

AESTHETIC DIMENSIONS AND THEIR ETHICAL MANIFESTATIONS IN THE DESIGN OF INTERIOR SPACES

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Abstract

Interior design is concerned with achieving quality standards for interior space, and the most important characteristic of good interior design is its direct relationship to the advancement and development of man, seeking to achieve the needs and desires in its utmost goals, not only to satisfy the inevitability of utilitarian design, but also to fulfill aesthetic, spiritual and human goals and objectives through contexts in which the behavior of the individual is based And directing his ideas towards selected values. On the other hand, it seeks to achieve ethics for the design criteria itself. The design tells a story, culture, history, and style for a particular place, but it also refers to hidden contexts that appear to the extent of the designer's commitment to the ethics that he sets for any design achievement, through which he can reach an intellectual dialogue and semantic discourse that characterizes the production. The design by employing ethical features that seek to find a formal language characterized by quality. Especially for the internal public places and spaces that attract different segments of society, and because the dialectical relationship between man and internal space is between influential and affected, internal space is the language of the designer who derives his formative vocabulary from human values, which appear in formalities that move the sensory and cognitive perceptions of the recipient as much as they carry it. It is a phenomenon and latent characteristics that are positively reflected on his behavior and response to the space designed according to the type of dialogue language that it presents. This requires the designer to start from a conscious, creative thought committed to those values, with the possibility of offering an understandable and clear design language that dialogues with the emotion and thought of the recipient, and enjoys acceptance and proper awareness of its formal variables, so the research aims to reveal the aesthetic dimensions and what their ethical manifestations reflect in the design of interior spaces.

Keywords: Aesthetics, Manifestations, Ethics, Interior Spaces.

Introduction

Research problem

Since the beginnings of the formation of architecture and its internal structure, the system of human values and human interaction with the designed environment has been a major concern for the designer, and as former British President (Winston Churchill) said: "We shape our buildings and then our buildings shape us". This quote appeals to the intuition that our built environment has a great impact. What is the relationship between interior design, values, human interaction, aesthetic principles, and ethical concerns? How do interior design values give shape to ethical aesthetics? How can interior spaces embody human principles? How accurate is the expression in its formal variables? How can contemporary design provide its human dimension to secure a livable environment within its formal variables in conjunction with those values?

Research Importance

The importance of the research is manifested in the progress of a study examining the development of cognitive design awareness of the concept of dimensions of ethical aesthetics, with an explanation of the theoretical foundations that give the interior space formal variables through which moral and human values are translated, which can be applied in the design of contemporary interior spaces, and the objective results of the research can be benefited from through its enhancement of the design process for institutions and contemporary interior spaces.

Research Objective

The research aims at the following:

Foreseeing the aesthetic dimension within the scope of the manifestations of the ethical system, and its reflection in the design of interior spaces.

THEORETICAL FRAMEWORK

Dimensions of Ethical Aesthetics

The dimensions of moral beauty are distinguished from the rest of the utilitarian and performance dimensions of design, as it goes beyond achieving the space of human need, which ranges from basic needs, but rather develops upwards to generate the space of desire, as embodied by the aesthetic dimension, which represents the top of the ladder of human needs, and appears in formalities that move the sensory and cognitive perceptions of the recipient. Insofar as it bears visible features and latent characteristics that are positively reflected on its behavior and response to the designed space, this dimension seeks to create a structure designed in an aesthetic and moral manner, giving the place its value and appropriateness to human desires, through the method of dealing with form. Ethical beauty is defined as "the process of moving moral systems into aesthetic and artistic systems in design, which deeply affect the details of the production and have a positive impact on society", (AL-Maamouri, 2019, p: 119). (AL-Chadirji) stresses the role of this trait in activating an aesthetic dialogue in the psychology of the members of society, which is rooted in a cognitive and sensory reference for them. Visually, it will be a corrupt social dialogue tool, and it may spoil the design features and its main role in activating a valid social dialogue (AL-Chadirji, 20, p: 676). The design possesses a sound, ethical, aesthetic discourse for the society through elements that highlight its features, and the types of differentiation that are achieved for several considerations, and this is what we will stand at to reach the dimensions of moral beauty.

Elements of Ethical Aesthetics

The design acquires its ethical beauty through features formed by professional practices that the designer derives from the human values that the thought accepts and responds to, to serve as a guide to reach formulations loaded with those values. Equality, wisdom, honesty and humility to achieve a creative design with an ethical dimension, (AL-Maamouri, 2019, p: 121). Ethical beauty is represented by several features through which we can distinguish true beauty from others, during which the right from the corrupt, and the wrong from the right, and from these features, (AL-Shami, 1988, p: 161-163):

1. Safety: Which is on Two Levels

The First: The apparent level means safety from defects. It is the first feature that the mind examines for its existence in the aesthetic thing, as it is the starting point for the world of beauty, and it is embodied by elaborate work and avoiding cheating. When searching for the aesthetics of a designer's work, it must be ensured that it is free from defects, and it is a requirement for each work (material or moral) as a minimum to achieve the aesthetic meaning.

The Second: The Hidden Level; Safety from tampering: It means the presence of a motive and a purpose for the designed subject, for tampering is everything that logic rejects, and it is an ethical characteristic that is related to the intent of the productive design based on the approach of balance and tightness, and the characteristic of intent as a clear phenomenon in the design achieved by the conscious designer thought with a delicate sense and a sincere vision that transcends forms to what behind her. Intention or intention means the benevolent giving that is disclosed by the designed action, i.e., defining the course of design and placing it on a starting base for the sake of goodness (Ibid, p: 164). The intentionality of the designed structure in terms of the intention and the goal of its establishment are not only functional judgments, but they are value judgments in their deep structure. It achieves a value function even if it performs its practical function within a specific place and a specific social environment to serve humanitarian issues with moral laws and social values, (AL-Maamouri, 2008, p:157).

2. Consistency

It is the hidden system that links things together so that they appear homogeneous and integrated, and links the aspects of one thing so that its parts appear balanced and do not overwhelm each other. It is proportionality, balance, and homogeneity. Some are in size, colors, materials and movement, which avoids waste in space and materials, for different things may have one substance, and one color may combine them, and they may meet in the performance of one movement, and consistency may be in cooperation between matter, color and movement, so the inner space appears in the form of a rational entity that seeks To understanding, balance, equality and logical harmony, as business is often evaluated as ethical or unethical on this basis, (Gregorri, 2021, <http://www.encyclopedia.com>).

3. Organization

Organizing meets as an aesthetic feature with consistency, but organization is concerned with the consistency of dimensions, while the characteristic of consistency remains general and includes the consistency of colors with each other or materials. Dimensions mean the dimensions of an object, the distances between objects or the arrangement of shapes according to a geometric shape (or one of the methods of organization), and what is achieved by straightness, congruence, typesetting or symmetry, (AL-Shami, 2013). We find that these features represent relatively stable values since the founding of the first architecture proposals by Vitruvius and through the Gothic designs and designs produced by Islamic thought as well as modern designs and the works of Le Corbusier and Modulor, all of which called for the values of arrangement, symmetry, balance, unity, rhythm and organization, but they took forms and embodied in different ways and styles according to the circumstances. across time and space.

Types of Ethical Aesthetics

The boundaries and frameworks of interior design are far from being a fulfillment of a functional achievement or a solution to a problem, but rather a response to different and intersecting demands, social, environmental, political, consumer, etc. This, in turn, requires aesthetic formalities and formulations that do not stop at the limits of the foundations and formal relationships that achieve aesthetics according to the designer's visions and what he wants to achieve. Some of the spaces and service institutions that are most in contact with community members may require formal formulations that give the designed space characteristics, behaviors and expressive impressions that achieve the optimal purpose of the design, and positively reflect on the behavior of users of those environments. There are types of beauty that the designer can take as means to reach higher ends, and they can be considered as rules through which to achieve beauty loaded with moral values, including, (Christian, 2016.p:2-3):

First: Formal Aesthetics

It is embodied in various aspects

1. Embodied by the grandeur and enormity of the interior space, he explains what evokes and moves us when designers work with large volumes to create unforgettable spaces, like the Pantheon in Rome.

2. The formal beauty is evident in the precision in the measurement, in the elaborate formations of the surfaces (decorations) and in the inclusion of sculptures and images in the formation of the space.

3. It is manifested in the proportionality of the formation dimensions (Ibid). The proportions give acknowledgment of the specificity of the site and depend on the designer's talent and style. The proportions are also important to ensure the simulated compatibility between the designer's work through his design combinations with nature, to achieve a space that derives its beauty from nature and its sensory richness, and the concept of harmony with nature and the universe may be linked to the moral act of the production by imparting regulations. And the engineering and mathematical laws that are characterized by logic and the ability to standardize the proportions of the human body, and proportional systems were adopted in the design with the aim of achieving formal geometric relationships to express the presence of order, balance and unity between the parts, (Mays, 2005, p: 63-68).

4. The formal character of space is evident through its strength and physical masses, and through the use of a substance that expresses it, in addition to the subtle or invisible meaning it contains, (AL-Yusuf, 2020, p:129), as shown in Figure (1).

It is worth noting that the formal character, which gives the designed space features of prestige, dignity and respect, may suit spaces with social communication. Such as educational places, airports, artistic, social and political centers, and other spaces such as laboratories and commercial centers, for example, do not necessarily have to adhere to it.

Second: Intellectual Aesthetics

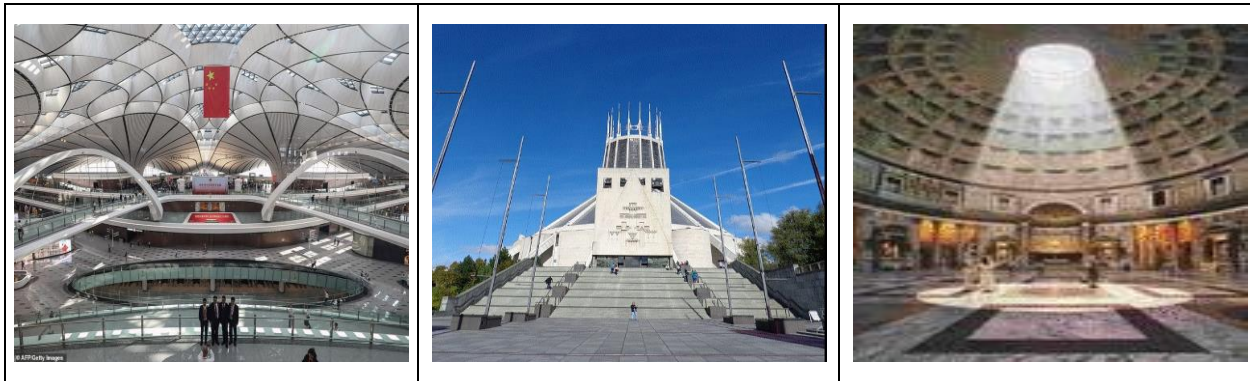
It is the aesthetics that exists as a result of paying attention to the form itself alone, or the harmony of its parts, and it is divided into two types:

1. Abstract Intellectual Aesthetics

A designed work acquires its moral value as a result of its artistic composition, assemblage, distribution and clarification of its forms. The mind usually arranges and organizes things in order to be able to comprehend them and become familiar with them so that they are fixed in the mind and in memory. The individual does not know the thing unless it is understood and the rational entered with its clarity, and the first step is for space to have a regular shape, an easy-to-recognize concept and its fixed geometrical characteristics.

2. Functional Intellectual Aesthetics

It comes by understanding and realizing that space has taken the shape it has to perform special functions and benefit specific purposes (Ramy, 2002, p: 182-183). Intellectual beauty in general is similar to achieving deep solutions in mathematics and distributing musical melodies. Aesthetic pleasure in design can be achieved through the solutions it provides to a complex group of technical problems through creative thought. It is also embodied in the studied distribution of relative systems, as is the case of the Liverpool Metropolitan Cathedral in Lutyens, as shown in Figure (2). The design turns into an impressive art as an intellectual achievement above its formal beauty. Some may claim that the (Pantheon) is an aesthetically distinct design work not because of its satisfactory shape or its intellectually satisfactory engineering, but because it is a work that reflects deep meanings across cultures. The size of the building represents the universe, perhaps carrying beauty Spiritually above his intellectual beauty, (Christian, 2016, P:3), as shown in Figure (3).



<p>Figure (1) shows the formal beauty through the strength and frankness of the formation, the expressiveness of the material, its fine details, and the combinations of proportions in dividing surfaces. Beijing Airport, Zaha Hadid, 2019</p> <p>https://encrypted-tbn0.gstatic.com</p>	<p>Figure (2) shows the intellectual beauty through the studied distribution of relative systems</p> <p>Liverpool Cathedral, in Lutyens</p> <p>https://upload.wikimedia.org</p>	<p>Figure (3) shows the fusion of intellectual beauty and spiritual beauty in the formation</p> <p>Pantheon Building, Rome</p> <p>https://encrypted-tbn0.gstatic.com</p>
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The interior designer is often able to download the composition as captivating aesthetic formulations when it includes deep moral dimensions and embodies a sincere idea, (i.e., intellectual content), which carries social or cultural dimensions. In addition to providing design solutions that serve the idea and the purpose of the design, they may be appropriate environmental solutions or suggestive solutions for the purpose that may give a spiritual aspect that gives a feeling of respect and reverence to a religious center, or gives a feeling of pleasure and joy to a hotel or a commercial center, or makes formations that reflect comfort and tranquility for the places of residence, that is, according to the desired purpose. Thus, the intellectual beauty is reflected in clear bodies organized with thoughtful divisions that present a discreet and distinct form.

Third: Functional Aesthetics

Many designers are preoccupied with producing a beautiful system without paying enough attention to the utilitarian purposes of the design, so the attention is directed towards the formal dazzle around the aesthetics or arrangement of a space in a deeper way that achieves a service and benefit for its users. Therefore, we must design for the ends and reach them, not the means. The inherent beauty of the design of the interior spaces may lie in its effective use and the quality of utilitarian performance, that is, it serves the functional standards in an elegant and dignified manner. For example, a good sewage system for any building provides benefit and satisfaction, it is not achieved through purely decorative objects free from use, (Christian, 2016, p:3). Designed spaces are more than just things amenable to aesthetic contemplation, and the designer must take into account the uses that take place within the space that its users cannot abandon. Because the rise of the aesthetic approach to postmodern and contemporary designs is only aspects of a deep-rooted change in the sense of modern designs which in the name of reason preferred Pragmatic considerations over Aesthetics, given more functional spatial solutions and forgotten that the economic and effective solution to practical problems would be interesting in balancing the two considerations, although by the tension between them, aesthetic perfection in the design is excluded. Aesthetic purity leads the designer to create ideal fantasies that are difficult to achieve, and reality requires concessions that serve space (Harries, 1997, p: 24). One of the ethical issues that the designer must consider is how to harness aesthetics to play an important role in supporting the usability of space, and then achieve safety, security, accessibility and ease of movement, and there are other ethical issues surrounding beauty, the value of using it as a tool to achieve social, cultural and political values to influence the development of society and its culture, (Gregorri, 2021). The interior design is distinguished from the rest of the arts by its utilitarian beauty, and the designer can harness beauty to serve the function through the beauty tools represented in formulating the organized relationships of the functions of the designed space, and through the aesthetic of technology, especially the smart one, and interacting with it within the space, through which it is possible to provide an enjoyable, safe and easy-to-use design and communication. The aesthetics of the formalities of the spatial elements that enhance the values of society and its civilization, as shown in Figure (4).

Fourth: Contextual Aesthetics

Architecture and its internal structure are always linked to a specific place, as it is located in a context, which makes it able to display its contextual beauty, whether it merges in one context with its surroundings, or emerges from its context and is distinguished from it. for its context. Because contextual appropriateness, (particularly the cultural context), always highlights the beauty of the designed building, (Christian, 2016, p:3). Harmony with the surroundings is reflected in physical, emotional, mental and spiritual aspects, enhancing human physical and mental well-being through positive contact with places characterized by environmental and cultural intimacy loaded with meanings, and the effective fusion of culture and environment within the biological and geographical context of the place as Figure (4), which is reflected in reducing Stress and tension resulting from modern environmental developments on humans, (AL-Alwan, 2017, p: 45-46). In the face of the technological tide that the era is witnessing in all its aspects, man needs spaces or implicit parts of them during which the features of the place emerge, link the interior to the exterior and harmonize with his surroundings, to relieve pressure and tension on the shoulders of man.

Fifth: Aesthetic Loaded with the Spirit of the Age

Architecture and its internal structure is the will of the age translated into space, and that the spirit of the age is everything that equips and supplies social life, culture and art. That era and the artistic values prevailing in it. That is because the belief that (the rule of the age) and (the true translation of time) can follow an inevitable and predetermined path, such as the belief that the materials and design tasks follow (nature and the truth) to them, as the nature and truth of the materials by virtue of the age are both civilized and cultural products. A design that adopts sensory constants that comes from its expression of its time, will be able to continue and express the identity and time of its makers, with respect for the above, and this in turn will express a clear design idealism in expressing the indicators of reality, because any design that does not care about its present does not benefit from being concerned with any Other times because he would have been born dead, his existence would be useless and he would be in contradiction with his surroundings and his existence. The ideal in the most important indicators determining design is its attempt to provide the requirements of its time first and then enter into the creativity of the required daily life details. The product is distinguished in harmony with the spirit of the age by adopting the values associated with technology that characterize each era, and they are variable values directly related to the moral act. The era of its characteristics that distinguish it and reflect its spirit, (Al-Uqabi, 2008.p:38-40).

Contemporary design witnesses the beauty of technology with its aesthetic pleasure in smart work and artificial intelligence tools inside space. The ethical aspect of design is that it meets the requirements of its time, expresses the indicators of reality and meets the emerging needs. Therefore, beauty carried in the spirit of the age is one of the factors that achieve satisfaction and a sense of aesthetic pleasure through the language of communication with the present and the technical, material and intellectual developments that occur to it, and it continues with the prevailing values in society, and transcends traditional trends towards creative intellectual prowess. The aesthetics of digital technologies within the space achieve experiential and interactive fun and increase the user's integration with his surroundings.

The Museum of Athens (Acropolis) is a good example that can guide us on how to achieve these types, as it is a contemporary plastic museum located near the "Acropolis" of the Athenian Greek temple. The museum building appears in the historical site dominant as a large "institutional" building comparable to the "Acropolis" in its dominance on the plateau above it and overlooking the historical urban surroundings with pride and elevation to appear as a shining museum piece (formal beauty) that can be viewed from a distance. The aesthetic relationship here is multifaceted and cannot be summed up in a mere building that aims to provide museum halls for display because it deals with functionality as an aesthetic choice (functional beauty) and deals with the urban environment as a platform for display (contextual beauty) and deals with technology and the spirit of the age as a design philosophy to combine all these aspects in One composition that makes us get lost between "The Architecture of the Museum and the Museum of Architecture" (ALNaeem, 2010, p. 404), as shown in Figure (4).

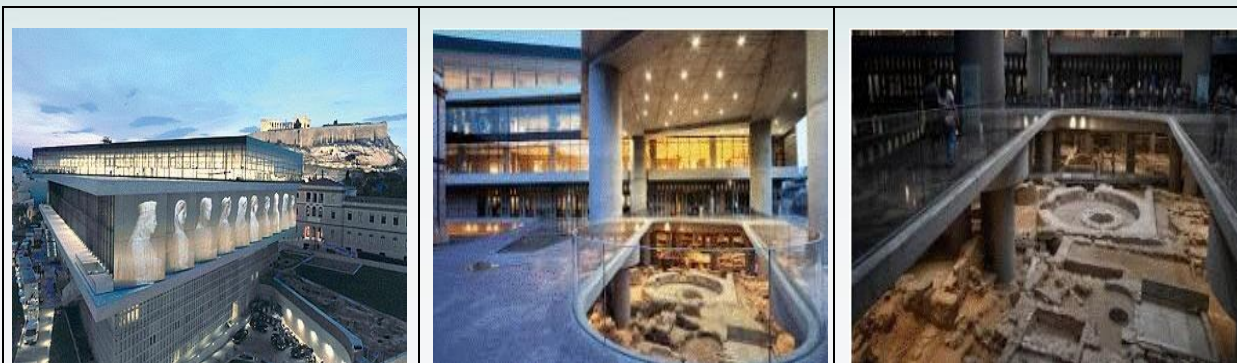


Figure (4) The New Acropolis Museum, Athens, for Architecture (Bernard Tschumi), 2009, illustrates contextual and technical beauty through the transparency of walls and floors overlooking the surrounding archaeological context, formal beauty through proportional geometric formation and sculptures that decorate the facades, and intellectual beauty abstract as a form understood, clear and thought Distinguished functionality by including the natural archaeological context within the museum display techniques.

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The design that aspires to beauty and approaches perfection seeks to reconcile the aforementioned types of beauty, especially for the service spaces frequented by the various strata of society. And the beauty of the interior space through what it carries of authentic values and intertwined with the spirit of the present. The commitment to beauty supported by arguments and ethical evidence, in turn, achieves many considerations, which are values that are at the top of the pyramid that the interior designer seeks to reach.

Ethical Aesthetic Considerations

Commitment to beauty in its general sense is a goal and a basic requirement in design, along with functionality, and commitment to moral beauty in particular means access to a designer space with an aesthetic quality, so designers strive to practice their work at the highest level that can be achieved, to reach an aesthetically successful space to achieve in turn many considerations. Ethical considerations have always played a role in design thinking, and the development of scientific and technological knowledge has deepened awareness of the ethical dimensions of design, given that designers integrate new knowledge of material and human nature to reach new and distinctive forms of interior space, (Richaed, 2019), and these considerations include:

1. Achieving Well-Being

Achieving the principle of luxury is one of the highest human considerations and one of the ultimate goals and values of the design that enhances moral values, which seeks to activate the personal development of the individual and society. It should be sensually, physically, intellectually pleasurable, understandable and attractive, in order to fulfill preferences and desires and not stop at the limits of necessary needs. In order to support social practices that develop relations between individuals, we need a space that contains us, that makes us feel pleasure and happiness, and that does not stop in shaping it at the limits of the job only, but also achieves the luxury of a decent living, well-being to all needs. Therefore, the aesthetic quality of the designed space that responds to ethical requirements seeks to promote luxury. Beauty does not stop, as functionalists claimed, to satisfy only functional aspects. A commitment to beauty must be supported by a moral argument motivated by a concern for human well-being, and this includes satisfying all human needs and desires. We as human beings need a safe, warm and healthy place, but another basic need is to have a pleasant place where we can live happily, (Christian, 2016, p:5). Well-being, which means quality of life, is often a central value in the design of interior

spaces, and luxury is often seen as the highest value with which other values can be combined. This principle is what makes a good and dignified life for many people and is highly valued. It is one of the most important systems of morality, especially utilitarianism. Well-being is considered the highest benefit, and actions are morally evaluated according to the total amount of well-being they achieve. Well-being is sometimes equal to happiness, while in the twentieth century, welfare has been linked to utility. Social welfare is measured and improved through economic solutions that increase utility.

Well-being is not limited to basic needs but is related to needs for satisfaction, quality of life, and mental health, and the inability to achieve well-being can lead to psychosocial maladaptation and stress-related illnesses. Over many centuries, the philosophical study of well-being has yielded three main types of welfare theories: hedonism, desire-fulfilment, and objectivity-based theories (Jeroen, 2015, p: 366-370). We will address each of them and how they are applied in interior design:

First: The Theory of Pleasure

This theory addresses all levels of perception of the recipient, from the lowest that evokes the aspects of feeling and feeling to him to the higher level that addresses the mind and thought of the recipient so that he can then interact and deal with the design process according to the judgment and evaluation he issues on the nature of the designed space. Pleasure theories argue that well-being consists of the presence of pleasure and the absence of pain, which manifests itself in the presence of positive emotions (and the absence of negative emotions). Although hedonistic philosophies have their roots in the ancient Greeks, contemporary hedonism finds its roots in design for the value of human well-being. Many philosophers have argued that well-being means more than having positive states of mind and according to this criterion the focus will be on design that gives pleasant sensations, enables the user to perform pleasurable activities, avoids unpleasantness, and reduces mental and physical pain and discomfort. To design to evoke fun and positive emotions in users, (Patric Jordan) was one of the first designers to focus on positive emotions in an approach called fun design. He believes that the design does not stand for functionality and ease of use, but also for fun. He distinguishes four types of pleasure that motivate humans to respond to design, although he claims that pleasure is not a property of design alone, but as a result of users' interaction with the elements of the designed space, but the designer can add characteristics to the space that make it enjoyable to use. Therefore, Jordan distinguished the four pleasures and the distinctive design characteristics associated with them, which are:

1. Design Features Associated with Physical Pleasure:

It is produced by the sense organs (touch, taste, smell, appearance, and sound), (Ibid, p: 367-371) and its applications lie in interior design through:

- Providing an interesting visual environment with aesthetic integrity, and subtle detailing.
- Adopting a natural design inspired by natural and organic forms.
- Sensory contrast, ensuring daylight gets inside, contrast in color, pattern and texture.
- Sound levels similar to nature, moving windows to allow communication with the outside, and acoustic adaptation to reduce noise inside and outside, (Daniel, 2021), illustrated in Figure (5).

This aspect addresses the physical pleasures of the human being, which simulates the first degrees of perception through his level of sensation by stimulating the sense organs of the user of the inner space. Naturally, the more design processes address the largest possible number of senses, the higher the stimulation and thus greater pleasure for the user.

2. Design Features Associated with Sensory Pleasure:

Psychological pleasure is the pleasure that results from cognitive and emotional reactions, (Jeroen, 2015, p:372). Emotions may reveal the values that are important to our well-being when we are given a design with a certain technology and are an important source of moral knowledge as it is crucial to our ability to think morally. Emotions are said to open the door to moral considerations such as: responsibility, independence, justice and fairness. We are emotional only about things that touch on our personal and moral values so you can increase the image of design that indicates positive emotions and prevents negativity. Emotions evoke all aspects of design and through them we distinguish between good and bad, desirable and unpleasant, effective or useless. It is an entry point for values, (Ibid, p:216), and is achieved in the interior design through:

- Achieving relaxation and psychological pleasure through quiet spaces with low sensory stimulation, with indirect lighting and calm colors.

- Internal spaces have links with the external nature, natural ventilation, indoor plants, water, natural materials and raw materials, and natural patterns in the spatial planning and furniture units, as shown in Figure (6).
- Known organizational relationships, simple structures, and a human scale (Daniel, 2021).



Figure (5) shows the factors of achieving physical and sensory pleasure (fine details, plant inclusion, contrast in color and texture, opening out through large windows)

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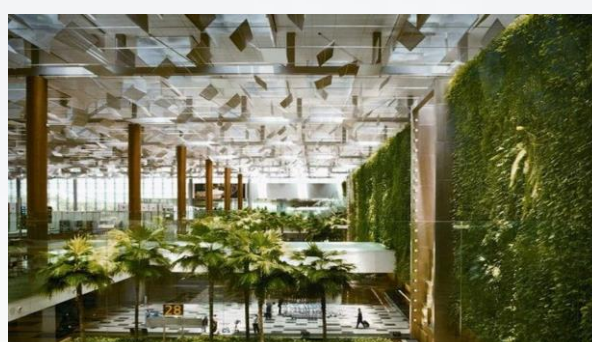


Figure (6) shows the factors of achieving psychological pleasure for the recipient. The Butterfly Garden, Changi Airport, Singapore – Moshe Safadi contains 1000 roaming butterflies in the garden and more than 47 species

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This aspect addresses the recipient's level of feeling to achieve an emotional response to the designed space. It is an ethics of design to include emotional values that arouse the recipient's emotion and increase his attachment to the space and his desire to repeat the visit several times, through design treatments that achieve intimacy, psychological comfort and relaxation.

3. Design Features Associated with the Pleasure of Thought:

the pleasure that stems from people's values and tastes, cultural, aesthetic, moral values and personal aspirations, and it is one of the causes of achieving pleasure and happiness. (Jeroen, 2015, p: 372), and we find its application in interior design through:

- Achieving the cultural and collective meaning, through the spaces designated for celebrations within the space, and the inclusion of artifacts, and symbols of cultural and collective identity, (Daniel, 2021), as shown in Figure (7).

These features address the higher aspects of cognition, which is the perceptual cognitive, that is, addressing the mind and thought of the recipient by promoting the values of his society and culture. Intellectual pleasure is one of the causes of happiness and pleasure, as it goes beyond meeting the basic needs that guarantee him livelihood, to a more distinguished quality that develops awareness and a sense of responsibility towards his community. On the other hand, it gives a sense of pride in the achievements of its cultural and civilizational identity.

4. Design Features Related to Ease of Use: (Jeroen, 2015, p:372).

These are achieved in interior design through:

- Defining movement paths and paths and making sense of the features of each function or space, Diversity of spaces to serve as distinctive signposts, Windows to guide through external landscapes, Enhancement of space with signposts.

Including flowing formations and harmony between large and small scale, the presence of shapes and relationships that suggest movement, and wide staircases to enhance interaction and movement, and not restrict the visual field, (Daniel, 2021).

This aspect addresses how to achieve pleasure by dealing with design processes in a way that achieves positive interaction, which is reflected in positive feelings towards design as Figure (8). According to (Patric Jordan), designers can achieve luxury by enhancing design with features that enable them to feel fun and happy.



Figure (7) illustrates achieving intellectual pleasure by including symbols of cultural identity and leaving spaces that encourage the establishment of celebrations for entertainment, Marrakech International Airport

<https://pbs.twimg.com/media>

Figure (8) illustrates the advantages of ease of use and movement, through orientation, shapes and suggestive relationships of movement.

Heydar Aliyev Airport, Azerbaijan, Zaha Hadid

<https://cdn.kayf.co/wp-content>

Second: Desire-Achievement Theory:

Also called (the theories of preference and satisfaction). Such theories hold that well-being lies in the fulfillment of one's desires. This theory believes that people are better off to the extent that their present desires are fulfilled, which do not conflict with their long-term interests, and that the best life that one can live is the life that fulfills those desires which one can have if he is fully aware of them.

On the concept of fulfilling the desire, the design focuses on meeting the desires of users and stakeholders of the designed space according to a simple approach that requires conducting surveys on what people want and then creating designs that help in achieving those desires and avoiding the unwanted ones (Jeroen, 2015, p: 370). Luxury can be enhanced through design treatments that fulfill the emerging desires and preferences that keep pace with the spirit of the times, and at the same time, they must satisfy long-term interests, that is, give the design more temporal permanence, and do not stop at the limits of fashion or new trends. Therefore, the participatory design between the designer and the user is one of the important means by which the interior designer stands at the limits of the desires and preferences of the users of the interior space.

Third: Objective-based theories:

This theory believes that well-being is the result of a number of objective circumstances of people and is not based on personal preferences or experiences. There are objective goods that give a person's life luxury even if that person does not want it or feel happy about it, designs must be supportive of social practices while considering the privacy, independence and practical wisdom of the function of space. Luxury is achieved when one gets most or all of the goods on the list (Ibid, p:370), and we find its application in interior design through:

- Encouraging social participation and strengthening one's relationship with others through circulation systems and layouts that support informal interaction to encourage the development of relationships, and appearances that draw people into space and encourage conversation.
- Visual and auditory privacy when needed, movement contrast between interaction and isolation, grouping of jobs and sorting from others, and the ability to organize the desired degree of social interaction by moving between spaces or by manipulating personal spaces, (Daniel, 2021) as Figure (9).

This theory asserts that achieving well-being does not stop at the limits of satisfying happiness and desires, but rather seeks to support practices and activities that enhance social interaction between space users, while maintaining the privacy and independence of each space that performs a specific function. That is, the development of the individual's social capabilities, in a way that eliminates monotony and boredom in the general design. (Chadirji) stresses the condition of satisfying the psychology of enjoyment, which is the liberation of pleasure from the basic (essential) need, and the condition for its physical activation is the sense of the qualities of perfection existing in the forms of things: either manufactured or natural, and the ability to deal with them. The enjoyment of existence, or the existence being enjoyed, has become a psychology rooted in human civilization, so it is necessary to train the capabilities of the imagination to activate the sensory abilities that satisfy the aesthetic need. Without its activation and activation, existence will become a boring and meaningless state of survival (AL-Chadirji, 2006, p: 33).

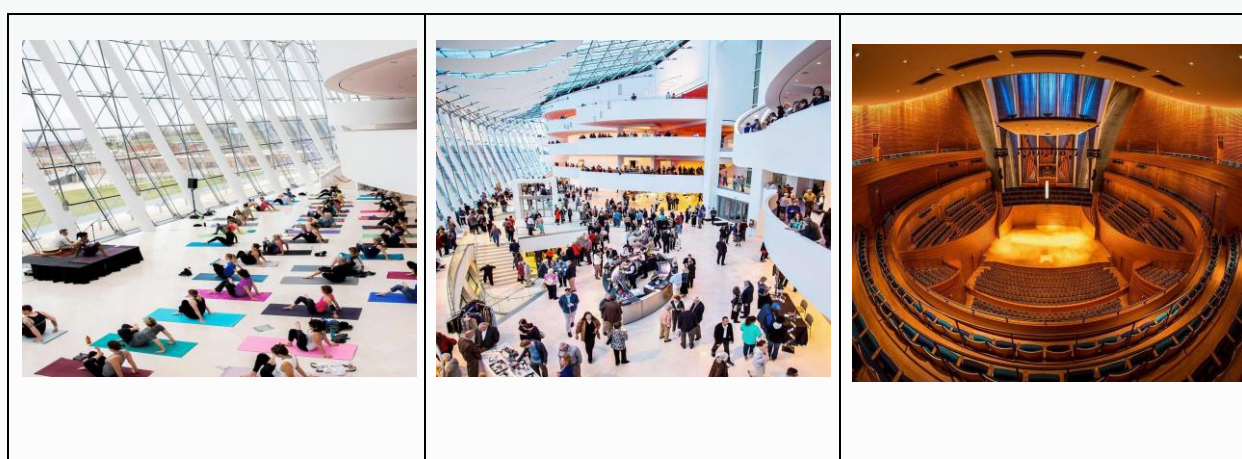


Figure (9) Kaufman Center for the Performing Arts, Kansas, USA, designed by Moshe Safdie:

(A) illustrates the use of the reception hall to practice social activities outside the show hours

(B) shows the reception hall

(C) shows a hall for music and manifestations of visual privacy and contrast of movement between interaction and isolation, grouping and sorting of functions

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2. Ease of Access and Communication

The second consideration after luxury, that the goal of making value design part of an ethical practice, imposes a limitation on the design that it must be translated in an unambiguous manner as possible, and have an understandable and accessible beauty for communication so that it can be satisfied and accepted in general for all tastes and on the other hand It can be compatible with every culture, i.e. it is easy and abstaining, so it is not difficult to understand, easy to deal with and circulate, loaded with valuable, perceptible meanings and taking into account the collective taste of society. The beauty that the designer seeks must be available, that is, easily accessible and understood by everyone, not just the elite. Pure elitist beauty has not, and is therefore not a moral beauty. Designers often seek to expand the aesthetic expectations of the recipient in order to avoid repetition and imitation, so they resort to the new and the strange, while the beauty required here is easily accessible to be a dialogue between the designer or his private space and the audience of recipients. That is, there must be a common understanding and a common meaning. It is arrogant for a designer to admit that people must understand their buildings, and even have a field of acceptance for the general public. It is a major ethical task for the designer and the architect. Thus, judging accurately the aesthetic in the ease of access

and communication with the designed spaces, (Christian, 2016, p:1-6). The ethical dimension of the aesthetic formation of space is manifested by expressing it smoothly and in a clear language, and the design that seeks to reach a clear language that would possess permanence for future generations, and its main goal is to reflect rationality, and design can achieve the characteristic of communication through:

1. When it is derived from history or values associated with religious, cultural, social and national identity (Alberto, 2006, p: 136).
2. The design can reach this kind of beauty by unifying some of its features and manifestations in a complete and meaningful unit, and aims to reach solutions of general value, by meeting common requirements through generally acceptable means of perception and participation, and achieving spatial comprehensiveness with characteristics that make the solution a common symbol Which is associated with the design system by its association with a specific civilized situation (Schuls, 1981, p: 183-186).
3. It is evident through simplicity in the axes of movement as one of the characteristics associated with the understanding of the product, which discloses its reference as a moral act, as the simple formation is described as the formation that indicates in its kinetic axes stability, stability, familiarity and purity (AL-Maamouri, 2008, p: 195).
4. Through the materials visible in the output, through their explanatory ability, which gives clarity in the recipient's thinking a strong impetus to increase the speed of his perception of space, there are materials that communicate with the recipient because of their energy emitted for a unit of time. The light here is related to the visual perception related to the intensity of the communicative effect through the light, while there are materials that are lacking in communication. In addition to indicating movement in the elements of space, or through the effect of an element on the neighboring elements, creating a background that you know in a diffuse appearance that surrounds it, and it is not necessarily regular, and thus the result is seen and understood in the multiple influences of the elements of its formation (AL-Yusuf, 2020, p: 14). Through the characteristic of clarity, space is understood as the eye sees it, as a painting that grabs our attention without having to look behind it in search of meaning, that is, not as a sign that retrieves its meaning from the absent signifier. If we lose something, (Harries, 1997, p: 16). Ease of access and communication is one of the most important considerations that achieve the ethical beauty of design, which presents a clear and explicit message or discourse away from shading, by including it with the inherent values of the community and the symbols of its civilizational identity, and through the formation and design system characterized by the holistic unity of the place that gives it common and perceivable characteristics, with manifestations of simplicity and clarity of the axes of the movement that gives sobriety and stability far from complexity and chaos. The materials and materials for the interior space elements also play an important role in achieving communication according to the light energy emitted from them, which addresses the visual perception with the stimuli it gives that calls for communication with the space. The movement of the space elements, their direction and their relationship with its neighbors have a great impact on the presence of the entire idea of the design.

3. Mixing between Subjectivity and Objectivity

The ethical values of shaping the interior space cannot only involve an individual vision of the designer, but all actors of the design must be taken into account. There must be reasonable objectivity that takes into account the variety of aesthetic preferences of the design community, as well as the conscious thought of the designer, who has the freedom to choose in proportion to the design problem. Ethics may be implicitly embodied in the design, by following the predetermined rules to reach the goals, or by improving the means to reach the goals. others and mix it with his creative ideas and creative ability, taking into account an objective design that satisfies the largest segment of society, (Christian, 2016, p:4-7).

Whatever value judgments seek to reach objectivity in favor of rationality, we cannot be over-objective. By seeking the most objective explanation for all causes of action, the conflict between objective and subjective reasons must be taken seriously in ethical issues of design. Objectivity as a standard criterion can measure the ethical values of design by achieving them, but the adoption of these standards may not correspond to the current reality or do not reflect the latest technical, social and contextual developments, or not cover all considerations in its design. Therefore, the design requires value judgments by the designer, and current standards and previous design experiences must be included (Jeroen, 2015, p: 155-175). The designer may find it difficult to achieve this neutrality, although it is not impossible, as the interior designer does not

possess the knowledge and objective ability to choose the design treatments that are compatible with the societies, each according to his concepts and his civilizational affiliation, (Alaadin, 2009, p: 158).

Whatever the interior designer uses to formulate his style and then his formations of the beauty embodied in moral values as standards and principles, he cannot give up his subjectivity to highlight the creative side and free his design from predetermined and repeated templates of its predecessors. The creative side of the designer appears through his embodiment of these standards, which is compatible with the current ideas of society and mixes them with his previous experiences.

Conclusions and Recommendations

Conclusions

The theories of the theoretical framework resulted in a set of indicators that can be adopted as conclusions of the current research, as follows:

1. Ethical Aesthetics is governed by features granted by the principles of dignity, prestige and transcendence and is reflected in the manifestations of stability, stability and unity. It adheres to the continuous spatial and temporal presence between the spirit of the past and the flavor of the present loaded with the spirit of the age. It has the subjectivity of the designer with the objectivity of the idea derived from the values of the society it is designed for.
2. The attributes of "safety, consistency, and organization" are considered to be the elements in which moral beauty is represented and through which we can distinguish true beauty from others, during which the right is known from the bad, and the wrong from the right. Safety is represented by two levels; Safety from defects by elaborate work in its apparent formal features, and safety from tampering, through its inherent characteristics and what it entails of intentionality and a sincere vision that transcends forms to what is behind them of content that achieves a value-value for work, and organization meets as an aesthetic feature with consistency, but organization is concerned with the consistency of dimensions and the arrangement of forms , while the consistency feature remains general, including the consistency of colors with each other or materials.
3. There are types of aesthetics that the designer can take as means to reach higher ends and they can be considered as rules through which to achieve a beauty loaded with moral values, and these aesthetics types are manifested by: formal, functional, intellectual, contextual, and aesthetics loaded with the spirit of the age.
4. The formal aesthetics of the designed space is manifested in achieving proportionality to the dimensions of the formation, in the presence of regularity and unity between the parts and in its minute details, and through the grandeur and sublimity of space and the strength of its material mass, and through the use of a material that expresses it.
5. The interior design is distinguished from the rest of the arts by its utilitarian beauty, and the designer can harness aesthetics to serve the function through the beauty tools of formulating the organized relationships of the functions of the designed space, and through the aesthetics of technology, especially smart, and interacting with it within the space, through which it can provide a pleasant, safe and easy to use and communicate design.
6. Achieving the principle of well-being is one of the highest human considerations and one of the ultimate goals and values of the design that enhances moral values, and it is achieved through three directions; The first presents formations that achieve pleasure and happiness for the user of the designed space, the second achieves the emerging preferences and desires of individuals that do not conflict with their long-term interests, and the third approach goes beyond achieving desires and a feeling of happiness to achieving the practical wisdom of the function of the interior space, encouraging social participation and strengthening relationships between individuals.
7. The designer can add characteristics to the interior space that make it enjoyable to use, by normalizing the distinctive design characteristics associated with the four pleasures; Physical, psychological, intellectual, with an empirically sound language for space and ease of use.
8. Ease of communication and communication is the second consideration of moral beauty, and it is characterized by the existence of a common understanding and a common meaning between the designer and the recipient, and to obtain acceptance and satisfaction for the

collective taste in general, and is easy to handle and circulate and presents a clear and explicit speech, and is achieved by including the values of societal and cultural identity, and through the formation of a design system characterized by unity. The comprehensiveness of the place gives it common, perceptible and receptive characteristics, and through the simplicity of its kinetic axes that suggest stability, stability and purity far from chaos, and through the explanatory power of the apparent materials of the production and the feature of clarity that allows us to see the whole idea without confusion.

9. Ethical values for the formation of the interior space can not only involve an individual vision of the designer, but must take into account all the actors of the design, and the designer must integrate ethics with predetermined standards with the opinions of others and mix them with his creative ideas and creative ability, taking into account an objective design that satisfies the largest segment of society.

10. Ethical values purify the design work from any impurity that disturbs the public taste, and to raise the civilized level of man and the space containing him through the features, types, considerations and value characteristics that it contains in the formation, that would raise the level of behavior to human levels befitting contemporary life and in a way that enhances the psychological feeling of stability within the recipient.

Recommendations

The study recommends the following:

1. The research recommends the adoption of the dimensions of ethical aesthetics as a strategy for creating a distinctive design product to crystallize products with creative characteristics on both the intellectual and applied levels.
2. The study recommends investing the conclusions of the current research by the institutions concerned with the establishment of internal service and recreational spaces.

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