# Design Systems shifts and their expressive implications for interior design

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## Abstract

Airports are the latest means of transport to reflect the progress of human civilization and reflect the distinctive identity of each country. In addition to expressing the identity of the time of its creators and its specificity as representing the country's international entrance and its distinctive cultural confrontation over time Interior design is an important part of the design of the airport building. It contributes to its integration and success. It is an integral part that coincides with the entire design process. It is not a separate part or an addition to the architectural work. The tasks assigned to the interior design are revealed at the level of the design transformation mechanisms, which perform a useful functional qualifications. "What design transformation mechanisms reflect the formatting of expressive data?"

The objective of the research included the detection of shifts of systems in the design of general internal spaces and the diagnosis of their intellectual mediums and expressive associations in the light of contemporary trends. For the purpose of the research, the researcher conducted a study consisting of four chapters that dealt with the problem, relevance and purpose of the research, as well as its limits and the definition of terminology contained therein. Design transformations and the second: structural dimensions and their expressive implications for interior design. The researcher then came up with a set of indicators that included the objective data and the starting points in a clear and accurate manner. Chapter III covered: Research methodology and procedures if the descriptive approach is adopted in the description and analysis of research models The chapter also included the research community, its intentional sample and its tools, most notably the Analysis Axes Form, The researcher designed an analysis form that included a set of axes to cover the analysis mechanisms of the models. Chapter IV finally included the findings of the research through the analysis process and discussed them. and then a set of conclusions and recommendations, one of the most important findings of the research is:-

1- The shift in the design Systems of the airport is linked to the realization of the (virtual and deep) idea It has several objectives, including those related to the desire for renewal, reorganization or development commensurate with the guaranteed meaning and is not built out of thin air, but extends a range of strategies, intellectual skills and successive ideological trends, Transformation is not a case, it is an act and its expression is reflected in the self-desire and will of the investigator herself through thought, machinery, style, form and direction towards achieving their goals.

2- The transformation of synthesis requires a new language that combines homogeneity and heterogeneity to achieve a balance with a view to removing contexts affected by previous regimes to establish new systems that revisit the organization of elements and relationships that manifest their implications when achieving a balanced and forward-looking design format that dismantles everything that is familiar with rebuilding design elements as achieving performance and expressive ends.

3- Transformation in the intellectual value of design patterns is achieved within multiple possibilities to be present in a variety of configurations, each of which is an effective feature that achieves an interconnected transformation depending on the factors surrounding it that establish the design decision of the patterns:-

a. " Combining new ideas and expressive insights with previous traditional forms with modern and innovative materials is a hallmark of achieving a positive transformation that aims to cause surprise in the recipient. This is what is generated by a sense of joy and visual pleasure and gets as much acceptance as possible.

b. The effectiveness achieved is represented by the article's expression of the pattern through the partial, total or expressive shift in the formulation of the recipient's sense of self and society in general and deepens the sense of influence of the place.

**Keywords**: Systems, design Systems, expressive reflections.

## Methodological framework

First: Research Problem:

Design culture is reflected in the form of an integral Systems of spiritual, functional and aesthetic values to form a whole interconnected whole to demonstrate a rhetorical format that mimics the recipient's understanding and sense of the nature of the form system of internal space through the semantic expression of vocabulary, And draw basic features of it according to transformations that show the act of change in building new patterns within a time and place where the age is witnessing creative transformations and stereotypical uniqueness of productive technologies according to a physical diversity that is environmentally friendly The world is witnessing a recent and unprecedented design trend over time in which institutions compete for the creation of distinctive architectural and design sites and discourses to reach global leadership. One such architectural edifice is the design of airport cafeteria spaces with features of creativity and a feature of regeneration

Thence the idea of affirming the values of belonging and identity was generated in a format of formal discourse of internal space configurations with symbols and vocabulary embodying the decorative dimension as an expression of the interdependence of artistic and intrinsic values. Thence , the problem of research has arisen as philosophical ideas have been launched that represent the ramifications of construction and the reflection of the design visions therein on the following question:

What are the mechanisms for design alignment shifts that reflect a formal formulation of expressions?

Second: The importance of research lies in the importance of research through the following:

1- The research provides a knowledge addition that highlights the intellectual dimensions of the principle of design Systems, and opens up knowledge prospects for researchers and specialists to benefit from the research results.

2- Research is an attempt under other attempts in the field of interior design and is characterized by the design Systems feature, as an expressive value and applied principle in the design of interior spaces.

On the field side, research is important by reflecting the expressive features of the recipient's or visitor's impression of any country in the most beautiful design of the world's airports.

Third: Objective of the research:

- Reveal the transformations of Systems in the designs of public indoor spaces and the extent of their expressive implications.

Fourth: Research limits: Research is determined by the following:

Objective limit: Study the subject of design alterations and their engagement in designing indoor spaces according to formative and graphic expressions.

2- Spatial limit: indoor spaces of a cafeteria completed within the global airports.

3- Time limit: 2020-2021.

Fifth : Definition of terms :

1- Shift :

- The transformation "of the act (about) and the name (transformation), which is to move from one position to another, is said to be a case, that is, a transformation" (Al-Mangid, 1965, p. 162).

- "The process in which the designer modifies preconceptions or ideas, to generate new ideas and forms" (Hoshyar, 2003, p. 105).

2- Echelons:

The format is "a set of interrelated elements that form a unified whole and the analysis of a system, though formative themes, which is one of the hallmarks of modern science" (Rosenthal, p. 526).

3- Procedural Definition (Design Transformations): It is a set of visual regulations in which design components are embodied through the collection of ideas, complementarities and cognitive insights that are distinctive and unique through their characteristics creative and expressive communication added in the design of contemporary interior space.

4- Reflection :

a- linguistic : "R.V.S. (Reverse) Put You Back to the First" (Alush, 1988, p. 249).

b-Terminology: "An influential reaction bearing the qualities and appearance of acts, body and intellectual structure on those affected by one or all influences" ( Dawood , 2000, p. 4).

5- Expressive:

a. The expression is: to extract one's feelings objectively and in a manner conscious of criticism and direction (Jerome, 1974, p. 247).

b-Expressionism is (the purpose or idea embraced by the artist to produce it aesthetically contains a system with which human feelings respond and then an intellectual curriculum (Al-Imam, 2002, p. 135).

6- Procedural definition (expressive implications)

They are the forces of hesitation obtained by performing activities that have a direct impact on the recipient and have an intellectual dimension that embodies the identity, belonging and rooting as definitive values and a formal message that generates spiritual and moral echoes

**Theoretical framework**

First Research: Design Systems Shifts:

1- Concept of transformation of the design space:

This area (transformation) depends on a variety of design disciplines - User- centered design, concept design, information design, industrial design, interior design, graphic design, system design, interactive design, as well as non-design disciplines including cognitive psychology and cognitive psychology, linguistics, cognitive sciences, architecture, information engineering, ethnography, storytelling and inference (Al Obaidi, 2013, p. 1).

Two concepts associated with transformation are the concept of change and the concept of change, which overlap with the concept of transformation. The geographic explained about the meaning of change that (it becomes the thing in a situation that it did not have before or is the transition of the thing from one state to another, and it is often in the essence on the types and from which it is in the air. (grooming) and who is in the quantity (growth and decrease) and who is in the place The

change is classified into two types according to its speed, from it at once or gradually) (Jamil, 1977, p. 311). It is noted that the change is (divergence and includes contradiction or contradiction and reversal from case to case and is more general than transformation and its implications) (Al Ghazali, 2015, p. 10), E. The shift is from one state to another, while the change is by the reversal . (The transformation has an impact on the structure of the meaning and in this context the transformations demonstrate that they are a set of processes that get the formal system to reach another form) (Al Ghazali, 2015, p. 11) Transformations have a great relationship with the visual value of the achievement, which is felt by the recipient through multiple external and internal dynamic stages .

The transformation aimed at producing the meaning

represents (those processes conducted on existing code elements that distinguish them from their natural and legal use through reconstruction, assembly, arrangement or any other form of change, retaining their references to the original while attempting to produce a new meaning) (matlob, 2000, p. 58) and (Al-Badrani, 2008, p. 56). In the same vein, Antoniadis added a transformation goal that includes (the process of changing the shape that reaches its limit by responding to a number of internal and external motor effects) (Antoniades, 1990, p. 66) to achieve relevance and adaptation to the surrounding environment, as it drives determination towards adaptation to the influential forces that transform it.

This has made the transformation of the interior imperative to arrive at the new format (a mental activity embodied by the designer taking material elements of a particular composition within a given environment to give it general functional values characterized by movement and renewal) (Al- Zubaidi, 2010, p. 56) is contrary to stability and cannot remain static, though in a lasting continuity of innovation and creativity.

The transformation of the interior space design requires the creation of renewed and varied design patterns that are modern in nature and fit the general taste and compatible with the variables of the environment for the expression of the internal space function that reflects beauty "A sense of symbolic and technological expression balanced with the regional pride of airport design reflected a series of necessary treatments involving some organization, rearrangement of patterns, development of systems, elements, relationships and the realization of expressive beauty that can be translated as a transformation process that allows the recipient to evaluate the forms by adopting visual sensation, description rules and what constitutes a conscious preference for the new form, whether unitary or combined.

2- Transformation objectives in the design space:

Most of the theses on the concept of transformation included clarification of a particular objective, which is the essence of what is posed as a requirement (there are three objectives of transformation based on three thesis theses:

a. Production of meaning: In its comprehensive definition of the concept of transformation occurring on a particular code and mechanisms, (Slivetti) presents a clear objective: a new meaning production (Matlob 2000, p. 60).

B- Appropriate for changes: Biological theses gave us a clear idea of the importance of appropriate changes as a fundamental goal of transformation. He explained that organisms' forms are constantly exposed to transformations imposed by environmental conditions and external effects. The aim of these processes is to achieve the best adaptation to the environment and the adequacy of changes in influences. Transforming as a process or phenomenon of shape change under changing circumstances, for the purpose of adapting to and adapting to such circumstances (Antoniades, 1990, p. 25).

C. Communication: Communication is one of the most important and relevant objectives of the transformation process. This goal reappears, requiring some change so that the asset's reference is preserved as a prerequisite.

3- Design space transformation mechanisms:

The comprehensive identification of the transformation as those processes on existing code elements that deviate them from natural and legal use by distorting and reassembling, Regrouping or generally changing in a way so as to retain reference to origin, indicates different classifications of those mechanisms (Required, 2000, p. 62), there are two main types of transformation mechanisms:

a. Mechanisms of formal or phenomenal transformation: It includes several sub-mechanisms (dismantling, alienation, fractional engineering, addition, penetration, folding, fragmentation, division and overlay).

b. Deep or substantial transformation mechanisms: they include several sub-mechanisms (shift in a given code, amplify interruptions or inconsistencies between old and new tipping point highlights, reinterpretation) (required, 2000, p. 58).

To describe the mechanism by which transformations take place from multiple areas, the transformation mechanisms it assumes (Genk Ching) on the shape is the addition, cutting, interference and change of scale, while preparing (Ezemane) about these procedures as being in the form of generating geometric character, thus the shape is constantly modified by a series of processes in the heart (Inverting), dismantling, folding and rotation are basic processes conducted in shape for the purpose of understanding it, while maintaining the relationship of the original form from which it is derived, which is visible and obvious such as fragmentation, deviation, penetration, brigade, division and overlay, while there is another set of mechanisms at a deeper level and those of the code where interruptions in design are one of the most prominent (Al-Imam, 2002, p. 26).

Transformation mechanisms are many and diverse in interior design, but depend primarily on the importance of transformation to ensure that meaningful variables are responsive to design performance and expressional . Diversity results from it while maintaining its original identity, because all design changes are a kinetic mechanism. (ability to transform form

according to its own act and system) (Omar, 2004, p. 38) In this way, the design act can be the focus of action for the transformation of the underlying shape through direct movement of the primary elements into a new form after the different elements group reacts in certain circumstances to create another presence that has not previously been required to disconnect with it and is based on mechanisms for transformation as follows:

a. Dimension: The so-called manipulation relative to and proportionality of any standard (surface or volume) as a result of a change of one or more dimensions of the structure of the foundation, thus retaining its intrinsic relationship within its function field, the new form gains its distinction in terms of the dominance of the transformed part over the parts.

b. Subtractive: The shape shift by deleting or cutting part or part set. The cut-off mechanism depends on the actual need for the deduction value, location and type so that the shape retains its basic features and identity. The incomplete shape or half-formats give the design an opportunity to participate in the process of completing the cut-off part visually or mentally.

C. Additive: The transformation of a new format into the underlying format is done through the process of replicating or intensifying the central value of the shape or multilayered (Layering) Taking into account that the added shape or shapes are an approach to the underlying shape of the physical qualities, to maintain the parameters and identity of the original shape, and to enable the added shape to overlap, grow and integrate with the original form (Ching, 1996, p. 167).

d. Conversion: A new formulation of the same physical elements that the shape possesses includes the basis of its symbolic connotation, its status in a non-customary context, while maintaining its structural (geometric) basis in the process of modifying and rearranging the visionary (Eisenman, 1993, p. 12).

e-Segmentation or Retail: Generates dynamic motion that contravenes familiar expectations,

partially or completely dividing the shape into equal or differentiated parts in shape, measurement, direction, etc., a successive series of positions appears instead of one, enhancing the expressive value of a new form that is not stored in the recipient's memory (Curtis, 1996).

The design transformation mechanisms within the airport cafeteria are an innovative development process that takes place in its position and relationships with other forms and overlap with each other in their shifts over the main interior design systems to change from a new format to a new vision based on new relationships and engagements as a procedure commensurate with the degree of preservation of the new design without compromising its entirety so as not to move away from the original.

Second research: constructive dimensions and their expressive implications in interior design:

1- Expressive system and its specificity :

Expression is a product of the relationship between the system of forms of coherence and the system of meaning And here it identifies any meanings that can be associated with any form, and the position that it occupies within a particular system. and that balancing the system and locations of these relationships is of great expressive importance in the process of transforming the design coherence of the internal space, particularly the airport, In other words, the process of expression is based on the visual form and the invisible meaning in which it is realized. There is a direct expression that the recipient's eye visualizes and perceives in appearance, such as the peculiarity of some Systems with the formal characteristics of the finish surfaces of the elements of color or texture paradigm ", while indirect expression is the mental perception of the form achieved by its connotation and what it symbolizes, One's lack of communication between the designer and the recipient is hampered (Abd-alsada, 2009, pp. 29-30).

Expressionism, with its connotation of a meaningful idea or perception, strengthens the events of aesthetic emotion at the moment of

taste expressed by that connotation ( Mustafa , 2001, p. 59), and the connotation changes with the transformation of formality, because it has multiple connotation meanings according to specific goals and objectives that achieve a transformative psychological factor that has an important effect in determining its connotation (wahba , 1948 p. 181 ), This was confirmed by Al-Bazaz that the conscious use of symbols in interior design permits mental dialogue commensurate with the nature of the recipient's consciousness (Al-Bazaz, 1999, p. 72).

2- The idea and style and its expressive implications:

The idea consists of physical or non-material influences and is defined by pre-thought time determinants, though based on the storage of memory, from the mental perception inherent within the imagination and its product is ideal for thinking, to be the catalyst for the birth of the idea, and for each idea its functional action (Aesthetic - expressive - performance) It serves as a harmonious coalition of perceived patterns that achieves a holistic vision of the design act through its perceptive presence, as the realizing is able to say something that is meaning and expression within the unity of the design style (Omar, 2004, p. 21) This is emphasized by John Dubois (the individual attribute of the self-active in the discourse, and style is the scientific study of the method in literary works, and the whole Western definitions of the method stress its unique individual dimension, after which a distinct and unique method ( Wagglesy, 2008, p. 182). The designer's subjectivity can be expressed as the methods in their names have generally varied in the transformation process, including :

First: The transitional method: It takes its general features and advantages into account the time taken by the transformation process. This can be diagnosed by the transformation of architecture and interior design from modernity to postmodernism.

Second: Personal style: reflects the mood of the private designer and carries individual attributes of his cultural references and his ability to transform forms consistent to form a

creative product that lies in the conscious choice and purification of the expression tools, and by replicating certain forms in several products of a particular designer that become a personal feature (imprint) associated with his style, such as the personal style of architectural works and the design of a zaha-hadid (mekky , 2011 . p. 38).

Third: Modern style: emerges within a wide geographical area, and depends on general and non-individual features, all of which are replicated together in the design products of a particular society, and for a time period in which a single style or other methods, such as the designs of the age of coke and baroque, prevail (Al-Shawi, 2006, p. 40). He explained the design mechanisms of the expression style in the interior design through the following:

1- Similar: The ability to connect and combine different things or ideas. This ability is either done by reason in its perception of the relationships that are similar, and each relationship between two things is itself a relationship between two relationships (a ratio between two relationships). The same is one of the main forms of occasion, and therefore the same can be done only because it has two proportional relationships. There are three patterns of the analogy (personality, direct, symbolic) and the fourth type is added, the fictional, but the most ambiguous (symbolic similar) (Al-Hayali, 2010, p. 110).

2- Metaphor: is all that goes beyond simple true expression, though the transfer of a name indicates something to something else and the transfer is done either from sex to gender or gender to gender or type to type. According to representation there are two types of metaphor (Al-jaf , 2015, pages 44-45).

a. " Metaphor Sent: A word that has an original meaning but is used in another sense on the understanding that there is a relationship between the concerned without being a similar relationship and there must be a presumption that prevents the original meaning of the term and is named by the sender because it is not restricted by a single relationship and the

relationships of gravity Many of the most important:

. 1- Partial: When we cross the part and want all

. 2- College: When we cross each and want the part

3- Local: When we speak the case and we want to be in it.

4- Current: When we pronounce the condition and want the place itself.

5- Causation: When we express the cause of the cause.

Causation: The name of the object is what caused it (Al-Hayali, 2010, p. 110) and (Al-jaf , 2015, p. 45).

b. Mental metaphor: The act is attributed to the real non-actor because there is a relationship between them such as place, time or function. This type is the most commonly used. For example, the metaphor sent within the external body of India's airport was used as a spacecraft. and, from within space, use the mental trope by representing the ceiling for fictitious formations that suggest, for example, peaceful, There is a difference between metaphor and dignity. Borrowing is a presumption that prevents the existence of real meaning from appearing. And it doesn't mean that every new is a creative situation, unless it's based on elements that adopt unique innovative mental factors. with a special use of skills and imagination in creating aesthetic themes, environments and experiences that achieve a conscious goal that relates to the designer's mind, to be transformed into a formal pattern that coincides with physical inputs (Abdul Hamid, 2001, p. 26), and here the success of the idea is measured against the solutions it offers to the proposed design in the sense that (The idea of Systems almost disappears as long as man thinks and develops a vision and performance in the era of rapid variables, and this is demonstrated by the designer in the development of the new by the expression of serious ideas geared towards formal transformations of the design environment) (Abdul Jabbar, 2005, p. 34).)

3- The material, technique and its expressive implications

Design Systems possesses certain energy by embodying it in (Article) It is an irrelevant rigid element until (ideas) bring them with their own, active and impulsive forces outside the designer's imagination and work to shape them and bring them to life in an infinite number of design Systems , making them intermediary to interact with the material, and that is what I support (Heidegger) When indicating ((artwork is the physical appearance of the idea) (Heidegger, 2003, p. 46), which is evidence that (The world of thought guides the world of matter according to the technical developments used for this) (Shirzad, 1985, p. 17), taking into account the provision of an internal environment that is appropriate to its relationship with its assets through the selection of alternatives to new materials, to address the peripheral impacts that it has not been able to address functionally previous materials, and to seek out the prevailing and familiar (Abdul kareem, 2013, p. 33).

Another generation of airport buildings has emerged reflecting the local privacy of the place and its gifts in creating constructive configurations of airport buildings and simulating the traditional architecture style prevailing in the region but in a modern style and materials such as at King Khalid Saudi Arabia Airport The formal composition of the airport reflects the classical Arab architecture in dealing with the spirit of openness to the Sahara. The excellence of the construction system has been utilized to create the expressions and functional solutions required with the high flexibility of the building's design (Mohammed, 2012).

The material is linked between the idea and the shape as the interior designer's tool to reflect an expressive energy to achieve the transformation of the design Systems in part, whole, appearance or expression so as to establish the idea to the designing necessity of providing an indoor environment (for the airport) is suited to its relationship with its assets through its production technique and in several patterns subject to quantitative or qualitative changes

within the extent to which its parts entail, generating shifts that move from one position to another, which may or may not remove them from their original characteristics, including their basic characteristics (such as size, weight and extension), and secondary (such as color, light, texture, etc.), existing facts that generate the difference in the shape of the material, the variation in its appearance, the diversity of its qualities, and are due to its different composition, hence the difference in the movement of the parts and the variation of the positions in which these constituent parts exist.

Theoretical framework indicators :

The theoretical framework resulted in a set of indicators that could be adopted as variables in the analysis process within the current research procedures as follows :

1- Apparent and profound transformations derive their components from a set of strategic variables (conventional, metaphorical, deconstructive) by breaking traditional frameworks and fitting changes for communication purposes, through transformation (dimension, deduction, additional , modification, evaluation or fragmentation).

2- Design Systems constitutes an overlap of a range of regulations and relationships within the level of systems structure across (shape location, all and part, space relations, organizational relationships, consensual relationships).

3- The language of expression deepens the semantic and symbolic aspect in demonstrating the specificity and identity of the airport cafeteria as a means of translating those transformations that address consistency and gain strength over time.

4- Design Systems crystallizes expression methods across (similar, metaphorical, kidney) to reach out to the ideas of transformations and demonstrate the meaning in which the aesthetic of general composition manifests itself.

5- Transformation has multiple constructive dimensions with features and connections that determine the synthetic character of design

patterns (idea and style, function, material and demonstration technique).

6- Transformation of idea and style generates new vision in design Systems through mechanisms (selective, personal and modern style).

7- The functional dimension of vertical and horizontal determinants (floor, walls, ceilings, openings, columns) varies in the construction of design Systems according to the components of aesthetic performance and contemporary view of uniqueness .

## Search procedures

1- Description and analysis of the first model :

Indoor Space (Haydar Alif Airport)

The airport is located 20 km north-east of Baku in Azerbaijan and is the main hub of Azerbaijan Airlines and was established in 1930 with an area of 65 thousand square meters/Cafeteria is within the third floor of the building, its floor consists of (Granite - White - Beige color gradients) Its walls have a transparent facade of glass and uneven iron and its ceiling is semi-transparent, characterized by various openings of hexagonal shapes of white and beige color and its furnishing elements Various shapes, colors and ores of skin and velvet, as well as colors used deep brown, red and black.

2- Analysis :

1- The idea of visible and profound transformations is linked to several levels:-

When extrapolating the sample, it is noted that the creative design prospects are the result of shaping the creative context of the airport through the cultural and cognitive cross-fertilization of the design personality with the state's desire to reflect a cultural image through a pioneering design that represents the gateway to creativity and culture in the city and gives the impression that the time of war has come to an end. and reflected the fluency and machinery of movement in the exterior formulation of the building's structure with

infinite accuracy and a unique, unorthodox and innovative consciousness, as a value associated with creative concepts, The External Authority has provided the highest level of excitement and transformation with its complex and metaphorical synthetic systems for the symbolism of the expression of the function of the airport space, which lies through the semi-geometric shape of the triangle, for its symbolic analogy to that of a bird ready to go.

As in figure (3-1), the internal level of design Systems showed a significant shift, The structure of irregular systems gained technical expression by subjecting a large and vital part to transformations at the level (optical and expressive) for the emergence of formations similar to the cocoon of the flying butterfly in the atmosphere, and the combination of the ideology of the design of space from the inside between the levels of the unfamiliar side and regularity, as in figure (3.2).

Shapes have shown their irregular determinants, which are stagnating towards dynamic, intentional shapes that represent today's current and future goals and requirements based on new relationships that are dazzling and acceptable to the recipient, thus representing a true reflection of the self-desire for such a transformation. and gives the visual landscape an aesthetic quality by providing an abundance of detail across the parts of the curved elements and the inclined and arched lines as illustrated in figure (3.3).

2- The expressive system is a language for expressing symbolic connotations through:-

The current model reflects the extent to which the expressive aspect has a widespread impact on most of its formative consistency. (Airport) Semi-geometric triangle achieved a high level of strangeness because of its symbolic analogy with the form of a bird ready to go This philosophy in the language of expression clarifies and exposes equality and means equality of two ideas or two formats and its creative value lies in clarifying and exposing the relationships of similarity and difference in it a metaphorical expression of the identity of the airport space through the use of its

modification and addition illustrated by the dimensional transformation of the airport, As in figure (3.1), at the internal level, System has shown a metaphorical expression through the counting of design elements of a monolithic internal System embodied in the semi-geometric body of the triangular shape, as well as the carving out of the half-oval shape in the scalp formations and when changing at the angles of vision, the overlap of the geometric blocks breaks down all the body's traditional values to establish the highest level of excitability.



Figure (3-1)



Figure (3-2)



Figure (3-3)



Figure (3-4)

Description and analysis of the second model:

Indoor space (Menara International Airport)

Located in Marrakech, the capital of Morocco, with an area of 42,000 m2, space is within the third floor of the airport building. new menara Airport Building with its stunning architectural design: the capital (Marrakech) is Morocco's most popular tourist destination. It is a harmonious mix of modern and traditional architectural elements. Its final expansion of Marrakech Airport was completed in 2008, designed by the Moroccan architect (Abdul lahlou). Its floor is white granite + bullet/floor level, and its walls are a great and distinct interface for the airport of 24 specific geometric forms and three triangles above front doors measuring 12m × 6m. The ceilings of the airport building consist of specific decorative forms. The airport cafeteria space is a secondary ceiling of gypsum Board and also wood material. It features a facade covering the facade from the outside geometric motifs and extends on the airport's exterior facade, its furnishing components of various seating units, colors, ores, places and cabins specialized for businessmen, as well as children's spaces.



Figure  (3-5) menara Airport

Analysis:

1- The idea of visible and profound transformations is linked to several levels:

Design coherence has emerged within the airport structure to express a decorative system of structured engineering and decorative configurations, which are generally distributed on walls, ceilings and facades When extrapolating the structure of the model's external body and its design idea, we note its responsiveness to the stereotypical transformations and the state of its twinning between formal creative culture and intellectual creativity and the machines used to produce the sample, This is observed in figure (3-5) where its colourless body has carried contemporary trends with free dialogue governed by experiences and high possibilities to synthesize and modify metaphorical ideas to create new values and System in the context of my design with a clear flexibility that blends new and old as two forces that aim at the transformation required within its time and place within a design unit starting from the formulation of the Sunni umbrella The decorative silhouette reflections on the floor and walls demonstrated an expressive strategy of creative metaphor and the manifestations of the blending of old and new to impart to the design of the airport a spirituality that demonstrates the nature of expressive and belonging linkages and reflects the excellence of the stereotypes and their expressive contribution to the airport as a gateway to the State and stations of peoples' interaction with each other. At the internal level of space, if the structure of the system is combined from the inside with the combination

of the first and second levels of the ordinary side through its appearance in a regular shape pattern in which the shape of the rectangle takes a linear motion path that suggests the actual and important movement of the format position and affects the recipient through the use of a modulation mechanism of furniture colors and locations that carry vital energy that generates some kind of excitement. As the design Systems is reflected in precision in the selection and precision distribution of the furniture units through the deduction of premises for businessmen as well as family spaces and recreational spaces for children, as illustrated in figure (3-6)),

The shift in design Systems has been achieved, but does not reflect any legal values of the symbol within the interior space design and as staffed within the building design from outside.

2- The expressive system is a language for expressing symbolic connotations through:

It is the creative designer who chooses his ideas one of the methods to facilitate the process of perception by the recipient the current model reflects the extent to which the expressive aspect has a widespread impact on most of its formative patterns, The expression here is embodied in the analogy and the eloquent and direct disclosure of symbols from the decorative system of geometric configurations generally distributed on the walls and ceilings of the facades and the realization of the remoteness mechanism with deductions and addition within a symbolic metaphor strategy to express the identity and privacy of the building from the outside as illustrated in figure 3.7.



Figure (3-6)

Figure (3-7)

Description and analysis of the third model:

Internal space (Changi International Airport)

Located in South East Asia, Singapore with an area of 13 square km, The airport has three passenger lounges connected through train car and passenger bus services. The lounges are modernly designed using glass and focusing on open spaces and are reinforced by natural features such as parks and tropical plants to promote a sense of natural environment. Unidentified free spaces, marble-level construction ground, internal space dimensions (White and bullet), ceilings and walls steel structure and glass restaurant, furnishing elements Various shapes and colors irregular corridors Movement.

Analysis:

1- The idea of visible and profound transformations is linked to several levels:

The airport has achieved a combination of many activities and events that take place simultaneously as the airport design expressions are clarified by achieving a valuable range of activities and include (The character of the age, symbolism, concepts of communication) is the result of the interaction of aesthetic values expressive of the designer's vision The designer, by expressing the spirituality of the times, succeeded in designing the airport, To continue and express the identity, time and specificity of its manufacturers, as they represent the country's international entrance and a distinctive cultural facade over the present time to represent features of modern technologies as well as the future by design And this, in turn, will reflect

the ideal of creativity with clear design in the expression of reality indicators, And it doesn't work to care about any other times because it's going to be dead and there's no point in it. What is already effective is now ineffective for losing communication. The designer seeks to achieve continuity of design over time by investing symbols that support the meanings of investing the past in the creation of present and future formulas And that's what the system's irregular structure has achieved by reducing it to the design body. The surrounding external environment reflects the uniqueness and specificity of Singapore's natural environment. In the internal space, the engineering system unit has been realized within the airport structure and structure and has formed strong and interrelated relationships between the whole and the part and the part, the inner body of the circular and waterfall format, which has been added by a central dominance within the interior design. The appearance of the waterfall also has a relationship with the representations of the natural environment which showed the overlap of a beautiful dialogue with rocky walls and natural plants as in figure (3-9).

Although the central and linear engineering regulations are based on a tight plan and are coupled with simplicity that tends to be ambiguous, they generate a state of balance between the elements of the overall structure of the airport and reflect on the inside, bringing ripples to the exterior. (For the dome ) A welcoming space achieved a high level of unity of diversity, harmony and proportionality of internal organizations to reflect a state of chaos that showed uniqueness and non-systemic geometric consensus through visual excitement

to activate the familiar metaphor strategy into unfamiliar aesthetic cognitive patterns as illustrated in figure (3.10).

2-The expressive system is a language for expressing symbolic connotations through:

A contemporary interior designer can arrive at contemporary products to be achieved through a mental metaphor of physics that is aware of the holistic essentials and not necessarily related to past spaces and models. Here, the designer is away from any cultural or heritage symbol and may use a symbolic leaning method by suggesting the external body. (Dome) With bubble, transparent and semi-transparent glass panels and how to shape these panels sequentially and alternately carried a decorative image with expressive aesthetic effects that leads the visual body at the level of receipt and acceptance by attending these design formats and coupling them with the meanings of simplicity and a method that tends to obscure through a decentralized addition. and the deduction of a circular hole therein, through which to demonstrate the operations of the system of metaphor of nature through sovereignty to the size of the (waterfall) within the centrality of the inner space which reflected a personal similarity by expressing the airport

as a design format for a vibrant and vibrant urban symbol. As shown in figure (3.10).



Figure (3-8)



(Figure (3-9)





Figure (3-10)

## Research findings and conclusions

Results discussed:

The research by analysing the selected models reached a number of results according to the three axes of the analysis, which resulted in the indicators of the theoretical framework and the analysis, as follows:
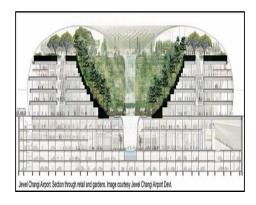
1- The idea of transformations formed its effectiveness at the level of the asymmetric structure of the two models (3, 1) through the external body, which led to the liberalization of the familiar format, where the designer upgraded his formulation to the level of creativity through his motivation (Minimal style) To achieve design Systems is important that mimics the level of (international airport) in both a performative and expressive sense

that is renewed in thought to reach the global level through the abstraction that leads it to design uniqueness and the codification of sensory and expressive meaning that gives it an ideal image that earns it an intellectual effect achieved with the performative and expressive content of design styles Model (2) has achieved a systematic structure of the external body twinning it and embodying a creative culture (intellectual and formal) by mixing old and new motifs and geometric forms to give the airport design expressive and affiliation links through shadow projections and light on design Systems .

2- The design's subjectivity was realized in the form locations of the model (1) and left a positive impact through free and coordinated spaces and enhanced in a symbolic metaphorical manner that emulates the performance function of the building, Model (2) reflects design objectivity through meanings and symbols that reflect the State's legal value Model (3) achieved design objectivity through natural environment data to realize the symbolic image, which was unique through the contemporary technical body I adopt within the composite innovative technical format Glass (dawn), whose photovoltaic effects on space have guaranteed distinct sensory and expressive values that affect the nature of a sense of psychological comfort, harmony and communication with the natural body.

3- Relative verification between System within part with part and part with all in model design (2) due to maintaining the conservative format directly and relying on functional adjustment to its surroundings and not breaking the link with it in the process of transformation while the shift in model (3,1) achieved higher scores through the part with the part and the part with the whole which reflected on the deep structure and phenomenon in the design Systems shifts.

4- Design transformation mechanisms used in the design of research models have achieved the transformation mechanism (Dimensions - deduction - additional - alteration - fragmentation) High level of achievement of space relations within models (3,2,1), and linear and aggregate organizational

relationships are achieved within model (1), due to the diversity of design Systems , a series of (COOR) is irregular in its spatial locations. Linear and networked regulation is achieved within Model (2) through the Engineering Authority which delineated the regulatory boundaries and led to a visual rate of its weight and performance level for direct attraction; Through a sequential transition to other Systems in a harmonious sequential context to integrate all aspects inspired by design s emergence within the centrality of space as well as the complexity and irregularity of the organization of furniture have introduced diverse design formats.

5- Dominance, diversity and variability of design fundamentals within models (3,2,1) and showed balance and harmony within their design Systems And one of the most remarkable shifts that has shown dominance and sovereignty, within the mechanism of dimensional transformation is model (3) by embodying the body of the dome and also the sovereignty of the shape of the waterfall Model (2) showed unity and diversity within a dominance that emerged on the building's external body through a balance of geometric shapes and motifs that were reflected in the design Systems including an additional mechanism and balancing modulation with airport design, Model (1) demonstrated the realization of transformation mechanisms within the design foundations.

6- The language of speech within the expressionist system contributed to the model (1) through the expressive expression of the external, quasi-engineering body of the triangle having achieved a high level of strangeness because of its symbolic analogy with the form of a bird, The model (2) embodies expression through similar symbols through the decorative system of geometric formations From the inside, design Systems expresses the kale and shows the modern style of interior design, Model (3), when the expression has achieved a mental metaphor by expressing the external authority of the airport (Dome) with the bubble and also reflected on the inner space by similar shape (Waterfall) The expressive system was embodied as a design format by activating the

natural ecology metaphor as a vibrant urban symbol.

7- The act of change with the idea and innovative approach in the output of the building has been achieved at a high rate within the models (3, 2 and 1). From the internal side, a small proportion of the model (3 and 2) has been achieved through the inadequacy of the transitional style and the style of the age. The model (1) has dominated the idea of its style through the realization of the designer's personal style and the style of the day.

8- Achieved the construction function (floor, walls, ceilings, openings) of the transformation mechanism (Dimension, deduction, and additional) through model (2,1) As the expressive function is reflected through the floor, ceilings, openings and at a high ratio within model (1) within the physical and intellectual level, model (2) achieved the constructive function through the expression through the floor, openings (The facade, through geometric and decorative forms, expresses aesthetic values of expressive significance. The model (3) achieved a transformation (dimensional, additional, alteration) through ceilings, walls and openings which came in strange, exciting and borrowing the symbols of the surrounding natural environment, while the columns achieved twice the required transformation resulting from the formal recruitment of columns in the models (1,2,3) being limited to a performance purpose related to functional attribution.

9- The effectiveness of natural lighting within models (1,2, 3), which contributed to the realization of the transformation mechanisms because they are mainly based within the space interface and are treated in an innovative manner. Industrial lighting is achieved at a high rate within the model (1, 3) through the use of modern techniques that demonstrate a presence that qualifies for visual differentiation and functional expression. The color selection feature achieved the harmonious transformation of Model (1, 3) by adopting several transformative mechanisms in relationships of unity, diversity, diversity, diversity, dominance and harmony for the service of the performative

and expressive aspects. Sample (2) as the designer did not agree to achieve any expressive dimensions of the identity and specificity of the design Systems While the tactile demonstration with a technique of a relative formality transformation gave validation of its qualities in Model (2), Having achieved its effectiveness in Model (1,3) through the interaction of Sicilian brilliant quality of ceiling terminator materials, Females have been relatively achieved through the harmonization of the formal assembly of the furniture function in a format that has achieved its interconnectedness with its integrated visual and expressive relationships. Within the framework of the transformation of segmentation, fragmentation and dimensional transformation, it is appropriate in its relationship with the whole part, besides the proportion of the size of the furniture to the space scale assigned to it within the whole space. There is some inadequacy in the effectiveness of the authority of the designer to express the personality of space through the expressive system.

Conclusions

The results of the present research have resulted in the identification of a final set of conclusions that summarize and elaborate the theoretical knowledge at hand and answer the questions of the research problem at hand .

1- The shift in the design Systems of the airport is linked to the realization of the (virtual and deep) idea It has several objectives, including those related to the desire for renewal, reorganization or development commensurate with the guaranteed meaning s Development ", which is not built out of thin air but extends the pronouns of a set of strategies, intellectual skills and successive ideological trends, Transformation is not a case, it is an act and its expression is reflected in the self-desire and will of the investigator herself through thought, machinery, style, form and direction towards achieving their goals.

2- The transformation of synthesis requires a new language that combines homogeneity and heterogeneity to achieve a balance with a view

to removing contexts affected by previous regimes to establish the most emerging new systems that review the organization of elements and relationships that manifest their implications when achieving a balanced and forward-looking design format that dismantles all that is familiar with rebuilding design elements by shaping the achievement of performance and expression goals.

3- Transformation in the intellectual value of design patterns is achieved within multiple possibilities to be present in a variety of configurations, each of which is an effective feature that achieves an interconnected transformation depending on the factors surrounding it that establish the design decision of the patterns:-

a. " Combining new ideas and expressive insights with previous traditional forms with modern and innovative materials is a hallmark of achieving a positive transformation that aims to cause surprise in the recipient. This is what is generated by a sense of joy and visual pleasure and gets as much acceptance as possible.

b. The effectiveness achieved is represented by the substance's expression of the pattern through a partial, total or expressive shift in the formulation of a formality that hugs the sense of self received and society in general and deepens the sense of influence of the place.

c. The expressive dimension of design Systems reveals the mechanisms for the demarcation of the creative system for the production of my design (i.e. its image), highlighting the cognitive ability of the creative designer's act, which is known as the capacity for symbolic analogy and when the designer arrives it reaches a poetic language that stands in the middle between the real and the metaphor.

d. The performance dimension reflects the design patterns of creative transformations associated with achievement compatible with design imperatives to achieve balanced functionality within a strategy (conventional, metaphorical, deconstructive) that makes the designer more liberal in achieving the intended objective, and the metaphorical method is one

of the strongest in support of the transformation process because of its timeliness and space, as well as its symbolic language.

4- Today's style is a necessity. By its strength, it stimulates shifts of patterns that impose their intensity in expressing the circumstances of the stage, which in turn translates the change of aesthetic values to express it temporally and spatially and to give the pattern strength over time through coherence within the dominance of the expressive system and in a mental metaphorical manner within a technical format that achieves the image of design Systems .

5- Diversity in the process of proposing System of structural determinants to achieve the biological element of selected System and conflict between them and space and mass with a system that indicates a sense of regularity by reorganizing everything that is familiar to a design Systems that reflects the expressive goals of interior design.

6- Adherence to specific traditional designs in their systematic and geometric formats distances the interior design from the formal shift at the level of visual display elements (furniture)

7- Phenomenal elements (light, color, texture) possess multiple techniques and mechanisms to achieve (real - suggestive) transformation that exert visible and latent effects as more profound mechanisms of expression accompanying the meaning of Systems according to how these elements are integrated and employed with more effective values and impact on the recipient through:-

The presence and dominance of natural light in internal space and the treatment of its brightness in quantity and quality through design processors that determine its expressive implications for the internal body

B. Color is an important and variable element. Light color values contribute regressive annotations to internal space determinants, giving them capacity, openness of apparent size and dominant in other elements in partnership with photovoltaic values and textured surfaces

of varying qualities and their functioning in line with the idea of design Systems .

## Recommendations

The results and conclusions of the search have resulted in a set of recommendations that can be summarized:-

1- Emphasize the use of historical or heritage symbols within the design harmony of airport spaces that mimic the meaning of belonging and the specificity of the State and highlight its cultural status as a speech of present images that elevate human values and that these symbols mimic the meaning of a method that mimics the language of the times and elevates the system of receiving design patterns to more profound levels and requires global technical development.

2- Highlighting the role of structural systems contributing to the creation of a special expressive form resulting from an intellectual background that carries values, meanings, distinctiveness and local specificity appropriate to the spirit of the age, customs, values and continuity over time.

3- The need to achieve symbolic expressive functional coherence of airports by promoting and enhancing the reality of furniture as part of the internal space components, as defined, and operations the mechanisms of their functional relationships.

4- To update the designer on the latest technology and techniques for using it in the field of interior design, he has the intellectual and visionary horizon of innovative and creative designs to shift from the dominant and well-established traditional design area of his imagination.

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