impact of their use, as they are embodied through the raw materials and public qualities, whether regular or irregular, and familiarity with their nature at the outset.

Display elements in indoor spaces

First: Shadow and light

When the internal space elements are exposed to lighting in both natural and industrial types, the prominent parts and the confrontation of the lighting cast a shadow over the submerged parts of those elements. The shade and light also give a sense of the details of the prominent and inundated parts and the nature of the different surfaces of the composition vocabulary. (Momani, 2007, p.217).

Shadow is the darkness caused by an object when light blocks access to a surface, has a key role to play in demonstrating the details and variability of shapes and surfaces, and its association with a changing natural light source lends life to shapes derived from the continuous change of the reflected image. (Abu Al-Majd, 2019, p. 3).

Light represents rays emanating from something and the first two types are natural light such as sun light, moon and stars and their reflections. The second is industrial light such as flames, candles, light bulbs, etc., and the Sun is the most important source of natural light. (Barakat, 2015).

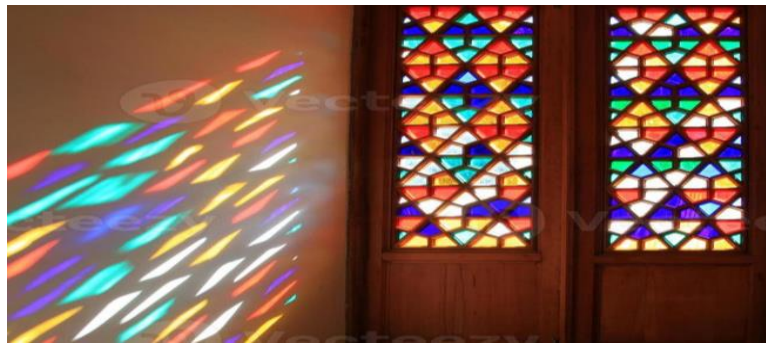
and there are several ways to control the shade and light in the design that the workpiece is like a luminous shape on a darkening floor or as an obscure shape on a luminous floor or as equal spaces of dimmer

and luminous, And when the light source is smaller than the barrier body, the shade is equal to the dark, The wide source of light reflects a grim shadow of the center called the full shadow. When the light is dropped on an opaque object, two areas arise: The first is illuminated as it meets light directly, the second is dark and it's not connected to light and it's called the real shadow area, and the shadow that the body spreads on the surface is called the fantasy shadow. (Reham p.12)

and that indoor spaces depend on industrial lighting in their lighting or on light reflected from external entrances, And that need is not confusing if it's from one source, like windows, but additional sources can usually justify shadow and light tricks for a desired effect. Shade and light are capable of making changes in the aesthetic of indoor spaces in terms of their structural nature and demonstrational treatment methods, associated with shape, magnitude, artistic methods and innovative formations. Each part is acclaimed and decorated and gains its presence and beauty from the effect of light. (Abu al-Majd, 2019, p.4).

The design elements of indoor space interact with lighting according to the nature of shapes' surfaces and textured values and the protrusions and substrates they include, relying on the source and intensity of lighting, shades are a rich source capable of creating changes in the aesthetic of indoor spaces.

Figure 1 shows the effect of shape and magnitude on stray and ligh



Second: reflection

(Everything that falls on and bounces off the substance, whether light or solid object, is a reflection, whether light or opaque, smooth or coarse). (Aseel, 2008, p.78).

The perception process is linked to the reflection law, which is the core nucleus of the cognitive process and visual reflections are subject to physical laws that explain how objects constituting any design work can be seen, as a result of which "light rays on a reflective surface"

begin to be perceived by the recipient's eye according to subjective and objective factors. (Mohsen, 2000, p.123).

The nature of surface formation gives a clear view of the material's prescriptions. Surface transparency is one of the properties of ores that enjoy a kind of visual penetration and that serve as directions for transmitting information scenes from the emitting source, i.e. information behind this surface, forming a formal unit across parts that link them to each other with visual relationships. (Al-Turki, 2001, p.99).

Third: formation

The formation represents all the essential elements of internal space as (Content, material, shape and expression), which combined together to achieve a form loaded with intellectual concepts and expressive energies, and under a particular system of interactive phenomenal relationships and reminds the formation *Robert that it is an organic entity, integral in itself, because it contains a special system of closed relationships that produce so-called (In loneliness). (Robert, 1980, p.38).

I consider the **Read "formation is a solid fabric that draws its strength by mutually reinforcing its parts and not those parts of a separate life with it, and it has no meaning and no significance, so what stands out in the design of spaces is formation, that is, building something as one. (Herbert, p. 87).

The composition is therefore to assemble and organize elements to achieve the design objective and to attract attention. Each design structure or indoor space has the foundations and demonstration relationships to rely on as the reason for its durability and strength, and to shape a coherent system of functional relationships that support the elements' strength and cohesion in the event hall spaces.

There are grounds through which the intellectual content of the formation is translated and classified as follows:

a) unity and diversity

It means the expression of perfection in design, since the design of the ballroom spaces should be a harmonious and integrated unit, i.e. the synergy between the elements of the underlying space, some parts do not appear to be accessories or ideas emerging on the design. (Abdel Fattah, 1974, p.187). the module checks the design work in line with the space parts in a regular configuration by replicating (Shape, color, color value, line or surface values), and because the repetition of shapes is given a sense of the unity of all whether the shapes are simple or complex, the unity between colors also occurs by using converging colors rather than repeating the same colors. In this case,

the agent of change plays the role of diversity and connectivity at the same time. (Abdel Halim, 1984, p. 74).

b) Balance

Equilibrium is the equivalent of elements of internal space parts, and one of the fundamental characteristics that plays an important role in the aesthetics of formation and design, and the sense of psychological comfort of the recipient. (Abdel Fattah, 1974, p.111). The balance is achieved through the organization and formation of space, which are creative cases in the elements used and represented by (optical value, color, shape, texture, lines, size, location), and how they are used and used. Faraj abo * stated that equilibrium gives a state of total parity and stability to elements in spaces, because balanced work has distinct characteristics "aimed at an objectively and subjectively encompassed vision". (Faraj Abbou, 1982, p.290).

c) ratio and proportion

Proportionality is a term used for mathematical numbers and engineering systems and to describe the nature of relationships between several objects of the same kind. Proportion is synonymous with proportionality but only in relation to two elements, as well as contributing to the visible beauty of the design work and inviting the viewer to meditate and excite across the relationship for the ratio of two things and for three or more. (Abdel Halim, 1984, p.79).

d) the rhythm

The rhythm is an organization of the spacing between design units that are between size, color or arrangement, and is also represented by the special movement of lines and recurring forms of design work, it is the echoing of motion in a different form of organization combining unity and change. (Ismail, 1999, p.224). There are a number of rhythms, include: (Al Darisa, 2008, p. 166-167)

- Monotonous rhythm: Units and vertebrae are quite similar to shape and size.
- Irregular rhythm: which is where not all units are similar to each other.
- Free rhythm: that rhythm in which the shape of the units differs completely from each other.
- Decreasing rhythm: is the rhythm in which units gradually decrease in size with constant volume for times or vice versa.
- Increasing rhythm: It is where units are gradually increasing in size as times are fixed or vice versa.

e) Dominion

The dominance of one element is in the inner space and not in the other, as there is a dominant element over the other design elements, the rest is complementary to the general composition, also called emphasis, and the body unit requires a form of a particular nature as distinct size, shape, countercolor, heterogeneous texture or light. (Robert, 1980, p. 67).

Fourth: Location

The importance of the site is to communicate the design idea and realize the internal environment and its behavioral and motor performance. As well as its definition of space and the acquisition of visual pleasure, it is an aesthetic of internal space, and the location is determined by functional considerations that correspond to the design's idea. Changing the location of formative elements leads to a change in concept and content, since the location of the elements is subject to the influence of space and in all its content, in order to enhance the concept and functioning of the Czech in the process of perception. The composition of the elements depends on the location it occupies within a given system. The location, function and meaning of the form can change within the internal space. (Imam, 2014, p. 86-87).

Fifth: color

Color is an important manifestation in the definition of any perceptive form, and the process of production and perception of color is subject to physical and physiological processes. Color is an important factor in the generation and discovery of images and connotations, and the nature of the design work brings constructive and intellectual compatibility, complementing the beauty characteristics formed in color values within the overall design structure. (Fares, 1979, p. 181). and that color contributes to determining what space is by affecting components in indoor spaces. (Sherzad, 1985, p. 182). the study of colors and their relationship to what is necessary will serve to excite the recipient They come in sync with the designer's ability to create and create, and the effectiveness of colors in showing ideas and increasing attention And color is an active element to confirm the content of the shapes represented by the space structure, Colour enjoys symbolic evidence in every aspect of its social and civilization. (Mahmoud, 1978, p. 65).

Sixth: texture

The types and forms of materials and ores used in interior design are numerous, and the material, form and expression depend on each other, as well as the content. (Al-Husseini, 2008, p. 227), the exterior

of the material is called texture, means the external reflection of the natural or industrial material, light is the most important element in our understanding of the textural value of the exterior of the shape and the shades it reflects when dropping on the body bodies, and each ore has synthetic properties when employed in indoor spaces and each has its functional and symbolic expression, such as wood of its own types, glass. and others, the ores are used individually or synthetically as required by the performing or aesthetic function of space .(Imam, 2014, p. 84).

The raw materials used and the processing methods used in the use of termination materials for the event rooms are varied by the nature and suitability of the internal space, because they perform a functional and aesthetic role and serve space privacy and safety requirements, as well as the aim of the material to achieve an element (function, hardness, resistance, efficiency, effectiveness and transparency).

From the foregoing, the elements of demonstration depend on the methods of processing and the nature of the structural system used and its relationship to other spaces. Forming and organizing elements to achieve the design objective and to attract attention on the basis of foundations and demonstrational relationships that depend on them to be the reason for their durability and strength. The formation of the design is a coherent system that supports the strength and cohesion of the elements in the spaces of the halls of events and the selection of the appropriate location and the effectiveness of the effect of shade, light and reflections of color and texture are linked to the idea of the designer to contribute to the psychological comfort of users.

Objectives of Demonstrational Processors in the Design of Indoor Spaces

That the organization or arrangement of internal space elements is one of the objectives of demonstrational processors, to generate arrangements that reflect functional and performance effectiveness of the design process, and that involve changing shape by indicating the impact of the previous design to reorganize relationships for a period of time and by doing new requirements, as well as to produce meanings. "Those treatments on existing elements that distinguish them from their natural and legal use through re-installation, regulation or any form of change, so that they retain their references to origin while attempting to produce a new meaning". (Al-Raa, 2013, p. 13).

Since the production of the new meaning through the processors in the design elements does not mean decoupling the original source, but rather maintaining its reference is a prerequisite for communication between them, Interior Design Demonstrations Require Innovative

and Varied Design Forms That Fit The Nature Of The Day and is suited to general taste, and is compatible with environmental variables to reflect the function of indoor space, especially the indoor spaces of the ballrooms through a series of necessary treatments that include some regulation, rearrangement and development of systems, elements and relationships to adapt and communicate with the surroundings, and to achieve the attraction and attention that can be translated as a process that allows the recipient to assess shapes by adopting sensation, visual relay and description rules And to choose the formal model of conscious preference for the new form that responds to performance effectiveness, Whether alone or in community, it will make a difference that will certainly lead to the desired change. The treatments are used for cognitive purposes that work entirely rather than partially and these processors may have been in the essence of the time (sequential) and spatially (high, low, right, left), or both by the construction desired by the design, and this is where the processing fluctuates between change, switch and reversal, but it has the habit and repetition of patterns. (Al-Asadi, 2017, p. 63).

Change events are targeted in a way that maintains the sequence and chronology of the new design production and ensures the generation of patterns or methods in modern formats, associated with the extent of these demonstration treatments while retaining the original reference, as the designer adopts a change in the formal meaning of the design from an analysis and description to a design treatment, and adds a new meaning comparable to the design. It carries a kind of creativity through the use of innovative and modern means. The appearance of the treatments is different depending on the context of the surrounding circumstances from influences and forces that make the design shape subject to change and adapt to the desirability of renewal, reorganization, development, adaptation or adaptation to the environment.

Demonstration Organization and Design Relationship Employment

Interior design is formed on the basis of relationships between the vocabulary and the elements according to rules and foundations in which the final form appears, which is prepared as a translation of a set of relationships between the design parts and each has a relationship with the part. Organizational relationships play an important role in arranging and sequencing the elements in an understanding, perception, taste and based on appropriate and acceptable forms of human taste appropriate to the specific function.(Al-Husseini, 2008, p. 87).

Through demonstration treatments of vertical and horizontal determinants in the formation of a coherent and homogeneous unit and by performance effectiveness within the entity that holds the

objective and meaning of the foundation sought by the designer in organizing the indoor spaces of the event rooms and that the organization process is a process of building, installing and simultaneously preparing an experimental detection and innovation performance to achieve the unit of parts with varying characteristics to perform a specific function, complementing each other in a related cycle with common objectives and outcomes, It represents the regulating entity that combines the parts to constitute, as a whole, a consolidated holistic composity. (Zoliff, 2001, p. 52).

All indoor spaces, including event halls, are essentially regulated by an integrated whole based on interchangeable relationships that reflect the specificity of these spaces, as well as presenting the visual landscape to achieve attractiveness and arousing the curiosity of the recipient. This is, in essence, one of the objectives of demonstrational therapies of formal organization and its effectiveness, subject to

There is a range of regulatory treatments that can play an active role in the process of perceiving the visionary form as: (Imam, 2014, p. 113).

First: proximity: The relationship of convergence is based on determining the distances between adjacent formal elements that are perceived as a uniform visual landscape, and the shape of the elements in determining the relationship, the relationship of convergence determines the internal organization of the elements' aggregates.

Second: closure: realizes the perception of the image stored by the potential of each formative composition. This means that the mind tends to complete the missing objects of the shape in order to realize the perception of the image stored in it within the visual landscape, which suggests that it is complete even if it is incomplete.

Third: Analogy similarity: This relationship confirms that similar one-way elements appear to be a single visual scene, that is, that the part reduces its subjective specificity to the specificity of the overall landscape of internal space and includes the similarity of gradation in colors or shapes with common characteristics such as the set of curved or straight lines with a close and common orientation. (Al-Husseini, 2008, p. 86).

Fourth: Continuity: Visual elements take a particular method of optical extension by giving the sequences and orderly continuity of similar objects and this relay is even more exciting when associated with gradual change.

Fifth: Plumping Prgnans: The formal structure of the new visual landscape is achieved by the simplest forms, relationships and features

of the successful visual landscape achieved in symmetry relationships, unity, harmony, brevity and simplicity, as well as achieving the formative characteristics of the visual landscape consisting of stability, stability and continuity. Thus, organizational relationships achieve the attractiveness of the visual landscape through phenomenal processors in the organization of the elements and their varying characteristics in their construction and adapt the performance level of the formative units within the visual field and their relationship to the whole integrated, to create a system that achieves the identity and privacy of the internal space.

Conclusions

The theoretical framework resulted in several criteria that could be adopted as theoretical conclusions for the current research, as follows:

1. The types of design treatments for indoor spaces are multifaceted according to functional and formal imperatives to create an internal environment that meets an individual's needs, because of their effectiveness that enables the designer to communicate his ideas, creativity and enduring technical and technical concepts.
2. Demonstration is the overall product and final outcome of the organizational process in the indoor spaces of the halls of events and joys. It gives them a different functional attribute, which attracts attention and overlap in the idea of how to link the physical and visual elements with each other to achieve performance effectiveness and create interrelationships with a dynamic character.
3. Shadows are capable of bringing about changes in the aesthetic of indoor spaces. The design elements of event halls and joys interact with lighting according to the nature of the shapes' surfaces, their tactile values, their encompassing ridges and substrates and based on the source and intensity of lighting.
4. Manifestation elements (shade and light, reflection, formation, location, color, texture) are characterized by their ability to express the design idea, and can also share with each other the production of expressive shapes and various formulas with different connotations and symbols that are effective and aesthetic and contribute to the psychological comfort of users.
5. There is a possibility that the designer adopts in the style of demonstrational processing, through analyzing and reconstructing which carries a kind of creativity using innovative and modern materials, raw materials and performance methods in the ballrooms, thus adding a new meaning that is combined with the meaning of the previous or old form of design production.

6. Design aesthetics and appearance treatment have a clear and effective effect by employing modern design techniques and methods of material shapes, colors and types and emerging at new and innovative levels that contribute to the creation of aesthetic and dynamic courtrooms and demonstrate them in a way that achieves the performance effectiveness of formative elements.

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