

# Technical Levels And Their Sustainable Design Gradation In Contemporary Interior Spaces (As A Case Study) For The Poland Pavilion In Dubai – As A Model

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## Abstract:

The idea of sustainable architecture is a study of architecture with clear design features, including internal spaces with technical levels through its response to many concepts about the impact of human activities on the internal environment that expresses sustainability. Also, the term sustainable design gradient is used to distinguish design ideas from others by creating an internal environment with a sustainable design gradient, and when we follow up on that, we find that this gives the designer lessons on how to stay within the local environment in a similar way. In light of that, the research problem is reflected in the following question: What are technical levels? And what is the role of these levels on the sustainable design gradient in the contemporary interior spaces of the Poland exhibition pavilion in Dubai (a model)?

While the importance of the research lies in studying the necessity of openness to the developments of the era with a sustainable design gradient through the study of the designer to the credibility of the new design idea based on the design persuasion with advanced design intellectual visions, while the research aims to reveal the technical levels, including the inclusion of a sustainable design gradient in The contemporary interior spaces of the Poland exhibition pavilion in Dubai. The research study also included the axes of the theoretical framework as well as the research procedures represented in the research methodology based on the descriptive analytical approach (case study). Finally, the research study included extracting the most important results, conclusions, recommendations and future proposals.

**Keywords:** Technical levels, Sustainable design, Interior space, Design gradient

## 1. Introduction

The interior designer is a task that is fundamentally based on emphasizing the executive aspect with a technical dimension, in order to reach the final output of the technical levels according to their sustainable design gradation in contemporary interior spaces. With design innovation according to the levels of internal determinants by studying the design significance and innovative within the

composition of the design output to have a direct impact on the recipient, which requires the interior designer to achieve creative capabilities in order to reach knowledge of the technical levels with a sustainable design gradient to reach a well-thought-out achievement at the level of designs internal environment.

## 1-1 study problem

The design world is witnessing many developments in the field of modern technologies, especially with regard to contemporary interior spaces, through attention and focus on technical levels and what they contain of a sustainable design gradient based on the basic idea that all systems must integrate with each other, forming one basic system.

The idea of sustainable architecture is a study of architecture with clear design features, including internal spaces with technical levels through its response to many concepts about the impact of human activities on the internal environment that expresses sustainability. Also, the term sustainable design gradient is used to distinguish design ideas from others by creating an internal environment with a sustainable design gradient, and when we follow up on that, we find that this gives the designer lessons on how to stay within the local environment in a similar way, with a focus on the use of technical levels because they represent the main pillar in Contemporary interior spaces, so the researchers found the need to study this subject through interest and research in order to reach the research problem that could be according to the following question: What are the technical levels? And what is the role of these levels on the sustainable design gradient in the contemporary interior spaces of the Poland exhibition pavilion in Dubai?

### **1-2 The importance of research**

1- The importance of the research lies in identifying the theoretical concept of technical levels, including their sustainable design gradient in contemporary interior spaces.

2- The importance of the research lies in the need to open up to the developments of the era with a sustainable design gradient through the

study of the designer to the credibility of the new design idea based on design persuasion with advanced design intellectual visions.

### **1-3 Research objective**

The research aims to reveal the technical levels, including sustainable design gradient, in the contemporary interior spaces of the Poland exhibition pavilion in Dubai.

### **1-4 Research limits**

Objective boundary: technical levels and their sustainable design gradation in the contemporary interior spaces of the Poland exhibition pavilion in Dubai

Spatial boundary: the determinants of the interior spaces of the Poland Pavilion in Dubai  
Time limit: 2020-2022.

### **1-5 Define terms**

#### **1- levels**

(It is a plural of the singular level and may refer to the existence of stages and states that occur in a particular case, which generally consist of two or more stages. Levels also apply to a large number of phenomena and situations, as long as the state of differentiation between the levels of the parts is what constitutes this phenomenon or situation That occur)<sup>1</sup>.

#### **2- Technology**

(They are those organized procedures or the method and method for accomplishing complex tasks in science or art. Technology is also represented as the method and method for doing anything with skill or experience. The term technology also represents the link between the intellectual content and the resulting form because it works on translating ideas into tangible materials. It is also The

integrated organization that includes: man, machine, ideas and opinions, work methods, management, so that they all work within one framework)<sup>2</sup>. In addition, technology means the skill to perform a specific job, for practical purposes, and it may use all the available capabilities of technologies, whether material or non-material, but in an effective manner to accomplish the desired work, to a high degree of proficiency, because technology (is the knowledge of the means) while That (knowledge is knowledge of the cause), which entails clear progress at the level of design<sup>3</sup>. (It also represents technology as one of the methods and sources of energy that make design work more productive.

**The procedural definition (technical levels):** These are the studied scientific stages with innovative ability based on the diversity of demonstration methods, which leads to clear progress at the level of design so that it makes design work more productive and this is based on the idea of design .

Gradient: (It is the process of organizing the visual elements so that they take a certain style of visual extension)<sup>4</sup> within a successive visual system.

Design: It is innovation and creative work that achieves its purpose. It also depends primarily on the designer's experience and analytical ability in creating a new design or developing a previous design<sup>5</sup>.

Sustainability: It is the interaction between society and the environmental system through achieving harmony between man, his society and his environment, as well as through the interdependence between the efficiency of using materials and optimal dealing with the prevailing climatic and geographical conditions, in addition to responding to the prevailing physical and social human needs,

while preserving human rights. Next Generations .<sup>6</sup>

**Procedural definition (sustainable design gradient):** It is the sequence and transition within various levels that are based on the study of design elements and relationships to reach a design that is compatible with the natural environment with an interactive dimension in order to organize the elements of the interior space according to formats that have specific goals to achieve a design model implemented from materials natural.

**Contemporary** (it is the process of adapting the new productions in a way that is commensurate with the needs of the era in order to live with the current conditions with future aspirations).<sup>7</sup>

**Procedural definition (contemporary interior spaces):** It is that basic unit that the interior designer deals with, which includes the activities and activities of human life through the use of the modern style, which can be expressed in various forms, symbols and methods, which must be linked to studied relationships, and this depends on The creative design capabilities of the designer to reach an integrated interior design with formal and semantic dimensions so as to keep pace with the functional and aesthetic developments of the age.

## 2. - Theoretical framework

### 2-1 Technical levels and their sustainable design gradation in contemporary interior spaces

#### 2-1-1 Technical levels in contemporary interior spaces.

The technical levels are based on sustainable design according to their gradation (due to various and varied technologies that differ in

their methods of showing them in contemporary interior spaces. Technologies come as one of the activities that include scientific, artistic and aesthetic innovation and falls within the activity that achieves and innovates material value as it represents the fruit of technical development)<sup>8</sup>

Thus, the sustainable design gradient is produced according to the technical levels through the use of modern sustainable technologies in order to (show aesthetic and movement values as well as in order to create a different movement that gives the character of continuity to the recipient, by using different materials and raw materials in the design or by relying on the method that shows the inner space smooth movement Whether it is an implicit movement or a transitional movement,<sup>9</sup> which results in achieving a sustainable design technical level gradient, as shown in Figure No. (1), (while sustainable design gradient occurs through diversity, which eliminates Monotony in design because it gives boredom to the recipient, so the designer resorts to technical diversity to keep pace with his desires for continuous design change, which leads to diversity in the levels of technical uses <sup>10</sup>, which is a source of my design to meet the needs of the user through its employment Depending on the sustainable design gradient, due to the design relationships within the levels of the internal determinants, as in the levels of the ceilings, see Figure No. (2)



Figure (2) <sup>11</sup>  
fig(1)<sup>12</sup>

There are several types of technical levels, which are as follows <sup>13</sup>. See chart No. (1).

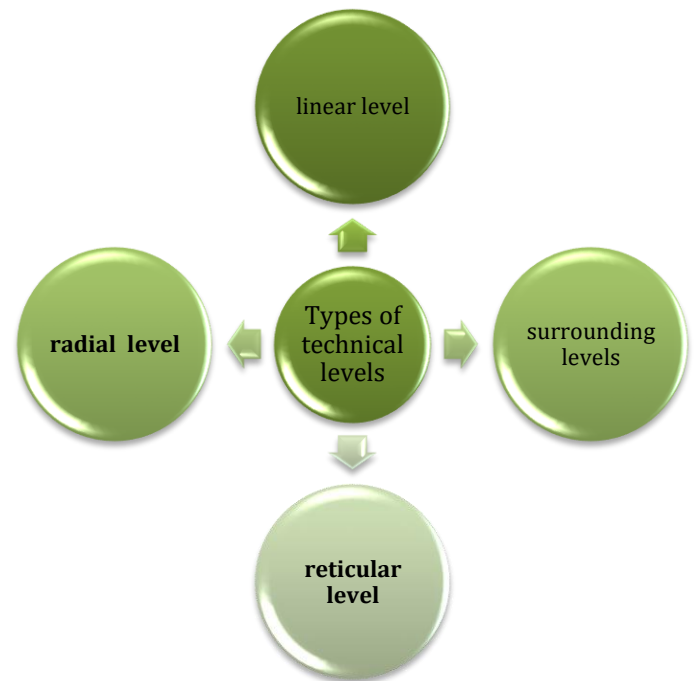
- 1- Technical levels with a linear gradient: These levels may be represented by a straight, arched or curved level, and they may have parallel lines within the same axis, as the direction in them is clear, and the technical activities may be distributed on both sides of the design

gradient, and this level is characterized by clear intent and easy access to parts.

- 2- Technical levels with a peripheral gradient: These technical levels are represented within a circular, closed annular or spiral gradient, as the technical levels are through a major peripheral axis through which access to the various departments and various activities is achieved. This level is characterized by the fact that the design gradient is around a main element in Design or within a sequence in the show.
- 3- 3- Gradient grid technology levels: The grid technology levels consist in the form of perpendicular lines forming a grid of squares or rectangles, and the design gradient is through the grid gradient technical levels to reach the parts of the internal space. Access to spaces in several ways, in addition to achieving the element of pleasure, and it is very suitable for future design expansions.
- 4- Technical levels with a radial gradient: these levels depend on the distribution from a central point where all axes lead to a central focus with the identification of all branches from those secondary axes. pressure on the central region.

**Chart No. (1) shows the types of technical levels in contemporary interior spaces (the two researchers)**

**There are also design forms of the design gradient according to the technical levels of the contemporary interior spaces, which are as follows <sup>14</sup>, see chart No. (2)**



1- Gradient design with one technical level: This is done through the use of technical levels such as parchment or wood with a gradient design for one technical level. Gypsum boards or wood may be installed equally throughout the determinants of the

contemporary interior space, thus forming a single design space.

2- The multi-level technical gradient: This is done through the use of multiple levels within the contemporary interior spaces, so that various technical levels can be formed, and this is done in two ways, either by using plasterboard structures or by using multiple levels by relying on various extensible materials.

3- The wave-shaped design gradient: This technical gradient is characterized by having the same height or amplitude, so that it can depend on the entire length of the ceiling, for example, or along its perimeter with technical levels, including the wavy design gradient.

4- Cone-shaped design gradient: This gradient is used when using columns, for example, with technical levels within contemporary interior spaces.

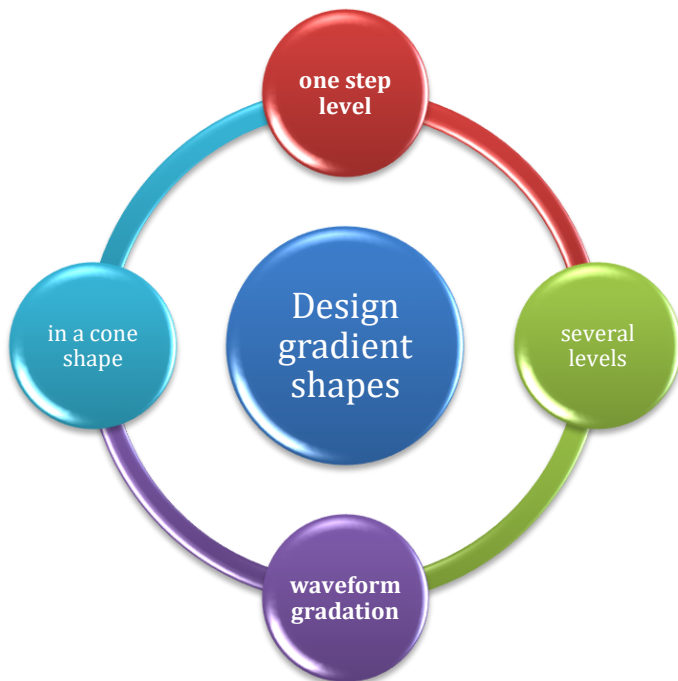


Diagram (2) shows the forms of design gradient according to the technical levels of contemporary interior spaces<sup>15</sup>.

It is clear from the foregoing that the effectiveness of technical levels in contemporary interior spaces is based on values (utilitarian, communicative material) as well as on new and future design values, as well as on the effective role of the designer's vision based on the specific intellectual framework within a vision of rational thought and design specific to a subjective reality to reach the product. The design with the technical dimension required to be implemented and the stimulating role emanating from its interaction with the place and the objective depth of the interior design with technical levels.

Therefore, among the principles and conditions of technical levels in contemporary interior spaces, we can summarize them through the following:

- Studying the design performance in the internal environment through studying the vision of the design significance with the necessity of constantly renewing the goals without prejudice to their origins<sup>16</sup>
- The technical levels in contemporary interior spaces are based on the levels of communication in the internal environment as one of the governed controls through a study (the level of formal systems, the level of space systems, the level of meanings associated with formal and spatial systems).<sup>17</sup>
- The design performance with a technical dimension takes place (within the simultaneous and sequential level, as proposals in this regard add the need to be open to the developments of the times)<sup>18</sup>
- The strategy of the technical levels methodology consists of (studying three directions: the new idea, the relationship with the previous information, the power of persuasion and the credibility of the idea).<sup>19</sup>

### 2-1-2 Elements of sustainable design gradient and its relationship to contemporary interior space techniques

The elements of the sustainable design gradient are represented by the fact that they distinguish the thing from others with new characteristics, and the sustainable design gradient expresses (the personality of the place that is compatible with the surrounding environment, which makes the place distinct from others)<sup>20</sup>, in addition to that it represents the reality of the thing. It includes its characteristics as required by the need, in addition to that, the sustainable design gradient is the simplest form of a sense of place, in addition to that it represents the ability that carries design meanings with a special characteristic about the self of the place, and this is what the concept of sustainable design gradient is based on as an aesthetic pleasure in the interior spaces. Therefore, the permanent interaction of this pleasure (within a specific place depends on the rooting of common links within the spatial location determination, which expresses in its content the feelings of the prevailing rules of understanding of social identity)<sup>21</sup>.

Therefore, the elements of sustainable design gradation are considered as one of the legal values, in which the present finds the process of understanding existence, because it represents the convergence circle of reality within the familiar and current design, and for this reason, the cognitive dimension of sustainable design gradient does not come except with the awareness of design knowledge that has a technical dimension with the demands of the era and its related additions in the fields. All as one of the spatial requirements, and this depends on the interior designer's study of the elements of sustainable design gradient through the following: This is illustrated in Scheme No. (3).

- A- (The connection of design awareness with a performance (technical) dimension to achieve

the communicative constructivism of the design work, which is a relationship linked between consistency and clarity compatible with the surrounding environment)<sup>22</sup>. It also constitutes a legal relationship between the techniques of contemporary interior spaces and the design theme.

- B- - (Design evocation through expressive allusions to readable and perceived characteristics of those design vocabulary and formations, which in turn constitute the firm desire)<sup>23</sup>, and this depends on the study of the technical reality.
- C- (Design commitment between the functional and aesthetic action in the design that stems from the designer's vision of a specific subject)<sup>24</sup>, (And between the design subject defined for the content of beauty and function with gradual technical levels).
- D- (structural organization according to the necessities of achievement in relation to the technical act and what is achieved from the impact of this process in terms of overlapping, overlapping, harmony and contrast) between the levels of sustainable design gradation,<sup>25</sup>
- E- (Choosing the clear values of the set of design structures occupying the space of the design work, which is manifested by activating the intentional will of the designer), (Mustafa Soueif, 1995, p. The power of an active influence on the recipient, as well as what it represents (the product of the design pleasure embodied within the work of a wave with intent and high knowledge to choose the subject)<sup>26</sup> with a sustainable design gradient.

The concept of the cognitive dimension of the sustainable design gradient indicates that there is something prior to the existing situation, and this comes from technical awareness with the necessity

of awareness of the technical requirements of the era within a state of technical communication and interdependence, which is described as serious and at the same time expresses its spatial reality by reading the design topics according to An immediate foundational perspective of what preceded it through its formulation with a visual

vision, and it also includes reality with all its technologies, in addition to that it represents an expressive and innovative formulation as an existing entity that is compatible with the levels of technologies of the surrounding environment.

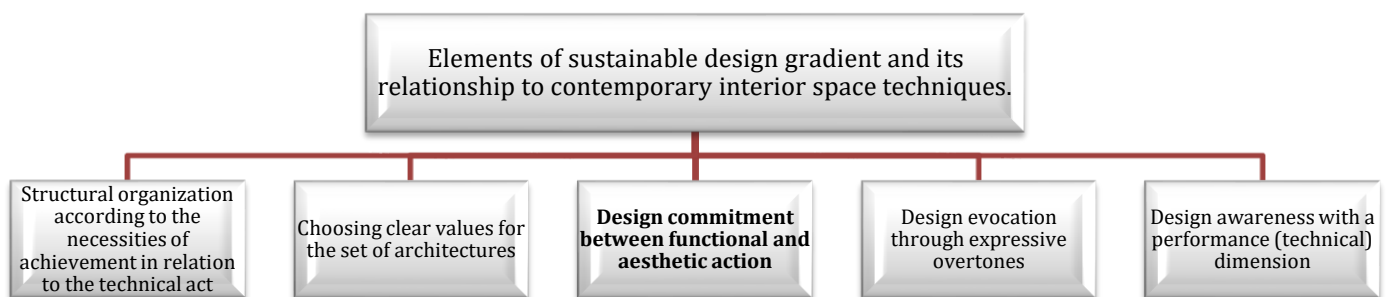


Diagram (4) shows the elements of sustainable design gradient and its relationship to the techniques of contemporary interior spaces <sup>27</sup>.

The concept of the meaning of the elements of sustainable design gradation and its relationship to the techniques of interior spaces is closely related within certain sensory and symbolic couplings, in addition to that it represents the outcome of the interaction of design values with spatial forces. Therefore, the recipient feels his space affiliation by knowing the

space identity and its influence on the active forces and the considerations and suggestions they reflect, and this is evident in Scheme No. (4)



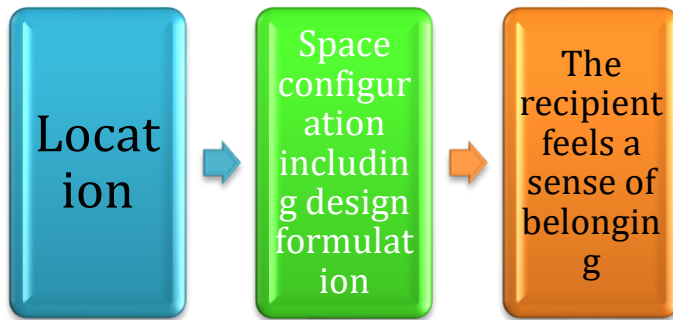


Diagram (4) shows its impact on the active forces of the components of sustainable design gradation and its relationship to the techniques of interior spaces <sup>28</sup>.

### 2-3 indicators of the theoretical framework

- 1- Technical levels are represented as the fruit of technical development through the use of modern sustainable technologies in order to show aesthetic and dynamic values, whether it is an implicit movement or a transitional movement, so that it gives the character of continuity to the recipient, by using the diversity of different materials and raw materials within the interior design, as well as by the design relationships dependent on the level One or more levels of internal determinants.
- 2- One of the design performance principles of the technical levels in contemporary interior spaces is:
  - Seeing the design significance in addition to studying (the level of formal systems, the level of spatial systems, the level of meanings associated with formal and spatial systems)
  - The need to open up to the developments of the times, according to a systematic strategy on which the technical levels

depend, through three directions (the new design idea, the power of design persuasion, and the credibility of the design idea).

- 3- The study of the interior designer depends on the elements of sustainable design gradient through the following:
  - Focusing on the performance (technical) dimension to achieve the communicative structure of the design work, as well as on consistency and clarity compatible with the surrounding environment.
  - Design evocation through expressive overtones in addition to the design commitment between the functional and aesthetic action with gradual technical levels.
  - Sequential sustainable design gradient, taking into account the direct interrelationship between the subjectivity of the place, with its distinguished techniques, and the design theme.
  - Structural organization according to the necessities of achievement in relation to the technical act in addition to overlapping, overlapping, harmony and contrast between the levels of sustainable design gradation as well as studying the clear values of the group of design structures to reach the design pleasure that expresses the work of a wave with intent and high knowledge to choose the subject.
- 4- The concept of the legal meaning of sustainable design gradient and its relationship to interior space technologies Significantly within certain sensory and symbolic associations, as it represents the outcome of the interaction of design values with spatial forces.
- 5- The nature of the requirements for the pillars of sustainable design gradation is determined on the basis of choosing the site and the spatial configuration, including the design

formulation it includes. Therefore, the recipient feels his spatial belonging by knowing the spatial identity through its influence on the active forces and what they reflect in design considerations and overtones.

**3- Research procedures**

**3-1 Research methodology and procedures:**

Due to the nature of the research, the researchers adopted the analytical descriptive approach (case study), which is one of the scientific research methods in order to reveal the technical levels, including the sustainable design gradient in the contemporary interior spaces of the Poland exhibition pavilion in Dubai as a model, because this study requires knowledge of all its details, approved by the degree The basis on the theoretical framework leading to a comprehensive achievement of the research objective.

**3-2 The research community and its sample:**

The research community and its sample included the study of the Poland exhibition pavilion in Dubai as a model. This sample was chosen according to the following justifications:

1- the interior designer to the design relationships within one level or from several levels of the internal determinants in addition to the diversity in the various materials and raw materials in the

interior design of the Poland exhibition pavilion in Dubai

2- The selected sample was designed by studying the selection of the site and the spatial composition, including the design formulation within specific sensory and symbolic couplings, as well as the sustainable design gradient and its relationship to the techniques of interior spaces with expressive design values of the exhibition pavilion.

3-3 Validity of the research tool:

For the purpose of confirming the validity and comprehensiveness of the analysis tool as one of the most important conditions that must be met in the tool adopted by any research study, the validity of the tool used was verified after completing all the research tools, and then the analysis axes form was presented to a group of experts <sup>29</sup> with experience In the field of interior design to express their opinions about its validity in the light of what was presented of their sound scientific observations, and after expressing their opinions in terms of the validity of the paragraphs and diagnosing what needs to be modified, so the two researchers identified the axes of the analysis, and after the discussion, the necessary amendments were made to some formulations according to the opinion of experts on the form. Then it was returned to the experts again, and it was agreed upon that its paragraphs are 100% valid, as in Table No. (1):

**Table No. (1) Shows the final analysis form <sup>(30)</sup>.**

<b>Subtitles</b>	<b>secondary paragraphs</b>
<b>The result of technical development</b>	Using modern sustainable technologies
	Showing aesthetic and movement values, whether it is an implicit movement or a transitional movement
	Represents the continuity character of the recipient
	Diversity in materials and raw materials
	Design relationships within one level or from several levels
	See the meaning of the design

<b>Design performance principles for technical levels</b>	formal systems level
	space systems level
	Openness to the latest developments
	Systematic strategy
	Systematic strategy
<b>Elements of a sustainable design gradient</b>	Systematic strategy
	Systematic strategy
	Systematic strategy
	Systematic strategy
	Systematic strategy
<b>The conceptual meaning of sustainable design gradation and its relationship to interior space technologies</b>	Systematic strategy
	Systematic strategy
	Systematic strategy
	Systematic strategy
	Systematic strategy
<b>The pillars of sustainable design gradient</b>	Systematic strategy
	Systematic strategy
	Systematic strategy

### 3-4 Description and analysis: the Poland exhibition pavilion in Dubai (a model)

#### First: the general description

The Polish Pavilion was established at the Dubai Exhibition in 2020, and this pavilion represents a reference to the technical levels based on sustainable design gradients with a very impressive country landscape that represents an essential part of the Polish identity through its modular structure with a kinetic sculpture that resembles a flock of

birds, The exhibition pavilion also refers to the idea of a design gradient based on the connection with sustainable nature through the kinetic sculpture surrounding the building, in addition to sustainable ideas inspired by nature that express the beauty of Polish nature, including the technologies it contains. This pavilion was also constructed from more than 100 natural wooden blocks in addition to Sustainable private units made of premium materials in Poland, such as glass, silver, copper, steel, and ceramics.

In addition, one of the 3D units was printed from the aluminum used, and this design experience expresses it as a multi-dimensional approach to the nature of sustainable expression in Poland. In addition, the interior design with progressive technical levels in its sustainable design aims to present Poland as a creative, conscious country To the challenges of the modern sustainable design world, which derives wisdom from nature, manages resources responsibly, and understands the role of international cooperation in order to build a better design future at the level of sustainable natural resources that express sustainable design gradient, referring to the role of Polish design culture.<sup>31</sup>

The general description of the interior space also consists of the internal determinants, which are based on the dialogue of luxury design with a creative function based on creative communication, to form, in turn, design rhetorical images. He also expressed the general description of the interior space in being a deep subjective factor associated with expression as an active role in achieving sustainable design gradation through the pleasure of reading, for technical levels, meaning that the design scene enjoys the repetition of its vision through the diversity of technologies represented within the types of space volumes, as well as the transformation From one scene to another through visual transitions with a narrative attention to the place based on the rhythmic hierarchy of sustainable technical levels through scenes and shots with a sustainable design gradient within the interior space of the exhibition pavilion.

### **Second: analysis**

The main axis: technical levels and their sustainable design gradation in contemporary interior spaces

For the Poland exhibition pavilion in Dubai (a model)

The interior designer has deliberately studied the technical levels as the result of the technical development of the Poland exhibition pavilion through the use of sustainable modern technologies in order to show the aesthetic and dynamic values, whether it is an implicit movement or a transitional movement, so that he added the character of continuity to the recipient, by using the diversity of materials and different raw materials in the interior design as well Due to the design relationships within one level or from several levels within the internal determinants of the exhibition pavilion, see Figure (1) and (2).

The design act of the model was also reflected through the adoption of the interior designer to the principles of design performance, including technical levels in the contemporary interior spaces of the Poland exhibition pavilion, emphasizing the vision of the design significance in addition to studying the level of formal systems as well as the level of space systems, in addition to the level of meanings associated with formal and spatial systems. With the interior designer's emphasis on the need to open up to the developments of the era, according to a systematic strategy on which the technical levels of the exhibition pavilion relied, through three directions, which are the new design idea with the power of design persuasion, in addition to the credibility of the design idea. See Figure (3), (4).

While the interior designer showed his ability to study the elements of sustainable design gradient by focusing on the performance (technical) dimension of the Poland exhibition pavilion based on achieving the communicative constructivism of the design work as well as on consistency and clarity compatible with the surrounding environment in addition to the design evocation

through expressive overtones in addition to commitment The design between functional and aesthetic action with gradual technical levels based on the continuity of the sustainable design gradient of the exhibition pavilion is seen in Figure (5) and (6), taking into consideration the direct interrelationship between the subjectivity of the place with its distinguished techniques and the design theme that is based on the structural organization According to the necessities of achievement in relation to the technical act, in addition to the overlap, overlap, harmony, and contrast between the levels of sustainable design gradation, see Figure (2), (4), as well as studying the clear values of the group of design structures to reach the design pleasure that expresses the work of a wave with intent and high knowledge to choose the design theme within the pavilion Poland exhibition looks at the figure (1), (3).

It must be noted that the interior designer showed his ability to study the concept of the legal meaning of the sustainable design gradient and its relationship to the techniques of the interior spaces of the exhibition pavilion largely within certain sensory and symbolic couplings, which are represented by the outcome of the interaction of design values with spatial forces. Look at Figure (4) and (5).

In addition to studying the interior designer to determine the nature of the requirements of the pillars of sustainable design gradient on the basis of site selection and spatial composition, including the design formulation it includes, so that the recipient feels his spatial belonging by knowing the spatial identity and its impact on the active forces and what it reflects of considerations and clear indications of the Poland exhibition pavilion looking at the figure ( 3 ), (6).

fig (1)<sup>32</sup>Fig (3)<sup>34</sup>fig (5)<sup>36</sup>fig (2)<sup>33</sup>fig (4)<sup>35</sup>Fig (6)<sup>37</sup>

Figures No. (1), (2), (3), (4), (5), (6) illustrate the technical levels and their sustainable design gradation in the contemporary interior spaces of the Poland Pavilion in Dubai as a model.

#### 4- Results

1- The study of the interior designer, through his ability to study the concept of the legal meaning of the sustainable design gradient and its relationship to the techniques of the interior spaces of the exhibition

pavilion, largely coincided within certain sensory and symbolic couplings, which is represented by the outcome of the interaction of design values with spatial forces.

2- The study of the interior designer emphasized the principles of design performance, including technical levels in the contemporary interior spaces of the Poland exhibition pavilion, in addition to studying the level of meanings associated with formal and spatial systems, with the interior designer emphasizing the need to open up to the developments of the era, according to a systematic strategy on which the technical levels depended. For the exhibition pavilion through three directions, which is the new design idea with the power of design persuasion, in addition to the credibility of the design idea, emphasizing the vision of the design significance, in addition to studying the level of formal systems, as well as the level of space systems.

3- The interior designer had the ability to study determining the nature of the requirements of the pillars of sustainable design gradient on the basis of the space identity and its impact on the active forces and what they reflect from considerations and clear indications of the Poland exhibition pavilion, in addition to choosing the location and the spatial configuration, including the design formulation, so that the recipient feels his belonging to the space.

4- The ability of the interior designer's idea, with his intellectual culture and experience, has been shown to enrich the design based on his study of the elements of sustainable design gradation through the direct interrelationship between the subjectivity of the place, with its distinguished techniques, and the design subject based on the structural organization according to the necessities of achievement in relation to the technical action of the pavilion. Poland exhibition In addition to the design evocation through expressive overtones as well as studying the clear values of the group of design structures to reach the design pleasure that expresses the work of a wave with intent and high knowledge to choose the design topic with a focus on the performance (technical) dimension of the Poland

exhibition pavilion that is based on achieving the communicative construct of the design work As well as on the consistency and clarity compatible with the surrounding environment in addition to the design commitment between functional and aesthetic action with gradual technical levels based on the continuity of the sustainable design gradient of the exhibition pavilion, taking into account the overlap, overlap, harmony and contrast between the levels of sustainable design gradient.

5- The ability of the interior designer to study the technical levels was achieved as it represents the fruit of the technical development of the Poland exhibition pavilion, by using the diversity of different materials and raw materials in the design, as well as by the design relationships within one level or from several levels within the internal determinants of the exhibition pavilion with the use of modern sustainable technologies in order to Showing aesthetic and kinetic values, whether it is an implicit movement or a transitional movement, so that it adds a sense of continuity to the recipient.

## 5-Conclusions

1- The ability of the interior designer is based on studying the technical levels as it represents the fruit of the technical development, including its sustainable design gradient in the contemporary interior spaces of the Poland exhibition pavilion in Dubai through the following:

- As it represents one of the activities that include scientific, artistic and aesthetic innovation, by using a variety of different materials and raw materials in interior design.
- The effective role of the designer's vision based on the intellectual framework specified within a vision of rational thought, which was linked to the action of design relationships within one level or from several levels within the internal determinants, so that it added the character of continuity to the recipient
- Design production with a technical dimension required to be implemented and the stimulating role emanating

from its interaction with the place through the use of modern sustainable technologies in order to show aesthetic and dynamic values, whether it is an implicit movement or a transitional movement.

2- The study of the interior designer is based on the principles of design performance, including technical levels in the contemporary interior spaces of the Poland exhibition pavilion, through the following:

Studying the level of meanings associated with formal and spatial systems, with the interior designer emphasizing the need to be open to the developments of the era because they express the character of the place that is compatible with the surrounding environment, which makes the place distinct from others, as it represents the reality of the thing that includes its characteristics as needed.

- The credibility of the design idea, emphasizing the vision of the design significance, in addition to studying the level of formal systems as well as the level of space systems. Because it represents the convergence circle of reality within the familiar and circulating at the level of sustainable design
- Relying on a systematic strategy to build technical levels through three directions, which is the new design idea with the power of design persuasion, and this comes from technical awareness with the necessity of sustainable awareness of the requirements of the times within a state of communication and technical interdependence.

3- The intellectual ability of the interior designer is based on what he possesses of intellectual culture and experience that enriches the design based on his study of the elements of sustainable design gradation of the Poland exhibition pavilion through:

The direct interrelationship between the subjectivity of the place, with its expressive and innovative formulation techniques, as an existing entity compatible with the surrounding environment techniques.

- The design subject based on the structural organization according to the necessities of completion with regard to the technical act expressing the directed design act and intended for a sustainable design act
- Design evocation through expressive overtones as well as studying the clear values of the group of design structures to become a sustainable design act with overlapping design formations that combine between (material - idea - action)
- The design pleasure that expresses the work of a wave with intent and high knowledge to choose the design theme, and this may be embodied through the process of design perception.
- Focusing on the performance (technical) dimension based on achieving the communicative construct of the design work, as well as on consistency and clarity compatible with the surrounding environment within an interconnected series of visual rhythms and proportions.
- The design commitment between functional and aesthetic action with gradual technical levels based on the continuity of sustainable design gradient to accommodate the design landscape.

4- The study of the interior designer is based on his ability to clarify the concept of the legal meaning of the sustainable design gradient and its relationship to the techniques of interior spaces. spatial powers.

5- One of the controls on which the interior designer relies is the ability to study determining the nature of the requirements of the pillars of sustainable design gradient on the basis of the spatial identity and its impact on the active forces and the considerations and clear indications they reflect, depending on the type of relationship between the form and the design significance in addition to the choice of location and spatial configuration With its design wording, so that the recipient feels his spatial belonging, depending on the level of familiarity.

## 6- Recommendations

A- The research study recommends the necessity of the effectiveness of the values (material, utilitarian, communicative) as well as the new and future design values of the technical levels according to their sustainable design gradation in the contemporary interior spaces of the Poland exhibition pavilion in Dubai.

B- The research study recommends the need for technical accuracy based on the elements of sustainable design gradation as one of the legal values of the Poland exhibition pavilion in Dubai, where the present finds the process of understanding existence, because it represents the convergence circle of reality within the familiar and the design trend.

## 7- Future proposals.

A- Emphasis on a study: sustainable technical and design succession in the contemporary interior spaces of the Poland exhibition pavilion in Dubai

B- Emphasis on a study: Creative capabilities between sustainable form and content in the contemporary interior spaces of the Poland exhibition pavilion in Dubai.

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