FORMAL ARRANGEMENTS IN THE DESIGN OF ISLAMIC INTERIOR SPACES

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Abstract

The objective study of the formal arrangements in the design of the corridors of Islamic palaces in terms of their design and formal formations and their importance within the interior space of the corridors of Islamic palaces is an important matter in the interior design of all Islamic palaces. **What are the requirements adopted by formal organizations in the design of Islamic interior spaces**? While the second chapter included the theoretical framework and the indicators that came out with it, I took the subject of formal organizations in the design of Islamic interior spaces. As for the third chapter, it specialized in defining the topic of the research procedures, represented by the research methodology based on the descriptive approach with (content) analysis. As for the research community, it relied on the intentional selection method. While the fourth chapter included extracting the results of the research, the most important of which was the simplicity and clarity in the historical styles of the design treatments of the spaces, the shortcomings in the designs of the architectural organizations, as well as the embodiment of objective simplicity in knowing the meanings of expression and simulation of the Islamic organizational designs, including (Umayyad, Abbasid, Fatimid, Moroccan-Andalusian style), verification was achieved in the first model by 100% and achieved by relative in the second model by 50%, verification in both models by 75%. In addition to the diversity in the vocabulary of the raw materials adopted in the design of the space, their effects appeared clear in the visual appearance within the overlapping design techniques between the prominent and the indented, which contributed to the emergence of design formations that showed their features within the interrelationships between smooth and rough materials, which achieved aesthetic value for the entrances to the palace, including bricks, adobe, and plaster) where the verification was in both models and by 100%. The spaces of the palaces were based on the sites of the designs of the architectural organizations, with a high entrance preceded by a number of steps, due to the protrusion of the entrance from the azimuth of the façade, being appropriately connected with the interior design of the palace space, as it was achieved in the first model 100%, and achieved relative in the second model 50%, and the verification in both models was 75%. Several conclusions emerged, the most important of which is that the adoption of the meanings of Islamic thought has a major role in the designs of the spaces of the palaces through the influence and metaphor of the motifs, arches and columns. Its use in the spaces of Islamic palaces.

CHAPTER ONE

1-1 Research Problem

The objective study of the formal arrangements in the designs of interior spaces in terms of their regular design configurations and their importance within the interior space of the corridors of palaces and how to implement and organize them is important in the interior design of all Islamic palaces, and the interior designer can touch aspects of this development in the types of formal arrangements of this kind in the designs as a result of the urban development of the palaces. Through the researcher's access to many internal spaces (corridors) of the palaces in the Maghreb, he found it necessary to identify the formal arrangements that are

adopted in the designs of the corridors and in a way that is consistent with the area and size of the internal determinants (corridors) of the Islamic palaces. Therefore, the research problem is summarized in the following question: **What are the requirements adopted by formal organizations in the design of Islamic interior spaces?**

1-2 Research Importance

The importance of the research study is embodied by referring to the developments expressing formal regulations in the design of Islamic interior spaces, as well as the role of formal regulations for scholars and researchers in the field of interior and architectural design and their active role in Islamic interior spaces.

1-3 Research Objectives

The objective of the research study is to reveal the requirements adopted by formal organizations in the design of Islamic interior spaces.

1-4 Research Restraints: The following factors determine the current research:

1. **Objective Border:** Formal organizations in the design of Islamic interior spaces.

2. **Spatial Boundary:** the interior spaces of the corridors of Islamic palaces in the Maghreb.

3. **Time Limit:** for the period 2000–2020.

1–5: Define Terms

Procedural Definition (Formal Organizations): A process of building and organizing elements with various characteristics within a relationship proportional to the parts with the whole and the whole with the part and achieving an effective, homogeneous linking relationship that builds all the elements for the effectiveness of their expressive and aesthetic performance.

Design Language

It is the process of organizing the artistic elements and arranging them to form a form or body (Sherine, Ehsan, p. 12).

Design (Procedural Definition)

It is the process of creating or developing something with new specifications within studied relationships, determined by the idea of the designer, so that it is consistent with the needs of the recipient and the environment coexisting with it. Inner space (noun):

It is the basis that is of great importance in the process of creating the interior design. It also forms an interrelationship with the elements that make up this space, which are the ceilings, walls, and floors (Ching Francis, p. 13).

Operational Definition (islamic internal spaces)

It is that space with specific privacy and in which the Islamic character is available, which requires the interior designer to study the designs of its specific architectural elements for this space in a manner consistent with the Islamic identity to reach interaction between the recipient and the surrounding internal environment.

CHAPTER II

(Theoretical framework)

1-1: Order and organization in Arab Islamic thought

Systems Concept

Systems exist in different fields of life, they start from the smallest forms, which are the nucleus of an atom, and even the largest, that is, what constitutes the cosmic system, as there arise between small and large systems types of systems that differ in their nature between physical systems and other conceptual ones. It is used in various sciences and is called general systems theory (Aseel, Ibrahim, p. 29). Systems are the total output of a group of interconnected parts in relationships according to an organized pattern between things, components, or secondary systems to produce an integrated system (Aseel, Ibrahim, p. 29).

The Systemic Design

Design represents one of the areas of life that has been affected by the development of the concept of systems in the world, as it represents a means and method of control, which is the control and measurement of parts of the design work. Because it reconciles the proportions between all parts of the work with each other, so the concept of systems is related to the approach of reducing design tests within the academic field and within the built environment, and these systems and through the design process of internal environments appear in a specific form and based on certain foundations, and that the function of the human mind is Organizing and refining the internal environment (Ropoport, Amos, p8) Systems may sometimes come in a form linked to some aspects such as (measurement, standards, assumptions).

The Concept of Islamic Art

The features of Islamic art began in the first Hijri century and reached its peak in the seventh and eighth Hijri centuries, when Westerners began to study Islamic art, calling it non-comprehensive and inaccurate names. The thriving arts in Andalusia and Morocco, and a third group named it (praiseworthy art), and this is not preferred by Muslims because it is attributed to the Prophet Muhammad (may God bless him and his family) as a worldly phenomenon. These are the arts of architecture, antiques, or decoration, where Islamic motifs depend on shapes and motifs, the feature of flatness and confrontation, where the shapes spread in front of the view of the recipient, who begins to enter the world of decorative, spiritual, contemplative, and organizing aesthetics that represent an integrated system of shapes, elements, relationships, and colors composed according to distinctive systems and structures.

It can be divided into several main types: - (Ali, Al-Taish, p. 5).

1- Geometric decoration: The Muslim artist uses geometric shapes consisting of triangles, squares, circles, triangular, quadrilateral, pentagonal, and other polygons that resemble beehives and stellar shapes, and these shapes are used in specific areas according to accurate and regular calculations.

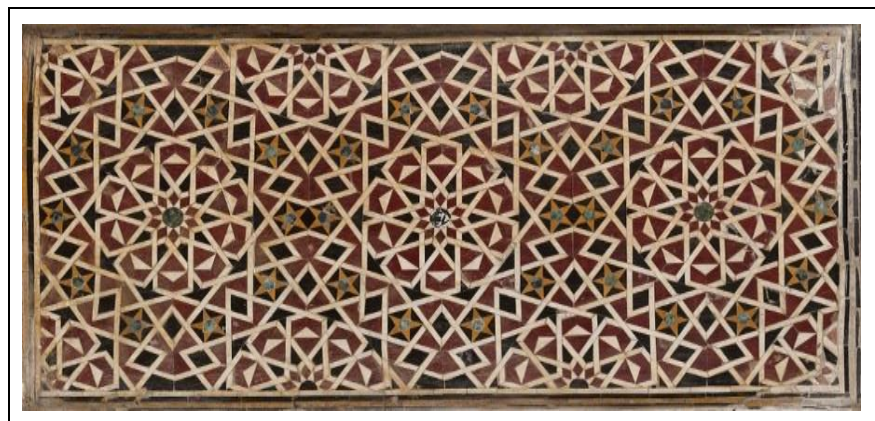**(Al-Mousawi, Shawqi, pg. 55), see Figure (1-2)**

Figure 2-1: The Geometric Decorative Arrangement

https://images.app.goo.gl/HnvRF9FvUNfJ8U1X7

Botanical decoration: Botanical motifs are among the most important types of decorations in Islamic art, and they consist of flowers, branches, sepals, leaves, and veins taken from nature (Khaled, Hussein, p. 75); see Figure (2-2).

Figure 2-2: Botanical Ornamental Organization

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3. Written decoration: It is the decoration consisting of Arabic writings and letters formed by different types of Arabic calligraphy, such as kufic, third, naskh, diwani, patch, etc. (Muhammad, Hassan, p. 234) Look at figures (2–3).
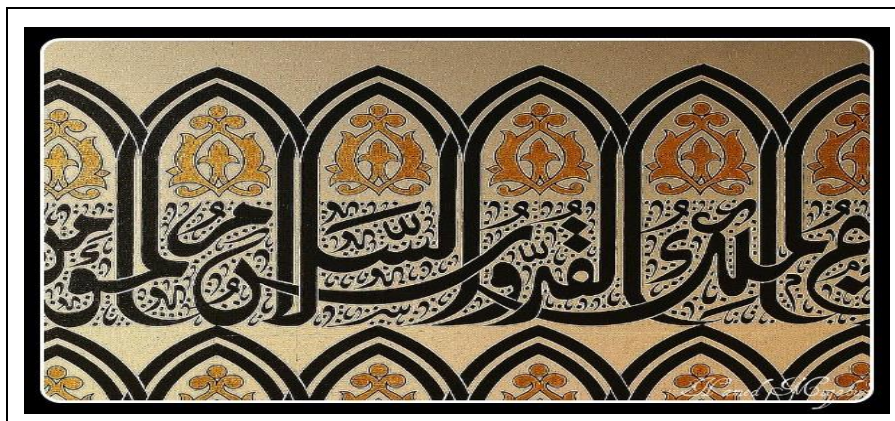

Figure 2-3: The Decorative Written Arrangement

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1-2. The Role of Islamic Thought In Developing the Corridors of Islamic Palaces: Corridor Parts

Islamic palaces are considered part of the heritage left by the Islamic civilization to the world, as the development of palace designs and the diversity of their arts constitute a comprehensive unit whose parts are connected to each other in terms of aesthetics and organization. Floral motifs or some decorative units, played a major role in the designs of the corridors of Islamic palaces (Joseph, Shakht, p. 311), and there are some architectural elements that appeared in the corridors of Islamic architecture, including:

CONTRACTS

Arches represent a distinctive element in Islamic architecture. They are a means of roofing in construction, especially over entrances, corridors, and interior spaces with large areas, which increases their resistance. Lifting the weight of the overhanging building) (Hamid, Muhammad, p. 68)

In addition to its aesthetic function as a regular aesthetic appearance with a traditional feature, some contracts may be associated with supporting strings and may also have various and regular inscriptions (Hamid, Muhammad, p. 77). Perhaps one of the most important types of Islamic contract designs is as follows:

First: The semi-circular arch: (It is the arch whose bend is in the form of a semi-circle and has been characterized by its wide spread in Islamic architecture.) (Hamid, Muhammad, p. Al-Muradiyya, as well as in the arches of the minbar of the chapel of the Al-Haydar Khanah Mosque), and this type was also used in the designs of the Riazah mihrab, the chapel (Al-Aqsa Mosque), as well as in the designs of the Riazah arches of the windows of the dome and the

mihrab of the chapel (Hamoud Dhiab Mosque) in Baghdad (Al-Qusiri, Itimad, p. 131).

Second: The lobed necklace was used exclusively in Morocco and consisted of a series of small contracts.

Third: the five-pointed knot. It consists of an arc and a circle. It is pointed and regular in shape.

Fourth: The necklace decorated inside with muqarnas was widely used in Andalusia, especially in the Al-Hamra Palace and the countries of Morocco.

Sixth: The high pointed arch was used a lot in Iran, and we find examples of it in the Levant, and it was also used in mosques in Egypt. Muslim architects and designers excelled in creating two main types, as follows:

A. The pointed knot with two centers: (It is the knot that consists of the overlapping of two circles with two centers, and it is also noted that the farther the centers of drawing the two circles are, the clearer the shape of the knot), as in the chapel (Fez Mosque) in Morocco (Al-Azzawi, Abdul Sattar, p. 58).

B. pointed arch with four centers: This type consists of four arcs drawn from four centers. (Hamid, Muhammad, p. 164) This type of arch was found in the interior space as a chapel (Al-Haydar Khana Mosque and Al-Asfiya) (Al-Qusiri, Itimad, p. 420–421).

Sixth: The crescent (convex) contract: It is the contract that consists in the form of a circle sector with a height of less than half a circle) (Hamid, Muhammad, p. 169). (Al-Omari, Hafsa, p. 26) The Crescent Contract (Al-Mabtouh) is also considered one of the achievements of the Ottoman buildings that were erected in Baghdad, as this was represented in the construction of many mosques, such as the gate of Al-Wazir's Chapel Mosque and Al-Firdaws Mosque in Baghdad. (Al-Qusairy, Itimad, pp. 206–535).

Ninth: Arches with flowers: They are flower shapes such as the lotus flower or the teeth of spears that emerge from the ends of the arch. It is what supports the ceiling or its wall. An example of the crown of a column, a chalice, or a bell can be seen in the palace of al-Jawsaq al-Khaqani in Samarra. (Shaker, Hadi, p. 68)

Decorated muqarnas

The arches and arches are among the most prominent features of the Arab-Islamic architecture. They were used extensively until they became an integral part of the art of Islamic architecture. Those arches and crowns were decorated with geometric and botanical motifs and designs (Al-Qazwini, Balqis, p. 64).

2-2-1-2-2 The styles used in the corridors of the Salamiye palaces

The corridors of the Islamic palaces were distinguished by their aesthetics, as they emerged as a sculptural piece that reflects the aesthetic meanings and values of the palace, in addition to defining the advantage of the internal space that it expresses through relying on design treatments and giving it the character of organization according to the styles and the historical stage (Al-Jader, Saeed, p. 14).

2-2-1-2-3 The Interior Design of the Corridors of Islamic Palaces

First: The Carved Gypsum Wood Ceilings

Carved wooden ceilings carved wood is frequently used in the Moroccan style, and it is evident in furniture, wooden ceilings, or doors, or carved wood is used as spacers between two sessions, instead of the cement wall. By the boat, which is regular columns made of juniper wood or others; it gives the ceiling originality and uniqueness. Moroccan gypsum the art of engraving on gypsum in Morocco is one of the ancient arts, but its emergence is more as an art that aims to beautify and add beauty to architecture. The art of engraving requires in addition to what much has already been done about the power of observation, contemplation, accuracy, wisdom, knowledge of the rules of mathematics and geometry in particular, knowledge of decoration, and the techniques of engraving on gypsum. And knowledge of the characteristics of this material in terms of use and formation, and these pieces are formed with caution using pieces that gather on the shape of stars, arabesques, or branches of roses (Al-Riyadh Magazine, GMT+3 11:57:03am).

Second: Ornaments, Motifs and Muqarnas

They are architectural ornaments resembling beehives, used in mosques in layers drawn and used in decoration. Muqarnas appeared in the eleventh century, by Muslims in the facades of mosques.

Third: Columns and Crowns

In the beginning, columns were used that were transported from temples, churches, and decorated buildings, then Islamic architecture acquired innovative columns and capitals called columns with a cylindrical body, with spiral ribbing, and with an octagonal body. (Yahya Waziri, p. 47)

2-1-3 Formal Organizations and Their Design Role in the Interior Space

Organization in general, and in particular formal organization, is included in most of the vocabulary of our daily life, starting with the processes of organizing our external appearance and the processes of organizing home or office furniture or any place we use, as the processes of formal organization are existing and vital to the human being and his vitality, so there is no life without organization, and in our specialty are the arts Plastic art crystallizes this concept, as "the importance of studying the concept of formal organization in contemporary arts in general lies in the different modes of dealing between the apparent systems of form, what they suggest at the level of ideas, and the diversity of the field of interest between what is apparent and synthetic and what is latent and semantic, as the organization is seen Formalism with a different perspective according to the general framework that is taken into account in any of the previous artistic movements, as what is present in the contemporary artistic production represented by the modern movement and the postmodern movement and its successors represents sufficient material to deduce different critical measures p.258 (Arnheim, Rudulf,).

2-1-4 The design pattern and its relationship in the design of the corridors of Islamic palaces

The methods of design treatments for interior spaces varied based on the concepts of function, expression, and design consistency, where all materials, without exception, became candidates to be employed within the elements of interior design. The moral performance of materials differs depending on whether they are natural or manufactured.

1- Harmony and harmony

Harmony is the one that arises from the fusion and convergence between colors and their optical unions, that is, the convergence in the longitudinal waves of colors, and it is not the process of selecting colors as much as it is their organization. (Hamouda, Hassan, pp. 92-110).

2- Symmetry

Symmetry is one of the essential elements in the design of the corridors of Islamic palaces through the selection of materials and the creation of Islamic decoration, as it gives the decorative composition a coordinated and balanced spatial organization.

3- Dynamics

It is one of the important foundations that rely on repetition in the composition of the artwork, and dynamism is defined in the art of composition as the time intervals that the eye needs to move from one form to another. Commas (Kubba, Shamil Abdel-Amir, p. 153).
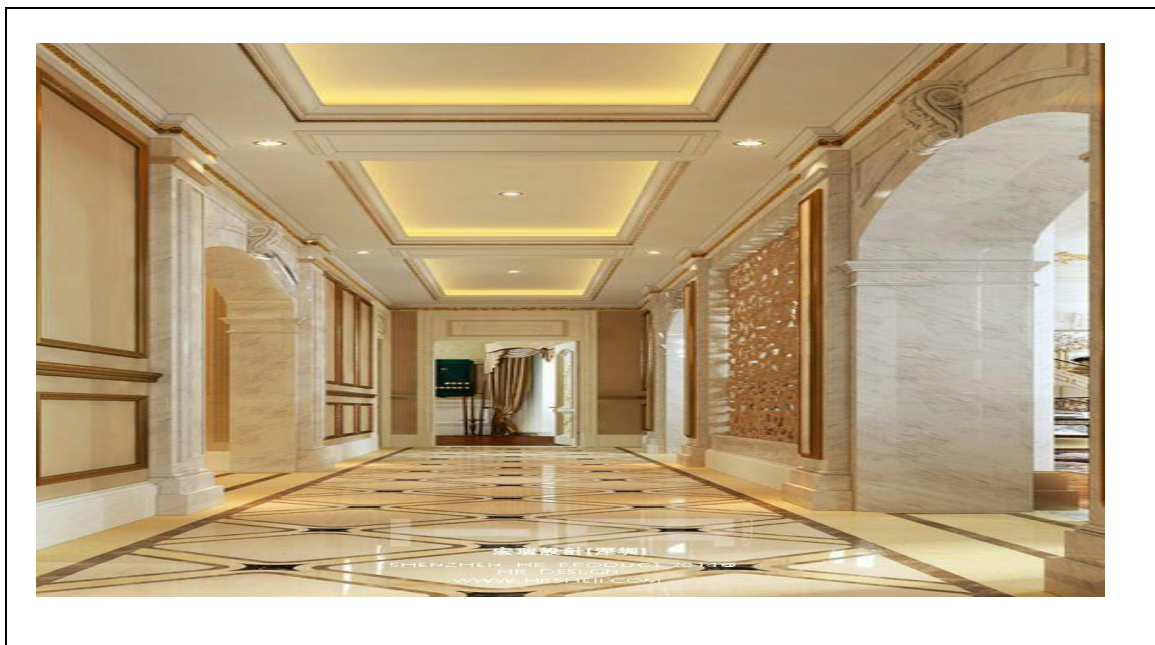

Figure 2-4: The Design Pattern in the Corridors of the Palaces

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Indicators of the Theoretical Framework

1) The systems rely on a set of formative influences to give a correct output in the design process. The organization achieves a series of interactive structural processes with their variations within an organized level of spaces together to achieve the highest performance and aesthetic aspects.

2) The formal organization is achieved in the design of the corridors of Islamic palaces through Islamic decorations with shapes, elements, relationships and colors, which led to their diversity into three main types (geometric, botanical, written, architectural and abstract decoration).

3) The formal arrangements are included in the design of the corridors of the Islamic palaces within specific areas and various geometric shapes with specific measurements, which reflects the aesthetic in the design.

4) The botanical and epigraphic decoration consists of the abstraction of botanical shapes with their symmetry and intertwining and the consistency of their shapes, colors, and balanced and proportional artistic composition that falls within the design of the corridors of Islamic palaces.

5) The designs of the corridors of the Islamic palaces depend on some architectural elements that have a traditional feature, such as arches of all kinds (pointed, two-centred, four-centred, flat, semi-circular, lobed, crescent, deaf, with flowers, arches whose insides are decorated with muqarnas).

6) Benefiting from historical styles such as (Umayyad, Abbasid, Fatimid, Moroccan, Andalusian) is achieved by relying on design treatments.

7) The importance and aesthetics of the motifs and muqarnas in the interior space emerged through their formal regularity, which is achieved by employing space in three-dimensional formations to appear as abstract sculpted forms that simulate nature with an Islamic intellectual methodology of Sufi orientation that joins the alphabet of Islamic art.

8) The design pattern in the design of the corridors of Islamic palaces is based on (harmony, symmetry, dynamism).

CHAPTER III

3-1 Research Methodology

The researcher adopted the descriptive approach (content analysis), which is one of the types of approved scientific approaches, to analyze the models because it is the scientific method that expresses one of the methodological research methods and is the most appropriate for the research topic in analyzing the selected research sample to reach the goal of the research.

3-2 Research community

The research community included a study of the entrances to the palaces, which included (6) palaces distributed among the Arab Maghreb countries, as they showed diversity and variation in their designs, and they can be identified as follows:

Table 3-1: Shows the Research Community

Date created	Country	The Palace
2001 AD	Morocco	The Royal Palace in Rabat
2008 AD	Tunisia	[Palace of happiness
2011 AD	Algeria	Al-Mashour Palace
2011 AD	Tunisia	Carthage Palace
2014 AD	Algeria	El Mouradia Palace
2015 AD	Libya	Al Khuld Palace

3-3 Research Sample

Since the study is looking for formal organizations in the design of Islamic interior spaces, the selective and intentional method was adopted for the sample represented by the original research community according to objective and logical justifications for choosing the studied models and the closest to achieving them within the research community in order to reach results that serve the purpose of the study, which are (2) Shortcomings out of a total of (6) shortcomings, i.e. (33%) of the research community, and this depends on the amount of information necessary and available for the models chosen to complete the research study according to the following conditions and reasons:

1) The selected models showed good design capabilities for the executive side

2) The selected sample models were chosen based on the opinions of experts in the field of scientific specialization

3) Adopting diversity in choosing the geographical location.

4) The selected models of the research sample belong to diverse societal environments in their culture.

5) The sample was selected based on the practical skills of the selected models, in addition to relying on choosing the effectiveness of uniqueness based on rotation, according to the space to be occupied by the design configurations with the standard dimensions studied for each level of the internal determinants and what they include in terms of achieving a purpose for their existence.

Accordingly, the samples of the selected study sample included:

1. Entrance to the Royal Palace in Rabat 2001

2. Entrance to Carthage Palace 2011

3-4 Research Tool

To achieve the objective of the research, the following tools were used to collect information related to the research:

First: - The intended exploratory study of the sites of international public libraries by examining academic documentation

Second: Preparing a form that includes defining the axes of the analysis. See Appendix No. (1) (form of the axes of analysis)1 in the light of the indicators that resulted from the theoretical framework, which represented a summary of what emerged from the sources and references, as well as the literature of Arab and foreign specialties, as well as the valuable information of previous studies. In the field of interior design, which is related to the subject of the research study.

3-5 Validate the Tool

For the purpose of confirming the validity and comprehensiveness of the analysis tool as one of the most important conditions that must be met in the tool adopted by any research study, the validity of the tool used was verified by presenting the analysis axes form to a group of experts (see Appendix No. (1) With expertise in the field and design In order to express their opinions about its validity, the necessary amendments were made according to the opinion of the experts on the form, and then it was returned to the experts again, and there was consensus on the validity of its paragraphs to reach its final form, see Appendix No. (2).

3-6 Description and Analysis of the Research Sample Models

The First Model: The Corridor or Walkway of Carthage Palace

General Description

The palace is located in the northern suburbs of Tunisia on the shore of the ancient city of Carthage. The palace was built to match the ruler's taste in 2011 AD. The palace is distinguished by its strategic location. During the era of the French protectorate, the palace was the residence of the Secretary-General of the Tunisian government. After independence, and by a decision of President Habib Bourguiba, it became a presidential palace, succeeding For the Palace of Happiness in La Marsa, the leader Bourguiba commissioned the French architect of Tunisian origin, Olivier Clement Kakoub, to make many changes and expansions. Arab-Andalusian architecture style.2

Analysis of the first model: Appendix No. (3)

The designer intended to show the formal organization within the corridors of the palaces of the first model by achieving Islamic motifs of all kinds (geometric, botanical, written, architectural, abstract), looking at the figure (3-1), (3-2), (3-3), The styles used in the corridors of Islamic palaces were also characterized by their dependence on the Umayyad style achieved in the first model through design treatments, see Figure (3-6). The designer's expression of the Fatimid style through achieving the use of stones mainly, just as the Moroccan-Andalusian style was achieved in the design of the corridors of Islamic palaces, seen in Figure (3-5), and

the role of the design pattern in the design of the corridors of Islamic palaces was reflected in the first model through the achievement of harmony as in Figure (3-2), harmony and symmetry, as in Figure (3-3), dynamism, as in Figure (3-1), as well as the interior designer's focus on the dynamism of decorative units achieved through monotonous, non-monotonous, and free dynamics in the first model, as in Figure (3-6), and it must be noted that the focus is on the designer's functional tasks through the relative verification of artistic interaction as well as the relative use of raw materials in the design of the corridors of Islamic palaces in the first model, as in Figure (3-4), (3- 5), (3-6), and it must be noted that the interior designer showed the formation of the decorative elements through complete verification of balance and repetition, as in the designer's expression of aesthetic values in the design of the corridors of palaces in the first model achieved through line, shape, texture and light value, Look at Figure (3-1), (3-4).

3-8-2 The Second Model: Corridors of The Royal Palace In Rabat

3-8-2-1 General Description

A fine example of modern restoration, the royal palace is notable for its imposing copper doors, which are flanked by fine zellij (coloured geometric mosaic tiles) and carved cedar wood. As the entrance overlooks the upper square, there are gardens and vast lands surrounding the palace, and its design was influenced by French engineering, as well as Islamic engineering motifs.3

3-8-2-2 Analysis of the Second Model

The styles used in the corridors of the Islamic palaces were characterized by their dependence on the Umayyad style achieved in the second model through the design treatments, see Figure (3-7). As for the Abbasid style, the use of brick, brick and plaster was fully achieved in the design treatments of the ceiling corridors, as well as the expression The designer is based on the Fatimid style by achieving the use of stones mainly, as the Moroccan-Andalusian style was achieved in the design of the corridors of Islamic palaces, see Figure (3-11), look at Figure (3-9), (3-11), (3-12)

The designer also intended to show the formal organization within the corridors of the palaces of the second model by realizing Islamic motifs of all kinds (geometric, botanical, written, architectural, abstract), see Figure (3-7), (3-10), (3-11). The designer's expression of the aesthetic values in the design of the corridors of palaces in the second model achieved through line, shape, texture and light value, seen in Figure (3-8), (3-9), and the role of the design pattern in the design of the corridors of Islamic palaces was reflected in the second model of By achieving harmony, as in Figure (3-10), harmony and symmetry, as in Figure (3-7), dynamism, as in Figure (3-8), as well as the interior designer's focus on the dynamism of the decorative units achieved through the dynamics of monotonous, non-monotonous, and free The second model, as in Figure (3-9), as for artistic ability and its role in tasting aesthetic values, it was achieved relatively through the aesthetic need for sensory stimuli, to achieve aesthetic function and aesthetic pleasure relatively in the corridors of palaces in the second model, as in Figure (3- 7), (3-11) and it must be noted that the interior designer showed the formation of the

decorative elements through complete verification of balance and repetition, as in Figure (3-7), (3-9), while the verification was relatively in complete diversity when Design of corridors of Islamic palaces in the second model, as in Figure (3-8)

THE FOURTH CHAPTER

4-1 Search results:

1) Architectural formal designs emerged bearing essential characteristics and also expressive of the harmony between architecture and Islamic thought and an emphasis on connection and influence with religion, as it was achieved by relative in the first model by 50%, achieved in the second model 100%, and achieved in the two models by 75%.

2) The diversity in the vocabulary and units of the designs of the architectural elements of the space through the diversity of design in each architectural element such as formal designs: domes, decorations, frames, friezes, curves, arches, columns, and the results of the analysis showed verification in both models by 100%

3) The artistic essence was adopted in the tasks of the Muslim designer in the designs of the spaces of the palaces, which contributed to highlighting the artistic interaction in the use of raw materials, as the verification was relative in both models, at a rate of 75%.

4) The spaces of the palaces were based on the sites of the designs of the architectural organizations, with a high entrance preceded by a number of steps, due to the protrusion of the entrance from the azimuth of the façade, being appropriately connected with the interior design of the palace space, as it was achieved in the first model by 100%, and achieved by a relative in the second model by 50%, and verification in both models by 100%. 75%

5) Simplicity and clarity in the historical styles of the design treatments of the spaces showed deficiencies in the designs of the architectural organizations, as well as the embodiment of the meanings of expression and simulation of the Islamic organizational designs, including (Umayyad, Abbasid, Fatimid, and Moroccan-Andalusian styles), where it was achieved in the first model by 100%, and achieved relative in the second model. And by 50% verification in both forms and by 75%.

6) The aesthetic need emerged in showing the design role of the architectural formations of the space of the Islamic palaces through the diversity of decorations for the designs of the interior spaces of the entrances of the palace, including geometric ornamentation, floral ornamentation, and written ornamentation, which in light of that contributed to achieving aesthetic values for it. Where the verification was in both models and by 100%.

7) Diversity in the vocabularies of raw materials adopted in the design of the space, as their effects appeared clear in the visual appearance within overlapping design techniques between the prominent and the submerged, which achieved an aesthetic value for the entrances of the palace, including (brick, adobe, plaster) where the verification was in both models and by 100%.

8) The designer confirmed the study of the decorative units that are classified into dynamic, including (monotonous, non-monotonous, and free), where verification was 100% in both models.

CONCLUSIONS

1. The reality of the space designs of Islamic palaces depends on some distinctive architectural elements in Islamic architecture that contain heritage features such as contracts of all kinds.

2. The concept of the design role of the architectural organizations in the interior space of the entrances to Islamic palaces was adopted through the implementation of Islamic decorations with one level, which represents an integrated system of shapes, elements, relationships and colors.

3. The study of engineering arrangements in the design of spaces of Islamic palaces is based on specific areas and various geometric shapes with specific measurements, which reflects aesthetic design.

4. The interior design, including the formal construction of the decorative composition of the spaces, is limited to several types of variation in shape, size, color, and the rest of the elements that achieve functional and aesthetic impact through diversity, excitement, and attention-grabbing.

5. The Architectural Leadership confirms that the tasks of the Muslim designer in the designs of the entrances of the palaces is to highlight the artistic interaction through the use of raw materials and their formulation in a creative, artistic and aesthetic manner.

6. The adoption of the meanings of Islamic thought has a major role in the designs of the spaces of the palaces through the influence and metaphor of the decorations, arches and columns.

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