

# Bio- System and its Ideology in the Design of Interior Spaces

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## Abstract

The bio-system as an ideology in interior space designs expresses designs that are characterized by significant characteristics of vitality, such as activity, freshness, and effectiveness, the current research clarifies the concept of the bio-system and how it is formulated as an ideology in interior space designs, which are enriches the designs with their own aesthetic energy and breaks boredom and makes the user of the interior space more engaged in the design and creating a state of excitement and joy by incorporating elements of nature and integrating its qualities its features as a design ideology of interior spaces. The study examines the ideology of the bio-system as a design phenomenon in interior spaces, which opens up new horizons for designers, researchers, and design institutions to delve into this field. The data for the study, which employed a descriptive methodology, Conclusions of the Research show that the vital system in interior design breathes life into spaces, engaging recipients through sensation and movement. It varies between designs, reflecting the designer's unique vision. This system emphasizes freshness and activity, interlinked to enhance the overall design. Biological ideologies play a crucial role, integrating natural elements like plants and water for sustainability and aesthetic appeal. These elements break monotony and evoke joy, creating pleasing natural scenes. Designers aim to stimulate multiple senses, increasing recipients' attraction and enjoyment.

**Keywords:** Bio- System, ideology, Vitality, Interior Design, Art.

## 1. Introduction

Interior design strives to enhance interior spaces aesthetically while conveying intellectual concepts to engage viewers through creatively configured designs inspired by natural elements. By embracing new standards and concepts, interior design transcends ordinary buildings, creating integrated systems of construction and aesthetics to evoke meditative and positive experiences. The design process emphasizes vitality, expressed through functional values like vitality, activity, and freshness, captivating viewers and reflecting the dynamic nature of interior spaces. Through innovative compositions, interior design infuses new life into spaces, inviting meaningful interaction from viewers. The essence of design lies in stimulating the mind and

elevating viewer expectations beyond familiar traditional designs. This research aims to reveal the vital system ideology in interior design and explain its role in- Interior space designs, which the research shall discuss elaborately with a brief historical review showing the significant factors of the vital system ideology that led to creatively configured designs inspired by natural elements.

## 2. Theoretical Framework

### Ideology

Ideology is an esoteric term that is fraught with ambiguity, misunderstanding, and complexity due to its wide range of applications and phases of development. In interior design, its qualities and meanings are taken into consideration, and connections between the two of them are made. The practical wisdom of intellectual and ideological orientations is comprehended when the need to explain and analyze ideology from three angles: definitions, visions, and functional performance are also taken into account. Having a more precise knowledge of the interaction between ideology and man is the outcome of these approaches. (Karamelki 2020, P. 46).<sup>22</sup>

The term "ideology" was originally used in the nineteenth century by the French, and while its precise source is unknown, it is thought to have been used in a number of contexts by Destut de Tracy. It is typically perceived as a scientific method of investigating, comprehending, and verifying that thoughts and concepts match with reality, giving rise to the same level of confidence that characterizes the natural sciences. (Ali Hakim Saleh, 2017, P. 16).<sup>23</sup> De Tracy's focus on scientific study on ideology is to detach the term from metaphysics and imagination while streamlining dynamic concepts to aid in their uptake and dissemination among philosophers and thinkers. (Saleem Burkan, 2004, P.12)<sup>24</sup> Therefore, the main focus of De Tracy's vision is the formulation of ideology. It pays attention to how ideas propagate in the community, are derived from its actual, material reality; it adheres to the bounds of this apparent materialism, eschewing the metaphysical view of the universe; and it carefully examines the "mental" origin of ideas and couples it with the apparent truth in order to reach the roots of those ideas, including scientific ideas, which are all subject to the rational approach within the lives of individuals and their community.

Ideology is an integrated set of rules and beliefs that, regardless of the social standing or roles of its constituents, reflects the interests of the group as a whole. Although different thinkers have different interpretations of ideology, they all agree that it expresses the relationship between the social environment and thought. (Nawfal Joseph Rezko, 2013, P. 634)<sup>25</sup>, This relationship may reflect the images of the communities in a direct way ([www.almothaqaf.com/qadaya/950054](http://www.almothaqaf.com/qadaya/950054))<sup>26</sup> thus this relationship may be seen as a direct reflection of how the communities are perceived. From the perspective of the social sciences, ideology has a direct relationship to the community and environment around the individual. At the outset of its emergence, there is an intellectual component that reflects the reality of the communities and the everyday lives that their members lead in the context of their social and environmental surroundings. Regarding ideology, there are certain viewpoints that you believe are connected. Ideology, which encompasses history in all of its facets—past, present, and future—expresses the past, present, and future by symbolizing

historical tendencies, contemporary realities, or aspirations for the future. Occasionally, it even integrates the past, present, and future as a means of altering reality and building a better future. (Mohamed Fathi, 2020, P. 3).<sup>27</sup> The fourth meaning emphasizes the possibility of ideology to develop the communities into the future, even though it has been criticized by a systematic scientific perspective by some points of view due to the diversity of perspectives regarding the concept, particularly its connection to the community and individuals' surroundings and its combination with historical elements and the development of the communities. A brilliant "golden age" is to be achieved by means of central planning for that development and appropriate direction by means of rationalizing and teaching people who will be part of those communities and shaping their reality both now and in the future.

The driving qualities and emotional appeal of all ideologies are the same. Their success is in their ability to convey ideas that objective science cannot validate, and in their impassioned yet socially acceptable style and emotional influence. (Khidhr Ibrahim, 2017, PP. 356-368)<sup>28</sup>. According to this understanding, people only come up with their ideas and form their opinions by using templates that are derived from everyday experiences in both their social and natural settings as well as the nature and actuality of social construction. Ideas and perceptions vary from one community to another for this reason. The other outcome is that the environments that form ideologies also change over time, and thought patterns evolve in response to the demands of the community and the potency of these ideologies in a way that affects people's emotions. This is especially true of the golden age to which people aspire, which is frequently reflected in people's ideologies and causes them to shift from one past thought to a new one for the future.

Changes in social symbols, members of feelings of the community, and habits are found to happen far more slowly than changes in ideology. (Rosenthal, 1985, p. 312).<sup>29</sup> Its capacity to expand throughout the group and break free from the individualistic circle is strengthened by the emotional dimension it possesses. It transitions from the conservative framework to the new framework of change via theorizing to the circle of application. (Burkhart.C, 1981, P.6).<sup>30</sup> Due to the differences in people's internal and external environments and the resulting ideological ideas that are embodied in a form that is symbolic—cultural signs are regarded as societal, environmental, and ideological carriers and connotations—ideology is of great interest and benefit to relationships and cultural differences of the communities. Due to the differences in people's internal and external environments and the resulting ideological ideas that are embodied in a form that is symbolic—cultural signs are regarded as societal, environmental, and ideological carriers and connotations—ideology is of great interest and benefit to relationships and cultural differences of the communities. (Burkhart.C, 1981,P.6 ).<sup>31</sup> Thus, one of the key structures in the representations of ideology is highlighted, which is the connotation and symbolic element that are directly related to the inter-social community surroundings and intellectual images it reflects that are reduced with symbols of ideological connotations within a single society.

Ideology is a fundamental, necessary framework for daily activities of the community as well as its subsequent historical existence. It is only because of its existence and the recognition of its necessity that ideology has been able to mold and develop throughout time into a useful conscious instrument. (Mohamed Sabila, 2006,P.319).<sup>32</sup> Ideology applies to all countries and

communities and describes how it serves as a tool for guiding consciousness and thought into various communities. It is not restricted to any one nation or class, nor is it solely associated with Marxism or De Tracy. Based on social symbols or value indicators, it expresses how people of the community perceive their reality and the things they encounter in their daily lives. As a result, it reflects the social and environmental ideological context.

#### The Vital System:

As a feature of design ideology, vitality exists in the circulation of design topics; however, it has not got its fair share of discussion and circulation in interior design because it has never been presented independently, along with its features and the means by which they can be achieved. This is also true of other terms used in interior design and architecture. According to the researcher, it is one of the key components of the specialty field of interior design and can be embodied in design in a way that characterizes aesthetic features and relationships and extends beyond them to the vitality of design concept. Idealizing interior design is essential since it is fundamental to the beginning of the design process. From this vantage point, the researcher looked to the creative domains that employed the phrase in order to establish its application in each and pinpoint the traits that exemplify it in those design and artistic domains.

#### Ideology of Vitality in Art:

Art and science intersect and merge together, as artists rely on scientific knowledge and studies in creating their works, which reduces the distinction between the two fields, and the common points of contact between them contributes to raising the level of creativity through their creative interaction and synergy between creativity energy for each of them, (Elias , P. 2008,PP.7-8) <sup>33</sup> In this way the relationship between science and art is a state of creative interdependence, and that vitality emanates from the hands of science towards art to represent a state of motivation for creativity, as the boundaries separating the worlds of science and art have become gradually disappearing due to this interrelation.

The arts of painting and sculpture reflect the vital ideology in their works, as sculpture became part of human activities in the second half of the twentieth century. The artists use this ideology in their works by representing the vital activities of humans and their active state, with the aim of arousing attention and adding new features to their Artworks to attract the attention of viewers (Karima Hassan Ahmed, 2007, PP. 109-110) <sup>34</sup>. Vitality in the plastic arts is found behind every creative artistic achievement, vitality represented by life or what it indicates. It is vitality resulting from the creative artist's thought, to be embodied in the effectiveness of the artistic work and its effects. Directing a product Creative artist. (Zuhair Abdulsahib, 2009, P. 29).<sup>35</sup> Accordingly, vitality in plastic art is manifested in two aspects: the apparent movement of the artwork and internal movement of the elements of the composition. The aim of both is to arouse a state of interest that motivates the viewer to explore the artwork and integrate (Maan Khalil. 2000. P:142) <sup>38</sup> with it through the attractiveness of movement and activity that is evident in it.

Vital art, which simulates natural forces and develops shapes in line with them, has been understood as a new entry point into modern art. The artist gets inspiration from live forms and aspects of life found in nature. This naturalistic notion serves as the foundation for the philosophy of Vital design and has been adopted as a catchphrase for new designs ( Isama, 1986,P.87).<sup>36</sup>

hence it may be argued that the natural sciences provided the guidelines and were useful in vital design, which emerged as the third doctrine following constructivism and surrealism. (Karima HassanAhmed ,2007,PP.109-110).<sup>37</sup>

This transformation and expansion in artistic application had an influence on the artistic concepts and led to a major shift towards science. Art is one of the forms of tangible human knowledge. Art is not just an artistic technique, but rather a social expression that calls on the artist to challenge reality and express real feelings, ideas, and cultural challenges, and presents them. In an innovative and distinctive way to meet the needs of humanity, which is a depiction of the fantasies and contents of life through artistic expression frameworks, including interior design. (Tariq Abdeen, 2012, 103-129).<sup>39</sup> The vitality in the arts of painting and sculpture has been expressed as a result of the artist meeting the human need in his art. In various ways, it embodies the elements of life and molding of forms simulation of natural forces, and representation of vital activities, as the composition of the artistic work stems from the abundance of content of the vital forms.

In reference to the history of vital art, Herbert Read mentions that Picasso was the first to inspire the phenomenon of (vitality) in art (Herbert Read, 1994 , P. 105).<sup>40</sup> However, the history of vitality goes beyond Picasso by thousands of years, as the shaping experience of the Mesopotamian artist in ancient Iraq has been characterized by a vital ideology since the dawn of civilizations in the land of Mesopotamia, and this is the secret of the greatness and distinction of the Iraqi plastic achievement throughout the ages ([www.almothaqaf.com](http://www.almothaqaf.com)).<sup>41</sup> The first Sumerian artist in the land of Mesopotamia did not accomplish the construction of his artistic forms to represent material forces, but rather to embody the ideas in which enormous vitality of what is intellectual was added to it so as to , transform it into symbolic discourse and mental images based on an intertwined mixture of psychological and mythological systems and spiritual needs. ([www.hoi-news.net](http://www.hoi-news.net))<sup>42</sup> . Therefore, it is discovered that vitality has artistic roots that go back to the early human civilization. These roots are embodied in the Mesopotamian civilization's artists' creations, which were distinguished by intellectual vitality that was embedded in artistic productions that expressed the social and environmental aspects before transcending formal aspects to emulate the essence. Because of this, the artistic creations have endured as creative and timeless pieces that embodies the ideology of the vital system through their vitality, movement, efficacy, and exhilaration.

#### Ideology of Vitality in Interior Design:

Postmodern age has done a fantastic job of bringing to light the aesthetic value of nature's suggestive connotations as well as the value of science in interpreting natural concepts like vitality inside the frameworks of beautiful objects . This study emphasizes a number of scientifically derived ideas. ( Raja Saadi Lafta and Zeina Awad, 201 , P. 9).<sup>43</sup> which include vital designing , which aims to organize the environment of the interior space in a way that integrates with the human presence in nature. Ideology seeks to introduce the design system to achieve a new and distinctive vital design (Rasmusson, 1989, P. 32) <sup>44</sup>, and this whole gains its value from the embodiment of the human presence in it, as it builds the human understanding and perception of the world surrounding him and his interaction with it, and the creation of a perception of its system and its natural essence. The term (bionics ) is related to the original meaning of

biomimesis (bios. life, imitation, imitation). Bennaues states that (Biomimicry) is a way of seeing and appreciating nature, and it represents a new mindset that is based on thinking, not about what can be extracted from the natural world, but what can be learned from it. This interpretation is one of the concerns of systems that are inspired by nature (Alqaisi, 2022,,P.3),<sup>45</sup> and both structures of ( human understanding and perception of the world) integrate to create a perception of the natural essence of architecture in revealing the possibilities of building culture and civilization within the world surrounding it, Thus, the emphasis on linking the self with the world. According to John Dewey (Beauty) is intuitive and organic, and is linked to the value of the accumulated mental and experimental experience that possesses ideological experience. The awareness of beauty is an experience in awareness of environmental parallels, and that experiences of the community have been colored in every time and place with a clear aesthetic formula, as it is demonstrated by the study of the effects of ancient societies in various fields. ( Iman Taha Yassin and Dina Mohammed Enad 2019, P. 76).<sup>46</sup>

Norman Crowe (N.Crowe) explains architecture as a human-made world in an attempt to explain and interpret how we shape the surrounding world and embody it as in the designs that call for vitality. (Crow, 1995.P.233)<sup>47</sup>From this standpoint, and based on man's increasing understanding of his environment, aspects of vitality began to appear in the interior design and architecture. Man demands renewal and change to take place, and seeks to imitate the aesthetics of nature in innovative ways benefiting from contemporary philosophy that calls for presenting the ideas and concepts constructively while depending on a deep understanding of the rules of nature, as it is reflected in the concept of biomechanism and its use in architecture and interior design. This approach relies on a set of principles rather than stylistic codes called "biomechanics", which is part of a movement known as biomechanics that aims to inspire the designs and change traditional forms through the study of nature and its models, and the application of these concepts to give life and aesthetics to interior designs (Amira Saudi, 2017, P. 5).<sup>48</sup>The ideology of the biological system is based primarily on a scientific source "biological biology." The contemporary design theory focuses on kinetic, flowing and non-linear forms. It changes the relationship between form and meaning towards an ideology linked to nature and add more vitality to it. This is done by designing contexts with distinct formalities at various levels, which differs from the previous concepts.

The possibility of achieving the aesthetic aspect while remaining consistent with the functional aspect of interior design in all cases has first supremacy in interior design at the expense of the aesthetic aspect, in comparison with the nature of interior design. Its function and aesthetics are achieved through the elements of the interior space (Shaima Sami Ahmed, 2019, P. 388).<sup>49</sup> The change in architectural discourse at the beginning of the third millennium was linked to a shift in the process of producing architecture into digital manufacturing, and this produced better results than what was expected. This led to a fundamental change in the design approach at the level of theory and practice. ( Deamer, 2010.P.19).<sup>50</sup> Visual discourse is one of the significant types of architectural discourse as it expresses ideas orally and aims to persuade through the visual meanings it carries." (Moataz Enad Ghazwan, 2019, P. 334) <sup>51</sup>, as the impact of technology has extended to the design and architecture to produce new vocabulary into the design language, such as lightness, transparency, radiance, or what can be described as weightlessness, immateriality, or the aesthetics of flow or flexibility. The ideology of the vital

system relies on its interaction with the development of contemporary design theory, and inspired by nature and its techniques to give life to the architectural and interior designs. These trends are influenced by the scientific and technological development, and this led to the creation of new design rules based on dynamism, fluidity, and the use of technology ,to enhance the visual experiences and achieve the desired meaning and form. Modern design works have begun to be in fluid forms and thus they resemble molecular structure. Movement is also used as a means of linking modern industrial and architectural trends. This fluidity represents a prominent example of architectural designs in the 21<sup>st</sup> century, where activity and recovery are emphasized under the ideological discourse of design vitality.( Wejdan Dhiyaa Abduljaleel 2013, P.48 )<sup>52</sup> Biomimicry is not only limited to change, but rather contributes to the discovery of new and sustainable environmental solutions in architecture and interior design , which can be applied in multiple ways to meet the human needs (Amira Saudi, P.5)<sup>53</sup>.

The ideology of the vital system in interior design, according to Nikos Salingaros is based on the idea that opposing elements serve as the structural foundation for things in nature. These elements are in a state of dynamic tension based on contrast to make the designs strong and active, which calls for sense and movement through a set of points.( Sarangelo 2003), p. 115).<sup>54</sup> Variations in geometric shapes improve space flow by creating contrasting forms and directional balance. They also cause variations in space. Because little structures harmonize and balance together based on relationships and symmetries, scales and proportions express levels of complexity and give shapes a more dynamic and active quality, as follows :

1. Differences in geometric shapes lead to spatial contrasts and enhance space flow through contrasting shapes and directional balance.
2. Scales and proportion reflect levels of complexity, where small structures harmonize and balance together based on relationships and symmetries, making the shapes more dynamic and active.
3. Correlations and the influence of relationships affect the formation of the larger scale, as the larger scale consists of a set of relationships that can be reflective, cyclic, or linear.
4. Contrasting color values cause states of tension based on the differences in those values, which enhances color intensity.

The diversity of shapes, scales, proportions, relationships, and color and texture values plays a drastic role in vital systems, as it contributes to forming contrast and stimulating activity and vitality in designs .Moreover, these design systems succeeded in producing new points that enhance and improve vital systems. Modern studies and literature describe interior design today with the term “vitality” or “vital space,” and this expresses an environment that is characterized by life and activity, and inspires wonderful mental images, rich in color and vitality, and stimulating Imagination ([www.free-soft.ro](http://www.free-soft.ro)).<sup>55</sup> Aristotle points out that imagination is not just a simulation or a copy, but rather has a distinct role, as it constitutes a means of communication between thought, mind, and sensation, where the soul and body intertwine as two elements that are inseparable from each other and merge into one entity. ( quoted in Hind Mohammed Sahab and Maha Nasser Mozani 2019, p. 91.)<sup>56</sup> The word (vital) has synonymous in meaning: brilliant, unique, distinct, deep, pictorial, expressive, strong and intensely emotional, vibrant, evocative of

mental images, clear and evident, rich and eye-catching in a quality , and strong abstract and has the quality to arise interest and pleasure and has high energy (Shamael Mohammad, 2010 ,P. 163) <sup>57</sup>Many contemporary designs are characterized by these features, and this makes them so inviting to the researchers to study them specially in what is related to the interior design, and to elaborate more about how their designer achieve these features , and how could they employ the vital elements in their interior design.

When man tried to create simple instruments to satisfy his requirements, he found that simulating things provided him with power in the face of challenges. This was the first attempt at human interaction with nature. A worthless lump of stone can be fashioned into a practical instrument. Other investigations support this amazing revelation in that a magical method can be used to manipulate nature. ( Hussein Alaa and Raja Saadi Lafta, 2021, PP. 5-6.) <sup>58</sup>

Biological architecture is one of the modern trends in architecture and focuses on meeting the needs of the present without harming future generations. It also seeks to reduce the influence of construction waste of the environment and the costs of construction and operation. This system is highly efficient and compatible with the environment and of minimal side effects. It calls for the redesigning in a way that achieves an ideal balance with the environment (Alimam, 2020,P. 10)<sup>59</sup> , i.e. that the vital system in the designs of interior spaces depends on employing elements of nature or simulating them to give vitality to designs, which includes using living elements directly or simulating them in ways that make the spaces come alive. Some of these elements can be employed are as follows :

- Plants in interior spaces: Plants are considered influential elements in the design of interior spaces . Their changes , movements, and growth reflect their relationship with time. They add activity and vitality to the place. They are characterized by periodic changes in leaves, colors, and texture, which directly affects the atmosphere of the space and its users.(Rawa Fawzi Naoum, 2008, P. 58)<sup>60</sup> . Figure (1) shows that plants exist in different shapes, whether in size or type. There are trees, shrubs, climbers, cacti, aquatic plants, flowers, and bulbs. There are different shapes for each type, such as spherical, oval, horizontal, vertical, and regular or irregular.



Fig.(1) shows the use of plants in the interior space as a vital element ([www.pagesjaunes.ca/bus/Quebec/Montreal/Installation- Vivante / 100260702.html](http://www.pagesjaunes.ca/bus/Quebec/Montreal/Installation- Vivante / 100260702.html) .

### Vital features of Plants:

Plants represent significant and diverse vital elements and they are distinguished by different shapes, colors, and textures. In addition to their visual impact, the designer can rely on other senses, such as their scents, to benefit from them in designing interior spaces. These senses enhance and soothe the user's excitement and add more vitality through the natural shape of plants or the aromas of their flowers and colors. They offer physiological comfort and add life to the interior scenes (Motloch, 2001, P.87)<sup>61</sup> as it is shown in Fig. (2). They also add effectiveness in interior spaces as they may move from one space surface to other surface such as the ground or surfaces surrounding plants. They show patterns of different shadows depending on the time when the sun rays fall on them. Their movement generates a kind of complex dynamism to the spaces (Rawaa Fawzi, 2008, P. 60)<sup>62</sup>

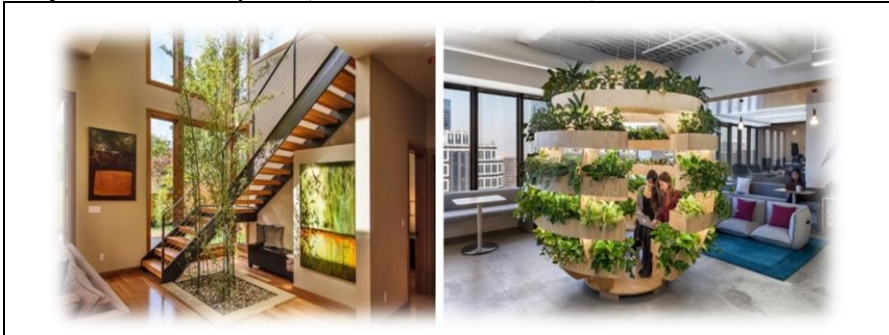


Fig. (2) illustrates the transfer of plants to other surfaces [www.adentro.com.au/blog](http://www.adentro.com.au/blog)

When incorporating plants into interior spaces, their vitality can be summed up by beginning with the notion that these natural elements are what give life and vital energy to the interior space because they grow, change shapes, and vary in characteristics towards the opening of flowers or seasonal changes. Additionally, the exciting design engages multiple senses (sight, scent). The more aspects that appeal to the viewer's senses, the more they draw in his attention and help him form an impression. The dynamism of the interior space is enhanced by the shadows that are cast by the plants when natural or artificial light falls on them. On the one hand, the presence of plants as natural elements creates a great deal of psychological comfort. On the other hand, they may accumulate more in their location at one time, as they may illuminate the ground and rise to the wall.

### Water in interior spaces :

Designers refer to interior spaces as an artistic painting, and to water as an element of the composition of this painting (Booth, N. 1983)<sup>63</sup>. The presence of water in interior spaces lacks design elements that allow the designer to deal with it in the absence of anything that can contain it, like fish basins, glass tanks, or jugs. The environmental context of the design is taken into account while working with water. Flexibility, movement, reflectivity, and life are some of the essential qualities that the use of the water element brings to interior space designs. These characteristics are influenced by the size of the content, its shape, texture, and movement, as well

as the existing lighting, which can be artificial or natural, (Motloch 2001: 72)<sup>64</sup>, as it is shown in Fig. (3).



Fig.(3) shows the use of the water element in the interior space [www.edp24.co.uk/lifestyle/interior-designer-paula-gundry-on-how-she-dreams-of-renovating-1542308](http://www.edp24.co.uk/lifestyle/interior-designer-paula-gundry-on-how-she-dreams-of-renovating-1542308)

#### - Vital Feature of Water

Water has visual elements like line, shape, color, and texture because it helps to create an important impression on the viewer through its shape, color, and the effects of surrounding elements like the content's color dispersion, reflection of the artificial or colored light, and so on. Placing water in transparent glass vessels or basins conveys transparency; nevertheless, light blue hues convey purity, while dark blue hues amplify reflections and provide the impression of depth, as it is illustrated in Fig. (4).



Figure (4) The use of water as a vital element in the interior space

[www.lape.lt/projects/namas-jachta-2/](http://www.lape.lt/projects/namas-jachta-2/)

Water takes up its texture from its motion or stillness. The moving surface is influenced by various aspects, including depth, width, form, and texture, which modify its texture and flow speed. In contrast, the static surface exhibits a smooth, polished, and reflecting texture. Water running from slopes at different angles can produce a varied texture, as Fig. (5) illustrates.



Figure (5) shows the tactile value formed as a result of falling and flowing water [www.new.rushi.net/Home/Works/detail/id/21466.html](http://www.new.rushi.net/Home/Works/detail/id/21466.html)

Air bubble fountains can be used to create a turbulent texture, and by pumping water into the fountains from various spots, the water's surface can be changed into a choreographic design. When talking about the texture of the water, it is talking about the tactile visual value that draws the viewer's attention due to its movement or stillness. Places with water feel more alive, more connected to nature. Its presence instills a sense of vibrancy and lends tenderness and symbolism of life to busy areas. (Rawaa Fawzi Naoum, 2008, PP.58-61).<sup>65</sup>

The sound of water flowing and rippling elicits interest and adds to the vivid pleasure of its aural qualities. In addition, water can be pushed by gravity or air to create a variety of noises, depending on the surface it falls on, its height, and its quantity. There are various ways that water can be seen, including in channels, drops, waterfalls, water rapids, and fountains. (Motloch.PP.74-75).(see Fig.6)



Fig. (6) shows the tactile value resulting from falling water [www.sense-effects.nl/diensten/waterdecoratie](http://www.sense-effects.nl/diensten/waterdecoratie)

### Animals in Interior space:

In the design, plants and animals stand in for movement units. In contrast to the static units, which are regarded as inert, dormant, and inactive, the moving units are portrayed as growing, living, and active. The kinetic environment is dynamic, whereas the static structure is immovable and immobile. (Shirzad, 1985 ,P 53) <sup>67</sup>

Since they serve as the foundation and traditional elements for the design of interior rooms, spaces typically consist of vertical and horizontal boundaries as well as ornamental features (such as plants, water, and living organisms). According to studies, these components impact and are a significant part of the life of interior spaces. (Ervin.2003.p 37) <sup>68</sup> The moving parts of interior spaces make a big impression with their vibrant colors and movement, which appeals to the recipient's senses and enhances the aesthetics of interior designs. Certain elements, like canaries and parrots, encourage people to ponder the beauty of nature while they are actual and embodied. Even with the most basic simulation images, some of these characteristics stimulate sensory aspects, draw attention, and provide sensory pleasure through simulation.



Fig. (7) illustrates animals as vital elements in interior spaces [www.aosom.co.uk/item/paw\\_hut\\_birds\\_stainless\\_steel\\_feeder\\_w\\_fir\\_wood\\_perch\\_D10-057BK.html](http://www.aosom.co.uk/item/paw_hut_birds_stainless_steel_feeder_w_fir_wood_perch_D10-057BK.html)

Because simulation is based on selective, critical, and exploratory processes that focus on appearance and essence to produce a new result by re-embodiment the form, it relies on reconstructing the essence of the original form to produce original creative works that clearly express the original and offers a wide opportunity for creativity, communication, and exploration of the functional and aesthetic aspects. (Steil. 1988, P.89) <sup>69</sup> (Fig. (8))



Fig(8) shows the imitation of animals and plants in the form of drawings that enliven interior spaces [www.homedesigns99.com/decoration/attractive-wall-stickers/](http://www.homedesigns99.com/decoration/attractive-wall-stickers/)

The concept of simple simulation revolves around the use of natural and living elements in interior space design, as these elements contribute to the creation of aesthetic appearances and vitality. In addition to using stuffed animals or realistically mimicking them to give the place vitality, non-living elements such as plants and animals can also be simulated in the interior space (Fig. 9).



Figure (9) illustrates the simulation of the window in the design of Interior Space

[www.pinterest.es/pin/141089400817608669/](http://www.pinterest.es/pin/141089400817608669/)

Over the past century, the features and styles of architecture have witnessed major transformations as a result of changes in thought, culture, and technology. It was characterized by manifestations of intellectual renewal and design innovation that gave architecture a new vitality and activity, whether at the level of design or formal thought, which in turn led to formal innovations and unusual blocks that were sometimes inspired by natural biological forms (as form) and appearance through exploiting nature and solving problems. In a unique way, by

returning to nature's solutions to these problems, and sometimes by being inspired by new technological possibilities, as buildings' imitation of machines and technology has become a symbol of progress (Wejdan Dhia Abdel Jalil, 2013, P.42 )<sup>i</sup>, in recent times, and as a result of the expansion of the horizons of human thought after the combination of inspiration from nature and its simulation with being influenced by technology. In modern times and their "simulation, simulation has been introduced more widely, which contributes to renewing design thought. This is represented in imitating natural systems and using them in sustainable systems, and in simulating elements of nature digitally and adapting them according to different design trends, with the aim of achieving vital features in interior spaces while taking into account aesthetic methods. Indicators of the theoretical framework: The ideology of interior spaces in vital design systems carries characteristics that are instilled and embodied through them: activity, effectiveness, and excitement.

Thought, society, and technological advancements have all had a significant influence on the characteristics and forms of architecture during the previous century. Whether at the level of formal thought or design, it was marked by manifestations of intellectual renewal and innovation in design that gave architecture a new life and activity. This, in turn, led to formal innovations and unusual blocks that were occasionally inspired by natural biological forms (as form) and appearance through taking advantage of nature and finding solutions to problems. In a special way, by going back to how nature has solved these issues and occasionally by drawing inspiration from new technical possibilities, as buildings that mimic machinery and technology have come to represent advancement.

Indicators of the theoretical framework:

- 1.The ideology of interior spaces in vital design systems carries characteristics that are instilled and embodied through them: activity, effectiveness, and excitement.
2. The interior designer's capacity to convey his thoughts in a way that both represents the user and achieves aesthetic enjoyment is reflected in the ideology of the dynamic system. The significance of the user's natural surroundings and how designs incorporate them to draw them in are both significant.
3. Utilizing biological systems philosophy in interior design is a way for the designer to communicate how he studied the user's surroundings and began with them as a starting point for developing his design concepts. The biosystem ideology's intellectual design core is represented by the utilization of natural elements (plants, water, and animals) in interior spaces. These components give such places life, whether they are real or artificial.
- 4.The pleasure emanating from the ideology of the vital systems of interior space designs is an expression of satisfaction and contentment.
5. The pleasure in vital interior design revolves around the axes of space design, its main goals and the relationship to achieving human purposes (convenience and joy), and the designer's broadcast of the meanings of nature in the design enhances the pleasure. The primary objectives of space design, their relationship to accomplishing human ends (joy and convenience), and the

designer's dissemination of the meanings of nature in the design all contribute to the pleasure of vital interior design.

### 3. Conclusions of the Research:

1. The vital system exemplifies the design process of interior spaces by formulating the elements in them in a way that breathes life and enjoys the recipient through sensation and movement. This formulation also varies from one design to another because it is directly linked to the designer's design thought and does not adopt a specific pattern in drafting. Formative elements of interior space

2. The vital system is embodied through the features of freshness and activity (efficiency, excitement) in the designs of interior spaces, and these features form links connected one to the other, as the presence of one of these features means the presence of the other features in the design.

3. The ideology of biological systems has a fundamental role in the aesthetics of designs. Interior spaces, thanks to the natural ideological aspects they generate in those spaces, excite the recipient with their features, as the employment of natural elements (plants, water and animals) as a vital method in interior design reflects aesthetic values that stem from functional aspects represented by the sustainability of spaces by replacing traditional construction materials with natural materials and crafting the elements in a way It reflects the values of sustainability, as well as formal aesthetic aspects, considering plants, water, and animals as vital elements that breathe life, break stagnation, and inspire happiness and pleasure, as they add to the design of the interior space of natural scenes that are pleasing to the eye of the recipient and within the ideology of the environment in which he lives.

4. The pleasure of the ideology of vital systems calls for aesthetic values that reflect the designer's ability of his design ideology (to achieve the functional, formal and symbolic aspects), thus providing an integrated sensory experience by embodying the design vitality to achieve high levels of interaction and pleasure by exciting the recipient with the unfamiliar and enjoying the distinction with more excitement and greater response. The more The greater the number of senses that receive stimulation, the greater the recipient's attraction to it.

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