

The Intellectual Luxury in The Interior Design

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Abstract

The interior spaces were and still represent the changing intellectual physical entity that uses its changing elements to renew its constants in formulas that respond to the needs and requirements, and with the passage of time the interior spaces have become not based on the size and type of their content only, but their design has become a design and artistic value that corresponds to its content and surpasses it with unfamiliar processes. As its designers led the creative of design with a variety of thinking methods from thought to reality to manifest itself in its tangible form, so we conducted a study that dealt with the problem of research, and purpose, and the theoretical framework included two topics, the first: Intellectual luxury and its elements in interior design, the second: Methods of intellectual luxury in interior design. And then coming up with indicators that were used as axes in analyzing the research model of the Qatar National Museum by the architect Jean Nouvel, which was inaugurated in 2019 AD. Then the research reached a set of results and conclusions.

Keywords

intellectual, design, interior spaces.

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Background

Thought is one of the most important mental data that distinguishes us from other creatures, as it is the source of the meaning of our life, its value and most of our achievements, and it is the center of the mental emission of our linguistic expressions and our personal skills and our understanding of the data around us, managing it with reflection and developing it in a way that enhances the value of the design achievement, whether on the level of idea or implementation, and owning The interior designer, the creative experimental tendency, is the possession of a luxurious thinking method that makes every variable reason possible, so the current research problem can be summarized by the following question: (How is the intellectual luxury of the designer related to the design of interior spaces in a creative process away from its familiar context)?

The research aims to: To explore the elements and methods of intellectual luxury that are directly related to creative in the design of interior spaces.

Topic limits: The study of the intellectual luxury of an interior designer and its implications for the creative design of interior spaces.

Spaces limits: the show interior spaces of the National Museum of Qatar.

Time Limit: Within the period (2019-2021 AD).

Theoretical Framework

Intellectual Luxury and Its Elements in Interior Design

Intellectual Luxury

Thinking can be approached with a multi-level journey to obtain cognitive integration between the contents of thought and the data of events and things and to evoke relationships of new events and things from events and things that already exist, in a recent study presented by scientists from the MAX PLANCK Institute for Human Knowledge and Brain Sciences (MPI CBS) in Germany and the KAVLI Institute for Neuroscience Systems In Norway, they emphasized that when a person thinks, he uses an intellectual wandering mechanism that ranges from surveying to exploration, as the brain stores information about our cognitive surroundings, events and things ... and other so-called cognitive spaces (memory), which are the physical elements of the thought content in the brain and the network of relationships that result in it. Experiences with various physical types depend on the convergence of features and this process is especially useful for conducting survey thinking of new events and things and imagining how similar an event or thing is with an event and something they already know through its position in relation to the dimensions of the existing cognitive spaces, but the more in depth the journey of thinking is deep and complex in depths Cognitive spaces whenever a person is able to summon and explore relationships, configurations and meanings for new unfamiliar events and things. (Bellmund, Gärdenfors, Moser, & Doeller, 2018) accordingly man becomes a creator of events, things, relationships, formations and meanings, not only receiving and interpreting them, which generates a state of differentiation between individuals as a whole according to the breadth of his intellectual journey And his own ability (his intelligence) and the broadening of the boundaries of knowledge resulting from self-effort in exploring the intellectual cognitive spaces and realistic knowledge spaces of events, objects and relationships and what is adjacent and not adjacent to them as curiosity and a need for knowledge and represents them mentally, and expressing it with a mental product as an idea or a sensory product as a material component and linking what appears to be disconnected And the more the linking relationship is cognitively distant, the more the product becomes creative and describes the individual thinking as the creative (Adair, 2007). Therefore, we can say that intellectual luxury is a subjective skill for an intelligent intellectual wander (thinking) with an unfamiliar and complex metaphysical dimension that combines consciousness, context

and the self. Concepts of a variable nature that can be designed in the service of relationships, for example, formative structures, meaning and psychological reinforcement. A person cannot think unless he is aware of the context of collective thought and the nature of traditional variables as an imaginary starting point. Its own intellectual potentialities to bring about events and unfamiliar things in general and in interior design in particular, interior design is an event that is adopted at the level of collective participation of design entities, so it is therefore a new event resulting from a luxurious thinking method that interprets the context of the variables with the designer's smart conscious subjectivity to produce the unfamiliar, and the unfamiliar event can occur only from The path of creative, energetic intelligence, and this intelligence is not beneficial and acceptable unless it is accompanied by continuous and continuous work characterized by a creative experimental tendency that is constantly looking for solutions and cognitive alternatives to the variables (Al-Husseini, 2008).

Elements of Intellectual Luxury

Intellectual luxury is adopted from a set of elements that gain the individual in general, and the designer in particular, an intellectual luxury that makes him an adaptive, proactive, and creative being in his thinking method, as the elements can be summarized as follows:

Awareness: a measure of the quality of thought, as it is the state of alertness and awareness of external stimuli (events and things), relationships, thoughts and feelings (psychological reinforcement), and consciousness has levels which are: Attention: that is, selective observation as some events, objects, relationships and formative structures take precedence over others in their attainment of alertness Awareness and control: planning to direct design thinking and then producing in accordance with the meanings of the design events around us and overcoming them with an unfamiliar design event, as we can think of different design events and then make the choice in a way that serves the meaning of the event, Mindfulness: a flexible and advanced state of awareness represented by openness to the new and emerging in the world of interior design and its proximity to other knowledge with potentials and opportunities, which facilitated the openness of our thinking to new horizons and knowledge and new opportunities for design (Deane, 2015).

Experience: the cumulative temporal and spatial cognitive data (social, cultural, academic ... and others) in memory play a role in preparing a database of organized and saved events and things, which enrich thought and stimulate thinking to design the unfamiliar event as an intellectual material entity. All the changes that occur in the environment so that the brain can analyze, understand, and store it within the experience of (man) and respond to it when needed. (Al-Harith & Hassan, 2007), and the closer contact with the event, the stronger its perception by the mediation of the senses becomes and the response to similar events becomes faster. (Natural): knowledge that arises directly from the action of the senses, and (acquired): knowledge that is generated in the soul from the education of the senses for the sake of judgments and interpretation establishes the cognitive structure that leads the individual to know the event, respond to it and interact with it (Jamil, 1982).

Imagination: It is one of the most important foundations of intellectual luxury, rather it is its backbone in imagining interpretations and representations of events, things, their relationships, and meanings, and visualizing them mentally in a hypothetical way without requiring a realistic past, present or future by adopting the savings of memory (knowledge). Imagination is the source of intellectual luxury in the unique outputs Miscellaneous (Pelaprat & Cole, 2011). Imagination, then, is a double knowledge, creative and flexible in finding what does not exist, as there are no determinants that obstruct the path of its hypothetical journey, which is therefore the enrichment of personal intellectual and psychological strengthening.

Motivation: It is one of the most important elements of intellectual luxury as it refers to a group of interior stimuli and external impulses that drive the individual to reinforcing thinking aimed at moving, directing and developing an intellectual or physical behavior and maintaining its sustainability in satisfying his needs, whether physical or psychological needs (Shell et al., 2010), thus establishing motivation for the concept of the disparity in the way of thinking between individuals and the tendency to satisfy needs, not all individuals have the same motivation and are not affected by the same stimuli and impulses, so motivation is a type, namely: motivation stemming from the inside: as individuals carry out activities that they enjoy, and they do not care about the feedback of their performance of the task, such as the love of design, for example, or they set their own standards that in turn become the basis for their distinctive self, while devising certain trends or behaviors that are consistent with their personal vision such as designing an unfamiliar event, for example, and the motivation emanating from outside: the individuals who are driven with this factor, they adopt group expectations as they care about social feedback and act in a way that satisfies the group, acceptance and good standing among them as the goal of psychological reinforcement for users with an event. My design is unfamiliar, for example, and compound motivation: interior and external motives, the principle of (purpose and means). Individuals who are motivated by this type believe that the behavior they will perform is a tool and means to achieve a specific goal as an end, such as monetary wages, praise and praise, and the circulation of the design event as an event distinguished by the unusual ... and others (Qais, 2014).

Based on the foregoing, we can say that intellectual welfare is a process of intellectual management of subjective and objective data in which the intelligent self is reflected in the formation of the features of the intellectual and material product, as the component of awareness, experience, imagination and motivation plays an important role in expanding the area of intellectual luxury to include various ways of thinking that positively affect the process of becoming intellectual and material achievements in general and design in particular, and thus the concept of intellectual differentiation between one designer and another is evident.

Methods of Intellectual Luxury in Interior Design

The theoretical and practical propositions vary in classifying and categorizing the luxurious thinking methods, depending on the type of propositions and areas in which the concept of thinking and its methods are researched. Which differs from the language researcher ... and others, and since design is essentially an intellectual behavior and an unconventional mixture of a set of ideas permeating the consciousness and the self-consciousness of the designer, who begins his project with an exciting idea that he discusses hypothetically in order to realistically achieve it as a material intellectual entity (Mesquita, 2011). Therefore, it is therefore an important field in researching the subject of classification of thinking methods and presenting them as the necessity of subjective skills to design an event of the unfamiliar as a material intellectual entity, and because the method of thinking is in fact a mental skills process of a personal nature practiced intentionally to process cognitive data to achieve certain goals at certain times (Al-Ashqar & Ratib, 2011), then it is a concept of a diverse nature, including the traditional, such as the simple or stereotypical thinking method that relies on ready-made cognitive data and repeated response to events without diving into a justification. It has lost its causes and its causes, and its owner does not have the flexibility to search for new (Groyecka-Bernard, Karwowski, & Sorokowski, 2021) including non-traditional as a method (proactive thinking, critical thinking, lateral thinking, positive thinking, creative thinking), and it is one of the most important thinking methods in designing an unfamiliar event and discussing it as an idea. A mentality and the introduction of it becoming an unfamiliar physical entity in interior spaces, which can be summarized as follows:

Proactive thinking method: a metaphysical reflective thinking method that relies on

concepts, meanings, symbols and abstract ideas, and does not depend on direct physical experience, as it is an advanced thinking method resulting from the maturity of real experience and knowledge and surpasses it with imaginative thinking in the form of conscious thinking based on a set of mechanisms: (conscious separation): Separating the designer's subjectivity from the being of familiar design events in the external world and the inner experience and transforming the design event into a different mental concept of the unfamiliar, (self-esteem): the designer's perception of his own technical skills in the adaptation and expression of cognitive data in a hypothetical design event with theoretical planning for the future of event design (Analysis and synthesis): deciphering the whole into parts, isolating them, grouping them and classifying them with distant and contradictory groups with the familiarity of design events, (abstraction and derivation): abstraction of the general properties of the familiar design event and the formation of conceptual derivatives of them that are unfamiliar that contribute to thinking about the event outside the range of physical dimensions (Flexibility of a path): the mental movement between the paths of the design event in a reversible and flexible manner, in the sense that thinking starts from the goal (the design event) or From data, needs, relationships, formative structures, meaning, psychological reinforcement ... etc., as reasons or preludes to designing an unfamiliar event, and contemplating solutions as a future outlook (Jacobs, 2010).

Critical thinking method: a method of thinking that includes synthesis, evaluation and reconstruction through a full awareness of the data, relationships, formative structures, and the near and far meanings of the design event. Instead of the idea of designing an event simulating a specific cognitive experience, adopting a critical thinking method pushes the designer to explore other data and relationships that can be To have an impact on the event's unfamiliar design event, and critical thinking is based on a set of mechanisms that are: (Self-direction): adaptation of the self to identification with the essence of the event and to stimulate the imagination and direct it in the way of obtaining unfamiliar solutions commensurate with the becoming of the new design event with logical reasoning (Willingham, 2007), (Flexibility of elicitation): analyzing the process of the design event from multiple aspects, and devising relationships, constructive structures, meanings, and reinforcing psychological unfamiliar and capable of interacting with all the expected and unexpected possibilities facing the design event, in the sense of extrapolating the unfamiliar from the familiar (Donovan & Hoover, 2013), (novelty): creating relationships, constructive structures and meanings, and reinforcing myself with new, unfamiliar visions in event design in interior spaces (Willingham, 2007).

Lateral thinking method: It is an alternative thinking method for step-by-step thinking or what is called vertical thinking, which is justified by sequential steps that depend on the logic of the data. This type of thinking method depends on a set of mechanisms, namely: (surrounding the problem): careful observation and identification of the problem (the design event) and its distinction. On the prevailing problems in a precise and detailed manner and looking at them from several aspects such as relationships, formative structures, meaning and psychological reinforcement, (the desire for change): self-preparation by the designer to abandon the traditional restrictions and paths in the brain and out of stereotypes and thinking (outside the box), meaning moving away from concepts and perceptions What is supposed to design an event for interior spaces, such as designing the event within the relationships of traditional physical formative structures such as a square or rectangle ... and others, or using direct cues to express the performance and meaning of the design event (Grant, 2011) (skepticism) Not relying on perspectives and direct solutions in designing the event and striving to create new solutions untapped in unfamiliar design, (seizing opportunities): capturing and employing the cognitive data presented in other areas of value. They seem to be an unfamiliar occurrence when used in interior design (P. Sloane, 2003).

4-Positive thinking method: a sensitive and optimistic thinking method that establishes

the meaning of the self-ability to design the unfamiliar event of interior spaces and unleash the designer's imagination to bring up more options, which in turn help in exploring and building new skills and resources that can provide value in other areas and other areas. Positive thinking adopts a set of mechanisms are: (honest thinking): the complete intellectual and imaginative integration with the unfamiliar design event and its design as a means of communication and interactive communication with the thought and imagination of users indirectly, the development of thought with knowledge and knowledge to avoid variables outside the designer's resources for the event (Anthony, 2004) (planning and control): preparing a clear and comprehensive strategy for the problem (the design event), its causes and results in an optimistic framework, in the sense of seeing and studying the unusual design event as a psychological reinforcement event (reward) not as a stress event, (risk): ambition and willingness to change whenever it happened, Meaning boldness in presenting unfamiliar ideas and perceptions to the audience and not relying on the familiar because of fear, and any unfamiliar idea is a sudden new event project (Donovan & Hoover, 2013).

Creative thinking method: It is one of the most important and controversial intellectual methods, because the concept of creative is directly related to human life and his natural and artificial environment. creative as a new existence However, creative is, in fact, a very complex concept due to its affiliation with different and important areas of life such as art, literature, business, economics, engineering, design, medicine, chemistry ..., so the concept of creative has been attributed to various causes such as divine intervention or spiritual inspiration, cognitive processes, social environment, features. Personality, coincidence, and it was also associated with genius and mental illness, and some said that it is a trait we are born with, and others said that it can be taught by applying simple techniques, and in any case, the concept of creative today is not the same as it was before, as the ways in which societies have understood the concept of creative have changed throughout history. Therefore, there were three distinct historical periods in which the human understanding of the concept of creative differed greatly, as follows: -

1. Antiquity until the Renaissance: the concept of creative e was a supreme characteristic and restricted to the deities of the numbered nations and to the one deity of the united nations, due to its association with the amazing and impossible events at the human level, and that is why the concept of inspiration was the alternative concept of creative in expressing the unfamiliar events of human beings in The fields related to imagination and beauty only, such as poetry and painting later, as according to ancient beliefs that the gods inspired their soul or breathed it into the imagination of artists, and that artists, under the guidance of the gods, became messengers or representatives of the gods in their unfamiliar artistic proposition, and then the concept of creative was linked to the craft as a special talent possessed by some without Others are therefore called the artists (painters and musicians) as artisans.
2. The beginning of the Renaissance, the end of the Enlightenment (the fourteenth century - the eighteenth century): the concept of creative continued to be linked to craft and skill, then the opinion began to move towards that the concept of creative is a genetic and hereditary issue, which is the characteristic of geniuses, and has a close connection with madness with what is called (crazy genius), Their concept of creative is the product of an extraordinary imagination.
3. The beginning of the twentieth century and beyond: The discussion turned into a debate about the relative contributions of nature versus nurture, and with the advancement of science there has become an increasing acceptance of the biopsychosocial theory, that is, the belief that all creative actions result from a complex and divergent interaction of biological and social forces, and the concept of creative is considered a way of thinking. Atypical in which consciousness and the unconscious (imagination) share and is not limited to a specific age and is subject to development,

creative thinking is reflected in a consensual manner (the creative event or product is a reflection of the thinking method of the person causing the event or product) provided that the event or product is new, valuable, surprising and free from restrictions Simple Thinking (Kaufmann & Elliot, 2014).

Therefore, we can say that creative is a way of thinking that manifests itself in the form of a new and liberating event of value and is not limited to one field without another, and that the various and innovative events across time and space are often conceptually related to the method of human creative, so creative is a multifaceted way of thinking that adopts the following mechanisms: -

- a. Fluency: a rapid generation mechanism for a large number of diverse ideas and alternatives intended in the specific field, such as interior design, for example, and thus it represents the mechanism of quantitative intellectual giving of the creative thinking method, the more ideas that the designer can produce, the greater the chances of obtaining a useful idea for the design of the intended interior spaces, This means that generating more ideas in a certain period of time leads to greater opportunities for an unfamiliar creative process, and the ideas resulting from the fluency mechanism are required to be communicative, effective and quality in designing unfamiliar interior spaces.
- b. Flexibility: it is the mechanism of generating a variety of design ideas and responses through different fields, looking at the cognitive data from different points of view and invoking the unfamiliar (making the familiar from the unfamiliar and the unfamiliar) in the design event in the sense of expanding the design thought into neighboring knowledge and switching between them in a manner Unique jumps in the selective path, as it represents a case of reconsidering the traditional data to be recycled in an unconventional way (Adair, 2007). The use of nature elements, for example in the formative structures of the design event, makes the familiar traditional elements of nature a design event. The unfamiliar and then the unfamiliar becomes the familiar.
- c. Originality: It is the mechanism of generating new design ideas and responses that lead to a design event that is outside the pattern of circulating design events, unique, unfamiliar, creative, related to relationships, formative structures, meaning and psychological reinforcement. The new original idea becomes the new or unexpected design event, as the mechanism of originality is manifested in the idea not only at the idea level, but also at the level of the event or its parts, such as the originality of the concept of the event, the strategy of the event, or the method of designing the event ... and others, with the condition that it be This authenticity is of real-time real value in the event and carries criteria for its type of activity (Gaut & Kieran, 2018).
- d. Sense of the problem: no intellectual or behavioral action can be performed in a distinct manner without a high sense of consciousness and a conscious study of the problem (the design event), as understanding the underlying causes of the need to design an event helps to form a design intellectual vision of the interconnected causes, and this in turn helps On determining the priorities of the data that must be focused on, and then generating many unfamiliar ideas for each event, assessing and selecting the best ideas, then designing, the sense of the problem is a comprehensive integrated journey that depends: (determining the event to be designed, analyzing the data surrounding the event, giving priority to the main elements of the event to evoke it design Generate many ideas, evaluate ideas and choose the best for implementation, develop an implementation plan, implement (Paul Sloane, 2010).

Therefore, the creative thinking method is an intellectual luxury in separating, merging and restructuring private and public data to generate new ideas for unfamiliar design events, by attending the feeling of the details of the event as a goal rather than as a path

and unleashing the imagination in bringing ideas that diverge to be approximated by selection free from the constraints of stereotyping and constrained by the standard of eventual activity. What is required, and it is thus the most important and comprehensive method in unfamiliar interior design, as the creative thinking method in its fluency is a positive thinking method and its flexibility is a critical thinking method and its originality is proactive thinking. The sense of the problem is lateral thinking.

Theoretical Framework Indicators

1. The cognitive integration of the interior designer between the contents of thought and the data of events is embodied by the intellectual luxury that is determined by consciousness and its levels (attention, control, mental alertness), experience and its sources (natural and acquired), imagination and its cognitive outputs (multiplication, creative, contradictory with reality) and motivation and its types (stemming from within) externally emitted propellant compound.
2. The proactive thinking method with its mechanisms (conscious disconnection, self-esteem, analysis and synthesis, abstraction and derivation, flexibility of path) enhances the interior designer's awareness of his own technical skills in adapting and expressing cognitive data by decomposing all data into parts and aggregating them and deriving unfamiliar concepts in a flexible intellectual path.
3. Supports the critical thinking method with its mechanisms (self-direction, flexibility of elicitation, novelty) the designer's identification with the event in the interior spaces and directing the imagination to the extrapolation of the unfamiliar from the familiar and stimulating him to invent new events.
4. The lateral thinking method deepens its mechanisms (perception of the problem, desire for change, suspicion, seizing opportunities) for the designer to carefully observe the design event as a goal and separate it from its neighbors of events, thinking outside the box and bypassing direct solutions.
5. The positive thinking method, with its mechanisms (honest thinking, planning and control, taking risks) intensifies the designer's intellectual and imaginative integration with the design of interior spaces and their design as a tool for interactive communication and communication with users and counted as a reward for psychological reinforcement that stimulates the audacity of the presentation of ideas.
6. The creative thinking method governs thinking methods (positive, critical, proactive, and lateral) and their mechanisms in obtaining (fluency, flexibility, originality, sense of problem) as mechanisms that summarize the methods implicitly and form the unfamiliar as an interior creative design entity.

Research Methodology and Procedures

Research Methodology

(A case study approach) was adopted as it is the most appropriate and appropriate method to reach a comprehensive investigation of the research goal, and after informing the researcher about the latest projects of interior spaces implemented and used in the Arab countries for the architectural designer (Jean Nouvel)¹ for the period (2019-2021), it was found that it is only one project. (National Museum of Qatar), which was inaugurated in 2019 AD, for the purpose of achieving the research goal. The model (National Museum of Qatar / NoQ Museum) was chosen as an intentional sample by 100% of the research community for the availability of the aspects that will be subject to analysis and according to the following conditions:

¹ Jean Nouvel or J.N : An architectural designer, born in Fumel, southern France, in 1945, he is considered one of the most influential contemporary architects in the world. (WWW.JEANNOUVEL.COM)

The chosen sample represents the latest designs of architect J.N, exclusively executed by his architectural workshop (ATELIERS JEAN NOUVEL). The sample is a model for a modern museum designed in the third millennium. The sample is the number one in the series of modern museums in the countries in which they were established. The sample represents the entity that is different to its neighborhood from the design entities. The researcher relied on the indicators revealed by the theoretical framework as axes for analyzing the sample.

Describe Sample

NoQ Museum was established to host the display of a series of developments in its history from early times until today, as well as displaying the natural history of the Arabian Peninsula. The southern side of the road adjacent to the shore of the Arabian Gulf (Corniche Qatar) in the capital, Doha, was chosen as a site for it with a total area of 143,145 square meters, and about 33,618 square meters of floor area of a building the museum, the museum was established from the intertwining of 539 discs with convex faces of different sizes. The disks overlap to form a chain in a simple half-oval with a length of 350 m. It rotates around a central courtyard, looking at Figure 1, and completes its curvature inward to embrace (Sheikh Abdullah bin Jassim's palace) • as an extension of the event design. The museum, the designer JN was inspired by his design from (Desert Rose) •, the designer relied on the design of the museum on high-tech technology, the building of the Museum NoQ was designed with a horizontal plan and an abstract vertical section that does not correspond to a specific geometric shape, and it consists of four levels above the ground, with a height of 40 m, and with a vertical area A total of 52167 square meters, of which 30064 square meters are useable space, the levels do not correspond to size and shape, but rather overlap with each other with various slopes and heights, forming in its path panoramic views of mid-mid-levels (mezzanines). Figures No. (2) and (3), the disks forming the structural structure of the Museum NoQ are designed to penetrate into the depths of the building in their shapes and intersections, forming the horizontal and vertical determinants of the museum levels, and thus the spatial volumes formed from intersections with their various heights, areas and slopes acquired the characteristic of interior spaces, which were clad in according to the design. The discs that formed the ceilings were covered with a layer of plaster panels mixed with sound-insulating mineral wool, which formed the walls with stone plaster, and which formed the floors were covered with polished concrete all in beige color (the color of sand) with small metal aggregates designed in circular shapes, as well as interior side surface areas. A variety of open shapes were designed as windows covered with self-cleaning glass, and the openings formed from the entrances were designed with electronically moving doors. Designer JN chose eleven interior spaces to include the permanent display event with an area of 7000 square meters, and some interior spaces adjacent to the temporary exhibition event were chosen with an area of 1700 square meters, and the exhibition spaces were distributed among 3 Levels in a half-elliptical path of 1.5 km long, the permanent display spaces are designed to display the history of the country in 3 seasons. (IDEE UND KLANG AUDIO DESIGN) • For designing a virtual environment, as well as designing digital maps and interactive family games for children related to the topics of permanent display. Therefore, interactive digital films are designed to accompany the presentation chapters with high accuracy that are displayed on some vertical determinants of the interior permanent display spaces and cover an area. A surface of 3000 square meters, using 120 high-resolution projection devices, with the use of 308 amplifiers installed in each of the ceilings and around the projection areas to obtain a three-dimensional sound environment, as well as the use of 30 high-resolution digital interactive screens and walls that touch the group. With 172 devices

• Sheikh Abdullah bin Jassim Palace: A historical palace built by Sheikh Abdullah bin Jassim Al Thani - son of the founder of modern Qatar in the early twentieth century. (WWW. AR.WIKIPEDIA.ORG/WIKI)

• IDEE UND KLANG AUDIO DESIGN :A sound design, consulting and co-creation company for exhibition scenography, founded in 2007, based in Germany, has won many international awards in the field of comprehensive sound scenography design. (WWW.IDEUNDKLANG.COM)

(a media server) that facilitates the process of broadcasting movies with sound, as well as the museum's collections of the displayed models, the JN 1876 operator designed a structural model made of wood and (FIBERGLASS) for replica models of animals, plants and trees ... Accompanying the digital display The historical and interactive design, as well as the design of the stands and containers of the presented models in wood, FIBERGLASS and metal-framed glass in different sizes to suit the presented models, as well as the use of museum narration systems in each interior display space. Alternate between music, audio narration, and archival presentations, along with scents and explanation of the exhibits (in BRAILLE language). See Figures (4) and (5).

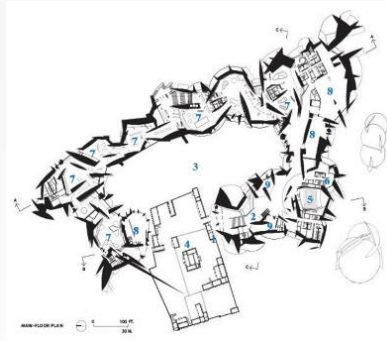


Figure 2. a plan of the NoQ Museum



² Figure 1. NoQ Museumc from the outside



Figure 3. section of the NoQ Museum

² All Figures from the website

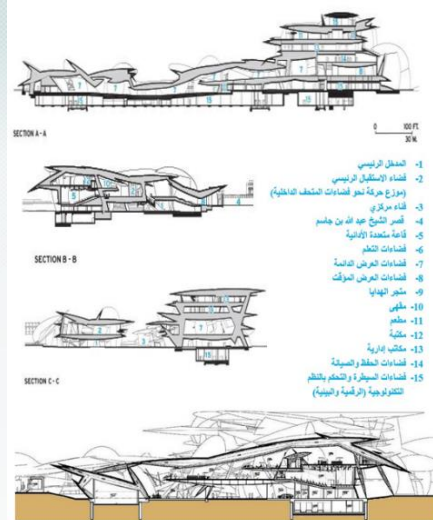


Figure 4. interior spaces of the NoQ Museum

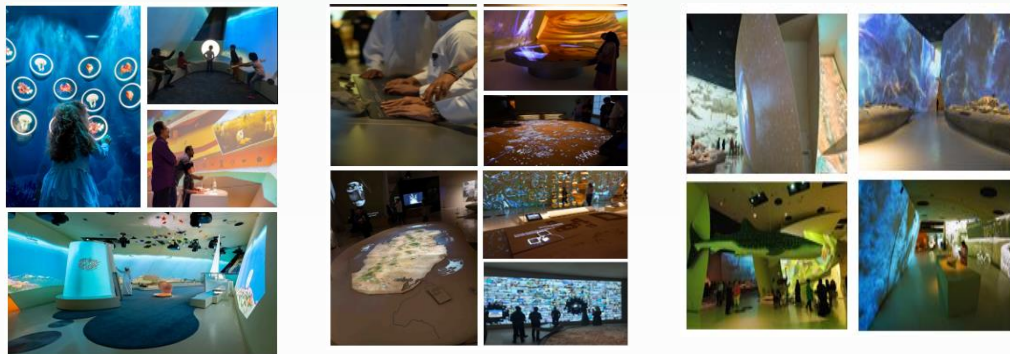


Figure 5. show spaces of the NoQ Museum

Results

- 1- The elements of intellectual luxury in designing the model were achieved through the designer's attention to removing the museum's formative structures from the circle of authoritarian intentions in its metaphysical dimension, and by selecting traditional cladding materials for determinants and in a sandy beige color that simulates his environmental surroundings and is neutral that accepts displaying and showing all kinds of models, in addition to the digital shell.
- 2- The attainment of an intuitive, sensory and interpretive response released by the visitors as judgments reflected by the instantaneous creative interaction with the event in its unfamiliar design, and their direct contact with the realistic and virtual structural structures, thus the psychological reinforcement doubles and the motivation (internal and external) of the designer and the visitors is achieved.
- 3- Fluency / positive thinking method in the model was achieved through the designer faithfully tracking the details of the museum event and collecting it away from the subjectivity that contradicts the event and its cognitive, environmental, cultural and political data ... and others, and planning to reflect it in an unfamiliar design material entity in the design of an icon of analog value The themes of the presentation in their interior spaces, as well as the risk of transforming the intersections and interferences of the curved disks of the structural structure into horizontal, vertical and transitional determinants of creative interior spaces far from randomness in motion.
- 4- Flexibility / critical thinking method in the model was achieved through the designer's self-direction to create designs that conform to environmental requirements and give the interior and external spaces a new and creative environmental environment that cannot be replicated in other environments, as well as the flexibility to devise new

data and concepts that serve the design event, such as transforming a shell The façades into unusual structural structures of protrusions with contrasting angles of inclination and asymmetric glass openings, and the development of unusual designs in the form of curtain façades and sun refractors and the shape of the resulting shade, thus creating a highly developed technological structural support for an creative passive building system.

- 5- The originality / pre-emptive thinking method in the model was achieved through the conscious separation of the designer from the standard pressures of the projects with the traditional construction process, and the orientation to the sculptural structural design in the abstract analysis and synthesis of the elements of nature and the derivation of unfamiliar designs from them. A giant hollow creative with the intention of pioneering to bring visitors to explore the interior of the desert rose, opening intertwined openings to interior spaces with horizontal and vertical inclined delimiters that simulate cavernous paths in the diversity of their sizes, as well as the digital shell in their designs identical to the traditional physical cladding.
- 6- Sense of the problem / lateral thinking method in the model is achieved by employing high-tech technology, music, audio narration and archival presentations along with smells related to presentation topics in filling the gaps of museum display models, obtaining a change in the display method and transforming permanent display spaces into spaces Multiple sensory responses and luring visitors to complete the museum display from their mental reference and not relying on direct solutions in climate design and seize the opportunity to transform the aesthetic of the curved disc protrusions in the façade into supporting elements for the central conditioning of the museum and transform them into protective elements from the sun's rays and create shades in a creative way.

Conclusions

1. The creative and contradictory cognitive process with its reference to the unusual design event reflects the intellectual luxury of the interior designer and his compound drive in controlling the data and requirements of the design event with mental alertness, his attention to the general context, and his drive towards design predictions for relationships and formative structures away from authoritarian intentions, as well as obtaining sensory interpretations. Intuitive psychologically enhances the users' imagination outputs in judging the meaning in the design event as a multiplication of knowledge added to their mental reference.
2. The creative event in interior design is the event of the partial process at the level of the whole and the event of the total becoming at the level of the part in breaking the horizon of expectation, liberation from the design stereotypes of relationships, formative structures and cognitive data, and their design in spatial physical dimensions that paves the way for the creative design event to become a balanced design entity between the reasonable and unfamiliar.
3. The sincerity of integration and intellectual fluency in evoking cognitive data, seeking the assistance of neighboring cognitive specializations, not relying on the ordinary and taking risks in creating design relationships and designing the formative structures of interior spaces as non-standard structures, which enhances the creative design of interior spaces.
4. The flexibility of the interior designer's thinking in devising new data and concepts, dealing with flexibility with all expected and unexpected possibilities, and directing himself to discard the stereotypes of the one method and creating new relationships adopted from multiple methods, which enriches creative design in interior design.
5. The conscious separation of the interior designer's subjectivity from the subjects of the

design event reinforces the objective design as a pre-emptive synthetic analytical entity rooted in the unconventional use of familiar and unfamiliar data, and the acquisition of new concepts that establish a design event derived from familiar formative and conceptual genes combined with an abstraction that does not follow a specific form of the event.

6. The interior designer's surrounding of the design problem, its money and what is on it generates the desire to change the stereotype of the interior design event, and to stimulate users with material, thought and technology to realize the moment in which awareness builds its interconnected meanings between the design event in its emotional image and its unfamiliar realist entity, and seizing opportunities to promote the formative structures to contain unusual creative performances.

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