

Exceeding the Horizon of Expectation According to the Dynamic Design of Interior Environments

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Abstract

The current research focuses on the topic of exceeding the expectations in dynamic interior space designs and how to do so to broaden and exceed the user's expectations. This is achieved by allowing the object to be embodied in its kinetic state, whether it be real or imagined, and thereby attracting the user with aspects of excitement, amazement, and strangeness that pique his interest. The goal of the study is to create an ideology by combining aspects of nature and integrating their traits into the design in order to create a sense of excitement and delight. The study aims to provide a response to the following query: "What is the biological system, and how does it influence interior space designs as an ideology?" The research is significant since it broadens the students' awareness of new philosophy in this field of study of Interior design and architecture so as to improve the scientific library and encourage creativity in interior space designs.

1. Introduction

The current research focuses on the topic of exceeding the expectations in dynamic interior space designs and how to do so to broaden and exceed the user's expectations. This is achieved by allowing the object to be embodied in its kinetic state, whether it be real or imagined, and thereby attracting the user with aspects of excitement, amazement, and strangeness that pique his interest. The goal of the study is to create an ideology by combining aspects of nature and integrating their traits into the design in order to create a sense of excitement and delight. The study aims to provide a response to the following query: "What is the biological system, and how does it influence interior space designs as an ideology?" The research is significant since it broadens the students' awareness of new philosophy in this field of study of Interior design and architecture so as to improve the scientific library and encourage creativity in interior space designs. Chapter One of the research is the methodical framework where the problem of the research is presented. The Chapter submits the research significant terms, clarify the function of the ideology in interior space designs, and identify the key system in interior design. The chapter expresses the research problem which is formulated as follows: "What" is pushing the expectation horizon and what is the possibility of activating its role in the dynamic design of interior spaces? "The

significance of the research came from providing knowledge to students in interior design and architecture, enriching the library with its scientific material, and contributing to the development of contemporary interior spaces, by defining the role of the strategy of breaking the horizon of expectation in interior designs to achieve aspects of astonishment, strangeness, and pleasure,

Chapter Two presents the theoretical Framework which discusses the theoretical framework. It includes a discussion of the general concept of defying the horizon of expectation and its nature and its concept in architecture and interior design and its levels. Breaking the horizon of expectation through dynamic design was also studied, while the researcher came up with several indicators for the theoretical framework, the most important of which are: The designer relies on three types of breaking the horizon of expectation in the design of interior spaces. Pillars for presenting ideas for design products, starting with the recipient's horizon first, followed by the designer's horizon through the proposed design, taking into account that the designer's horizon exceeds the recipient's horizon.

Chapter Three discusses the study produces the results, the most significant of which that dynamic design plays an essential role in the aesthetics of interior space designs thanks to the excitement it generates that breaks the horizon of expectation. For the recipient, he relied on the dynamism in shapes and masses through the treatment of visual elements (bodies, shapes, sizes, colors and finishing materials), as well as space determinants, furniture and its complements, as these treatments came with methods that rely on the designer's own personality in the way he formulates the elements to express movement.

Chapter One

Methodological Framework

1-1- Research Problem:

Expectation is a significant method that people use in their daily life journey. It is a constant hope and desire to anticipate future details. It is used in the design of interior spaces that contain life events and design expectations that are linked to previous experiences and expertise and enhancing the level of enjoyment. The role of the interior designer is to plan a strategy that enables him to change the design, and motivate the recipient by renewing ideas, shapes and contents for him. This shall enrich the aesthetics of the compositions, raises astonishment, and highlights the extent of the necessity. It is a search for anything that raises the questions about the variables that this plan possesses to stimulate and attract the recipient and attract thought in the directions other than what is familiar in traditional designs, and that are linked to the perceptions that are stored in the mind and, they are working in a way that is contrary to the viewer's expectations. Its role is to enhance the values of beauty and their connection with defying the viewer's perceptions about what he feels about a design.

Thus, the research problem can be stated as follows: What does defying the expectation horizon and what is the possibility of activating its role in the dynamic design of interior spaces?

1.2 Significance of the Research:

The research contributes to providing knowledge to the students of interior design and architecture, enriches the library with its scientific material, and participated in the development of contemporary interior spaces by defining the role of the strategy of defying the horizon of expectations about interior designs, to achieve the aspects of astonishment, strangeness, and pleasure.

1.3 Objective of the Research:

It is to identify the nature of defying the horizon of expectation about interior design ,and explain its role in the dynamic design of interior spaces

1.4. Limitations of the Research:

The research studies defying the viewer's expectation about the designs of interior spaces by creating new ideas that transcend any traditional barriers ,and achieve a new experience for the viewer .

1.5.(Challenge) :((Defying) if something defies description or understanding, it is so strange, extreme, or surprising that it is almost impossible to understand or explain. e,g What she saw defied reasonable description.(Sunday Times , 2009)

2. (Ufuq) , in English (Horizon) : It is known linguistically: Hamza (()فـ, and (ق) qāf are from one root .It indicates the distance between the edges of a thing and its breadth, and the attainment of the end 9 .It is what is apparent from the sides of the sphere and the ends of the earth. (Ibn Mandour, 1998 , P.96) 10

Terminologically: It means the (area), (range), (extent of sight,) . in Knowledge and opinion, it is said: Someone is broad-minded or narrow-minded. (the plural of "Ufuq"(Horizon) is "Afaq" in English (Horizons) (Nasser Sayyid Ahmad et al , 2004, P. 59)11 "In astronomy, there is a curved line that represents the extent at which the sky appears to be in line with earth, and it looks round to an observer at sea, but on land it follows the terrain (The Facilitated Arabic Encyclopedia ,P.341).12 It is an unspecified field of sensory perception or background of understanding that accompanies one's experience of things and meaning (T.D. Honetrdash, P.T , P.75).13

3.(Expectation) In language, the source of the verb is, "expect " .Expectation is waiting for it to happen, and the letter of (expectation) in Arabic language is (Qed) in English "may," (Gibran Masoud, 1992,P. 254). 14 In terminology: it is expecting the matter, waiting for it to happen (Nasir Sayyed Ahmed et al., 2008, P. 136).15 . (expectation of occurrence is a rhetorical formula that is referred to as if it had already occurred (Ibrahim Fathi, 1986,P.116). Stoics and Epicureans write that (expectation) is the mind's transition from partial perception to total awareness.) i.e Total perception arises automatically from partial perception.17

It is also the haste in imagining the general meaning after realizing the specific meaning. Bacon explains that the mind's transition from perceiving a limited number of phenomena to a quick generalization that the soul has no help in avoiding is expectation (Jemil Saliba ,1982, P. 366).19 As for Kant , expectations of perception according are the principles of pure reason that

follow the saying of quality. They are summed up that the feeling of something and its existence corresponds to that, has one degree of intensity (Murad Wahba, 2007, P. 224). 19

Exceeding the Horizon of Expectation

Technically, (exceeding the Horizon of Expectation) stands for the expectation of the results and what the text will lead to, in modern literature. It is one of the fruits of the reader's interaction with the text. Some texts may begrudge the reader their results and the future of their events, surprising him with something that is unexpected, so as to create a kind of astonishment, surprise and perhaps ecstasy as well. (Alkhatib, 1433 AH, PP. 481-415).²⁰ It is also a kind of persistence through which the creator seeks to go beyond the lexical meaning of the word in order to present his vision and feeling in the way that he finds most effective. He is after achieving the ultimately pleasure or astonishment. This can be done by exceeding the horizon of expectation and non-expectation, symmetrical and the unreasonable (Hadiyah Jeli, 2007, PP. 75- 76).²¹ For the speaker, it makes him more creative and inventive about the contents of a design by his crossing the barrier of what is common and familiar. (Ben Alwa, 2015, P. 65). 22

Procedurally: It is an aesthetic concept that is concerned with the interior designer anticipating and transcending the scope of the user's ideas and imaginations that surround his previous experiences about images and meanings of the designs of interior spaces. The goal behind it is going beyond the ordinary expectation by presenting exciting visions and ideas embodied in new, innovative shapes, images, and meanings that are different from what the viewer expects and is accustomed to. He becomes activated about the aspects of excitement and amazement, surprise and fun.

5. Dynamism

Linguistically, (dynamism) is of Greek origin: (dynamikos), which means (strong), and it is derived from the word (dynamis), which means (strength). It is related to energy and bodies in motion, as well as continuous change, progress, strength, enthusiasm, and continuity.

(Dynamism) also refers to "Dynamics: the science of tricks: It is a branch of physics that investigates the effect of force on moving or static bodies," It also refers to "motivating forces, whether natural, moral, or intellectual, in any field, or an action that has a "relation to natural forces," or "Motive force, momentum which is related to the kinetic force and every moving and functional force that influences the function of an organ." ²⁵ The adjective (dynamic), is related to a force or natural energy, and is related to dynamics, and characterized by continuous activity or continuous change, active, full of force, the word has been Arabized to (dynamism or dynamism). Almunajjid Dictionary refers to the concept "Dynamism" which is defined as follows: "A dynamo: It is a machine that converts mechanical energy into electrical energy. Dynamism: it is the strong, energetic, and energetic dynamo. Dynamism: the state of the dynamic," (a philosophical doctrine that "does not recognize sadistic elements except the forces that combine action determines. It also means the extension of bodies and their properties." Aristotle's philosophy was Aristotle dynamics which is known in Arabic as (positivist philosophy). ²⁷

Chapter Two

Theoretical Framework

Section One : Exceeding the Horizon of Expectation in Interior Design

2.1.Introduction :

The traditional idea that the author is at the heart of creative work was the subject of critical studies. Later, the focus turned to the onlooker and how he interacts with the text. Structuralism took care of the text but it didn't stop there or examine it in the same way as the other components, and highlighted a new trend in literary theory and art. It emphasizes and draws attention the viewer's role and influence in understanding the arts in general.. This is an aspect that wasn't given enough attention in earlier studies. (Nadhim Odeh Khidr, 1997 , P. 133). 28 With regard to the viewer's role in comprehending works of art, the notion of confronting the "horizon of expectation," a recently coined phrase, has started to come to light in contemporary artistic critical studies. These studies rely on stimulating creativity and originality in the literary text analysis process, which generates fresh ideas and varying interpretations. Formalism referred to the horizon of expectation as "exceeding the expectation," or disturbing (the structure) of expectations or departing from the poetic image of the view (Alatwi, 2013, p. 1955.) 29 The artist purposefully describes some things by gazing into the future. The essential elements without which philosophy's understanding of time cannot be accurate, and the outlook necessary to surpass expectations is a future outlook in relation to the boundaries of design.(Hind Mohammed Sahab and Maha Nasir Muzani 2019 , P. 91).30

It is believed that the German Constance School was the original incubator and the place where the idea of exceeding the boundaries of expectations was first introduced. Wolfgang Iser and Hans Robert Yaus enhanced the viewers role in the creative process. Each of them offered a set of counterarguments to the structural approach. Yaus overcame his own inadequacies and represented the views of numerous critics and intellectuals. He started off by criticizing popular approaches to studying literary history and realized that the aesthetics of reception is the best method for doing so since it blends the best aspects of formalism and Marxism. Yaus left this duality away with what he called "aesthetics of reception" Which gradually turned into a theory that relies on three factors: the writer, the text, and the "receiving" audience (Sami Ismail, 2002 ,P. 45).31Yaus created the term "the horizon of expectation," which refers to the space that remains between the reader and the text in the context of the ideas advanced by earlier critical movements as well as the ideas brought forth by the German Constance School group. The ideas of reception theory and shattering the recipient's expectation horizon originated, much like formalism, structuralism, and Marxism.

The viewer's response to the texts' fresh challenges and the artist's new challenges to the dominant creative traditions are what matter most when it comes to the "horizon of expectation." The viewer makes use of these advancements to pose fresh queries regarding conventional wisdom (Murad Hassan, 2013, P. 34). 32

The concept of Horizon of Expectation is fundamental to reception theory and holds a prominent place within it. The scope of expectation and the reception process are inextricably

linked. Upon seeing an artwork, the viewer reconstructs his horizon and creates a new vision that is based on the process of exceeding his horizon of expectation (Nadhüm Odeh Khader, 1997, P. 152). This new horizon is the result of the cross-fertilization that occurred between the horizon of expectation of the recipient the original horizon of expectation. The artist and the designer agree that the challenge is presented it in the designer' product. The process of receiving is connected to the horizon of expectation because the recipient is viewed as an ephemeral entity that is not time-bound. Since every time has its own interpretation, the horizon of expectation changes with time and viewer to another, depending on their theoretical background as well as their social, historical, and cultural experiences. The viewer's cultural background shapes his expectations and expectations horizon, which influences how he interacts with the artistic or design result. The viewer's cognitive culture, aesthetic experience, and subjective understanding of the artistic phenomena he works with all play a role in shaping this expectation (Alrashidi, 2017, PP. 549-576). 24 The horizon of expectation is the result of inclinations, desires, and experiences. It is the fundamental guideline that determines when the viewer's horizon of expectation is launched. For creative output to be successful and produced at the appropriate time and location, the artist or designer must adhere to this horizon. In order to explain the central idea, the expectation horizon, which consists of a number of intricate terminology. In the first place ,Yaus relied on the viewer's intuition (Sami Ismael,2002,P.45).35 This entails symbols, connotations, suggestions, and ideas that can arouse in the viewer what could be considered a creative activity parallel to the activity from which the designer's intellectual horizon arose, which is considered the starting point of his creativity (Ibrahim Khalil, 2003, P. 133).36

Yaus's colleagues attempted to enlarge on the idea of "the horizon of expectation" by emphasizing the product's significance to the viewer. They suggested that a shift in him is an practicable outcome. There can be no quality output or awareness of the destiny of an artistic works without the viewer. (Alomari, 1997, P. 116).37.According to Yaus ,any product must be a continuous process of development in forming a new horizon for rational forecasting Alrashidi, PP. 549-576). 38 Accordingly, it is important to know the two types of forecast horizon (Jan Starobicinki, 2000, P. 67) 39:

1. The viewer's horizon of expectation is formed by the aesthetic experiences of the recipient, which represents a hidden network that precedes the work in existence and is formed by the recipient's experiences in previous products or his perceptions about them, that is, the result of the accumulations of previous experiences of the users of interior spaces.
2. The horizon of expectation of the work -: The horizon presented by the artist in his production, which represents a direct confrontation between the level of the product presented by the artist and the recipient's expectation and perceptions of it (Wolfgang Iser, 1986 ,P. 31).40(the extent of the viewert's response is the result of the interaction of both horizons).

Thus the horizon of expectation takes another path when designer creates when designing the interior space is based on the viewer's horizon of expectation, and this is the one that determines the path. Thus, the horizon of expectation is shifted into another direction and to a new meaning that includes desires, demands, ambitions, standards, and artistic values. The artistic production is based on the light of a background of other artistic forms, and on the experience of daily life

(Alrashidi, PP. 549-576).⁴¹ It is noticeable that the recipient have the ability to anticipate some connotations and meanings that may or may not match the horizon of the artistic work, which is in the form of three cases:

1. The expectation of the forms and contents in the artistic work corresponds to the recipient's horizon of expectation.
- 2- The artistic work's horizon is lower than that of the viewer.
3. The horizon of action exceeds the viewer's horizon. (Bushra Musa Saleh , 2001, P. 46) .⁴²

Whenever the horizon of reception matches the created work of art ,the aesthetic distance disappears (i.e., both horizons of the designed and that of the viewer are equal or identical), the merging of horizons occurs, and the process is less effective in bringing about the process of interactive interaction (Alatwi 2013, P. 55).⁴³ By projecting a design of the internal space, a classic, traditional design without any effort fatigue, or attempt on the part of the interior designer to renew shall be seen This is because the ideas that the designer presented and the design work's horizon match the recipient's expectations, and this will not let the user of that interior space feel surprised, astonished, or absorbed in it. For instance, in spite that modernist architecture is a pioneer ,yet this movement ignored the possibility of human change and diversity in communities, and did not pay attention to the significance of innovation and exceeding the ordinary ,to be necessities of life. (Alimam 2020,P.6)⁴⁴

A work of art may deviate from a well-known model and creates a new pattern for itself in style formulation collides with the viewer's expectations and adds new meanings as a result; this collision shapes the viewer's reaction to the artistic output. (Mohammed Iqbal Arawi, 2009, PP. 35-52) ⁴⁵. The effectiveness of the production does not depend only on eloquence. The artist must take the viewer's horizon of expectation into account, which can be challenged , outdone, or deceived so that the viewer sees something that is unexpected(Wolfgang Iser, p. 13). ⁴⁶ and the ability of the interior designer to create the design and use the unit of work to build an aesthetic form with a communicative effect—by bringing the formal vocabulary to life and transforming it into specific connotations within the work's structure, giving it an artistic character that becomes sign elements that are formed to unify the design whole—determines the viewer's response to the artistic contents (Iman Taha Yassin and Dina Mohammed Enad, 2019, P. 76). ⁴⁷

If the horizon of action exceeds the viewer's expectation, then this is the horizon in the of which the departures shall move away from what is familiar .(Bushra Musa Saleh ,P.46).⁴⁸ In this way , the horizon of reception has two basic aspects: the horizon that the viewer carries, and it represents the share of information and cultural, social, and artistic experiences, and is constant in the viewer, and the other one is related to the extent of the horizon that the artist presents (The designer) in his artistic product (design) so that he has a larger and smaller equation or relationship: If the artistic horizon of the design is equal to the user' horizon of expectation of the interior space, then it becomes like a traditional design without innovation. However, if it is less than the expected, pre-seen, or substandard, then it leads to failure of the design and shock to the user. If it exceeds the limits of his horizon of expectation, then it leads to exciting and attracting the recipient, and has an impact on him.

2.2. Exceeding the Horizon of Expectation in Architectural and Interior Design

The key element of excellent interior design is its connection to human development and the satisfaction of wants and aspirations, not just for utilitarian reasons but also for aesthetic, spiritual, and humanitarian ones, as well as the ability to focus the mind on particular ideals ((Imam Wijdan Hussein 2022 , P. 1)49 Additionally, it aims to bring all the options together into a cohesive whole, producing designs with universal appeal and spatial comprehensiveness that both reflect and relate to the contemporary design movement's current cultural context. (Schulz, 1981 PP.183,186)50 which should appeal for a person ,whether he is a viewer or a creative designer who works with the aim of achieving a specific goal. The practical situations are linked to clear goals, and then the person needs to be free to act so that he can achieve the goals , as the interconnection between practical situations and goals is the law that governs human choices (Alsadr, 1998, P. 61).51 Therefore, based on that freedom, which, if it is given to the architect or interior designer, opens the door for creativity, but the boundaries of that creativity depend on decision, as the fundamental requirement for structuring the phenomenon of choice and advancing it in the interest of the actual user of the interior space . It means to tackle the environment surrounding the building and the interior space in order to provide the user with the option to choose a particular behavior. This can be done by using ideas that represent the attained mental processes (Alqaisi, 2001 , P. 27).52

When developing plans and design ideas, the designer must take into account the requirements of the interior space and its surrounding belongings, such as the viewer's environment ,thoughts, and nature, as well as the style of the interior designer's presentation. Since the user's role in architectural and interior design stems from his understanding of his living environment and his perceptions represent an interpretation of direct sensory experiences, interior design can only be understood in the presence of a stylistic structure. The user can deconstruct it to understand the meaning, but he cannot do this without a prior artistic vision (Pocock, 1978, P.19).53 A person's values are shaped by his experiences and cognitive growth. De Saussure claims that the relationships manifest in simultaneity and time, where the viewer's perceptions develop sequentially and his experience and interpretation of the work develop synchronously. Design should try to comprehend the intended audience.

which must go beyond the viewers horizon in order for the design to attract him to it (Badi'a Ali Mohammed, 1998, P. 7).54 Aesthetic values come first, followed by the subject or idea of the work becoming significant, and contemporary designs of architecture and interior spaces have also relied on using inquiring to draw the recipient to it (Deleuze, 2004, P. 44) .55, This means that the plastic elements show the idea and facilitate its understanding for the recipient, and such can be observed in the conceptual art and ideas of Joseph Kosuth starting in 1966. He emphasized that "everything after Duchamp is conceptual art" (quoted in Jaitreya Spivak, 2002, P.19). At the beginning of the twentieth century, Marcel Duchamp deliberately broke the rules of art by adding mustaches to the Mona Lisa painting and introduced new elements of daily life into art. He raised shock and questions among the audience, for instance his artistic work of (The Bottle Holders), so that the artwork carried new connotations and implications that the recipient could interpret as he wished (Robert Myron, 1971, P: 191).57

Artists started to move beyond traditional storylines and connect art to life in the latter part of the 20th century in an effort to increase connection with the audience. As a result, artists associated with surrealism, transgression, and extremism employed novel techniques to creatively convey actual tensions seen in everyday life. To correctly record the specifics, they attempted to demolish reality with an extreme rationalism that shocked and defied expectations. as depicted in Fig. (1).



Fig.1 A Building in a Shopping Company in USA.

Source: www.blog.giftbasketsoverseas.com/wp-content/uploads/2008/12/longaberger_headquarters_basket_building.png

The architectural building that is located in Ohio, USA is considered an example of Superrealist designs in architecture, as it was designed in the shape of a shopping basket which is a symbol of the common partial consumer concept. The design is based on the aesthetics of contradiction, as it challenges the viewer's expectations by its simplicity. The beauty of the design is demonstrated in its simplicity and unfamiliarity, instead of traditional complexity.

The postmodernist movement emerged from an attempt to devise novel approaches to architecture. Its goal is to alter the perception of well-known classical architecture, and it depends on intricacy and selection. It aims to incorporate architectural ideas that are strong and diverse and have various, confusing meanings through the employment of new methods (Aqeel Hussein, 2013, P. 65).⁵⁹ The designs of post-modern movement employ intricate architectural techniques that transcend the standard vocabulary to create novel and unusual architectural shapes that are loaded with It is contentious and unclear due to its contradictory meanings, which also improve communication between people and convey a sense of creativity and cultural identity (David Lodge, 1991, P. 40).⁶⁰ The creative designs of buildings and interior spaces were greatly influenced by technological advancements as well, since artists employed a variety of strategies to draw viewers in and inspire appreciation. in a way that uses the visual aesthetic to astonish and captivate people. (Iyad Mahmoud Haider, 2019, PP. 410- 432).⁶¹ Ladiere offers an explanation of how technology functions to convert reality into information by altering relationships and the internal organization of design in a way that makes experimentation possible. A novel strategy that transcends conventional values (Safa Mahmoud Naji, 2017, p. 10).⁶²

3.2.Level of Exceeding the Horizon of Expectation in Interior Design

A multitude of ways to overlap the designs , a diversity of contents, and various design compositions, together with the materials and methods that are used in accordance with the interior designer's vision to subvert the user's expectations, all contribute to exceeding the horizon of expectation. The techniques and methods that are used in interior design are becoming more and more diverse. With an emphasis on artistic and creative expression, the designers are moving toward innovation and strangeness as an artistic necessity, which results in the creation of interior spaces that surpass users' expectations. When studying design formation in terms of expanding the boundaries of what users expect from an interior space—a process that can be referred to as innovative design—it can be categorized as a machine with graduated levels. In addition to the specificity of the shapes and the simplicity of the materials and design configurations used, which generate simple degrees of exceeding the horizon of expectation, the following are the levels of the exceeding the horizon of expectation,

1. Simple Exceeding of Expectation :

It is the formation that explains the design's possession of a set of configurations close to the environment and the viewer's culture .In other words, the product is an enhancement, advancement, and refinement of the present formulation, concentrating on the incomplete, evolving details within conventional practice and established norms:

2.The Relative Exceeding the Horizon of Expectation

The familiar and recognizable design formation can be altered and revitalized by piecing elements together and creating relationships between them. This process results in new design innovations that rely on the designer's abilities and culture to defy conventions and go above and beyond what users expect. Examples of these innovations include:

1- Formation at the level of transformation of the elements of the composition:

The interior designer relies on the primary elements in the abstract formal formations that he uses so that he achieves a change in meaning as a result of the formation of the element itself by changing its external appearance (Nesbitt, 1996, P.57).⁶⁴

2.Formation at the level of transformation : The original design is adopted , in addition to its location within a specific system, which is then transformed into a means of conveying other meanings that may be of a higher level. In this way, a new system of signs that depends on the original structure is prepared (Bonta, 1979,P.70). ⁶⁵ This means finding new uses and relationships for already existing parts, develop them, and new ideas and new products are added to the meanings of those forms and elements, to make a shift in meaning that are different somewhat when they are compared to the meanings of the previous designs.

3. When designing interior spaces, the formation becomes excessively unfamiliar or exaggerated because the design forms are formed by abstracting them or altering their characteristics. It is this formation that complicates, crowds out, or confuses the design structure and is distinct from the prevailing thought. When forms deviate from reality, people tend to see them as something unknown or invisible. (Janson-Horst and Woldemar, 1995 , P. 12),⁶⁶ in which the established

laws and traditions are violated and completely new and radically different starting points and ideas are introduced, which in turn may cause a challenge between the present and the past, describing it as unfamiliar and totally different.

2.4. Dynamic Design and Exceeding the Horizon of Expectations:

Technology is developing at a very quick speed, which paints a clear picture of modern and innovative ideas. The last thirty years have seen a massive shift in interior design systems, with a growing emphasis on dynamic designs and computerized building management systems.⁶⁷ The study addresses aspects of the relationship to structural description and the relationship between form and other things, drawing inspiration from notions from a variety of domains, including complexity. Contemporary creative trends are combined with the lessons of modern scientific complexity and physics principles to create new buildings like the architecture of chaos and kinetics (Rajaa Saadi Lafteh and Zeina Awad 2019, P. 89). Design Dynamism is a key technique that enables an interior designer to exceed expectations in his work and pave the way for creativity and a wider range of applied and intellectual ideas. This results in interior designs that are tailored to the users of the space, as expressed in the elements and movement of the space. Through a number of concepts that are imbedded in dynamism that expose aesthetic elements that prepare the viewer, the transforms of the conventional into the unexpected are achieved. Since dynamics is associated with advancement of research, it is thought to accompany modern notions and scientific development. There is uncertainty in the understanding and interpretation of the concept of movement in architecture due to variations in its translation. (Asaad Abdulrazzaq

and Maryam Mohammed Altae'e ,2016,P.2)⁶⁹. Because movement within interior spaces is central to the experience of surpassing expectations, it plays a crucial role in producing the elements of expectation-busting, including surprise, excitement, and astonishment, as seen in the scenography of these designs (Duany 2000.P.64). Movement or dynamism in internal spaces can be referred to through several aspects, one of which is the sculptural movements in the formations of internal spaces. ⁷⁰

The fundamental element of movement is sensory stimulation, which, whether achieved through inventive interior design or unusual scenography shapes, surprisingly evokes human sensation. This stimulation is achieved by creating a design environment that replicates human interior sensations and feelings through constant movement, altered angles and convergences, part spacing, altered lighting and shadows, and shifting temporal and visual fields. These are all ways to incorporate movement into interior design concepts. They raise the bar for design in order to exceed expectations by stimulating the senses and creating an atmosphere of vitality and activity.

The same is true of environments that have some sort of energy; it appears as though a hidden hand has moved the design pieces to give them a dynamic quality, as it is seen in Figure (2). This hand actually belongs to the designer who develops the concept of dynamic design. Additionally, by positioning items, patterns, and shapes in opposition to one another or in opposition to the static space containment, materials with directional qualities are placed in a way that releases

energy and excitement while also creating dynamic tension within the interior design(Kurtich, 1993, PP. 68,109).73



Fig.(2) shows the sensory stimulation and feeling of activity and energy in Exceeding the Expectation Horizon of Designs. www.origingc.com/portfolio/wix

According to Hacken, the diversity of forms and the presence of movement in interior space design create an enslaving principle—a theory in which certain forms or elements dominate others in the system and produce a systematic indicator that resembles the presence of other elements—that drives competition between the elements of the space. an appealing element that manages the system's dynamics. By bringing the elements into a condition of interaction and synergy, it helps the systemic indicator to regulate how the elements behave (Serman, 1989, PP.321-339)74

Until another systemic indicator enters the picture and promotes a new design dynamic in the system, the interior space's design develops steadily and gradually toward a state of stability and balance. At that point, the design transitions to yet another new design state that leans toward stability(Harbi Mohsen, 2010, P. 7985 (see Figure (3)).



Fig. (3) shows the mechanism of synergy and interaction of the elements in the dominance of kinetics and what it generates in exceeding the expectation horizon of the design.

www.edgdesign.com/hangar7

It is evident in the adjacent figure that two elements dominate the initial space in the bar, with one element's dominance enforced by its function and the other element's (the chairs)

contribution to the element's overall image in the scene. Because of the dynamic included in the pieces, the visual design creates excitement and appeal in the interior space when the elements are in a state of synergy and energy. On the other hand, the chandelier, which was positioned at two distinct levels of the ceiling to support the design process and convey a beautiful, harmonious image, highlights the designer's condition of dominance.

When designing interior spaces that defy expectations, dynamism is understood in relation to various processes, including power and change, harmony or conflict, transformation or transition, and power and change. Dynamism can also occasionally be explained in terms of forces and their interactions, with particular reference to slavish activity and effectiveness. (Alaboodi , 2004,P.2).76 The design system needs to disrupt users' assumptions of design dynamism by moving away from monotony. Dynamism can produce cases where one is at a distance from traditionalism and monotony. Prigogine notes that the chaos and fluctuations that alter a design system's stability increase with system complexity. It makes it more dependent on dynamic energy to keep its cohesiveness. According to the researcher, breaking the horizon of expectation can occur with even the most basic design ideas. This is where design thought plays a crucial role, as creativity is required. Design dynamism, in breaking the horizon of expectation, does not necessarily or permanently require these cases of complexity. in order for the figure's depicted design level to increase to this level. (see Fig.(4))



Fig.(4) shows exceeding the expectation horizon resulting from simple dynamics

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Lynch demonstrates that movement is what sustains interior space and experience pleasure by pushing users' expectations through the kinetic feeling and visual imagery it necessitates, as well as how it is articulated in design language. Whether the exceeding of the horizon in it is simple or complicated, these elements of the visual images and kinetic sense improve the aesthetic experience through movement in the scenery and the viewpoint that draws the user's eye.

According to Goldie, in order for dynamic design to surpass expectations in architecture, the aesthetic experience must be a series of sensations. This is because rhythm influences evaluation, and the recipient must be ready to perceive movements included in the user's experience within those interior spaces. The formal connections that go along with it and the emotional features it evokes—like a sense of gradation or closeness—are what give it its artistic appeal. The recipient's eye measures time, therefore it's a significant effect that the user is frequently unable to completely see in a concrete way. Instead, it goes beyond that and affects the user's mental images that are created after receiving these rhythms. While proportions and

rhythm must be regarded as crucial components in the taste of interior designs that push the boundaries of expectation and comprehend the nature of their relationship, rhythm is the interval between the elements (rhythmic as it measures volumes and masses in these designs). The use of rhythm is crucial in these designs (Sinclair Goldie, 1986, PP. 27-1947).⁷⁹ When the event and period are well defined, as in the case of space separated by a number of windows or shapes and elements repeated in the internal space within specific periods and spaces, the impacts of rhythm become evident. Fig.(5) explains how these rhythms are simple to understand and have obvious formal and semantic connotations for the user.



Figure (5) illustrates the rhythm in the design system of exceeding the horizon of expectation.

<http://www.archdaily.com/915263/isenberg-school-of-management-business-innovation-hub-big>)

Designers agree that fast pulse (the rapid rhythm) exceeding of the horizon of expectation is greater in relation to it, and that the combination of the two generates a more lively rhythm and exceeding the horizon of expectation of the two. Also, giving a visual formula to the rhythms of interior designs invites the viewer to take his thoughts back to the extremely gentle natural movements, as their rhythms are characterized by flexibility, excitement, surprise and astonishment .They are symbolized by expressions such as (designs full of movement), (swinging) or (with jumping steps, i.e. unfamiliar) so they get the attention of a viewer' eye more than a fixed rhythm did .Subtle changes in the scenography of the design of interior spaces, start with light , shadow, and the gradual change of the drawn bends.(Shamiel Mohammed , 2010,P.175).⁸⁰ as it is illustrated in Fig.(6)).

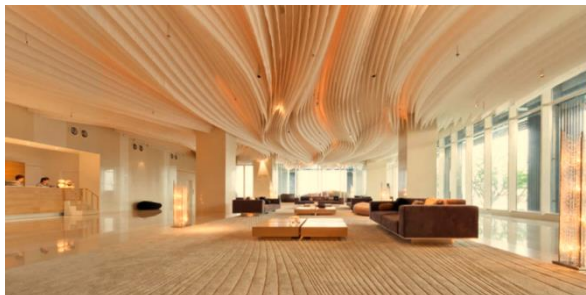


Fig.(6) shows the dynamic, rhythmic design in the ceiling at the Hilton Pattaya Hotel, with its dynamic wave lines that lead visitors' movement towards the rear waterfront.

www.archdaily.com/119316/hilton-pattaya-department-of-architecture

If the undulation is regular and keeps to a single tempo, the curves themselves become too much to be enjoyed, and perhaps shall ruin the experience. Other times, the erratic undulation makes it challenging and uncomfortable. Consequently, in order to beyond the expectation horizon, there needs to be some segments that give it a true form, bounds, and appearance. This is in the direction of a fun, vibrant, rhythmic dynamic, and one way to accomplish this is by combining or coupling a sharp or straight expression with undulation. (Sinclair Goldie, PP.27,47) 81 (see Fig(7)).



The interior designer in Fig.(7) a employed two movement rhythms one constant and the other variable as well as undulation inside straight lines.

www.officesnapshots.com/2019/03/04/smart-dubai-offices-dubai/

We go to the fixed axial rhythm's central center because this arrangement provides the component Dynamic results, which communicate simplicity and familiarity between the elements while also breaking the boundaries of expectation, are achieved by the use of straight and wavy lines as well as two different types of rhythm. This results in aesthetic delight and sensory stimulation.

The act of altering the space between bodies and motion is a manifestation of will or willpower, conveying the feeling between curved and straight lines to defy directionality and anticipation. The user's mind is stimulated by the kinetic bodies, which may evoke emotional aspects and desires based on the user's reaction to the image.⁸² In this instance, the user's reaction suggests a moral shift; that is, the user is prompted to reflect or remember past experiences and experiences that he may have, even if they have nothing to do with the design's topic.

Sometimes, as this idea of kinetic design was primarily used, movement is actual and transitional in the designs of interior spaces. That is, specific parts move within the interior spaces and alter their positions in accordance with the design goals, creating a break in the horizon of expectation as a result of the effective transitional movement carried out by the design elements. can perform certain activities that a fixed element would not be able to perform, to provide improved aesthetic features, or to respond to environmental situations, as it is illustrated in Fig(8).

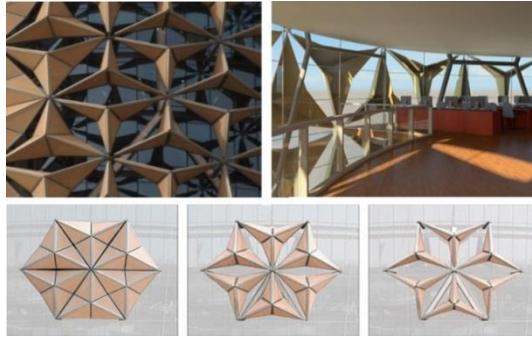


Fig.(8)shows the foldable shading system, which opens and closes according to the position of the sun in (the Sea Towers) Hotel.

www.delmatic.com/project/al-bahr-towers/

Thanks to developments in robotics, electronics, and mechanics, more kinetic designs were popular in the twentieth century. As demonstrated in Fig.(9), the design of the ceiling by RVTR Company, which is an automatic moving ceiling that allows music Performance spaces determine the sound in the interior space, this type of movement of elements in the dynamic system can lead to breaking the horizon of expectations of the interior spaces and other performative and aesthetic functions at the same time that reflect features of amazement and excitement and arouse the user's feelings. The ceiling is made up of neighboring triangular panels that are mechanically joined together by linear actuators that regulate their angles. The end product is a surface that addresses both a formal and functional element by being able to bounce, absorb, and control sound through its movement. The movement could be optically created by displaying a number of stationary or organic objects that, when viewed, provide the appearance of movement. (www.websters-online-dictionary.org)83.arranging the elements of the picture such that the product's lines, forms, and colors compel the viewer's eye to move around it. It can be used to combine parts to create an appearance in the design work and is one of the ambiguous design concepts. For instance, implicit movement,⁸⁴ as it is illustrated in Fig. (10) refers to the portrayal of movement or a suggestion of movement.

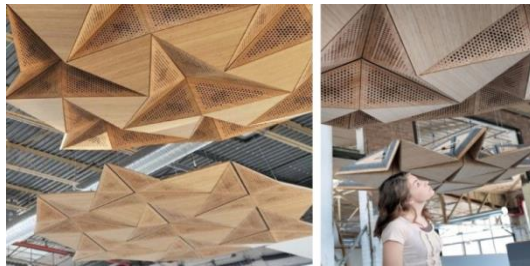


Fig. (9) shows the dynamics in the design of a mechanical splitter for music and performance safety for audio tuning. www.theverge.com/2012/5/2/2993843/design-firm-rvtr-builds-sound-shaping-

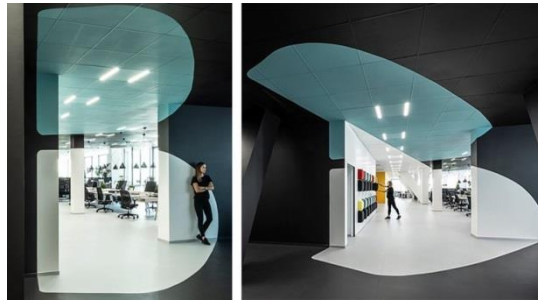


Fig.(10) shows the imaginary movement in breaking the expectation horizon Creative agency design. www.ddb.cz

The horizon of expectation was exceeded in the above Figure by the employment of lines and colors. The colors and lines that project onto the interior space's outlines (the floor, walls, and ceiling) reveal multiple aspects. The first is an imagined movement. The second is the contrast between the light blue and white hair colors, which indicate the agency used to color the interior space. In addition to the sensory overload caused by the agency's black entrance, there is a discourse on a level where it is not appropriate to stand in since the recipient is drawn into the agency, stripping the design concept of its specifics. It is a request to enter, and the theoretical framework is indicated by the black lobby. It is an invitation to enter, and the black lobby is indicators of the theoretical framework :

1.The designer relies on exceeding the horizon of expectation. In the design of interior spaces, there are three pillars for presenting ideas for design products, starting with the recipient's horizon first, followed by the designer's horizon through the proposed design, taking into account that the designer's horizon exceeds the viewer's horizon of expectation.

2.To exceed the horizon of expectation in the designs of interior spaces, there are several levels: the simple level, the relative complex level, and the complex level. Each of them has an impact on the viewer's expectation horizon in a certain way, depending on the design idea

3.Because of the meanings that the vocabulary and the design relationships that make up the horizon of the user and the designer convey, the aesthetic pleasure in breaking the horizon of expectation is a feeling that arises from relief, contentment, suitability, and joy. These emotions revolve around the axes of space design and its main goals.

4-By boosting kinetic energy, whether actual or imagined, dynamic design expands the boundaries of what consumers of interior spaces might expect. or deceptive, drawing the user in with the joy of looking at it.

2. Conclusion:

1 - Dynamic design adopts dynamism in shapes and masses by manipulating visual elements (bodies, shapes, sizes, colors, and finishing materials), as well as space determinants, furniture, and its complements. As a result, it breaks the recipient's horizon of expectation and plays a

fundamental role in the aesthetics of interior space designs. These treatments included techniques that, in the way elements are arranged to convey movement, rely on the designer's own personality.

2 - The illusory dynamism can be achieved through the use of colors in ways that create visual illusions, misleading the recipient into perceiving changes in the space or its transformation, thereby breaking their expectations regarding the nature of dimensions and atmospheres. Changing colors can alter the mood or perceived size of the space, giving the user a sense that walls or surfaces are moving imperceptibly.

3 - When the interior design is dynamically real or illusory, it immerses the recipient in a multi-layered experience that surpasses initial expectations. Changing colors or dynamic design elements allow the user to feel that the space itself is "alive" and interacting with them, enhancing the sense of mystery and continuous discovery.

4 - Surprise can be achieved through the contradiction between static and expected designs and dynamic designs that present a kinetic or illusory dimension. These surprises astonish the recipient, especially when linked to the concept of stability and change simultaneously.

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