Turkish Online Journal of Qualitative Inquiry (TOJQI)
Volume 12, Issue 9, August 2021: 4647 – 4667

# The Creative Will of Design Operation and Its Reflection on Contemporary Interior Design Techniques

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## Abstract

The interpretation of the meaning of design will is one of the important concepts of studying contemporary interior design techniques. In addition, it expresses the resulting vision of the ability of the interior designer to make the design decision for each stage of the design process. For this reason, we formulated the research problem, which can be summarized in the following questions: What are the pillars on which the creative will is based in order to build the design operation? What is its reflection on contemporary interior design? The importance of this research lies in its contribution to enriching the cognitive aspect of the concept of creative will based on the design operation in relation to contemporary interior design techniques. The research also aims to reveal the pillars on which the creative will is based in order to build the design operation by studying its reflection on contemporary interior design techniques. As regards the limits of the research, it was determined in terms of spatio-temporal and internal aspects as represented by (the halls of European museums) implemented in the period between 2007 AD – 2012 AD. The paper also included the research procedures and the final section is dedicated to drawing conclusions.

**Keywords**: creative will, design operation, reflection, interior design techniques, Contemporary.

## Introduction

The design process that takes place in the mind of the creative interior designer is built according to the concepts of creative will. This is in order to produce a design work that is primarily based on studying the requirements of the design operation and, at the same time, on the experience of the interior designer and his/her ability. This is so that the design is formed on foundations of building contemporary interior design techniques. Accordingly, the vitality of this formula may acquire a clear reflection that is of importance to the creative will as it represents the basis for evaluating the design outputs within the interior spaces of international museums.

## 1.The research problem and importance of this research.

### *1-1 Research Problem:*

The creative will constitutes a wide field for scientific and design activity. Since the middle of the twentieth century, it has become one of the issues that preoccupied scientific research institutions around the world. This is because the civilized human

society is more in need of creative activity that cannot be achieved without developing the skills and capabilities of creative will. For designers, it also represents the craft skill that the interior designer must possess and master to produce a design work that performs its real innovative work based on an understanding of the design operation. Therefore, in view of the need to study this topic, the researchers found it worthy of further attention and research. This would help in laying down some of the pillars that contribute to building the design processes. This is in order to reach the fulcrum of the research problem, which can be achieved by tackling the following questions: What are the pillars on which the creative will is based in order to build a design operation? What is its reflection on contemporary interior design techniques?

### *1.2 Importance of Research:*

The importance of the research lies in enriching the cognitive aspect of the concept of creative will based on the design operation in relation to contemporary interior design techniques.

### *1.3Research Objective*:

The research aims to determine the foundations on which the creative will is based in order to build the design operation by studying its reflection on contemporary interior design techniques.

### *1.4 Research limits*

- The objective limit: the creative will of the design operation and its reflection on contemporary interior design techniques.

- Spatial limit: the interior spaces of European museum halls.

- Temporal limit: 2007-2012.

### *1.5 Defining the terms:*

- Will: this is defined by Lalande (2002, p. 1563) “in the general sense as a free choice, in addition to being a faculty characterized by features of strength. It also expresses an image related to personal ability, which in its complete form, includes a sense of the value of these reasons in addition to being the act to be produced. This is so that the decision to act according to it is determined by the final implementation being reached.”

- Creativity: it is the ability to imagine or invent new things by synthesizing ideas as well as modifying or changing them.

- Procedural definition of creative will: It is that mental activity that is based on integration with a group of subjective and objective factors based on the will to produce new ideas, valuable solutions and results that satisfy the individual and others. In addition, the creative will is the energy that makes the act come out of the realm of imagination or perception to the actual investigation.

- Operation: "It is that structural organization built as a result of a deliberate transformation, whether simple or complex" (Al-Razi, 1983, p. 507) "and it is also the reference to doing an action" (Al-wash, 1984, p. 95).
- Design: "It is that artistic innovation and also the creative work that achieves its purpose. The design depends on building a new work or developing a previous one" (Abu Hantash, 2000, p. 83).
- The procedural definition of the design operation: It is the structural organization on which the practical work mechanisms carried out by the interior designer to achieve design creativity in the interior spaces are based.

- Reflection: "the word is derived from 'reflected' as in e.g., the reflection of light: any sense on a satin shiny surface so that the angle of the reflection is equal to the angle of incidence. In language, it is also said in this regard e.g., 'a serious reflection occurred on his life: i.e., echo, impact, transformation." (Abu Al-Azm, 2013, p. 861).

- Technology: Technology is defined as "the set of principles or means that contribute to accomplishing something or achieving a specific goal, and it is based today on accurate scientific foundations" (Madkour, 1983, p. 53).

- Contemporary: "It is that thing that follows the path of its time" (Al-Bustani, 1986, p. 479).

- Procedural definition of contemporary interior design: It is the modern style that can be expressed in multiple forms and methods, which leads to modern innovations in the designs of interior spaces.

## 2. Theoretical Framework

### *2.1 Attributes of creative will in interior design*

All design arts in general are "based on the principle that there is an urgent need to solve a specific problem, or to achieve a better functional performance," (Ambrose, 2010, p. 9). That is, design is a process of developing from one state to another at all levels. Thus, we can say that it represents the stage of definition by which we mean defining the problem. This in turn requires solving it with a studied design. Here, when understanding the problem and the challenges, it becomes easy to put appropriate solutions through their development." (Ambrose, 2010, p. 9).

From the above, we infer that the process of creative will in interior design represents a series of steps the structure of which leads to creative will. These intertwined steps are nothing but a creative process of producing ideas of new dimensions. Therefore, when the basic mental abilities necessary for creative will are available in a thoughtful and elaborate manner from practical perspectives, it requires the interior designer to search for, "the characteristics that represent the basic steps on which it depends. This is done through: sense of the design problem, designer fluency, design flexibility, originality in design" (Abdullah, 2008, pp. 86-87). See Figure (1).

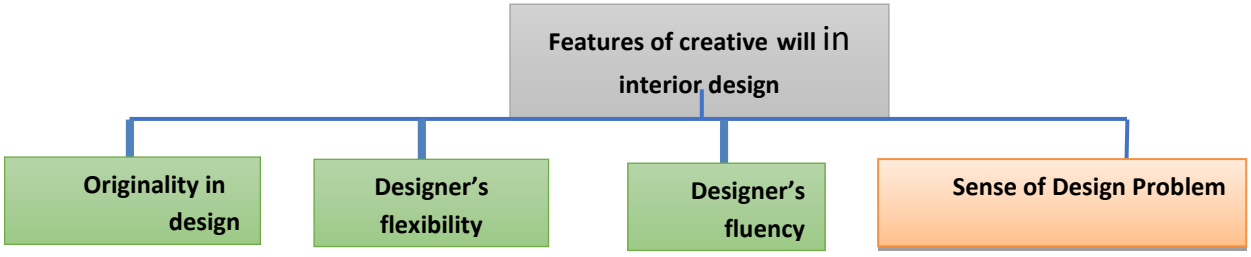


**Figure (1) shows the characteristics of creative will in interior design (designed by researchers).**

1) Sense of design problem:

"This includes the study of design knowledge in all its aspects with a great deal of possibility in order to prepare for it and to achieve the largest possible amount of beauty in proportion to the job" (Abdullah, 2008, pp. 86-87)., "The designer should also build appropriate ideas with the means he/she owns and express them with symbolic images and Figures" (Bahnasi, 2013, p. 28). So, a sense of design problem means for the "creative designer the penetrating insight to see angles and problems that others cannot easily see or diagnose" (Abdullah, 2008, pp. 86-87).

It is clear from the above that sense of design problem for the creative designer with penetrating insight is achieved by means of rapid response and great awareness of the existence of a specific design problem and obstacles that need solutions, whether these are radical or partial design solutions.

2) The designer's fluency:

Fluency here means the ability of the designer to create or evoke the largest possible number of ideas at one time. There is also what is called associative fluency and is done by relying on a number of words or ideas that have a common relationship in a particular aspect, either synonymous with or contrary to the qualities of a particular product (12). As for its interpretation from the physiological point of view of the brain, it means exercising the highest possible intelligence rate" (Abdullah, 2008, pp. 86-87). see Figure (2). It also represents (fluency based on the designer's experience) of the concepts of recalling the largest number of words, ideas and analysing quickly and easily. This makes the designer highly able to find an appropriate solution to the problem he/she faces and this is based on detailed knowledge of materials and techniques.

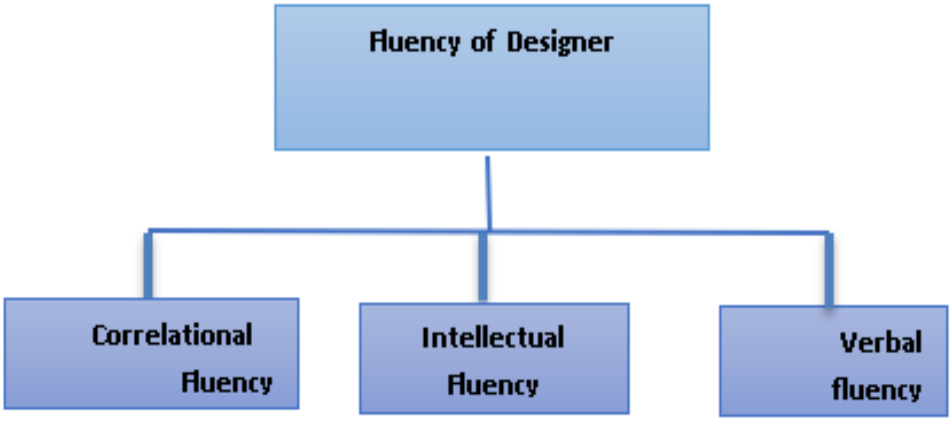


**Figure (2) shows the types of designer fluency (designed by researchers).**

3) Flexibility of the designer:

The flexibility of thinking among designers is considered one of the most important creative factors. This is "because it represents the ability to quickly change the course of thinking by reconsidering the nature of the relationships that connect the elements. The second aspect is represented in the ability to rebuild the elements according to a new vision that fits in with the default solutions" (Abdullah, 2008, pp. 86-87). See Figure (3). Here emerges the designer's ability to break free from rigid intellectual molds. This is represented by adapting to various design variables.

***Figure (3) shows the designer's flexibility and freedom from rigid intellectual molds in the Qatar Museum (Source: https://q.co/kgs/8kMjXk).***

4) Originality in design.

This is the intense desire for innovation and the lack of acceptance of the usual solutions of performing a design in order to achieve the responses of reality in the best picture. This is because it represents "one of the characteristics associated with creativity and creative will and is based on a close link with seriousness and uniqueness. As regards design, it means the ability to find new ideas" (Al-Teeti, 2007, pp. 52-53). See Figure (4), which illustrates the essential role of the process of originality in design through seriousness and uniqueness based on achieving the creative design idea in an objective and practical manner and also based on the performative and utilitarian concept.

### *2.2 The relationship of design self-action and its reflection on contemporary techniques:*

"The single design operation reflects the manufacturer's dealings with building materials, i.e., the implementation of the design means studying the physical aspect of it. And to achieve any design work, both the constructor and architect need to study and understand both natural or industrial materials. This also should be based on an artistic and scientific foundation in the processing of materials based on the study of the characteristics of their manufacture such as interference, harmony, overlap, overlap and contrast," (Sandaker, 2008, p. 29). See Figures (4) and (5).

ugiF**(4)** seigolonhcet yraropmetnoc hguorht ngised eht ni ytilanigiro eht swohs **(** : ecruoS **https://g.co/kgs/m9dBJu)**

**Figure (5) shows the self-design operation with contemporary techniques (Source: https://g.co/kgs/m9dBJu).**

### *2.3 Technical design operation*:

The importance of the technical aspect stems from the design science that is based on the design operation and its reliance on theories and intellectual propositions to determine its dimensions, motives and effects in human life. Therefore, the design techniques, including the design operation they include, are nothing but an accomplished means to achieve the design intent in terms of studying the effectiveness of the idea. This in turn is based on the effectiveness of the initial design in the first place. This is where the technique of designing the idea is chosen. Then comes the second axis which is an emphasis on achieving the performance effectiveness within a mental-planning level as well as a physical-executive level, as it appears spontaneously with the beginning of human life. This is to give it the ability to achieve physical and moral benefits necessary for a specific environment" (Muhammad, 1999,

p. 18). Therefore, the technical design operation is based on two stages: (Mumford, 1999, p. 85).

1) The first stage is the design stage whereby a plan is drawn for technical effectiveness in response to certain human requirements. It is the intellectual stage that is concerned with organizing resources, efforts and experiences to transform the design idea into a physical reality.
2) The second stage is the executive one that deals with the resources and efforts with the available machines, tools and modern digital, smart, virtual or realistic techniques within a specific case according to the design plan established. Therefore, it is clear from the above that the design operation of the technology is within two phases with a series of mutual interactions in the design mentality or in the implementation site, where each of them provides each other with various variables. The executive stage is essential to prove the correctness or error of mental design assumptions with their suitability. Thus, adding the design experience with the technical design operation enriches and develops the entire design plan with its various techniques.

***2.4 Creative will as an influential content for the technical design operation:***

Contemporary techniques seem to be connected to all conceivable will, motivation, love, desire and need". Techniques have been described as will, i.e., the will to survive or satisfy a biological need, so Mitcham points out that the reflection of will on the characteristics and production of the design operation of techniques remains difficult to define as the relationship between cause and effect, unless it is expressed by the designer so that it has a clear meaning" (Mitcham, 1978, p. 258). It is clear from the above that the formation of the creative will as an influential content for the technical design operation seems related to everything that can be imagined of will, motivation, love, desire and need within a certain creative will. This is so that it produces various patterns of techniques by which the conceptual motives behind the design operation of contemporary technologies represented by human intrinsic motives can be expressed. This becomes clear when the designer creates a certain image of him/herself and thus of his/her own existence and purpose, which contributes to accomplishing of the design operation. See Figure (6).

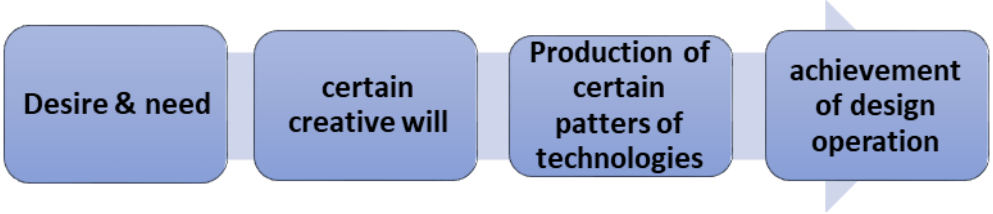


**Figure (6) shows the creative will as an effective content for the technical design operation (designed by the researchers).**

### *2.5 The impact of contemporary creative technologies on the design operation in modern museums*

"The association of science with art is as important as it is to technology, which lies in the launch of imagination in new and diverse ways through design operation" (Abdul-Malik & Yaqout, 2018, pp. 611-612). Therefore, we notice that the designer of the interior spaces of museums resorts to the use of artistic presentation methods based on abstract ways of showing that address the senses. This is "to achieve the integration of the private inner space between the space display unit and the exhibits therein and the design of which is based on the study of accurate information expressing reality. This is where the method of abstract presentation is one of the most successful means of communicating design ideas in a simplified way" (Abdul-Malik & Yaqout, 2018, pp. 611-612).

Therefore, "with the emergence of advanced technical devices, this contributed greatly to the provision of display spaces that achieve absolute communication with visitors. And this is so that the visitor can fully interact with the exhibits, starting from the simplest such as projecting a static image, or video presentations, all the way to interactive displays." (Abdul-Malik & Yaqout, 2018, pp. 611-612). Museums' development processes were also accompanied by the adoption of design developments in display methods through the following stages (Abdul-Haq, 2018, pp. 20-21).: 1- Displaying artworks accompanied by educational scientific explanatory panels such as graphic panels or stereoscopic viewing models.

2- Exhibiting artworks with the aspects surrounding them of the original environment, whether they were exposed to nature or what was industrial.

3- The development of the need of adding design elements accompanying the displays in which the scenes that are difficult for the museum to establish, such as scenes of mountains, deserts, seas, marine and archaeological sites, are presented.

4- Museums that are characterized by obtaining information from the visitor's subjective experience (whether by touching or operating the displayed tools) appeared through the emergence of various interactive techniques. See Figure (7).

**Figure (7) shows the impact of contemporary creative techniques on the design operation in the Qatar Museum (Source: https://g.co/kgs/8kMjX).**

### *2.6 Theoretical framework indicators:*

1. The process of producing creative will in interior design represents a series of steps the structure of which leads to the design operation. These overlapping steps are a creative design process that will eventually produce design ideas of new dimensions in more effective ways.
2. Another indicator is when there are basic mental abilities necessary to build the attributes of creative will for the designer. These are based mainly on cognitive skills, considering that these characteristics represent the basic steps adopted in the construction of the design operation. This in turn is done by studying the following: a sense of design problem, the fluency of the designer, the flexibility of design, the originality of the design.
3. The sense of design problem is based on a visionary, responsive creative designer with a high awareness of barriers that need solutions, whether radical or partial, to reach an aesthetic output commensurate with the design function.
4. There is also the fluency associated with the designer's experience that is based on the concepts of summoning the largest number of words, ideas and analyses quickly and easily. This is also based on the detailed knowledge of the techniques according to their uses and possibilities, which requires extensive scientific knowledge of design techniques.
5. The designer's flexibility is to produce a large and diverse amount of design ideas related to a particular subject or problem. This highlights the interior designer's ability to break free from stereotypes by adapting to constant design variables.
6. The fundamental role of originality in design is demonstrated by seriousness and uniqueness based on achieving the design idea in an objective and practical way so

that it acquires its sincerity for its success. This is based on the nature of the creative will associated with the design experience at the performance and utilitarian level.

7. The effect of self-design action is reflected on the selection of contemporary techniques through structural regulation processes and the overlap, harmony and variation achieved during this process.

8. Creative will is an influential content of the design technical operation so that contemporary techniques seem to be connected to all the conceivable will, motivation, love, desire and need within a certain creative will. This is so that they produce a variety of design patterns of techniques to reach the high-end of design technology.

9. In order to create a creative and contemporary interior design, the use of contemporary techniques with a creative vision devoid of complexity based on interactive techniques is required.

## 3. Research Procedures

### *3.1 Research Methodology and Procedures*:

Due to the nature of this study, the researchers adopted the descriptive analytical approach (content analysis), a scientific research curriculum, to determine the foundations on which the creative will is based in order to build the design operation by reflecting it on contemporary interior design techniques.

### *3.2 Research community:*

The research community included the interior spaces of museums with European contemporary techniques, as can be seen in Table (1).

| | Model | Location | Year Founded |
|---|---|---|---|
| 1 | Museum (Silahtarağa Power station) | Turkey Istanbul) | 2007 |
| 2 | Glasgow Science Center | (Scotland) | 2007 |
| 3 | Life Hall in NEMO Science Center | Amsterdam (Netherlands) | 2007 |
| 4 | New Berlin Museum | (Germany) | 2009 |
| 5 | Atmosphere Gallery, Science Museum in London | (London) | 2012 |

**Table (1) shows the research community**

### *3.3 Research Sample:*

Since the study looks for the creative will of the design operation and its reflection on contemporary interior design techniques, the selective method of intent has been adopted in which the sample of research was selected in a random (non-probability) method. The selection was made according to what serves the objective of the research study. Two models were selected as samples by the method of intentional selection. These run as follows:

- Model 1: Atmosphere Gallery in Science Museum (London) – completion period – 2012.
- Model 2: New Berlin Museum (Germany) - Completion period 2009.

These samples were selected according to the following justifications:

a) Emphasis on diversity in the use of various techniques, in addition to studying the method of implementing them in line with the structural designs of the interior spaces of museums.
b) The selected models have been thoughtfully designed at the level of creative will capacity in order to build the design operation and its clear reflection on contemporary interior design techniques.

### *3.4 Validity of the research tool*

In order to ensure the validity and comprehensiveness of the analysis tool being one of the most important conditions to be met in the tool adopted by any research study, the validity of the tool used after completing all the tools of the research study was verified by the researchers by discussing the topics of analysis. The form of the axes of analysis was then presented to a group of specialized experts.

After verifying the validity of the paragraphs and checking what needs to be adjusted, the researchers identified the axes of analysis. Some necessary amendments were made to some formulations according to the opinion of the experts on the form and then returned to the experts again. The validity of paragraphs reached a consensus of 100%, as in Table (2).

| | Sub-Headings | Secondary Paragraphs | |
|---|---|---|---|
| 1 | product Creative will in Interior Design | Design ideas with new dimensions | |
| | | More effective means | |
| | | Easier to implement | |
| 2 | Attributes of creative will | Aesthetic outcome commensurate with the design function assigned for it | Sense of the problem Design |
| | | Knowledge of techniques | Fluency based on the experience of the designer |
| | | Exposure to technology possibilities | |
| | | Freedom from intellectual templates | Design flexibility |
| | | Adapting to design variables | |
| | | Uniqueness | Originality in Design |
| | | Performance | |
| | | Utility | |
| 3 | The product of the self-design verb On contemporary technologies | Interference | Construction Organization processes |
| | | Harmony | |
| | | Overlay | |
| | | Contrast | |
| 4 | Creative will as an influential content of technical operation | A variety of design techniques | |
| | | The purpose of the technology | |
| 5 | Contemporary technologies .With a creative vision | Devoid of complications | |
| | | Reliance on interactive technologies | |

**Table (2) shows the analysis form.**

### *3.5 Description and analysis of research sample models*

### 3.5.1 Description and analysis of the first model: The inner space of the atmosphere hall at the Atmosphere Gallery in Science Museum in London

The result of creative will in interior design has shown ideas with new dimensions achieved at the levels of ceiling designs and walls. See Figure (10). While its relative realization in the designs of the floor also showed the output of creative will based on more effective means, it can be noted that it was achieved within the levels of design

determinants. See Figures (8), (10). It can be noted that the output of creative will in interior design was easier to implement as it was achieved at the level of wall and floor designs with relative accomplishment of ceiling designs. See Figures (8), (10), (11). Also, features of the process of creative will of the design operation were highlighted by way of sensing the design problem through a design and aesthetic output commensurate with the custom function. See Figures (10), (11). The fluency based on the designer's experience was highlighted in their knowledge of the possibilities of techniques in each of the levels of inner space. Figure (10). It is worth emphasizing the flexibility of the design by being free from intellectual templates at the level of ceiling designs while relatively achieved at the levels of walls and floor. See Figures (8), (9). The flexibility of the designer was achieved by adapting to variables at the levels of interior space. The design operation based on originality in the design was achieved through uniqueness at both levels of the ceiling design and walls while this was relatively achieved in the floor. See Figures (8), (9).

With ensuring originality in the design in an integrated way through performance and expediency, it was also the result of the self-designed operation and its reflection on contemporary techniques in the processes of structural organization achieved by interference and harmony of both levels of inner space. The structural organization processes in the overlay were achieved at the ceiling level with a relative achievement of the levels of wall and floor designs. See Figure (8). In addition, the appearance of variation in the construction processes in the result of the design self-action can be seen through its apparent effect on contemporary techniques, which are relatively achieved at both levels of interior space design. Moreover, the creative will has been adopted as an influential content of technical action by adopting a variety of design techniques, which were achieved at both ceiling and wall levels with a relative achievement of the floor. Figures (10), and (11).

The design operation, based on creative will, emerged as an influential content of the technical operation and this was realised by referring to the purpose of the technology achieved at each of the levels of interior space designs. Contemporary techniques with a creative vision devoid of complexities emerged were achieved at both levels of wall and floor designs, while this 2as relatively achieved in the ceiling. See Figures, (9), (10). The design operation based on interactive techniques was achieved at each level of the interior space.

Figure (8)

Figure (9)

Figure (10)

Figure (11)

The inner space of the atmosphere hall at the Atmosphere Gallery in Science Museum in London (Source: https://www.sciencemuseum.org.uk/learning/atm).

### 3.5.2 Description and analysis of the second model: The inner space of the new Berlin Museum Hall (Germany)

The features of the creative will process emerged from sensing the design problem by an aesthetic and design output commensurate with the function assigned to it. The features of the creative will process were achieved by fluency that is based on the designer's experience and knowledge of the techniques while being informed of the possibilities of technologies achieved at each level of interior space design. See Figures (12), (13), (15)

In addition to achieving the flexibility of the design by being free from intellectual templates at the levels of ceiling and wall designs while relatively achieved in the floor. See Figure (15). The flexibility of the designer was achieved by adapting to the variables at both levels of the design operation of the ceiling, walls and floor. See

Figure (12). The originality of the design was achieved through the uniqueness of both levels of ceiling design and walls while relatively achieved in the floor. See Figure (13).

The design operation in relation to originality in design was achieved through performance and utilitarianism at both levels of interior space. Also, the design operation was adopted by relying on creative will as an influential content of the technical operation. This in turn was achieved by relying on a variety of techniques achieved at each level of ceiling and wall designs with a relative achievement at the level of floor designs. See Figures (14), (15). It is clear that the creative will emerged as an influential content of technical operation by studying the purpose of technology. See Figures (12), (15).

The result of creative will in interior design also showed ideas with new dimensions achieved in the ceiling and walls. See Figures (12) and (13) with a relative achievement at the level of the floor. See Figures, (14), (15).

In addition, the result of creative will in interior design showed more effective means achieved at the levels of ceiling and wall designs, with a relative achievement at the level of the floor. See Figures (12), (13) and (15).

It should be noted that the result of creative will in interior design was easier to implement. The design work of contemporary techniques with a creative vision devoid of complexities emerged at the floor level while relatively achieved at the levels of the ceiling and walls. See Figures, (13), (15).

ehT use of interactive techniques was achieved in the walls with a relative achievement in the ceiling while no achievement at the level of the floor. See Figures (14), (15). The product of the self-designed operation on contemporary techniques in the processes of structural organization was achieved through interference and harmony of each level of interior space design. The design operation was based on the overlay-based structural regulation processes and was achieved at the levels of ceiling and wall designs while it was relatively achieved at the level of the floor. Also, the appearance of variation in the structural processes of the design output through the self-designed operation on contemporary techniques were relatively achieved at both levels of the ceiling and floor designs with its relative achievement in the walls. See Figures (13), (15).

Figure (12)

Figure (13)

Figure (14)



Figure (15)

Model 2: - The inner space of the new Berlin Museum Hall (Germany) (Source: https://g.co/kgs/EnL5Dh)

**4.1 Results**

1. The result of creative will in interior design has shown ideas with new dimensions achieved at both levels of the design operation of the ceiling and walls, while its achievement was relative in the floor in both the first and second models. The result of creative will in interior design also showed more effective means achieved within the levels of the design operation of the internal determinants in the first model. The

result of creative will in the interior design of the second model is also achieved within the levels of designs of the interior parameters of the ceiling and walls with a relative achievement in the floor. It should be noted that the design operation in relation to the product of creative will in the interior design was easier to implement as it appeared it was achieved at both levels of the walls and the floor with a relative achievement of the ceiling of the first model. It also appeared that it was achieved at both levels of the ceiling, walls and floor in the second model.

2. The features of the creative will process were highlighted by a sense of design problem through an aesthetic and design output commensurate with the function assigned to it. This is where the features of that process were achieved at both the levels of design operation of the ceiling, walls and floor in both the first and second models.
3. The features of the creative will process have emerged from fluency that is based on the designer's experience and knowledge of the techniques while clearly familiarizing him/herself with the possibilities of techniques at the levels of design operation of the ceiling, floor and walls in both the first and second models.
4. The interior designer relied on achieving the flexibility of the design by obtaining freedom from intellectual templates at the levels of ceiling designs while relatively achieving it at both the levels of wall and floor design in the first model. The flexibility of the designer was achieved at the levels of ceiling and walls with a relative achievement in the floor. It should be noted that the flexibility of the designer was achieved by adapting to the variables at each of the levels of design operation of the ceiling, walls and floor of the first and second model.
5. The originality of the interior design was achieved through uniqueness at both the levels of design operation of the ceiling and walls while it was relatively achieved in the floor of the first and second models taking into account the achievement of originality in the design through performance and utilitarian at the levels of ceiling designs, walls and floor of the first and second models.
6. The designer relied on the product of the self-designed operation of contemporary techniques through structural regulation processes where it was achieved by overlap and harmony of both levels of design operation of the internal determinants of the first and second models. The structural regulations in the overlay were achieved at the ceiling level with a relative achievement of the levels of wall and floor designs within the first model. The structural regulations based on overlay were achieved at the ceiling and wall levels while they were relatively achieved in the first model. The construction regulations based on overlay were achieved at the ceiling and wall levels while they were relatively achieved in the floor of the second model. In addition,

variation in the construction processes of the product of self-designed operation on contemporary techniques was relatively achieved at the levels of the ceiling, walls and floor designs of the first model. On the other hand, the second model showed that variation in the construction processes was relatively achieved at both the ceiling and floor levels with its achievement in the designs of the walls.

7. Creative will was adopted as an influential content of technical operation by relying on a variety of design techniques. This was achieved at both levels of design operation of the ceiling and walls with a relative achievement in the floor. The creative will emerged as an influential content of the technical operation by referring to the purpose of the technology achieved at each of the levels of design of the internal determinants of the first and second models.
8. Contemporary techniques with a creative vision devoid of complexity has also emerged and it was achieved at both levels of design operation of walls and floors, while they were relatively achieved in the ceiling of the first model. For the second, it was achieved at the floor level while it was relatively achieved at the levels of ceiling and wall designs. The use of interactive techniques was achieved at each level of the ceiling designs, walls and floor within the first model while it was achieved at the levels of wall designs with its relative achievement in the ceiling while no achievement can be seen in the floor of the second model.

### *4.2 Conclusions*

The conclusions reached in this study illustrate the foundations on which creative will is based in order to build the design operation by reflecting on contemporary interior design techniques. The conclusions run as follows:

1) The interior design process has been used through a series of design steps to form ideas with new dimensions, as well as the result of creative will in interior design to adopt more effective and easier-to-implement means on which the essence of the design process depends.
2) The creative designer's ability to brighten up the future is based on the process of reconfiguring the design to make it consistent with future needs. This depends on the attributes of creative will by sensing the design problem which in turn can be achieved by studying the aesthetic output with a design dimension in proportion to the assigned function.
3) The attributes of creative will are focused on fluency that is based on the interior designer's experience, knowledge of techniques and staying informed of the possibilities of technology while conjuring up as many ideas as possible towards a design issue or problem. The interior designer's ability to create diverse ideas while

not referring to traditional ideas is because the flexibility of interior design is free from intellectual templates taking into account adaptation to design variables.

4) Originality is based on the design's uniqueness, taking into account the achievement of originality in design through performance and expediency. This is because originality is not an absolute characteristic but rather a specific one within the framework of the individual's own experience. The designing of it means the ability to find new design ideas while not neglecting the familiar ideas that have already been reached.
5) The product of the self-designed operation of contemporary techniques is based on the processes of structural organization in terms of overlay, harmony, overlap and contrast. This is so that it is based on an artistic and scientific character to become the basis for selection and control while giving these materials their final composition.
6) Creative will is an influential content of technical operation as a multiple product that consists of a variety of contemporary techniques.
7) Contemporary techniques have a clear and positive impact through a process of communicating information in an easy and simplified way. Therefore, we find that the association of science with art is as important as it is to modern technology, which requires the launch of design imagination in new ways.

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