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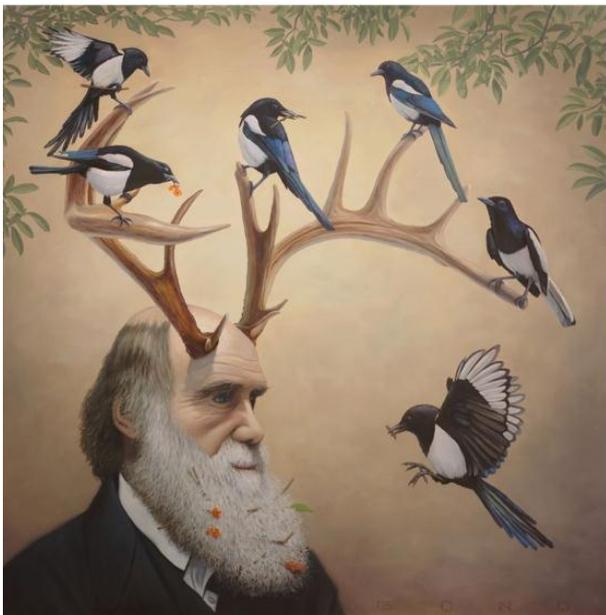
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Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
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The Aesthetic Approach To Metaphor In The Formation Of Inner Spaces

A.P .D Salah Aldiyn Qadir Ahmad Aljaf

**Ministry of Higher Education and Scientific Research
Al-Mustansiriya University, College of Basic Education
salahkader67@gmail.com**

Abstract

Borrowing began in the designs of the inner spaces long ago, and it was almost related to the existence of man on the face of the earth, and it began to enter into most, if not all, fields of human civilization. And through the production of the first tools used by man, so borrowing has recorded its presence in the industry from its beginnings to this day, which we observe in many companies and institutions concerned in the fields of design and furniture. Different intellectual and utilitarian orientations, especially in the production of industrial designs characterized by the character of metaphor by employing some concepts and symbols that perform that characteristic, especially environmental, and for the purpose of Fulfilling the requirements of the character of metaphor in the strict scientific sense. The researcher examined and examined some of these internal spaces and found that there is a kind of deficiency in understanding the cognitive system that bestows on the design forms of metaphor. One of the issues in which metaphor can perform its aesthetic function in design, which is related to the subject's aesthetic connotations and stakes, is based on the three foundations that make the recipient choose part of the design work Rather, it places it in front of a test to the other part and the other to reveal ambiguity, as the interpretation factor is required in each technical product as well as the overlapping of meanings and their interaction, which is based on the process of concentration Theoretical mechanisms are correct according to what is stipulated in institutions in which studies have become concerned with borrowing in general, a broad approach to human studies, so that attempts to reveal the causes of multiplicity and its causes, And the diversity in the apparent symbolism of the aesthetic approach must revolve around its emergence from a design language based on metaphor,

to form a conclusion produced through the interaction of the designing artist with the objective reality, Based on tangible and visual realities. From this introduction, the researcher has a question in formulating a research problem with the following question: What is the format based on the aesthetic approach to borrowing in the formation of internal spaces?

Keywords: Aesthetic, beauty, Approach, approximation, to metaphor, allegory, formation, pointing, inner spaces, Interior spaces

La Aproximación Estética A La Metáfora En La Formación De Espacios Interiores.

Resumen

El préstamo comenzó en los diseños de los espacios interiores hace mucho tiempo, y estuvo casi relacionado con la existencia del hombre en la faz de la tierra, y comenzó a entrar en la mayoría, si no en todos, los campos de la civilización humana. Y a través de la producción de las primeras herramientas utilizadas por el hombre, los préstamos han registrado su presencia en la industria desde sus inicios hasta nuestros días, lo que observamos en muchas empresas e instituciones interesadas en los campos del diseño y el mobiliario. Diferentes orientaciones intelectuales y utilitarias, especialmente en la producción de diseños industriales caracterizados por el carácter de la metáfora mediante el empleo de algunos conceptos y símbolos que realizan esa característica, especialmente ambiental, y con el propósito de cumplir los requisitos del carácter de la metáfora en la estricta ciencia sentido. El investigador examinó y examinó algunos de estos espacios internos y descubrió que existe una especie de deficiencia en la comprensión del sistema cognitivo que otorga las formas de diseño de la metáfora. Una de las cuestiones en las que la metáfora puede realizar su función estética en el diseño, que está relacionada con las connotaciones y estacas estéticas del sujeto, se basa en los tres fundamentos que hacen que el destinatario elija parte del trabajo de diseño. una prueba para la otra parte y la otra para revelar ambigüedad, ya que se requiere el factor de interpretación en cada producto técnico, así como la superposición de significados y su interacción, que se basa en el proceso de concentración Los mecanismos teóricos son correctos según lo que estipulado en instituciones en las que los estudios se han preocupado por el endeudamiento

en general, un enfoque amplio de los estudios humanos, de modo que los intentos de revelar las causas de la multiplicidad y sus causas, y la diversidad en el simbolismo aparente del enfoque estético deba girar en torno a su surgimiento a partir de un lenguaje de diseño basado en metáforas, para formar una conclusión producida a través de la interacción del artista diseñador con el objeto Realidad activa, basada en realidades tangibles y visuales. A partir de esta introducción, el investigador tiene una pregunta al formular un problema de investigación con la siguiente pregunta: ¿Cuál es el formato basado en el enfoque estético del endeudamiento en la formación de espacios internos?

Palabras clave: Estética, belleza, Aproximación , a metáfora, alegoría, formación, apuntando, espacios interiores

Research importance

1- The research gives us a lot of vocabulary and means that make the subject of the aesthetic approach and metaphor a rich means so that you are an incentive to study the components of design work in its various elements and what it provides us with the secrets of the visual language Expressionism as well as taking advantage of aesthetic philosophical concepts, including its constituents as well as its impact on its design system, which is aesthetically reflected on designs of interior spaces so that it is appropriate for the culture and customs of society to keep pace with progress and development

2- The importance of studying the reflective relationships of aesthetic approaches and borrowing can be clarified as the main factor in forming interactive relationships and social normative values.

3- The study of this research came to enrich the library and an attempt to fill the clear void in this topic, as a result of the lack of technical and practical studies that specialized in this topic to demonstrate the concept of aesthetic close to borrowing for scholars and researchers in the fields The interior design of the interior spaces so that this topic can be used for the disciplines corresponding to the interior design

4- The research enriches with its objective scientific subject companies and institutions related to designs of internal spaces, which carry the characteristics of symbolic metaphor with a framework of knowledge, which contributes to enriching knowledge in this field
research aims

Disclosure of patterns based on the aesthetic approach of metaphor and its role in shaping inner spaces

search limits

- 1- Objective limit Aesthetic approach to metaphor in the formation of inner spaces
- 2- Spatial boundaries internal space (for hotel halls) within the state of Turkey and Australia
- 3- Time limits 2015 – 2019

Defining terms

The approach

Linguistically, its source is near

It is said that the approach of a text means that is, in the sense of looking at it, its analysis of knowing its faces as the actions of the approach are based on the way it is and the exchange, which are indications of the nearness of the news, and perhaps the most famous of them is almost, And the verbs of initiation and deeds of hope may be attached to it, after which the initiator is raised, and the news is nothing but an actual verb that is present tense, from a close source - approaching a text, looking at it, analyzing it to know its asp Approach - source boat / boat in / boat from ect.

(Verb approaches) Verbs that indicate the occurrence of something, the most important of which (cad) and (almost), towards (almost rain falls). These verbs raise the name and pitch the news. The name is given to the group of "Kad" sisters, as a whole.

Convention:- methodology to address a topic or study of a phenomenon or problem in a way that highlights the

interconnectedness and interaction between its various components

Procedural definition:- The approach is a theoretical basis that consists of a set of principles on which the program or curriculum is based, and the approach is the way the learner or researcher deals with the subject, or the way in which he applies something

Aesthetic :-

Linguistically :- It was mentioned in the Noble Qur'an because God Almighty said: "And you have beauty in it when you rest and when you are discharged." (Surah Al-Nahl Verse 6)

* As for (Ibn Manzur) he defined the aesthetic linguistically that "(its source is beautiful and the verb is beautiful, that is, the meaning of (Bahaa and Hassan))." It is said that the man has "camouflaged" beauty that he is beautiful ... Or to say (God bless you beautiful), and this is if I called for

God to make him beautiful and good () (M1, p. 126).

Or to say (God bless you beautiful), and this is if I called for God to make him beautiful and good (M1, p. 126).

Idiom :- * Aesthetic ((it is an attribute that is observed in things, and sends pleasure in the soul, and is also considered among the attributes that relate to contentment and kindness)) (M7, p. 407).

* Aesthetic is also represented (the science and philosophy of beauty .. It is the study of feeling the beauty of the elements inherent in the artwork) (M20, p. 255) and it also represents ((the unity of the formal relations between the things that our senses realize)) (M13, p. 37)

Procedural definition:-

Aesthetic: - It represents a system of harmonious relationships with distinctive characteristics, which have an effect on the recipient's sophistication. Metaphor

Linguistically :- Ibn Al-Atheer says: Rather, this section of speech is called a metaphor, because the basic metaphor is taken from the fact that it is a form of treatment, which is that people borrow from one of them some of the things, and that does not happen except from two people who have a reason to know and this ruling is being used to borrow words from each other. Some (m2 p.115) Sharing between the two terms in transferring meaning from one to the other is like knowing between the two people in transferring the pseudonym from one to the other. Idiomatically: Al-Jahiz defines it as naming something in the name of someone else if he takes his place. In other words, it is a transposition of the word from meaning to meaning as the radiator sees it (M8, p. 56). At the time that Abd al-Qaher al-Jarjani goes on to say that the metaphor is that the word predicate in the linguistic position is known, evidence indicates that he specializes in it when it was placed that the poet or non-poet may use in other than the original and he may transfer it to him with an unnecessary transfer so it is here as the truth (M6, P. 74). Metaphor: A color of the metaphor where it is based on borrowing a word to perform the meaning of another word or borrowing one or more of the attributes in which something is known to something other than these characteristics are not of its nature" (12, p. 21)

Philosophically:

Aristotle defines metaphor: as the greatest method, and the verse of natural talent in poetry (M 14 p.208). Procedural definition: Borrowing is one of the most important tools in trying to partially understand the channels of feeling stemming from artistic taste, generated by the aesthetic experience of what has changed behaviors of emotional awareness, as it is a molten

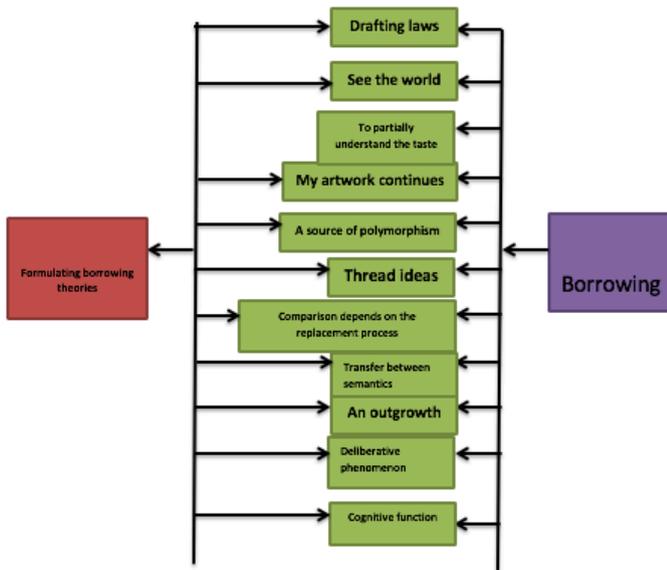
mixture in a relationship between sensory and mental, as it is also a language that connects design work And its elements, structures and compositions to enhance the performance, expressive and aesthetic qualities, which affects the construction of the formal system of internal space.

Chapter two: theoretical framework

Borrowing theories in interior design:

Metaphor represents a bearer of facets, and therefore the different viewing angles do not cancel each other, and one does not block the other's hand, but they all combine to formulate a scientific theory that has an integrated explanatory sufficiency capable of formulating laws to produce the metaphor and then interpret its vocabulary. That is that Borrowing is a semantic and deliberative phenomenon embodied in a variety of structural structures, and its interpretation may require taking into account all of this while not confining to what is purely linguistic, but rather it is the awareness of the world and the beliefs of the speaking selves in order to possess a pilgrim activity that is able to influence people's behavior and attitudes-As the metaphor is the use of the suspect's term to express the likeness, claiming that the suspect is in the likeness of the suspect's relationship to a similar relationship with the presumptive objection of the suspect's will, by the Almighty's saying (it is He who descends on His servants signs of evidence to let you out) As for the metaphor in interior design, it is a vision of the objective and imagined world at the same time, and it helps the designer to create the structural and synthetic dimensions in the design work, based on an expressive reality that carries to the recipient the language of symbolic and intellectual discourse and the aesthetic vision through relations. Inherent in its structural internal space. The metaphor process employs an aesthetic space condensed symbolic and pressurized significance through tightening metaphor and tension, and on the basis of the adoption of metaphor an important and prominent place in the composition, borrowing is one of the very important tools in trying to partially understand the channels of feeling stemming from artistic taste, generated from the aesthetic experience, including the behaviors it contains It stems from a spiritual and emotional awareness, in addition to the efforts of mental imagination, as it is a molten mixture in a concomitant relationship between the sensory and the mental, as it uses metaphor as a language of formative communication between artistic work, its elements, structures, compositions, and between the visual recipient. And critical studies in art focused on analyzing and studying borrowing in order to highlight the role of its aesthetic value in order to strengthen the significance of artistic creativity.

So metaphor topped the structure of the human concept and even formed a major factor in motivation and motivation to read the design composition, including its creative aesthetic. Being an expression tool and a source of synonyms and plurality of meanings, moreover, metaphor depends on two basic aspects: the first is the secondary aspect of the metaphor deviation from familiar expression. As for the basic aspect, it is represented in the fact that the metaphor produces types of conceptual uses that invite the recipient to discover specific types of interconnectedness and their repercussions, and this is known as the focus of metaphor (Article 19, p. 15)



A diagram showing methods for formulating metaphors theories (researcher planning)

Arab thinkers have identified the theories that concerned borrowing with the following:

Replacement theory:

Borrowing is a linguistic relationship based on comparison and dependent on the process of substitution in terms of the transition between the fixed connotations of different concepts. And that the meaning is not presented in a direct way, but by comparison and exchange on the basis of similarity. And all these processes are adopted by the recipient in understanding the metaphor by dismantling its symbolism (M8, p. 61). Moreover, the meta-

phor replaces a new meaning with another existing real meaning, that is, metaphor replaces the metaphorical word with a real word present in the language and it also represents a shift from common, ordinary, customary, and vulgar use, as its function was limited to the decorative and decorative function (p. 9, p. 20)

Contextual theory: -

The meaning of the word to the owners of this theory is (its use in the language), or (the way you use it), or (the role it plays). For this, Firth declares that the meaning is only revealed through the coordination of linguistic unity, that is, it is placed in different contexts and the owners of this theory say in explaining their view: (Most semantic units are located in the vicinity of other units . The meanings of these units can only be described or identified by noting other units that are adjacent to them. Because of their focus on the linguistic contexts in which the word is mentioned and the importance of searching for other word associations, they denied that the path to the meaning of the word is to see, describe, or expose the referred to (M9, p. 22). The contextual theory sees that metaphor is a process of creating a new language as a language within a language as well as what it establishes from new relations between concepts and in which a dissolution of the elements of reality occurs, thereby creating a presence through relations between concepts through linguistic formations through a new representation of it. Also, contextual theory views metaphor as a model for integrating contexts because metaphor is the component that connects two contexts. (M5, p. 183) The metaphor interferes to deny the achieved displacement at the contextual level, and here it is the product of two complementary displacements, the first falls at the contextual level and leads to disbelief, and the second falls on the substitution level that leads to the denial of disbelief, and the images are contextual displacements that are closely related to metaphor (M9, p. 136) as they constitute in being An important moment for images caused by contextual displacements, which performs the function of denial displacement. (M22, p. 137) “And there is a division of the context that includes: the linguistic context that includes sound, the emotional context, as it reveals, emotional meanings, the context context includes presentation and delay. As for, the cultural context determines the cultural and social environment.”

Interactive theory:

The metaphor from this point of view goes beyond limiting itself to one concept as it is the achievement of the interaction or tension between the focus of metaphor (Article 17, p. 74). The goal of metaphor is thus an

aesthetic, diagnostic and embodiment, imaginative and emotional. Among the most important Westerners interested in this theory is “Lykov”, who examined the aesthetic metaphor and the semantic aftermath in political discourse given its symbolic codes of various contexts. Arab thinkers have also paid attention to the principle of the interaction between concepts among themselves through expressive analyzes Many European thinkers have talked about the trait of metaphor and its overlap with the analogy, from those (Jean Cohen) who mentioned that metaphor is a substitution shift, which is a violation of the law of language, and that it has a strategy of replacing meaning and images of changing it, and confirms that the aim of the metaphor is to provoke substitution shift (M2 , P. 223). (Richards) stated that the greatest thing in metaphor is the alternative efficacy in which it occurs, while quoting (Chile) and (Aristotle) that language in essence is allegorical, and that the most important corner in it is: the ability to formulate metaphor (Article 10, p. 37). And he mentioned (Roland Barthes) The metaphor works to control the substitution clusters (Article 12, p. 94), and the research in it aims to rebuild the functioning of semantic systems, and the aim of researching them is to enter the function that allows the meaning to be deregulated and give it multiple meanings and various meanings (Article 12, p. 96).

The interactive metaphor is the one that performs the influential function that affects the recipient and the user by addressing the imagination, its emotions, its emotions, and the arousal of its sensations, where (Lugrin) says that in order to persuade, we must first raise feelings, to provoke an emotional anger (Article 9, p. 121) The idea of symbolic interactive metaphor revolves around two basic concepts: symbols and meanings in the light of a specific image of the interacting society, and interactivity refers to the meaning of symbols as it is the ability that human beings possess to express ideas using symbols in their interactions with each other. Which shows a detailed plan explaining the intellectual vision of theories of metaphor: -

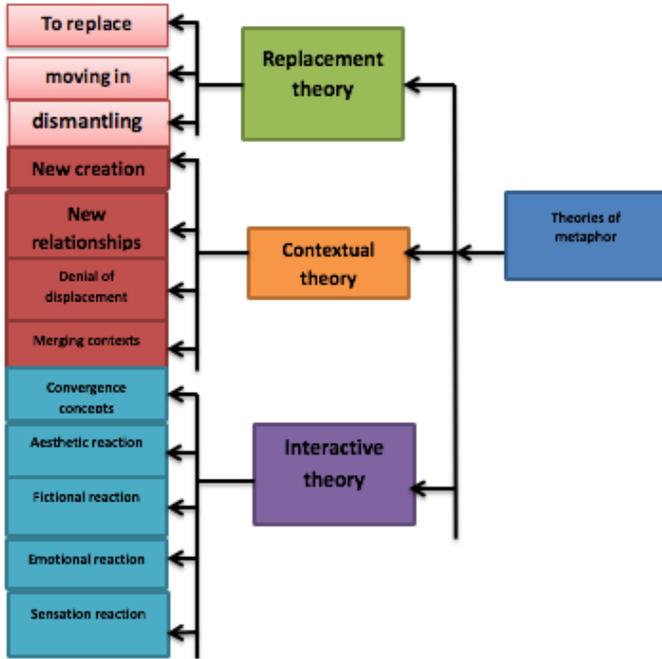


Diagram showing types of borrowing theories (researcher planning)

Borrowing in inner spaces:

The metaphor is not just a decoration and decoration, but rather a cognitive function, and it may be manifested in the recipient's sense of pleasure resulting from the effect of surprise and surprise from the conclusion of new relationships between things that seem different. This leads to discovering reality again and seeing it from other angles that would not have occurred to mind, just as the pleasure that metaphors bring to the recipient is based on their ability to surprise (M9, p. 36). Designism. As metaphor is a symbol of speech, it is an implicit comparison between two entities that are not alike. That is, the designer needs to express his idea (i.e. the message) to invest the previous language to express that idea that he embodies as a very simple reason in order for this idea to reach the recipient and for this to be achieved it must be reached through a language with connotations, understandable to him and this is because of the failure In the previous design and architectural currents, whose forms began from scratch and were at the

extremes of abstraction, as they used a new language to express their new message, that is, to form a message New language with a special language that is not understood by the recipient or does not carry previous indications in the recipient's mind in order to translate it. The era of starting from scratch in design has proven unsuccessful in previous architectural and design currents for many reasons. A project cannot start from scratch without a previous reference, especially within the formal level, that is, the embodiment of the idea. To infinite interpretation, so that the recipient loses that link to the text (the idea) and reaches a state of discontinuation. The balance between the two cases is what is a pleasant interpretation of the text to keep communication continuous with the recipient so that the readings of the text are multiple, but with the identification of its fields in order to reach the required message so that it is not interrupted. The sources of metaphor are many between what is within the scope of patterns of old and modern designs that are related to the idea, and what is derived from literature such as stories, legends, proverbs, etc., or nature such as rivers, climates, mountains, trees, etc., or through art such as drawings and sculptures ... etc The metaphor is also a justification for the relationships, shapes, and systems used as a source for it. The intent of the interior designer here is whether to refer to the heritage and to search for the identity of sarcasm within a certain period, for example the French Palace of Versailles (a home for the poor), or the delivery of a specific message that expresses the designer's thinking or the children of his generation. The visual metaphor is related to the reduction and intensification of the elements of the idea based on expressive thought, plastic language, and accessibility by reading the design work to its apparent and internal essence, this helps us to reach a strength analysis in the composition of the elements of design, and scrutiny in most meanings and images as well From this metaphor can be transformed from a means into a design purpose



A form representing visual metaphor associated with reduction and condensation

The metaphor can be classified in the interior design

1. Textual metaphor: depends on the similarity or disparity between the metaphor, with reference to the idea to be emphasized, such as the use of domes or arches ... etc.
2. Pictorial metaphor: that jumps directly to mind and passes to the public and relies on direct visual communication such as the Sydney Opera and the expression of the sailboat using sails.
3. Structural metaphor: relies on the abstraction of concepts and relationships associated with the design idea and then linked to the appropriate metaphor (they are negative and positive relationships: the positive is the presence of the meaning or information about the object and the negative is the meaning formed through the new formed relationships, that is, the information added to it through its presence in New context and new relationships). (M21, p. 774)

For the metaphor and indications of the commission in the design of interior spaces:

The metaphor has indications determined by the quality of metaphor, and this depends on its intellectual dimension, as it takes a clear space in its aesthetic language, and metaphor as is known rhetorical appearance that combines the various, and it constitutes between opposites and reveals a person's animating ability, and embodies an artistic rhythm based on the idea of substituting between what is for him, And the metaphor of it, it is "an artistic image associated with others in the images in the context of the imagination that he formulated to make the artwork a great aesthetic value" The beginning of the last century recorded great interest and a wide marketing field for ideas and works of modern art, especially in the wake of the romantic movement, expressing the myth of the genius mindset that had far-reaching influence on both art and design at the time. And based on the margin of freedom that was founded on that, there have been changes in the basic structure as it was based on the formation and remodeling of everything that falls in its path, which until that time was devoted to style and beauty and has evolved into a common field that is largely confined to decisive meditation and away from surface and orientation Towards the sincere and real depth of artwork. (M23, p. 271) The environment has formed since the beginning of design thought fertile field, which provides the designer with concepts, symbols and indications that helped him to

take them in the development of interior spaces. The components of the environment in its various levels formed with its realistic and imaginative projections on the same designer as an objective result related in one way or another to the environment that is alien to it.

Also, companies adopted their own identity since the dawn of industrialization, taking from the concepts, symbols and marks that came to form a legacy recognized in certain environments and according to symbolic connotations that contribute to impart features that are consistent with the nature of designs, whether these symbols are natural or artificial agreed upon. It must be noted that the use of metaphors may differ from one environment to another, as a result of different cultures, customs, social traditions, economic, political and ideological systems. Which stems from material expertise as it can provide a complete concept of meaning in a specific environment and less in other environments. Therefore, this requires the interior designer to present a cultural approach clarifying the full meaning of the metaphor ahead of the product presentation. In general, the use of metaphor in the design process aims to express the content of metaphor directed to the target audience in the environment. Which is the fertile source of allegorical ideas, because the natural environment with all its data A source of the various elements that have meanings, symbols, connotations and concepts firmly established and fixed in the mind as a result of previous human experiences. The metaphor message, which leads to a richer and more effective design in relation to its role in the communication process. The interior designer can take advantage of nature, as a result of the use of formal elements and their structural and structural relationships and psychological connotations and meanings involved in the effective design idea. It is the premise that for every design

A job that it performs that affects the final output process, and this depends on the nature of the materials and the methods of their use in the formal building as they represent an important role in the success of the design. The broader the knowledge horizon of the designer with the capabilities of the materials and the methods of processing them, this leads to an increase in his imagination horizon and his ability to innovate. The colors, surface value, and other characteristics of the materials suggest to the designer many innovations in design. The innovative formal system must achieve the primary purpose for achieving its functions. I used the language of the form to express special connotations and complicated topics, therefore many of them were inspired by the environment in which a person lives or from short codes to express forms derived from the natural environment

and many symbols have been internationalized using general topics. The result of interactions between different peoples of different languages after agreement between many international institutions and companies to use special symbols that have their own content and meaning, to the point that there are hundreds of abbreviated symbols and each of them has a clear meaning that all the people of the world can speak (Article 15, pp. 262-264).

Therefore, the metaphor is based on the principle of multiplicity of meanings and indications. Therefore, it is difficult to reach a definitive definition of the concept of metaphor, but it is possible to adjust the metaphor based on the defined binaries. “Environmental interaction through borrowing in all its forms helps to raise the level of feeling of belonging to the group and to the place, as well as its interaction with the community as a result of mental simulations from the place because of the repetition resulting from daily movement, and therefore the person is affiliated with the community that forms the place through a network of his daily social connections and activities with what surrounds him



The metaphor helps raise the level of feeling of belonging to the group and the place

The aesthetic approach of the metaphor system:

The aesthetic approach of the allegorical system became subject to more subjective and intentional subjective tests, adding to it the intellectual and aesthetic dimensions as an approach to the works borrowed from them in terms of the first ideas, thereby generating new artistic creativity (Article 9, p. 106) And that the processes of analysis of the borrowed phenomenon, we find in the structure of art circles and metaphors in the structure of the aesthetic thought of the design accomplished illusion and personalization and embodiment and similar to the non-analogy and forget the idea of

the original analogy, to establish the new likeness of his new structure, which was created by the metaphor of the designer and his imagination to a group of different knowledge phenomena. The metaphor may be a creative, imaginative product that is always found in the effect of realizing more and more approaches in the eyes (M9, p. 107). This can be seen from the following chart

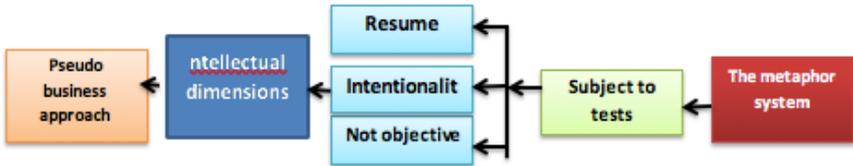
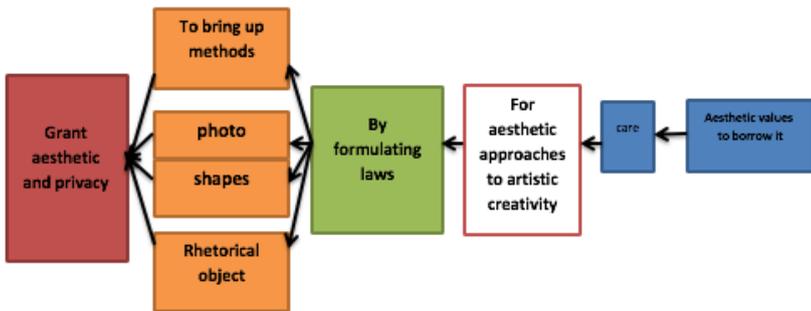


Diagram showing the metaphorical system tests (researcher planning)

The ultimate goal of design in general and interior design in particular is to achieve specific qualitative effects that have an expressive value with aesthetic dimensions in tangible and tangible artistic aspects that interact with the physical construction of the material embodied and that can be aesthetically appreciated and appreciated as the thing emerging from the embodiment process that does not mean the aggregation of units Visual in a random way, but rather makes it a formation that emits from these interactions with each other as a whole comprehensive content and expression to achieve an aesthetic message that includes rhythmic connections with a real balance that exists So from this reality, the subject of aesthetic values for metaphor in the design of interior spaces receives special attention in the aesthetic approach, which deals with artistic creativity, and its goal is to formulate general laws that represent the methods and images that converge to give the design aesthetic and specificity, so I have made the rhetorical faces of the metaphor composed for him with special care A lesson and analysis, which is concerned with aesthetic approaches. As she emphasized that there is a process of interconnection between the parties of the metaphor process at the level of common characteristics that are compatible in one way or another with the overall technical and technical characteristics carried by the design with the invocation of critical stations in the nickname of it so that it was formed in accordance with the functional requirements of the design To form an integrated whole that represents a combination of the foundations of aesthetic perception and on many levels that can be represented in the general lines of design or through expressive invisible reflections that can come through the interaction processes

between the receiver of the inner space and between what surrounds it, as we can emphasize on another side In the metaphoric necessity, which in one aspect tries to project aesthetic values that contribute to strengthening the connotation of design creativity, which may come from the strangeness with which the formal system of design will come out here, which (Aristotle) considers one of the most important advantages carried by the style The metaphor and what it implies in some aspects of its admiration and the attainment of pleasure, so that the form becomes the finest and the highest standing, which in its entirety constitutes an aesthetic approach at the level of the design as a whole (Article 16, p. 63). And that the approach between the child and the eagle generates a new idea, and a semantic context that is different from the two things, and whatever the significance of this image with regard to our readings, it is a present indication, so that it allows its multiplicity according to the nature of the visual language itself (24, p. 57) The idea of beauty in relation to the allegorical process is formed in the originality of both form, material, function and technology, and forms and their alignment with metaphor with concepts of matter, function and technological data constitute a set of systems to produce logical measures that contribute to imparting aesthetic values in the formal construction of internal spaces. This can be seen in the mechanism of aesthetic values of borrowing, according to the following scheme.



A chart showing the mechanism of the aesthetic values of metaphor (researcher planning)

Chapter III

Research methodology and sample

After the researcher studied the methods of the research methods, he found that there is a method suitable for this study, which is the

descriptive approach (analyzing the content of the research sample) to identify .. the aesthetic approach to metaphor in the formation of internal spaces

This is because this study requires knowledge and familiarity with all its details, so the researcher established the choice of the hotel's indoor space halls as a research sample represented as follows:

Indoor hotel lounges (Turkey)

Indoor space halls for a hotel (Australia)

Search tool:

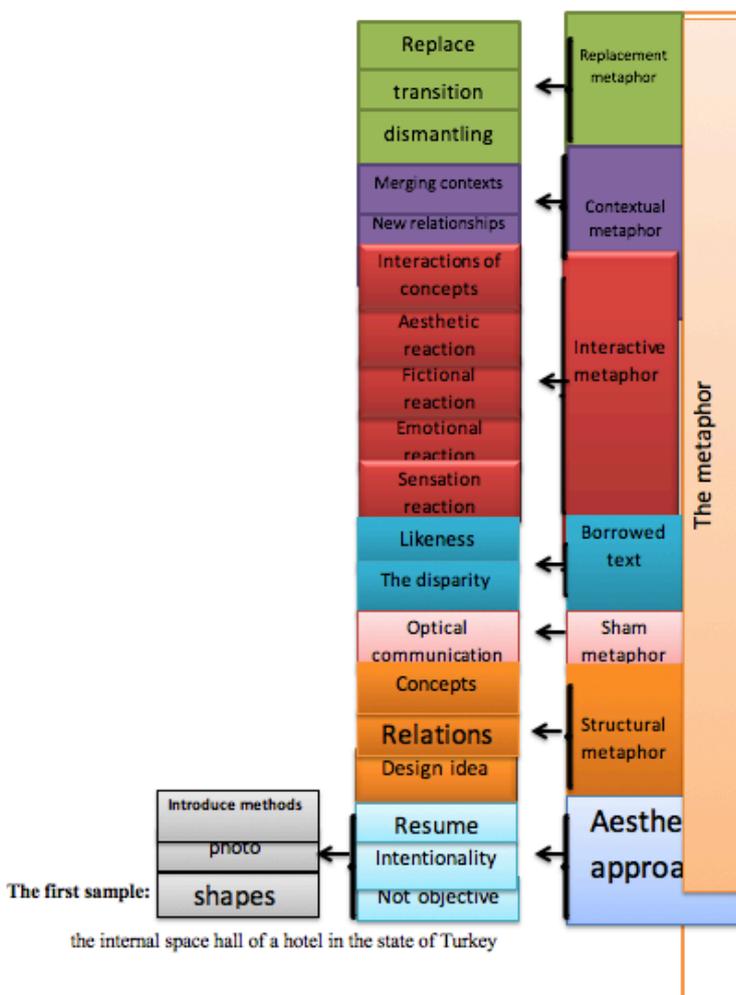
The analysis form was presented to a group of experts whose names are listed below:

- 1- a. Dr. Lutf Allah Jenin / Architectural Engineering / Arork University.
- 2- a. M . D meeting Ahmed Abdel Rahman / Interior Design / College of Applied Arts
- 3- a. M. Dr. Shaima Zaki Abdul Hamid / Interior Design / College of Applied Arts
- 4- A. M . Dr . Muhammad Jarallah Tawfiq / Interior Design / College of Applied Arts

As included in the following axes form:

- 1- Aesthetic approach and approach
- 2- Metaphor and its implications for the design of interior spaces:

Sample analysis form





The first pivot: - The aesthetic metaphor and approach

The metaphor and the aesthetic approach came with its metaphoric equation and intentional symbols, as this is demonstrated by the form of a whirlwind that reflects the light that resembles the chandeliers from the page of the lake radically quiet, as if it were glow of fire sparkling through its emanation from the water. It is a metaphor that arises through the aesthetic and expressive function of two opposite elements expressing their emergence from nature. And that the process of analysis of the borrowed phenomenon was embodied in the design structure to be expressive dialogues and metaphors for the aesthetic thought of design work, and it inspired, personified and embodied the idea of the original analogy to establish the new analogy with its new structure that was created by borrowing the designer and his imagination to a group of different knowledge phenomena. The metaphor may be the product of an imaginative imagination, and I found, as a result of my awareness, more and more approaches to introducing a method.

Borrowing according to the allegorical theory was replaced by a shift from the common, ordinary, and vulgar use, and its function was limited to the decorative and decorative function through the aesthetic approach to lighting and its reflections in the hall. The final purpose of the design specifically came to achieve specific qualitative effects that have an expressive value with dimensions of aesthet-

ic approaches in concrete and tangible artistic bodies because they interacted with the physical construction of the material embodied aesthetically as well as the assembly of the visual units in a random manner that made them a composition that emits the interactions with each other to achieve Aesthetic message that includes rhythmic connections with a true balance. So from this reality the subject of aesthetic values for metaphor in the design of the inner space was based on the aesthetic approach, which deals with creativity It is the content of contextual theory as new relationships between concepts through concepts that have been formed by way of a new representation of it. It came to integrate contexts, and this was evident through the lightning storm, which merged the ceiling with the hall's floor. Where the applications of metaphors of the aesthetic approach appeared different in the design of interior spaces, which varied between the use of an interactive metaphor, or the use of applications for a contextual metaphor. There was a merging process of the two metaphors, which appeared at the level of the overall shape and the characteristics of the metaphor of it.

The second pivot: - Borrowing and its implications in designing the interior spaces:

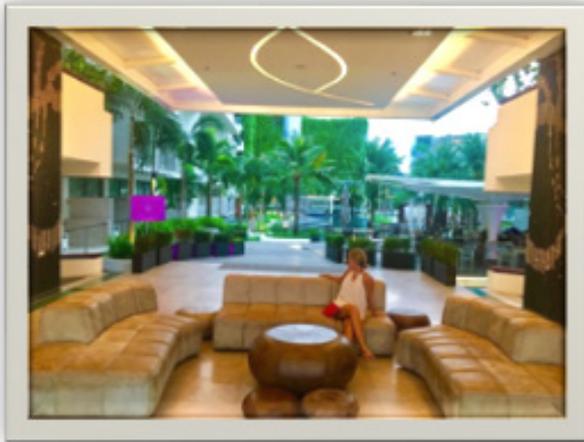
The internal space design of metaphor showed on the concept of structural metaphor, relying on the abstraction of concepts and relationships associated with the design idea and then linked to the appropriate metaphor that was positive in the presence of meaning in the form of a tornado as well as the role of new and formed relationships added to it through their presence in the new context within new relationships . The design of the environment formed the fertile field for the design thought, which provided the designer with concepts, symbols and indications that helped him take them into developing the inner space of the hall. While the components at their various levels showed their realistic and imaginative projections on the same designer as an objective result related in one way or another to the alien environment from them, that the prevailing ideas, cultures and beliefs in the environment constitute from the

concepts, symbols and signs that constitute a recognized heritage in certain environments and according to symbolic indications which contributed to impart features. It is consistent with the nature of the design because symbols are natural or artificial agreed upon. In addition to the role of metaphor as a result of the diversity of cultures, according to material experience a complete understanding of the meaning in inner space. Where the designer presented a cultural approach with a clear meaning for the concept of metaphor.

The aesthetic values of the metaphor were concerned with creative aesthetic approaches in formulating laws that came to present methods and forms granted to the aesthetic hall and privacy.

The second sample:

the internal space hall of a hotel in Australia



The general essence of the metaphor was based on the concept of the aesthetic approach, which witnessed interaction with the majority of intentional designs of the inner space within the hall, considering that the aesthetic of the inner space relied on the borrowing of reality that matched with imagination through images and shapes. The requirements and performance of the job and its condition in the internal spaces, clearly and compressively, matched the qualities borrowed from the pseudonym from it, which produced designs that worked their components homogeneously and in harmony with the

formal construction of the borrowed from it. The installation of this inner space is not based on one main subject as in the design of classical artistic currents, but rather it was a subject in itself and for itself, based on the approved formative elements, especially in chromatic processing through the adopted color technique, where the designer touches do not match the structural composition of the space The interior, as we note the formation of the formal configuration away from the external form and its identification with the background of the design, in order for the designer to contribute to the alignment of the shape with the background due to the diversity of small lines carrying all the horizontal, vertical and oblique directions, as well as to the visual touch characteristic of the different design Nat interior design and Tjaoifaa that suggest through outcrops phenomenon in the physical material treated with the combination of design, depending on the color The metaphor was a goal of aesthetic, diagnostic and embodiment, imaginative and emotional. Who examined the aesthetic metaphor and the semantic dimension of the discourse due to the symbolic codes it carries in various contexts. The design also focused on the principle of interaction between the concepts among them through expressive analyzes of the interior and exterior design of the lounge space. As for the movement that this design demonstrated in composition, it emerged through metaphor in successive lines with physical accretions of colors that led to multiple levels, which contributed to the process of becoming, perpetuating, and communicating through the language of semiotic communication of artistic impact and the expression of artistic metaphor. The intellectual communication produced by the realistic and expressive view of the concept of beauty, as the designer saw in his work through metaphors from reality and truth to give us the dialectic of the image and its relationship through borrowing perception that negates the concept of closure and limitations in the interpretation and symbolic visual interpretation of design work. So that he demonstrated the inner space of environmental metaphor as a double temporal, intellectual change that combines romance and rationality in an integrated manner with everything that surrounds it and interacts with it It responds to the environmental, humanitarian and design require-

ments while reviving old models of traditional design technology, through the use of modern technology and information technology. That is, the designer expressed his idea (that is, the message) to use metaphor to express that design idea to embody it within a real reality. The natural environment used a good reference for allegorical concepts in the internal spaces by employing features, but it was weak to the extent that the user was in the position of the evaluator of the nature of the environment, referring it to different environments with different users. Also, another aspect that enters the aesthetic space of metaphor has emerged in the design of seating seats in the era of technical progress and technology to cross away from ambiguity and ease of use, because it has communicated its function clearly, which prefers with him the need for a guide to the uses of interactive operations with the inner space, which contributed to impart features Aesthetic added to the aesthetics derived from the elements and relations of customary design

The second pivot: - Borrowing and its implications in designing the interior spaces:

The aesthetic values of the metaphor were concerned with creative aesthetic approaches, intentionally, they came through pictures and forms granted to the hall aesthetic and privacy. This was evident from the seats, which have borrowed forms of pie images The natural environment, with all its data, showed a source of the various elements that carried meanings, symbols, connotations, and concepts that are firm and constant in the mind as a result of the fertile designer experiences of metaphoric ideas, where the designer used it and formulated it in a symbolic and expressive style and within a semantic framework to translate the metaphor so that the content of the message was clarified Design in a way that attracts attention and stimulates the interest of the recipient, which showed the sincerity and clarity of the metaphor message, which led to the richness and increase of the effectiveness of the internal space and the benefit of the designer from the natural environment, as a result of the use of formal elements and their structural and structural relationships and psychological overtones and meanings that include the effective design idea of the metaphor. Which jumped directly to the mind and

moved to the public and relied on direct visual communication from the premise that each design component has a function that has had an impact on the output process. The final according to the nature of the materials and the methods used in the formal construction of the interior space. With the success of the design, the interior designer's knowledge horizon expanded with the capabilities of the materials and the methods of their treatment that led to an increase in his imaginary horizon and his ability to innovate. The green color, its gradients, its surface value and other characteristics of the designer have inspired many innovations in the design. While the language of the form has been achieved to express special connotations and complex subjects, many of which have been inspired by the environment in which a person lives or from short codes to express forms derived from the natural environment and from this. The premise has given the environment wide freedom to employ its data because it has symbolic connotations and concepts firmly in mind as a result of the experience of the designer. Design. The environment in this model in particular recorded a clear presence, which in its entirety formed a logical metaphor indicating harmony between it and the model. And the metaphor achieved its participation greatly through the proper identification of the elements of the formal construction that united in its expressions about the functional goal and the employed features from the field aliased from it to the internal spaces, and this aspect was accompanied by deficiencies as a result of the ambiguity in understanding the issue of metaphor, which led to different cases according to the society's vision of the sample research results:

- The metaphor process confirmed the level of the joint characteristics, so that they were compatible in one way or another with the overall technical and technical attributes that the design carries, and it also brought critical stations to the nickname of it to be in conformity with the functional requirements of the internal space and to form in its entirety an integrated and to represent a combination of anchors for visualizing aesthetic approaches and at many levels As in sample No. (1).
- Formations of formal construction have crossed qualitative effects

of aesthetic dimensions, through the strength and flow of the lines used in building the general form of internal spaces because they have produced a tangible and tangible physical structure with the effects that were emitted with the rest of the design elements used from the color, size and tangible characteristics that were identified, of course, job requirements to include In turn, one of the aesthetic approaches, as in sample No. (2.1)

- The applications of metaphors of the aesthetic approach showed a different way in designing the interior spaces, which varied between using an interactive metaphor, or using contextual metaphor applications. There was a merging process of the two metaphors, which appeared at the level of the overall shape and the distinct and agreed upon characteristics of the metaphor from it
- Borrowing has emerged greatly in the internal spaces, through the proper identification of the formal building elements that have united in expressing the functional goal and the employed features from the field that is alien to it in the inner spaces. The community used for the sample.
- The requirements of job performance and its condition in the internal spaces consisted explicitly and compressed with the features borrowed from the pseudonym from it, which produced designs that employed its components homogeneously and in harmony with the formal construction of the borrowed from it as in the sample (1,2). This was evident in the sa
- The natural environment used a good reference for allegorical ideas in the internal spaces by employing features, but it was weak to the extent that the user was in the position of the assessor of the nature of the environment, and he referred it to different environments according to the different users as in the sample (2).mple (2).
- The values of the aesthetic approach in the halls were achieved through good employment of advanced technology, as well as by avoiding the complexity, ambiguity and approaching to the lowest possible simplicity, which is what the interior designer was keen to employ, and his desire to achieve the highest levels of user-space interaction as it is one of the tributaries Aesthetic in interior design. As in the sample (1)

Conclusions:

- The aesthetic approach is a deficiency that causes insufficiency in the aesthetic perspective of interior design based on symbolic metaphor, so it is necessary for the space to be characterized by ease of use and simplicity with good investment of advanced technology, and on the other hand, the interactive theory between space and the user constitutes another tributary to confer aesthetic values in space that arise from His job efficiency.
- The formal construction requires accurate knowledge of the borrowing, and this depends on the extent of its compatibility and the consistency of its visas with the aesthetic specifications of the interior design, as the defect in this regard may involve different cases of borrowing away from the real domain of it, which turns negatively on the borrowing goal.
- The conditions of the aesthetic function represent an important pillar on which all care and attention is based on its achievement in the interior design, and this requires a study of the requirements with the distinctive features of the metaphor of it, to form an actor strengthening and strengthening for this perspective
- Emphasis on borrowing clear environmental elements and disseminating an accompanying environmental culture that contributes to increasing awareness of the topic of borrowing as the environment is an important field for eliciting borrowing, whether it is from natural components, symbols and connotations, or artificial ones, including the agreed concepts that can constitute a support and enhancement of the product through Understanding t
- The environment is an important field for eliciting metaphor, whether it is a natural component, and this depends on the choice of its symbols, including the indications they contain, including the agreed concepts that can form a support and enhancement factor through understanding the features that constitute the metaphor, with the importance of emphasizing the borrowing of environmental elements. Clear in order to spread an environmental culture contributes to raising awareness of the topic of metaphorhe features that are the centerpiece of metaphor

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