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RHYTHM OF FORM IN DESIGNING INTERIOR SPACES BETWEEN MODERNITY AND CONTEMPORARY

Roa'a Musa Kathim^{a1}, Asst. Prof. Rajaa Saadi Lafta^b

Department of Design, College of Fine Arts, University of Baghdad.

ruaamusa97@gmail.com^a, rajae.lavta@cofarts.uobaghdad.edu.iq^b

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Abstract:

Interior spaces are characterized by the presence of a design pattern in which the structural and creative composition overlaps, and the space is not free from the presence of a rhythm of vocabulary or elements through the repetition of a formal structure or several structures, taking into account those technical treatments in regular repetition in the form of patterns of functional formations as furnishing elements or decorative supplements, as Through it, harmony and coherence are achieved that we call formal harmony as a result of the formal rhythm, and dynamic and directional organizations are generated within multiple paths based on the aesthetic distribution and arrangement within the spatial content of the spatial space.

Keywords: rhythm, formal, design, space, interior, modernity, modern, contemporary, elements, technology, style, order, organization, harmony, coherence.

(Methodological Framework)

1- Research problem:

¹ Corresponding author.

E-mail address: ruaamusa97@gmail.com

The revolutionary developments in building technology, and the intellectual openness of architecture and interior design has brought about a remarkable development and has opened up the horizons of a new era in modern architecture that includes many trends, movements and styles, including the concept of modernity and contemporary.

Modernity is the most common modern method in various fields for its simplicity and high technology, and the essence of simplicity lies in it through formal simplification, refusing to exaggerate decoration, striving for a minimum of space treatments, adjusting colors, reducing shapes, and overcoming what carries a functional burden on the interior design in which the dialogue is manifested. Between the products of classicism, modernity and contemporary, and the predominance of methods in contemporary architecture, and the accompanying performance compatibility imposed by the inevitability of space, especially the spaces of universities, which necessitate the existence of designs that take into account the performance and functional aspect.

As well as the symbolism of the educational institution and achieving the best functional performance in line with the needs and requirements of the users of those spaces. Through what the researcher touched and her field study of the interior spaces of conference halls in Iraqi universities as an architectural design and the interior designs that carry within it a formal rhythm whose references vary between modernity and contemporary. From here, the study found a justification as a research problem and through the following question:

To what extent is the formal rhythm achieved in university spaces of a modernist and contemporary character?

2- The importance of the research: The importance of the research is as follows:

It is an addition to knowledge in the field of specialization to harmony between modernity and contemporary in interior design, which is reflected in designers and workers in the field of interior design.

3- Research objective: The current research aims to:

Revealing the formal rhythm of the interior spaces in modern and contemporary university halls.

4- Research limits: The current research is determined by the following:

A - Objective limits: a study of the formal rhythm in the design of interior spaces between modernity and contemporary.

B- Spatial boundaries: the conference halls of the Iraqi universities (Baghdad and Al-Nusour).

C- Time limits: the year 2021.

5- Define the terms:

Formal rhythm: It is the characteristic that determines the components of formal repetition according to multiple and varied directions and movements that are in harmony with the requirements of the interior space functionally, performing and aesthetically.

(Theoretical framework)

The first topic: the formal rhythm in interior design:

The act of rhythm is achieved through formal organization and through creating integration between old facts in new ways, and when new relationships emerge between old ideas or a new form appears for a group of ideas or images that did not occur if they were linked or integrated before in this way (Jean Piaget, 1976, p. 286)

The design organization in the design of interior spaces is based on two basic elements: knowledge and originality, and the second is the flexibility of transformations, as it is achieved in the context of the basic pillars of rhythm.

Flexibility and originality: it is the exploration of reality and the search for the depth of the assets, which is a necessary process to create new relationships and formulate progress through the stock of knowledge of civilizations. Originality is the new and unprecedented manifestations and the search for the new and distinct (Janati, 1999, p. 61).

Flexibility of transformations: It is one of the most important forms of creative rhythm, where a fundamental modification occurs in the form of internal spaces and formations or in their function. The design was transformed from referring to the past to the future. Cultural or environmental, including what is related to techniques and construction style, and it is one of the most important transformations that reflect the flexibility in the form and its usability and the transformation of the form into almost endless images of changes (All, 1998, p. 94). Also, the formal organization is linked to the basic goal on which the designer is based. , And that the organization of its units and the confirmation of its functional and aesthetic effectiveness is based on a structure or a formal system. All the interior design complements that must be followed in terms of natural or artificial lighting, colors and materials, as well as taking into account the organization of these formations so that each of them achieves the unity of the parts with various characteristics that complement one another in a continuous circle with unified goals and results, in order to compose in their entirety a unified whole structure (Costermans, 2001, p. 144)

1- Sensory perception of shape:

Sensory perception derives its powers from those stimuli in environmental reality and the images, shapes and models it contains within the framework of design elements and what is related to visual attraction as a functional and aesthetic dimension established through the following:

A- Point and line: The point is the smallest visual unit and it is an element that attracts attention. As for the line, it is a path that consists of coordinates that represent a group of points and lines that reflect the emotions to create (the rhythm and the golden rule in design and in life. The more the line is distinctive, sharp, stringy, flexible and strong, the more the design is Completeness and stronger imagination. The line generates the formal rhythm and symbolic connotations, and the lines are generally associated with spiritual and emotional bonds, and are also linked to the path that the designer takes during his life) (Richard, 1998).

B- Movement and Extension: One of the design features is (freedom of movement in all directions and endlessly from the initial cell to the overall design, thus forming a continuous field of vision. Extension lies in the continuity of vision of the recipient and that he adapts his imagination to be able to visualize this continuity of expansion and permanent expansion with insight A conscious eye) (Baghdadi, 2020, p. 54).

C- Reduction: The repetitive patterns in modern and contemporary designs are characterized by reduction, where it is in complete harmony with modernity and contemporary, because (reducing the design to many forms is not related to space and time, it is a mental reduction in some cases to molecules to become wholes.

Reduction in its modern concept is to manipulate the design freely so that the design becomes a contradiction rather than a simulation, and through reduction, the interior designer can challenge the free and form subject to the logic of transformations and layers.

D- Outward and inward: The outward is everything that appears and is perceived by the senses, and the inner is everything that is hidden and absent from the outward. The *zahir* and the *batin* form an integrated unit in the awareness of the recipient, so the creativity of design comes on the basis of a consistency between the esoteric and the external (Schumacher, 2020, p. 399)

If there are sensory perceptions of form that can be realized through the idea of design within the interior space, then shadow and light are considered among the sensory perceptions because of the possibilities of formal manifestation, the statement of surfaces, and the apparent reflection of the texture of shapes and materials.

2- Types of formal rhythm in interior design:

Rhythm is one of the sensory perceptions of the designed shapes. There are types of rhythm at the level of interior space design that deepen the visual aspect and the process of attraction, which are:

A- Variable Rhythm: Variations in the elements or intervals are gradual, which gives an imaginary rhythm to some parts.

B - Contrasting rhythm: it has more than one rhythm whose directions differ from each other.

C- Layered Rhythm: More than one level overlaps with each other, each of which has a rhythm that differs from the other, thus one of the two levels works in the background or in the foreground of the other, or a level overlaps with foreground or background elements.

D- Hidden Rhythm: It takes place when all the systems of relationships are repeated, not just the clear shapes and colors.

E - Directional rhythm: in which the rhythm changes in a vertical, horizontal or inclined plane.

F- The main rhythm: the principle of rhythm is located on the main level in the interior spaces and may contain other values such as internal, external or secondary rhythm (Muhammad, 2008, pages 112-120).

The goal of the interior design is to achieve the effect of the formal rhythm that the users of the interior space feel and the feeling of the presence of the design according to the content of the formal rhythmic reluctance is to achieve tangible diversity in a way that guarantees the content and meaning observed through activity or effort according to the creative process (which led us to it or led to its formation and on this basis, designs acquire their true value through their actual, objective presence in people's lives and not through that creative activity or the process that led to their achievement) (Abdullah, 2008, p. 58)

The second topic: Interior design between modernity and contemporary:

Modern architecture is an architectural style that relies on building techniques and everything that is new and innovative, especially when using glass, steel and reinforced concrete materials appropriately, as the idea of form was launched according to function, with its contemporary distinction in embracing the simplicity of products. While (ornament was rejected in the first half of the twentieth century and became dominant after World War II until the 1980s as a style of modernism and when it was gradually replaced by the main style of corporate and corporate buildings with postmodern architecture) (Tietz, 1999, p. 6)

Technology, engineering and building materials in the nineteenth century resulted in new treatments with a symmetrical formal rhythm and a declining rhythm, as well as a desire to move away from historical architectural styles and invent a new functional design. and longer. The molded glass process was invented in 1848 and secondly, the possibility of making very large windows. The Crystal Palace (by Joseph Paxton) at the Great Exhibition of 1851 was an early example of glass-and-iron-panel construction, followed in 1864 by the first glass and metal curtain wall.

Together, these developments led to the construction of the first steel-framed skyscraper, the ten-story Home Insurance Building in Chicago, built by William Le Baron Jenney in 1884. The construction of the

iron frame of the Eiffel Tower, then the tallest building in the world, captured the imagination of millions of visitors to the 1889 Paris World's Fair (Bony, 2012, p. 16)

The era of modernity is that intellectual revolution that took place in the West alone over the past four centuries and the transformation into a new vision that was based on the ruins of the old vision of the world and through the creative dialectical conflict with it, but all of them emerged from a single breakthrough for the freedom of the individual and society and the realization of the individual's human personality on this The land is far from all forms of intellectual, security and ideological terrorism and from all forms of tyranny, summons and censorship (Al-Kubaisi, 1989, pg. 60).

The connection of modernity with time is developing from its concept, for example, that the word "fashion" has undergone a change in meaning. In the past, it meant regularity in the movement of change and the possibility of establishing a prior intuition for the changing episodes, but today it defines what cannot be guessed and the unexpected magic that spontaneous artists invent. About modernity the absolute liberation of the mind, that mind that does not succumb to the facts of the world as it is. That is why modernity is based on the rejection of postulates, the desire to discover and test everything, and the audacity to tackle prohibited topics. Nothing is sacred before the mind (Al-Khafaji, 2003, p. 9)

One of the reasons for the emergence of the modernity movement is the revolution in which Europe severed its connection with religion and the church and rebelled against it and revolted against its spiritual authority, which for them was a frightening nightmare and a sword hanging over their necks, fighting to call for true science and respect for the human mind and thinking, and to destroy today with rebellion shovels what they built yesterday. We find them changing through the intellectual and literary sects that marked them with its stamp, printed them with its character, and colored them with its directions (Abdullah, 2008, p. 207).

The design forms in the era of modernity were also characterized by an exaggerated influence on the design production and modernity as a western bourgeois concept that gave the idea of design its tendency from the beginning. With modern science and technology (Abdullah, 2008, p. 180)

And modernity believed that it had won when it adopted the view that "all architectural problems are solvable through modernity" and that there is no concern if we abandon the aesthetic history of architecture. Rogers himself does not see this saying as correct, but rather believes that "the slogans of modernity have become dogmatic and are nothing but a justification for the economic decline that modernity is trying to save." He adds, "Modernity contained fatal weakness factors as well as high potential." Some architects attack modernity for its elitist tendency and its tendency to destroy the city, even though they are representatives of modernity (Wikipedia, 2015, net page).

First: The modern materials that were used in modernity:

The floors of the interior space were used to cover them with wood designed with geometric formations in most cases, and the walls and ceilings were divided with light elements in the form of stripes and contrasting materials. Also, geometric formations of black color were used to surround other different materials forming a kind of emphasis and highlighting of the elements through the contrast between them, as materials such as tortoise shell appeared. And leather and wood, exotic in the details and various interior accessories. As for colors, it was limited to the use of a limited number of colors, such as blue to denote electricity, and black and chrome colors that were associated with new technology. As well as the use of wall sculpture and metal details that were emerging from the wall elements, which made the interior design self-sufficient in its technical details. From here, we find that modernity employed materials of a strange nature in terms of color, texture, and shape, and also expensive, which carried with it its own luster and adopted rhythm in the form as a means of linking between The parts that reside within the inner space (Al-Jubouri, 2013, p. 6).

1- Modernity and its reflection in design:

The main objective of modernity was to develop low-cost products that could be acquired by the general public, while maintaining high levels of performance functionality, as many theoretical and applied works were carried out based on the concept of the functional principle, especially the designs of interior spaces, which was often included for destinations A social view that aims to control the life and practical conditions, and to take into account the questions that arise from the requirements of the need seriously, as functionalism was often a merger of two important factors in the design: it is the marriage between technology and methods of showing materials and social conditions, in order to serve the general needs of people at all. The broad scope and requirements of social planning (Habermas, 2003, p. 33).

2- Contemporary and its reflection in design:

Researching the folds of modernity and its features is not one of the things that are easy to talk about, as we might say the saying and it coincides with people's pure acceptance or that it does not coincide with this acceptance. Because the fabric of life has many threads, in which it is similar and in which it is divergent, as you hardly describe the era as a general feature until you meet with evidence that you spend it. Contemporary means in the set of variables witnessed by societies at all levels. It is also used to refer to various stages of transformations resulting from scientific and technological innovations to be the spirit of modernization that represents its various manifestations as novelty in creativity in terms of form and content.

Freedom from the captivity of imitation and imitation and an expression of the spirit of the age with its dimensions, events and themes. It reflects the penetration of the interior designer in his time and his

connection to the life around him, an organic and fundamental link, and novelty and renewal does not mean the intrusion of the new into the existing. Another system, more complex and more severe, in which the entrance adapts to the existing and becomes part of the whole new system. Therefore, the new is necessary towards building and continuity (Al-Bayati, 2021, p. 13).

The history of contemporary style begins in the middle of the twentieth century. The basis of its appearance was the Scandinavian style, airy construction and simplicity. Small rooms in combined and single apartments are decorated modestly and concisely, they are appropriately decorated and mass-produced furniture in the interior. As the decorative elements that managed to obtain the appearance of the interior decoration,

The architecture of the interior spaces, which depends on contemporary, is considered one of the standard things for the multi-storey building, and this is embodied in the interior design by creating the design in a contemporary style, as modern high-quality materials are taken as a basis and are sustainable in harmony with the environment. It is better if they are made of natural materials and meet the requirements of environmental sustainability. These methods include contemporary components in use, including:

- 1- A polished natural stone slab that is used for flooring, wall decoration, such as panels and ceiling.
- 2- Natural stone, marble, granite and limestone that spreads the floor, and panels in the kitchen and bathroom, as well as the use of homogeneous slabs.
- 3-Glass It is made artificially, but consists exclusively of natural ingredients. Lighting appliances, furniture and decorative and decorative parts are made of them
- 4- Genuine leather is mainly used as upholstery for upholstered furniture.

Second: Contemporary intellectual transformations in interior design:

The transformation in interior design is a feature of any era that diverges and overlaps in the fabric of its civilized construction in its direct or indirect form. Sometimes it is instantaneous and expected, and other times it is radical and sudden and generates a boom and a coup, and some of it is related to a new scientific discovery that adopts a new performance mechanism or a material discovery that requires the creation of designs The new design is subject to many influences that require transformation to keep pace with the rapid developments that have become difficult to predict and their amazing qualities on different levels. However, transformations in general sometimes require gradual and organized solutions in the

form of sequential stages, so as not to generate shock and meet the new design with rejection (Omar, 2004, page 59)

We can show that contemporary ideas are real and effective, and they come through historical and civilized authenticity, which stir in us all the factors and elements that create an active, influential and witness society. Authenticity here does not mean a return (in the temporal sense), but rather it means adopting a civilized pattern that provides us with strength and knowledge, and is capable of achieving the civilizational aspirations of the Arab and Islamic worlds. In a word, history constitutes a comprehensive cultural-social map, and our civilized view of it turns it into a driving force to achieve more glories, prosperity and progress.

We do not only sing about the glories of history, but we try to add to it, drawing inspiration from the spirit, principles and values that made that glorious history... The past does not mean escaping from the present, its responsibilities and challenges (as some claim), but rather it is a conscious process to achieve existence... Because the past is what The awakening of the present and its promise.. and the human group that is separated from its history or past, is forced to amputate its psychological, cultural and social feeling, and civilizational alienation will lead (Mahfouz, 2013, net page). For the originality, history, customs and traditions that characterize the current designs.

Third: Contemporary materials used in interior design:

A- Stone: It is characterized by ease of formation in the construction process, such as bricks when used in making stairs or in interior or exterior decorations on walls to add colors and decorations.

B- Alabaster: There are two types of natural and artificial alabaster, and it is characterized by its beautiful surfaces and the diversity of its colors and veins. It is used in places where there is a lot of movement, such as corridors, entrances, display places, entrances and stairs, as is the case in many museums, art galleries and hotels

C- Ceramic: It was used in the ancient Islamic art, and it is characterized by its multiplicity of colors, shapes, decorations, durability, sound insulation, unaffected by water or moisture, color stability and ease of cleaning.

D- Mosaic tiles: Like ceramic, they are frequently used in the floors and walls of bathrooms, kitchens and toilets. They are also used in places where there is a lot of movement, such as halls and corridors, in addition to making pieces of furniture for the beauty of its colors and its different shapes and ease of cleaning.

E- Wood: There is wood of all kinds, shapes and specifications that is natural extracted from trees, and what is factory used in walls, floors or interior decorations.

F- Plaster: Or gypsum, which is one of the hard minerals that are extracted from the ground.

G-Aluminium: It is one of the types of metals such as iron and copper. It is the most important element in the manufacture of internal sections in homes such as windows and external doors.

It is used in the manufacture of furniture due to its light weight, ease of cleaning, strength and flexibility in use.

H- Glass: There are many types of glass, some of which are transparent and some are semi-transparent, with luster, heat-formed, colored and covered with aluminum.

i- Mirrors: They are frequently used in modern interior designs because of their role in increasing their distinctive effects and visual nature, as they give a reflection of larger spaces of the place (N, 2020, net page).

The importance of these materials comes from their functional and performance effectiveness in adapting them according to a formal rhythm that falls under the research of materials and raw materials technology that contribute to adding aspects of an endeavor of human communication and technology on the one hand and on the other hand the reflection of advanced technologies with these materials through their optimal use.

(Description and Analysis)

Model (1)



Al-Hakim Conference Hall at the University of Baghdad.

Source/Photo taken by the researcher

Description:

- 1- Vertical delimiters The walls are wooden with white square pieces that extend along the wall to reach the platform.
- 2- The floor is alabaster, dark blue in color.
- 3- The roof is made of white cement panels.
- 4 Seating units arranged streamlined in a dark green color.
- 5- The lighting is distributed on the sides of the hall, and there is a central lighting centered over certain parts of the hall, especially the stage of the show.
- 6- The show theater is a wooden platform covered with red carpet.
- 7- The platform for presenting the ceremony or conference is made of teak wood.
- 8- Supplements of the interior design, which is the logo of the University of Baghdad, distributed on the walls of the hall.
- 9 The presence of an iron wire to suspend the focused lighting, which facilitates the process of shedding light on it.
- 10 The presence of openings for ventilation and sound in the horizontal ceiling limiters.

Analysis:

First: the formal rhythm of the inner space:

The formal rhythm of the inner space is an influential force in the structure of the internal composition through the transformations of the formal rhythm due to movement and movement appropriate in terms of time and space. A contradictory formal rhythm through the use of multiple materials within the interior space according to a pattern subject to a system after making adjustments

As for the spatial distribution, it shows that the distribution is linear for the formal diversity, as the arrangement of the seating is linear and sequential with the presence of seats in the middle of the hall space, and the formal rhythm as a form of energy is linked to dependence, balance, symmetry and dynamism.

The formal rhythm within the space of the halls is also characterized as being uncomplicated and that it is a space characterized by simplicity, accuracy and clarity.

As the formal rhythm varies through complexity and simplicity, as the simplicity was in the use of colors and shapes as well as texture, distances and size as well. As for the complexity, it was in the use of several patterns at the same time as well if we noticed that the rhythm is achieved in the vertical and horizontal determinants, but in terms of complements, they are considered inappropriate as well As for the furniture, it needs to be modified in addition to the interstitial spaces and the interstitial elements as well.

Second: The formal and performance requirements in the interior spaces:

The performance requirements in the interior spaces are determined by that they are symbolic performance in a specific proportion, but from the aesthetic point of view, they are inappropriate and expressive in varying proportions as well, as one of the characteristics of modernity schools is to move away from beauty and attention and resort to the performance function of the interior spaces.

While the movement in the inner space is represented by the fact that it is characterized by an external environment that is characterized by modernity, clarity and complexity in the relations that move towards the center, where the open rhythm is used towards the formation lines from the center, the rest of the inner space to convey the dynamism.

Among the performance and formal requirements in the interior spaces is that the shape appears through not employing appropriate decorative units and the use of straight lines was free. As for the formal diversity, it was somewhat limited due to the nature of the distance that prevailed. As for the surface finishes, they were also specific if we look at the use of colors We found that the colors were very specific and there was no diversity in colors within the hall spaces.



Al-Nisour University Conference Hall / Model 2



Description:

- 1- The vertical parameters are walls in teak colors that contain windows in two walls of the hall.
- 2- The floor is alabaster in beige color.
- 3- The secondary roof consists of square pieces of white and blue color.
- 4 The distribution of seats is linear and divided into three parts. Each part contains three seats in blue, and there are paths for movement between the seats.
- 5 lighting units directed from the ceiling.
- 6 Design complements include decorative panels and decorations around the windowsills.
- 7 The furniture in the hall space consists of:
 - A- Seats covered with blue cloth containing armrests on both sides of the seat Z
 - B - Tables in the front row of the hall in front of the front seats in walnut color g
 - C - Single seats upholstered in leather, which also have beige armrests.
 - D - A wooden table in the center of sovereignty in the hall is made of teak.
 - (e) A wooden table for conducting research, or designated to start an occasion.
 - F- A notice board to announce the date of a specific discussion or the appointment of a specific conference.

Analysis:

First: the formal rhythm of the inner space:

When realizing the variables in the interior space in all its details, we note that there are logical solutions that reflect the values of contemporary thought in the treatment of interior design, and that the formal rhythmic transformations due to movement and movement are physical and sensory when looking at them, in addition to that the formal system is a monotonous rhythm of the free type and is not subject to a specific system.

As for the spatial distribution, the arrangement of the hall was in a linear manner, with a move away from the aggregate, grid and radial distribution, as the formal rhythm as a form of energy is linked to balance and symmetry, while the formal rhythm is distinguished from the aspect of form to simplicity, clarity and communication with other components through the formation of harmony between the units located within The interior space of the hall.

The formal rhythm varies through complexity and simplicity in terms of form, while we find there are multiple shapes and specific colors. As for the texture, there are several materials used inside the hall, and the distances were small compared to the size of the functional space and the size as well.

There is a complexity in the use of several patterns and functions at the same time. With regard to the achieved rhythm, it is suitable in the vertical with the horizontal determinants and is compatible with the complements and furniture. As for the inter-spaces and the inter-elements, they need to be modified.

Second: The formal and performance requirements in the interior spaces:

The performance requirements in the interior spaces of the halls can be determined by considering them as spaces devoid of aesthetics and also devoid of expressiveness, but they are symbolic performance spaces, as the movement in the interior space is represented as having a simple external perimeter and simplicity also in the direction within the internal relations towards the center, either in terms of the external appearance in The interior space where the use of straight lines was generous and was free, with a specific morphological diversity. As for the surface finishes, they need accuracy in work and the use of time was specific.





Chapter Four (Research Results)

First: The results of the research: The analysis showed the models according to the axes as follows:

The first axis: the formal rhythm of the inner space:

- 1- The compatibility of the two models through the transformations of the formal rhythm due to the movement and movement, which are two important factors in the functional and performance formation.
- 2 The action of the formal system was achieved through the rhythm of the vocabulary of the lines, the distribution and the arrangement as a monotonous rhythm in the two models, and the formal formation showed a contradictory rhythm and an increasing rhythm.
- 3- The spatial distribution came as a design that was achieved in terms of linear and synthesis due to the formal organization of the traditional modernist view as a formal rhythm in the two models.
- 4 Rhythm appears as a form of energy with the effectiveness of balance, symmetry and repetition in the dynamic dependence according to the spatial proportion of the distribution of furniture from the platform and seats to the sitting movement
- 5- Rhythm was born, specifying the performance requirements in the interior spaces of two models as a relative verification in terms of aesthetics) and it lacks the expressive aspect as a relative and relative realization in the two models from a symbolic point of view because they contain the logo within the composition of the platform.
- 6- The variation of the formal rhythm appeared in both models through the vertical and horizontal determinants in (floors, ceilings and walls), which enhances the effectiveness of the functional formations of rhythm for organizing and arranging the total space as outputs of modernity in its style and monotonous style, while the outputs of dealing with the distribution of lighting and appearance treatments of materials as contemporary outputs It fits the modern look in the design.
- 7- The formal diversity of materials and raw materials came in covering the external appearance of the decorative and complementary elements as a visual texture in which the contemporary appearances vary within an aesthetic combination.

Conclusions:

Through the stated results and in order to achieve the aim of the research, we conclude the following:

- 1- Counting time and place as two basic variables in the shifts of rhythm due to obsolescence and change in cultural systems as well as technology and casts its shadow on the design in both modern and contemporary directions, and this is reflected in the effect of sensory transformation effectively in contemporary designs while it is slight in modern designs.
- 2- The type of rhythm was associated with the design direction, as the monotonous rhythm is a condition in modern designs, while the diversity in the rhythm, not monotonous, free, increasing and not subject to a system of the features of the formal rhythms of the contemporary
- 3- The space distribution is related to the performance of the space, and since the space is performative in the basic image (conference hall), the linear and aggregate distribution in the form of rows is the appropriate distribution to achieve the purpose of the space.
- 4- The formal rhythm in modernity designs achieves full energy through the equilibrium between its components as well as the dynamism achieved through the interrelationships in the design formally and physically in the modern and contemporary directions.
- 5- Formal rhythms in modern designs are characterized by simplicity, accuracy and clarity through the shape and its phenotypical effects, while the rhythm of form in contemporary designs tends to complexity, ambiguity and secondary linkage and aims to attract attention and attraction.
- 6- The rhythm is represented mainly by the horizontal determinants represented by the ceiling and less important by the floor and furniture in the direction of modernity, while the contemporary trend is linked between the determinants, complements and furniture in a balanced way.
- 7- The performative and formal requirements in the spaces of modernity are related to functional performance and its aesthetic and neglects the symbolic and expressive sides, while contemporary is linked to the expressive and symbolic side, which is the source of beauty, and functionalism is a product of design.
- 8- The movement and its trends are formal and performative, and the dynamism it achieves are among the contemporary outputs, while the movement in the direction of modernity is a performative act from the outside towards the inside, and the dynamism is the act of positive space.
- 9- The shape and its rhythms appear in the direction of modernity through straight lines and simple geometric shapes, while the contemporary formal rhythm is not linked to the limits of the type of lines and shapes.

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