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# **Formal Reduction Of The Design System In Internal Spaces**

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## **Abstract**

The objective study (the formal reduction of the design system in the interior spaces) is an important matter in the interior design, where the study lies in clarifying the conceptual framework with its integrated meaning and their impact on interior designs has become inevitable for the existing urban areas and that the benefit from the formal organizations and their abbreviations is aesthetically reflected on the designs and commensurate with the culture and customs Society to keep pace with progress and unveil the ideas you have that you need to know and to try to benefit from them. For this reason, the researcher found that the first chapter includes formulating the research problem and its goal, which is summarized by the following question: Is formal reduction a role for the design system in the interior spaces? The second chapter also defines the theoretical framework to include the study of formal organizations and their development through reduction. As for the third chapter of research procedures, the analytical descriptive approach was relied upon. The research community included the selective intentional method, after which the research sample model was determined. And then preparing the form (and the axis of analysis) to discuss the formal reduction of the design system, and in light of the results, the researcher concluded that achieving the reduction of formalism through performance through non-structural determinants was achieved by relying on several reduction mechanisms in relationships of difference, contrast, and consistency, which generated attraction and attention and achieved Bass attraction.

The third chapter on research procedures relied on the descriptive analytical approach. The research community included the selective intentional method, after which the sample of the research sample was determined. And then preparing the form (and the axis of analysis) to discuss the formal reduction of the design system, and in light of the results, the researcher concluded that achieving the reduction of formalism through performance through non-structural determinants was achieved by relying on several reduction mechanisms in relationships of difference, contrast, and consistency, which generated attraction and attention and achieved Optical attraction.

## **Reducción Formal Del Sistema De Diseño En Espacios Internos**

### **Resumen**

Reducción formal del sistema de diseño en los espacios interiores. El estudio objetivo (la reducción formal del sistema de diseño en los espacios interiores) es un tema importante en el diseño de interiores, donde el estudio radica en aclarar el marco conceptual con su significado integrado y su impacto en los diseños de interiores se ha vuelto inevitable para los existentes. áreas urbanas y que el beneficio de las organizaciones formales y sus abreviaturas se refleja estéticamente en los diseños y es acorde con la cultura y las costumbres de la sociedad para mantener el ritmo del progreso y revelar las ideas que tiene que necesita saber y tratar de beneficiarse de ellas. . Por esta razón, el investigador descubrió que el primer capítulo incluye la formulación del problema de investigación y su objetivo, que se resume en la siguiente pregunta: ¿Es la reducción formal un papel para el sistema de diseño en los espacios interiores? El segundo capítulo también define el marco teórico para incluir el estudio de las organizaciones formales y su desarrollo a través de la reducción. En cuanto al tercer capítulo de los procedimientos de investigación, se utilizó el enfoque analítico descriptivo. La comunidad de investigación incluyó el método selectivo intencional, después del cual se determinó el modelo de muestra de investigación. Y luego, preparando el formulario (y el eje de análisis) para discutir la reducción formal del sistema de diseño, y a la luz de los resultados, el investigador concluyó que lograr la reducción del formalismo a través del desempeño a través de determinantes no estructurales

se logró confiando en Varios mecanismos de reducción en las relaciones de diferencia, contraste y consistencia, que generaron atracción y atención y lograron la atracción de Bass. El tercer capítulo sobre procedimientos de investigación se basó en el enfoque analítico descriptivo. La comunidad de investigación incluyó el método intencional selectivo, después del cual se determinó la muestra de la muestra de investigación. Y luego, preparando el formulario (y el eje de análisis) para discutir la reducción formal del sistema de diseño, y a la luz de los resultados, el investigador concluyó que lograr la reducción del formalismo a través del desempeño a través de determinantes no estructurales se logró confiando en Varios mecanismos de reducción en las relaciones de diferencia, contraste y consistencia, que generaron atracción y atención y lograron atracción óptica.

Chapter one: the methodological framework

Research problem:

Interior environments are places that meet human needs and they are the most intimate environments for their users. The world is witnessing a great development in interior space designs as part of what is witnessed today in various aspects of life. One of the modern design concepts that can be employed to effectively and effectively fulfill the requirements of both the user and commercial stakeholders is the concept of formal reduction as an innovative design tool that came to keep pace with modern concepts in interior design and not the goal of interior spaces in the integrated design process of the project, just to design beautiful spaces. Good design contributes to influencing the behavior of individuals in preserving their environment. Good interior design is the first building block in the project design, through how the interior spaces support both human and environmental health. The total space structure may acquire a specific peculiarity that can be perceived sensitively through the formalized form represented and perceived through the ranges of different senses together. This calls for the designs of the internal environment to be variable and renewable, to accommodate all variables and requirements of the age, so that they carry expressive connotations in new formulas on the privacy of the internal space within a new stage that is compatible with the designs of their internal spaces. The need to create a sustainable environment through recycling can be achieved within the internal environment first, and with the help of interior designers and professionals who possess the primary tool for leading these environments and creating awareness in the field of sustainability through the elements of interior design

Likewise, the materials act as nutrients that circulate through the system, as they are well adapted systems to local conditions. To ensure a better quality of life for everyone now and for future generations, this becomes possible when human systems are designed to work in a manner similar to natural systems. The natural systems are characterized by being balanced and self-renewing so that there is no waste or waste. Thus, formal reduction and recycling are a multi-dimensional way that aims to achieve creativity to improve structures.

**Key words:**

=	modal	Shorthand=	Verbiage
			Formal
Interior Designs=	internal Layout	system=	Regulation
		spaces =	Area

research importance :-

Contribute to raising awareness of the intellectual and practical side of those working in the field of interior design and architecture by promoting the design vision that formal formality can play in the design system by highlighting the formal regulations as a field for the internal determinants of the internal space. This study also contributes to demonstrating the development of scientific artistic awareness in order to identify formal perceptions as the main entry point for understanding the message of interior design through the analysis of many interior spaces.

Defining terms:-

Shorthand

Shorthand: the spinning language ... is the quick cut. (M11, p. 102)  
 And yarn .. shorthand any cut into (M5, 2 p. 29) The convention of reduction is the sum of the processes of deletion, reduction and abbreviation that occur on the appearance of the figure and its ramifications, without prejudice to the lessons, meanings, and connotations that it transmits mentally without access to the monster of the shape to another form that differs semantically. (M1, p. 8)

Procedural definition: It is the processes of reduction and deletion that the designer renews in the form of interior spaces to reach a functional, aesthetic design without disturbing the meanings and connotations. Form: Language: Form: The plural forms and forms.

The form is Shap where we find an artistic concept is (the image of the object that holds its vocabulary). (Al-Munajjid, vol. 1, pp. 398-399)

Form: a form is the sum of the properties that make a thing what it is and it is the name given to the sum of the parts and their relations with each other, between them and the spaces inside or around them, which all define a distinctive nature of that thing. (M2, p. 48)

Procedural definition: These are the speeches in which physical or sensory elements are organized, including the set of parts and spaces that surround them, to achieve a kind of interconnection bearing properties that make the design arouse the user's aesthetic or intentional performance by the designer.

Inner space: language: space ((the verb is empty, leading) is empty, the vast empty place from the ground, or what is equal to the earth and expanded, and the place has flooded and is better if expanded)

Idiom: Inner spaces: These are spaces that are formed from a virtual and deep structure with characteristics that express the functional nature. (Article 13, p. 4)

Procedural definition of interior space:-

It is that internal space that performs the basic function and its components and possesses constant vocabulary Achieving an interesting presentation style that affects the user through reduced formative structures, aimed at organizing design mechanisms that achieve performance alignment, reflects a set of relationships in its design configurations, expressing functional, aesthetic and psychological goals and confirming aesthetic reflections compatibility orientation General taste and keeping pace with development.

search limits:-

The current research is determined by the following:

- 1- The objective limit: - the formal reduction of the design system in the interior spaces
- 2- Spatial limit: study of the interior spaces of commercial store designs
- 3- Time limit: 2016-2016

Chapter two: - theoretical framework

Formal regulations: -

The design system expresses the structure according to which the design elements are distributed in a way that strikes a balance with an organized systemic relationship resulting from the action of the system, with the expressive connotations it carries in aesthetically realizing. Each system or organization has its own peculiar characteristics and space occupancy, in order to avoid monotony in designs. For this reason, the designer has resorted to the implicit diversity of formalities

Strip system

It is included in organizing designs in tapes and frames within the basic area, so the arrangement of the arrangement of the components consisting of a sequential and sequential axis along one after the other is adopted, as the designs may be repeated regularly or alternately along one direction, as well as on the designer's reliance on the principle of importance in The formal formal organization, by placing the elements according to the order of importance, shows the perceptive how he should distribute his interest (Article 10, p. 17)



Focal system:

This system focuses on a central focus visible or imagined in the design to make the receiving eye move from inside to outside in a sense of the guiding lines for that, and it gets it by organizing the movement of the components around the center that was established in the work budget and this leads to the creation of a central central optical polarization focus. (M8, P. 360). In addition to the prevalence of color processing at the expense of the rest of the design, around which it is organized a period of intent based on repetition to achieve the force of attraction.



Focal format for interior design <https://www.google.com>

Central System: With this system, bodies and shapes are organized freely to achieve the effect of localization from a point or a cognitive line constructed in advance in the design where the maximum density is crowded around that point or line and this is either with regular similarity or reciprocal similarity or a delusional hierarchy (M15, p. 25)



The shape represents the central system in the interior design  
<https://www.google.com>

Radiation System: Vocabulary organized by the rotating body around the central shape according to superimposed composition bodies governed by a spatial scale from the largest to the smallest part that represents the dominant central shape that occupies the position of

sovereignty in relation to the design parts, so that its structural lines revolve around a focal center 0 (M9, p. 55). )



A shape representing the radial system in interior design

<https://www.google.com>

Quadratic system: It is a system that implicitly works in the spatial division of space and has a complementary reinforcing act as it relies on the establishment of four optical centers distributed among the parties within the corner configurations in a centrally balanced way and accordingly, symmetry is the simplest body for this type of balance system (M8, p. 9)



A shape representing the square system of interior design

<https://www.google.com>

Collective System: This system is the grouping of elements in a coherent and coordinated manner, where the elements come together, and it is a grouping of ideas, elements and formations to contribute to building the idea of design. (15, p. 54)



The shape represents the aggregate system in the interior design

<https://www.google.com>

The formal development of interior design through shorthand:

The form is a mental essence embodied in a group of material elements consisting of structural and perceptual relationships that combine the structure the invisible basis for the design, which clarifies the interaction between the internal and external parts, and thus the concept of the form more accurately refers to the overall organization of the elements, subject to development to achieve formal development on the pattern that represents the structures The interior of the general form, which is formulated through the abbreviation of a group of its design elements, which usually maintains these abbreviations on the original pattern, and preservation is defined by relying on the comparison between the original shape system and what it reached after the reduction, as the new regularity that shows the shape During the formal reduction, it is considered one of its first states, and the task of analysis is determined by revealing that invisible system that achieves the new shape. 0 The types of formal shorthand are:

1- Conservative formal abbreviations: These are the abbreviations whose source can be recognized and are of two types through the identification of direct or indirect change as well as the degree of its affinity with the original (M6, 1996) as in the figure



Its image complies with conservative formal reductions

<https://www.google.com>

2- Effective formal abbreviations: those changes that affect the structure of the general form are intended to the point where it is difficult to identify the basic design form, and the reduced form loses the ability to maintain its original structure and occurs as a result of functional pressures required by the design purpose of the commercial space in order to perform its function. As in the figure



Influential formal reductions

<https://www.google.com>

Formal perception of commercial indoor space:

The formal structure of the small internal commercial space is a set of interconnected relationships with a system between surface structures and deep structures, and any reduction that occurs in the sur-

face structure keeps the phenomenon preserving its existence, i.e. the display unit remains a unit of display. Contrary to the phenomenon, and generates a system contrary to the phenomenon and generates endless forms of abbreviations, which are what we express ideas that meet new needs and necessities in the reality of phenomena

### 1: the relationship of the part to the part

It is the relationship of each part of the inner space, which is governed by the synthesis method in which each part of the design consists of the other to create a sense of the continuous connection between these parts (for example, the display of occasional clothing with the space for displaying the accessories.

### 2. Relationship of the part to the whole

The interior design is embodied in the total effective factor that does not accept fragmentation (Article 6, p. 40) determined by the method that connects each part of the interior design separately with the general design of space, the interior and this relationship is of great importance, as there is no value to the relations between the parts of the inner space unless they are consistent and supported. The parts with the components of the total space with rules regulating their mechanisms, which generate the recipient with the final sense or framework that connects the parts in an integrated form unit via a formal reduction of the space authority to what is imposed by the size of the small shop so that each part has a goal and that (the different goals of the parts within the whole has its effect on Build a ten Miscellaneous relations. A person communicates with his surroundings through perception “a mental process in which knowledge is carried out through a method of sensory stimuli, which comes from the fact that the human being is a system searching for information in its entirety, and the formal bodies are one of this information” (12, p. 157) so the perception is the mental process that is defined in the subject of our research with reductions that can To affect the mind of the user without specifying the type of the effect of that reduction negatively or positively, then it deals with the data of the inner space surrounding the reduced form perceived on the basis of what result-

ed from these abbreviations in the mind of the perception so the general perception of the perceptor arises at the recipient, so the perception is overwhelming the body as we note this in h Tilt the clothes used to display them in the commercial store, despite reducing them to the outer limits that are distinctive to the perceived shape.

The visual perception processes (passing through the structure for most people in successive phases, start with the overall view and then the process of analysis and awareness of the existing relationships between the parts and then re-synthesizing the parts in the overall body again. Note that this process is continuous starting with the colleges and turning into the particles and the purpose of which is the analysis and meditation that paves the way To restore the reduction to colleges in the light of a contemplative concept). (M7, p. 55), the stage of visual sensation comes as a mental reaction to the messages received in the external environment by eye, and this response can be depicted as a conceptual structure in the mind of the recipient, which depends on knowledge, expectation and experience.

From the above, we find the formal shorthand is a design treatment to bring out the details of the reduced form focusing on the concept of cognitive processing of the internal design structure for small commercial spaces through the concept of simplicity, which goes completely to the shape of the shape as a visual and paradigmatic phenomenon and polite from any unnecessary details that can constitute a burden on the performance force However, the concept of simplicity in the structure of the form may also apply to the unity of the form of the design, for example, a display unit that performs more than one function

### Furniture in the design of shops

Furniture is the most flexible design element to reduce its shapes, as it is an indication of the human presence in the interior space. The process of forming and organizing furniture in which the designer works imposes a state of consistency between him and the interior space as a whole by organizing formal relationships within the job performance as well as their aesthetic values resulting from the process Design (M3, p. 50), and its formal formality reduces expressive

communication that achieves a sense of the smoothness of movement and the polarization of the user provided that the furniture meets several conditions (durability, utility, beauty, economy), and classifies the furniture in terms of its use flexibility (mobile furniture: the Hard furniture)

1. Accessories: It is symbolic in nature that gives its vitality and joy without having a utilitarian purpose, such as decorations complementing the display of stones or signs in simplified forms (stylized), mirrors..and others.

2. Secondary: which enriches design details, such as the correlation of surfaces of determinant elements with bodies and surfaces of furnishing elements together with the type of material or shape properties, such as partial cutters, individual display units..etc.

3. Environmental control systems: its presence is no less important than other elements, interior curtains, modern displays, water delivery and drainage systems, as well as providing fire extinguishers, fire early warning devices and surveillance cameras that work continuously throughout the day

### Chapter Three: Research Methodology and its Sample

The researcher studies the methods of research methods and found that there is a method suitable for this study, which is the descriptive approach (content analysis) to identify the formal reduction of the design system in the interior spaces. And because the study requires knowledge and familiarity with all its details, the researcher set up to choose international shops as a research community to be samples for research

The research axis: - the formal reduction of the design system

Sample analysis form

Not verified	Realized		
		Bar system Focal system Central system Radial system Quadratic system Synthesis system	Formalities
		Governorate Influential	Morphological reductions
		The whole part And all the part	Formal cognition

Validate the form: After completing all the research tools, and building a preliminary analysis axis form (it was presented to a group of experts and specialists to ensure its validity and inclusion in the research topic, and after discussion and making the necessary amendments, it was returned to the experts themselves again, so they agreed on the validity of the paragraphs of the analysis axis form

Names of experts (according to scientific titles and alphabet)

- 1- a. Dr. Raghad Zaki Ghayyad / Curriculum / College of Basic Education
- 2- a. M. Dr. Hussain Al-Saqi / Curricula / College of Basic Education
- 3- a. M. Dr. Shaima Zaki / Interior Design / College of Applied Arts
- 4A. Dr. Muhammad Jarallah Tawfiq / Interior Design / College of



## Applied Arts

First sample analysis: - One of the shops in Australia

Formal reduction of the design system



The designer was keen to show proportion through different rhythms through regular and opposite repetition to confirm coherence and stability based on the symmetrical (symmetrical) axial balance that gave the design a degree of suspense as well as compatibility on both ends of the axial line to give a sense of absolute and continuity in the design of the wall.

The employment of partial formal reduction mechanisms across the design elements subjected part of the body to formal shorthands via lighting that are most vital at the formal level (visual and expressive), and the designer dealt with the horizontal level of the ceiling in the process of formal reduction through repeated formal symmetry.

As for the level of the wall, the designer was employed to have a regular partial deduction mechanism for the rectangular shape with formal abbreviations (represented by the display units) in addition to a repeated formation with the abbreviations of the form of the formal and color style, and it was intended to give a different movement between the two scenes as well as the physical, color, and physical form reduction of the wall Posterior mural. The processing of the display units in the middle of the model came through several mechanisms, including what in addition to the mural image at the end of the shop. A space that made the fitting room partially separated from the total space through the optical segment, and linked to it by a third (cutter) space without moving away from the basic form of the model.

The designer evoked a sense of aesthetic meaning achieved from the

assembly of materials with materials and contacts with a contrast between (reflective and non-reflective satin) through their consistency (in a relationship represented by the relationship of the part in the part and the whole in the part) in parts that enriched the basic form with abbreviations that elevated their color values to design achievements represented an orientation especially by employing several types of Industrial lighting to emphasize performance spaces (exhibition spaces), while employing semi-direct lighting directed towards the exhibits, which gave a special atmosphere to the display, in addition to the contribution of the material to finish the roof with its glossy surface and its light green color in the richness of the space scene with visual openness The orange color selection enhanced the performance and aesthetic value, and achieved a relationship of unity and diversity for basic effects, so the idea of design came in a warm meaning that evokes the recipient's senses with their dazzling reflection from the light values of cold colors (light gray gradient green) and was employed by the designer as a semantic formula that suggests light projections of industrial lighting rays, with Tradition designs (classic) harmonious to lead to a final result, achieving proper relational organic cohesion, realizing the design idea.

**Second sample analysis: - One of the shops in Turkey**

**Formal reduction of the design system**



The analog design structure in this space is characterized by its implementation by the aggregate system, noting that the lower design of the wall has been implemented with the strip system (linear) and works to find a strong relationship between the abstract and the content, where the designer addressed the recipient through

mechanisms for reduction, varying the rates raised to the attention of the recipient, Where the external display was used via a formally reduced display unit to achieve a communication performance that leads to a mental dialogue for the recipient and the floor level came in line with the elements on its surface (especially the display units) with their design organizations reinforced for their neutral role as the color to determine the direction which is (white) The one that was distinguished by the low intensity reflection due to the surface of the semi-reflective satin (porcelain) material, achieving gradation and harmony at the macro level. (Communication performance) with an intentional purpose that included directing the recipient from outside space to reach the most important part according to the functional intent to the target in question.

The idea of design came by building its formal reduction in accordance with the intellectual and material influences, as an attempt to keep pace with the times, by reducing the two types that maintain the basic form of the model in light of the reduction that was subjected to it by reducing the basic shape (rectangle) as a method of treatment and renewal.

The model presented its idea through data that the recipient is familiar with, although his distinctive feature is to employ materials compatible with the fashion prevailing in his determinants as (porcelain) material to finish the surface of the floor and material for the surface of the walls (MDF), which strengthened the verification of the physical dimension to reduce the model space in a way that matches age.

As for the design method, it was adopted in the administration and reception space, the character of the age in its temporal affiliation (by employing the leather material in the rotating chair and aluminum for the office), as an attractive aesthetic element (realizing a realization of the management space through the differences between the material and the color of both the chair and the office as a structure as well as the differences between the background The negative (wall) and administration space, and the reverse of that variance and stability, which led to a dynamic sequence that promoted space awareness through the relationship of the part to the part, through the adoption

of deliberate simplicity as a formula to achieve the reduction of the conservative form.

As for the realization of the formalism on the level of the formal reduction of the model with flexibility and streamlining of the functional dimension that has been achieved in a depth of its correlation with the aesthetic dimension (by employing the relationship of the whole with the part through the employment of the side view, which is reduced to the area with an intensification of the job, as it was built on the basis of the reduction of the forms without disturbance in a manner commensurate with the goal of the designer That combined functional perfection with outward appearance, trying to meet the requirements of professional work

Results: -

1. Performing and aesthetic design supplement, including a relative role in its achievement, to reduce the form in all design, due to its varying functional role (performance, aesthetic, and expressive) in achieving attractive appeal.
2. The level of furnishing has achieved a relatively formal reduction in the two models. This is due to a design that links its parts to visual and expressive relationships with a functional performance with the employment of the mechanism of adding the fixed secondary cutter in the model (1) with a weakness in the employment (performance, aesthetically pleasing) of the columns in the form (2). All this in proportion to the style, size, and visual characteristics in harmony with the sophistication of the overall design level.
3. Although the formulas for display in the side, middle, and free types are achieved in Form (1), and the side is in Model (2), we find the relative verification of the form reduction at the functional level (aesthetically - performance - expressively) in the display space, as it was not organized formally according to relationships Well-designed design foundations for a recurring modular unit that led to a space distribution that was repeated in more than one location, thus achieving the attractive and exciting aesthetic for the attention of the recipient and the user, which is very important in achieving the re-

duction of the assumed form.

4. The achievement of form reduction in the design of the typical research came through communication performance through non-structural determinants, so the selection feature of this formal reduction in the model (1) was achieved by adopting several reduction mechanisms in the relationships of difference, contrast, stability, harmony ... etc., which generated attraction and excitement, and The relative verification of the abbreviation of the shape of the pattern (2), although it adopted harmony and color gamut, did not provide the effects that achieve visual attraction. The formal relations achieved between forms in the model (1

Conclusions:

1. The multiplicity of different design systems in the formalized structures implemented and achieved aesthetic cognitive outcomes through formal shorthand

2. Multiple vertical and horizontal determinants as backgrounds are optically effective in organizing and coordinating exhibits, and a presentation tool that enriches the reduction of the shape of space at the same time

3. . The functional relationships of display supplementation (performance - aesthetic) by activating it with the rest of the space elements of the shop lead to a reduction in the shape of the space to achieve (performance, aesthetic and expressive) which is the true goal of the designer.

4. The interface is the most visually effective space in the functional and aesthetic reduction of the form, which plays a communicative, aesthetic role and constitutes a polarization point for the recipient with its semantic value expressing the inner functional identity of the space.

5. Realizing the concept of form reduction mechanisms, being the most comprehensive design idea contained in the internal space phenomenon of the small-sized women's clothing store because of its active role, if it is adopted in the parts of these stores, its effect

leads to a different (performance, aesthetic and expressive) function, which can be reflected on All at a high rate, achieving formality in interior design. Especially if unusual mechanisms were adopted that emanate from the imagination of the Orientalist designer to be professional in expression and elevate the idea to the embodiment of formal innovation.

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