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Geometric Shapes and Their Spiritual Manifestations in Interior Design

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Abstract

For the interior designer, spirituality constitutes an intellectual goal based on the shape system, which reveals formations that contain symbols and signs that move the mental matrix of the recipient and give him sensory associations with the meanings contained in the interior space, to simulate concepts and translate behavior in a certain direction, often imposed by the influences transmitted by the visual scenes of geometric shapes and what is issued about the variables at the level of interpretation. This is one of the priorities of interior design, especially those spaces that are of a religious nature such as mosques, as the interior designer seeks through them to achieve the privacy of the place associated with spiritual aspects aspiring to reverence and reverence, and its aesthetic and ethical value represents a priority in the expression of the interior space. The importance of geometric shapes as external characteristics in the design output of the interior spaces can reveal spiritual values that play an active role in modifying and changing convictions, and according to the formulaic system of geometric shapes that include many meanings and indications, they carry aesthetic and expressive values, and here the current research aims to Laying down a knowledge base dealing with studying the extent to which it is possible to reveal the spiritual connotations of geometric shapes in interior design.

Keywords: Shape, Geometric Shapes, Spirituality.

Chapter One

Research Problem and Need

The scientific study of the general components of interior design is based on studying the dimensions and spaces of the interior space, in addition to studying the geometric shapes that can be analyzed to give the possibilities to reveal the spiritual meanings of the various forms of design. In view of the suffering of most of the interior designs from the poverty of the significance of the clear shapes interspersed with attempts based on non-scientific foundations, the researcher sensed the existence of a shortcoming in awareness in the use of geometric shapes according to the spiritual indications in the design of the interior space of the mosque, which can lead to spiritual plastic values and characteristics. It would enrich the visual sensory side with variations that refer thought to required associative meanings with clear features of the nature of functional and aesthetic performance in those spaces. Therefore, the research seeks to understand the spiritual connotations of geometric shapes in design by searching for intellectual methods and formal features that impose their variables and origins on choosing them in the design of the interior space through the topic of the current research tagged: "Geometric shapes and their spiritual manifestations in interior design."

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Research Importance

The importance of the current research lies in the following:

- 1) The research, with its knowledge data, through extensive study and awareness of the subject of geometric shapes in interior design, presents a scientific addition that can serve specialists in interior design.
- 2) The research contributes to identifying the importance of geometric shapes and their implications for promoting spiritual values in interior design.

Research Objective

The research aims to reveal the spiritual connotations of geometric shapes in interior design? And its spiritual representations in interior design.

Research limits

The research is determined by studying the geometric shapes that impose their variables and origins in the design of spaces as influencing factors that ensure the enrichment of meaning in aesthetic and expressive values and in functional considerations in interior design.

Define Terms

Form: A process of building and organizing elements with various characteristics within a proportional relationship of parts with the whole and the whole with the part, and achieving an effective, homogeneous linking relationship for all elements for the effectiveness of their expressive and aesthetic performance.

Geometric shapes: the science of the properties and relationships of lines, surfaces, and objects. The strong relationship between interior and architectural design is evident with this science when abstracting any interior design, as it forms basic engineering systems ii .

Spirituality in interior design: Spirituality in interior design is the design trend that seeks to create an expressive queen that represents the association of forms with the idea of space with a special nature emanating from the type of interior space, and the idea of its production is due to the compliance of the symbolic relationship with the material elements.

Chapter II

First: The Concept of Spirituality in Interior Design

Spirituality as a variable of importance in philosophical issues related to human culture, which can be identified in the artistic concepts of action and meaning, between the visible and the invisible, the exciting and the response, and through the delivery of design ideas and beliefs that carry spiritual values to the recipient, so that the manifestation in the interior design product is an act mixed with thought and content Symptoms and actions of a cause, effect, end, and means are solved in it, so spirituality becomes a factor that changes and drives the interior design, bearing the characteristic of intentionality for the meaning of a specific space, because some of them are manifested in the designs of spaces without others, or their presence is realized in spaces respectively, and the realization of spirituality that is embodied in the interior space with all its data is achieved in its being An internal matter, which requires searching for it, and the interior designer has the responsibility to explore and manifest it, in order between it and the action, through the change that the design product shows in its external and internal aspects, then we see the internal spaces changing from a state that does not exist to a state that has its shape and meaning.

Awareness of spirituality, this vital phenomenon, is the real beginning of realizing and recognizing it. Fortunately, in the formation process, spirituality leaves an invisible stream behind traces and evidence within the structure of the artistic space that reveals its methods and strategy for verification, such as air currents that leave their traces in the desert in the form of ripples on the sand. Likewise, in the inner space, we often find in temporal rhythms and frequencies within this space of the inner space what is believed to be the reality of the existence of spirituality iii

Before entering more into the concept of spirituality in interior design, we find ourselves facing a logical question, which is what do we want from spirituality to achieve in interior design?

We can answer this question by knowing the levels of human needs in the internal space, which are:

First: - Primary needs: (which are the needs that depend on finding shelter as well as choosing a stable place of origin, which requires the provision of appropriate functional spaces and dimensions for events).

Second: Intermediate (spiritual) needs: (which are the needs that appear through intimacy and belonging) and they are sensual and emotional needs that are achieved through shapes and colors or through certain features that suggest belonging and privacy, and they are also needs that enhance self-confidence and the relationship with the surroundings) such as being the approved elements within the interior space have heritage features.

Third: Advanced (spiritual) needs: (after fulfilling these needs, individuals seek to rise to achieve themselves (the realization of their identity), which are aesthetic needs that have a spiritual and cultural depth) iv

From this, the interior designer must take into account the provision of spiritual needs when embarking on the interior design, which are the highest human values, which depend on the extent of satisfying his spiritual needs on the possibility of achieving internal harmony between man and the internal space, which is done through many factors, including creativity, expression and perception Works of art improve and satisfy the sense of beauty.

Interior design in its various manifestations emphasizes (providing an internal environment that meets human needs, both apparent and hidden, by adding an expressive idea and aesthetic sense to meet human spiritual needs). v

The relationship between spirituality and interior design is evident from the adoption of intellectual content in theoretical concepts and practical application using design methods.

"The content is an idea expressed by the forms and the nourishing meaning that the designer aims for. In science, the content ends once it is absorbed mentally, while in literature and the arts, the intellectual content is embodied through its interaction with the artistic form. vi " The form and the content or the material and the expression depend on each other, there is no one in isolation from the other, and the expressive content of any work is not what it is except because of the material elements, and the formal organization and the subject are the elements whose assemblage leads to the formation of the special artistic work.vii

Spirituality represents the basic content in the thought resulting from spiritual values emanating from the self and from the core of human societies, which is confirmed by the philosophers' views that there is a spiritual aspect that is always complemented by a material aspect that reflects the image of the spirit because the relationship between them is complementary.

Some artists have relied on content in order to achieve beauty in their work, by appreciating the sensory value of art, as Peter Zumthor says I believe in the sensory spiritual value of art, without exception for any kind of art, and this applies to design and architecture.viii

Accordingly, spirituality is mentally perceptible and linked to the design idea, which is the meaning and

significance conveyed by the visuals, in order to give birth to a new sense. Emotional vision.

The interior design is subject to the dialectic of rational, material and spiritual dualism, that is, between functional and spiritual needs. This requires a broadening of the vision through which we see the interior design from multiple angles, in which spirituality becomes beautiful when we see it strengthening and enriching life in the environment of the inner space, and rationality becomes logical when it clearly expresses the function and a means to show spirituality through the material vocabulary of the inner space.

The function (represents a single relationship between a tangible form and a tangible goal, and therefore the importance of design and its value is linked to the value of this goal, which we call the function) ix to give us duality a sense of a kind of complementarity in interior design.

The keenness to expand the areas of spirituality in the interior spaces represents the rescue of the design form from material technical pollutants, and the reinforcement of the human spirit in the face of the negatives of globalization. This is one of the priorities of the interior design that seeks to achieve the privacy of the place associated with spiritual aspects that aspire to creativity and innovation through the appearance characteristics of the interior spaces in a coherent total unity whose spiritual value represents a priority in expression, and according to the relationship between two effective decisions: the functional structure and the aesthetic structure in the design system internal, to appear as productive knowledge that does not diverge one from the other in terms of quantity and quality.

In this regard, Luce states: "It is the designer's task to awaken within us feelings and moods of minute details, so that the house appears to be habitable, and the building of the bank denotes the deposit of our money in safety with honorable others... Thus, something resembles what it is. It is what it appears to be like." The designed space is not itself, and this is expressed not only in its external appearance, but also in the interior, and in the structure of its formative vocabulary x

Spirituality is made from the ability of the successful designer to employ the design elements in their correct and appropriate place within constructive and aesthetic relationships fused in the crucible of the design idea, and by emphasizing the essence inherent in the visual arts, including interior design, in an invisible interaction between form and human consciousness, which is in the material design form It is related to the meaning, and through the form the thought, the meaning, the vision and the essence are determined.

The spiritual contents of the interior design lie in the intrinsic meanings of the design forms, which carry speculative values that can be interpreted. The basis for their formation is a system that includes a group of design elements and coordinated and infinitely extended relationships that suggest the status and elevation of the interior design. As for the spirituality in interior design, it stems from the collection of material and spiritual elements. And the sense of place with natural effects gives a general contemplative and interpretive value to the inner space, and the place may prevail over the form of matter in the inner space and its content according to its sanctity or history.

The meaning in interior design and architecture is defined as the sum of the indications of the function, and the messages of the place to the recipient, what is called the "soul of the place." xi

Spirituality as a state of meaning that does not separate from the structure in the geometric space, and the most important of its characteristics is its spiritual energy that comes from the interaction between the parts and its rhythmic dialectic. The obliteration of the reality of spirituality in abstract geometric art means the destruction of this expressive stock in this legacy. The spiritual dimension is a pattern of existence and a vital structural part rooted in its composition and nature. xii

The influence of spirituality in the interior space is manifested through shapes and places, colors, lighting, sounds and smells. The interaction between human sensations and their projections on the rigid matter

in architecture prepares the possibilities of enjoying and feeling the materials of its elements, smelling and touching them, striving to climb them, and enjoying their sounds. xiii

Such as the different effects of the smells of building materials such as wood and concrete, garden perfumes, and the stimulation of the sense of hearing when climbing the wooden stairs, and the texture occupies a special place because it is in constant contact with the user of the place, from the texture of the wall claddings to the materials of the seating corners. xiv

This is what the natural environment and ecological trends can provide to enhance the spiritual aspects in the interior space by nourishing the visual, auditory, olfactory, and tactile senses, and in order to produce a spatial experience that has the ability to achieve a sensory-spiritual response in the interior space.

And there are aspects related to the concept of making spirituality in interior design, such as texture effects, color, shadow, light, scale effects and exaggeration, and the concept of spirituality has been linked to human and emotional aspects, such as feeling pain, for example, to attract the attention of the recipient. xv

The sensory elements of the place, such as surface, texture, and color, form the mechanisms of expressive adequacy in the design work, and each of these elements has its emotional impact on the viewer and the user, as well as the harmonization between mass and space, where tall buildings play an opposite role. A high mass such as a high tower has different psychological effects, although its dry mechanics and the scientific and technological progress it expresses, but it addresses the human sense of the principle of power and sovereignty. On the contrary, the private dwelling gives a feeling of intimacy and warmth, specifically the intimate room of the person, which is the inner space closed on itself similar to the shell and the place in which the person lived alone. xvi

There are multiple mechanisms for the manufacture of spirituality in the design of interior spaces by investing the aesthetic and constructive relations between the building and the meaning and by using certain characteristics of the building materials to invest their spiritual connotations from their geometric or organic forms, solidity or transparency and abstraction or employing them in their usual nature, and other features to achieve several goals such as spiritual transcendence in design, for example. xvii

In order to achieve a psychological response to the form from the perspective of spirituality, there should be functional cooperation between reality and non-reality and through the dual activity between the visible and the invisible, between the finite and the infinite, between the subject and the object. The internal component of the formal component, which expresses a functional, aesthetic, expressive, and value mechanism. xviii

Spirituality in the abstract geometric space in Arab-Islamic art is that invisible state that emerges and emerges suddenly as if it is a condensation of the soul in its entirety. For spiritual meanings, the life of complete spirituality is in its dazzling radiance and in its being transcendent of all comprehension data. Spirituality as a state of meaning eludes the principle of causation, and therefore normative and material trends in analysis and monitoring cannot define this expressive phenomenon. xix

Spirituality is made of impressions and feelings. "Places leave impressions on the recipient, such as the impression left by people at the first meeting, such as the relief that passers-by experience when entering a spacious entrance, and the feeling of discomfort before entering a building with a facade that resembles an industrial shape. Places speak in a different way and are not limited to its function is to protect from rain only, but rather it embraces human activities, and places provide messages to their visitors, and they interact with them, and they affect their behavior and actions. xx

The design idea from the perspective of spirituality in interior design is a clear personal vision that has the ability to develop and interact and participate directly with the artwork. xxi

The interior space environment through geometric shapes stimulates the energies of creativity and imagination of the artist and designer because of its great importance in enriching and developing the designer's thinking. xxii "Imagination is very important in finding new forms or new perceptions of old

contents and creating new things.”ⁱⁱ The design vision through imagination is not related to the realism of matter and its apparent image, but rather tends to a more general vision, reaching the metaphysical world that represents what is beyond the form. ^{xxiii}Design, in its contemporary concept, means an integrated system of a group of factors or elements, including geometric shapes derived from the natural surroundings of man, and he is indispensable for it. ^{xxiv}

The importance and effectiveness of the contribution of geometric shapes in interior design works to organize sensory perceptions, and to enhance the clarity of vision through the objective plot that characterizes this art in order to realize the aesthetics of the interior space and the integration of the visual image as a rhetorical message to the recipient.^{xxv} Theoretical studies of the system of form and moral values from an Islamic perspective point to the importance of spiritual and behavioral values in the success of the relationship between the person and the building. Stronger and thus the success of the building in meeting the material and spiritual human requirements.^{xxvi}

The art of interior design through Islamic architecture has succeeded in achieving a perfect balance between material aspects and spiritual feelings through a set of rules, foundations and structures reached by both the architect and the Muslim artist, through which he was able to solve building problems with effective solutions, fully compatible with his tolerant religious belief, And in a way that preserves social values and traditions, and employs the data of his environment, or brings what was not available in his environment, and manufactures and modifies it to be compatible with his values and home. ^{xxvii}

The concept of spirituality and the production of Islamic interior and architectural design is clarified through its relationship with several characteristics such as dazzling, symbolism, and interior design mechanisms such as abstraction that give it a formal appearance and affect its expressive aspect and within aesthetic relations such as rhythm, symmetry, and contrast in geometric shapes and other concepts that expressed it and were associated with the concept of Islamic arts.^{xxviii}

Second: the Manifestations of Spirituality in Geometric Shapes

God Almighty created the universe and what is in it in a precise and precise system and endowed it with wonderful aesthetic values that appear in all its components, and to be an inspiring source for man to explore the beauty that is manifested and hidden behind aesthetic assets, which prompted man since ancient times to contemplate the secrets of happiness and the comfort he feels towards manifestations of beauty. That fills the universe, and the arts, architecture and interior design harmonized with all of this to expand the space of beauty, through geometric shapes that sometimes-enjoyed characteristics that bear sacredness, and some of them were associated with the philosophical understanding of the universe for many nations and peoples, carrying symbolic, religious and cosmic connotations that exist to this day.

Science and geometric shapes are the mediator through which he tells us about certain meanings and levels of esoteric meanings in the design of interior spaces, especially Islamic designs, and to give us answers to our many questions, through the symbolism of the shapes that were mentioned in the explanations of the philosophy of arts and aesthetics, as they belong to the mental and spiritual level, and from here it is manifested The importance of geometric shapes in shaping the spirituality of arts, architecture and interior design.

Bachelard states, "The created place is above all an engineering entity, and thus tempts us to analyze it mentally. It is perceived and tangible realistically and is made of solid templates that form a coherent structure, as straight lines dominate it, while vertical lines give it order and balance. Such a geometric entity is assumed in it to resist the analogies that make him a human body and soul, but adding human

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characteristics to the home (the inner space)xxix occurs immediately when the home is a place of joy and intimacy, a place that attracts and defends intimacy... Therefore, we must study with more care how to restore intimacy Shape it through the house.xxx

The interest in interior design through the employment of geometric shapes that carry expressive properties from a long time ago, is one of the most powerful means to follow up and achieve this endeavor and give it a symbolic material expression in how to create an identity and a place for our existence from the wide interior, to take on a formless and infinite spiritual extent of time and space to achieve how and confirm our existence.

Geometry was associated with religious philosophy and became a way to represent the connection with the cosmic world. Two-dimensional geometric shapes—square, triangle, circle, hexagonal, and octagonal—have been explored throughout history in interior design and architecture for planning buildings to discover the appropriate solution for living. These shapes have also been associated with different meanings that link them to religion. And nature Humans discovered the circular shape first and then after that the rectangular or square shape became prominent in all cultures, and of course the other shape of the triangle, hexagon and octagon was explored in different cultures for some specific purposes only. xxxi

And "the geometric shapes are shrouded in a world of suspicions and obsessions, as is the case with numbers and colors, and their symbolism interprets and overlaps with spirituality, and as a result establishes a bond between art and beliefs. xxxii

The geometric shapes and symbols are a symbolic formal language, just like the human body, with all its physical meanings and spiritual meanings, being the symbol that enclosed under the overlapping of profound things that gave it being and meaning. In Islamic architecture, the straight line refers to the uprightness of the Islamic religion. The straight line is the basis of most Islamic decorative formations and formations, and we see the vertical line in the columns and minarets, while the broken line symbolizes the movement and dynamism in the universe, and also suggests the activity that a Muslim must have. The square symbolizes the stability, steadfastness, and perfection of the Islamic religion. The base of the Kaaba is a square, which symbolizes perfection, balance, and steadfastness. As for the octagon, it is the meeting of two squares, which is the symbol of the divine throne (carried by eight angels), while the cube refers to the Kaaba, which symbolizes perfection, balance, and steadfastness, and it is for the designer. The Muslim is the centrality of the universe around which the cosmic elements revolve xxxiii. Photo No. (1)

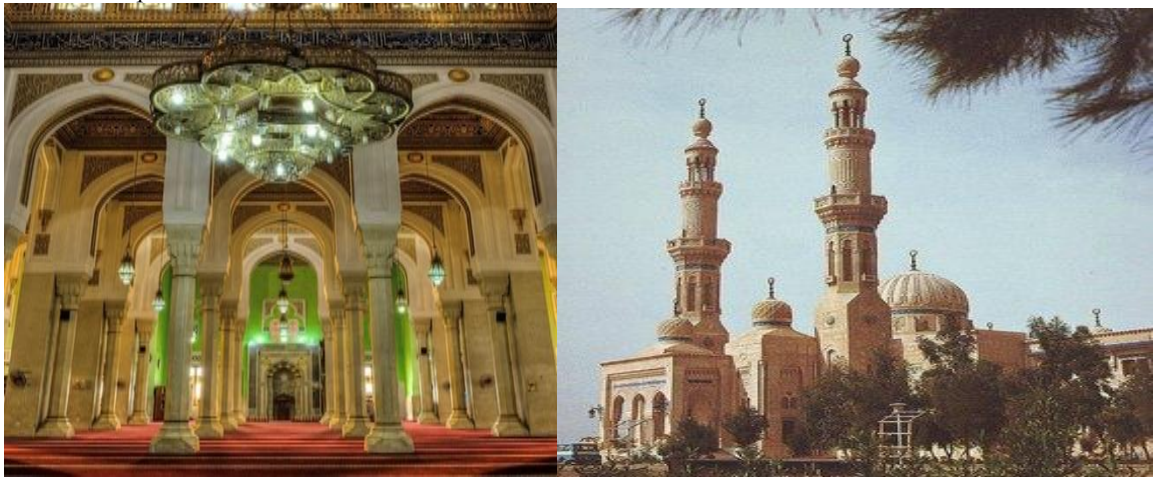
Image No. (1) the Base of The Kaaba Is Square, As It Symbolizes Perfection, Balance and Steadfastness. Image Source: Mawdoo3.Com



Islamic architecture is represented in religious buildings such as the mosque, which is the divine space for practicing the spirituality of prayer, which is the link between a Muslim and his Creator, the Most High. And if we go towards the Kaaba, which is the qiblah of the mosques, we find that the cubic shape is characterized by the ancient house and carries two connotations, the first is related to the four directions, and the second leads to an eternal meaning represented in the “cube firmly established on earth that is not determined by time as it is the center of the universe.” xxxiv

This is what we see in the design of elaborate mosques inside and out, combining spirituality and beauty that instills a sense of peace. Photo No. (2)

Image No. (2) Spirituality in the Design of Elaborate Mosques from the Inside and Outside, Umm Al-Tabul Mosque.





Third: The symbolic meanings of geometric shapes

The beauty of the triangle shape stems from the simplicity of its shape and the interrelationship between it and the number three. Rudolph Adami, one of the most important aesthetic scientists, believes that the triangle is one of the strongest geometric shapes, although it is the simplest. It expresses dynamism and energy through its direction towards the highest peak point, and it also expresses the continuous movement between three consecutive points, as it always moves without stopping.xxxv

The triangle has expressive aspects. The triangle (with a base downward) is an isosceles triangle with a head upwards, where the top of the triangle points to the sky, and the triangle indicates the relationship of the soul or supplication ascending to the sky, and the triangle (with a base upwards) is an isosceles triangle with a base upwards. Where the head of the triangle points to the earth, and it is also said that it refers to the divine mercy, xxxvi as in Figure No. (1)

Figure No. (1) The Isosceles Triangle, The Numbers of the Researcher.

<p>Triangle (base down) The tip of the triangle points to the sky. The triangle also indicates the relationship of the soul or the supplication ascending to the sky.</p> 	<p>Triangle (base upwards) The apex of the triangle points to the earth. It is also said to indicate divine mercy.</p> 
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As for the circle, it is considered the most perfect form in all civilizations, because it is based on the issue of the center and its radiance in all that surrounds it. This is how the circle appears from a central point, and another that moves regularly around it. The circular circumference is but a regular reflection of the center with which we can represent the Absolute, as the point has no dimensions as it transcends the material world. to the center of the circle, xxxvii

The circle can be seen in the interior design, because it is built mainly on the same laws and proportions. Islamic arts are concerned with the spiritual as well as the aesthetic aspects, relying on abstraction to express the transcendent Absolute. The circular movement is an infinite movement, and it is not possible to determine its beginning or end. All circular movements are either by repetition or by a direction. The circle is a series of connected curves, and it is a symbol of eternity and infinity.xxxviii The circle refers to the universe, to the celestial bodies, and to the sun, and the circle has a religious dimension as it aims at the movement of circumambulation and circling around the Kaaba. xxxix

While the hexagonal shape symbolizes in many civilizations the perfect human being, as for its manifestation in existence, it is apparent, as many flowers have a hexagonal shape, as well as the beehive in the regularity of its shapes. And the hexagon below it is (a grain of snow). In its cases, the blocks are distributed in the form of a hexagonal pattern that embodies several stages, as they call them, for example: (the degree of life, the seed of life, the tree of life, the flower of life, and finally the fruit of life), and in this gradation, virtuous proportions are evident xl. As shown in picture No. (3)

Image No. (3): Snow Crystals, Hexagonal Shape, Regular Hexagonal Shapes, Beehive, Hexagonal Shape in Flowers, Geometric Shapes in Nature Mawdoo3.Com.





It should also be noted that Islamic art is rich in this hexagonal pattern. The six-pointed star has been known to Islamic art since its inception, because it bears the symbol (Hebron) par excellence. That is because the two triangles that permeate one another, but were placed mainly to alert the issue of the ways to God, so that it must end from the human triangle at a point: which is the head pointing upwards, so that it may be filled with mercy or divine bounty represented in the second triangle; whose base is open towards the sky and its lower vertex is directed to the point. They are like roots, and like an eye in a human being who achieves annihilation (the point of the human triangle). xli

For this meaning, we find the six-pointed pattern not related to one religion without another, but rather it appeared in many different religious civilizations, and Islamic art had a share of it. a task; Like the gate, and directly behind the preacher. As shown in picture No. (4)

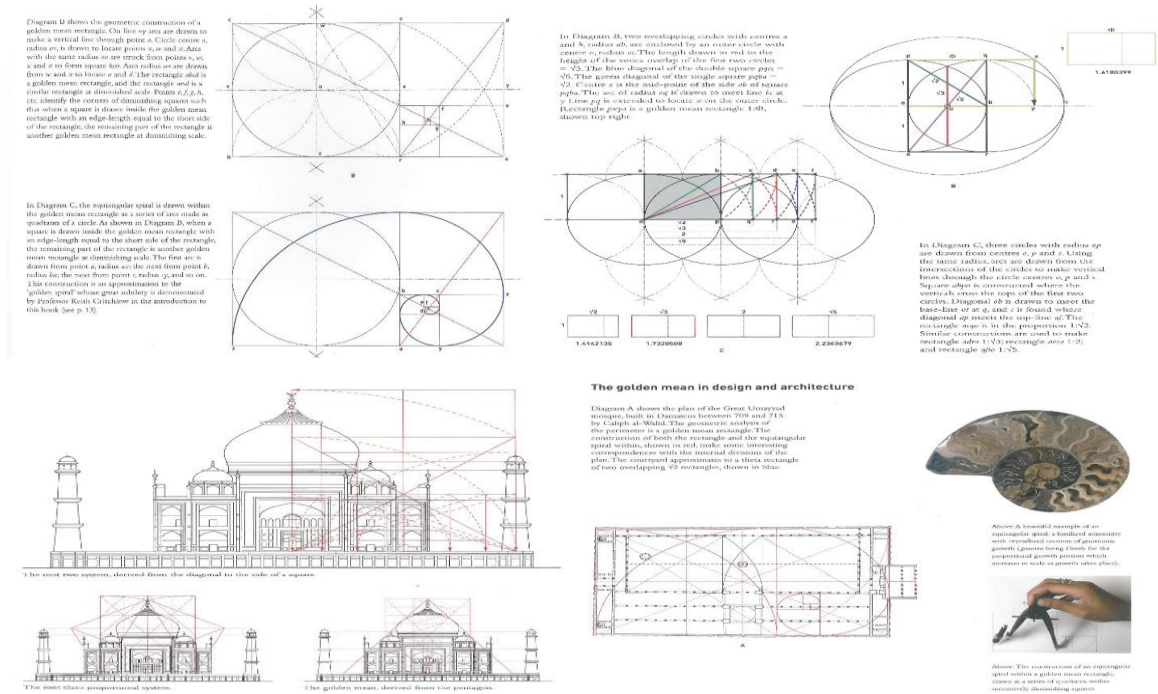
Photo No. (4): The Six-Pointed Star at the Gate of the Pulpit of Salah Al-Din Image Source: Nadiaharhash.Com › Page.



The six-pointed star consists of two basic triangles that symbolize heaven and earth, and they are two basic elements in the universe. As for the eight star: it consists of two squares, one of which symbolizes the four original directions, and the other square symbolizes the four elements, namely: (water, air, fire, and earth).^{xlii}

The eight star is an Islamic symbol that gives meanings associated with greatness and benevolence. The eight-star was also used as a distinct engineering formation in terms of convergence, symmetry and balance in the formation of windows and windows, especially in the Islamic eras since the Umayyad era. ^{xliii}

Figure No. (2): The circle and the square and their diagonals are mainly used in generating proportional systems and the golden proportions. The Taj Mahal building and the Umayyad Mosque in Damascus: Applications of the golden proportions in architecture. Figure source: Louay Ali Al-Jubouri, Samir Al-Qaisi: “Generating Systematic Architectural Forms,” Book of the Twenty-eighth Arab Engineering Conference, Sultanate of Oman, Muscat, 2018, p. 83.

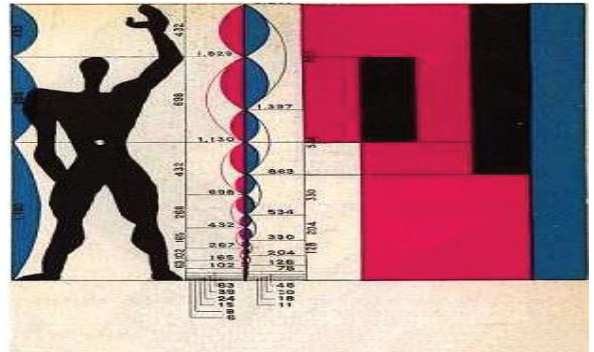
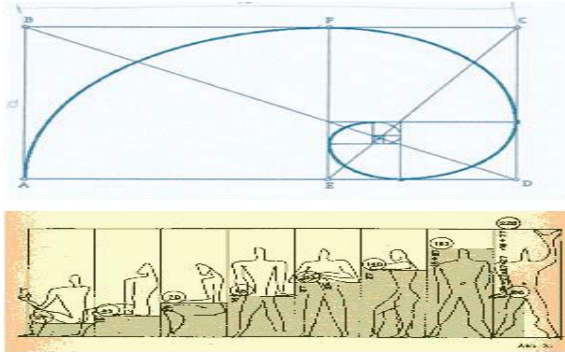


In the midst of the search for the causes of that formal beauty, man discovered that the interdependence of the parts in the beautiful shape is subject to numerical proportions that generate a feeling of comfort and pleasure. Among them is a basis for the creation of those proportional systems, and from them the golden ratio was named, which took more than one value $(\sqrt{3}-1)$ and $(\sqrt{2}-1)$. $(\sqrt{5}-1)$ as shown in Figure (2).

These proportional systems, which were adopted by different human civilizations such as the Greek, Roman, Renaissance architecture, and Islamic architecture, had a prominent place in the formation of many important buildings that they produced, so that these proportional systems are the basis for plans, facades, and the general formation of the building. Each of these civilizations had its own aesthetic golden proportions, up to the modern era, where Le Corbusier (the pioneer of modern architecture) presented his proportional system taken from the human body to be the basis for the beautiful architectural ^{xliv} and functional formation. As shown in picture No. (3)

Figure No. (3) The proportional system presented by Le Corbusier 1946 taken from the human body: the most beautiful creature. Shape Resource: Generating Systematically Distorted Architectural Shapes

- ResearchGate <https://www.researchgate.net> › publication ›



Chapter III

research results:

Theoretical framework theories resulted in a set of indicators that can be adopted as the results of the current research, as follows:

1. Spirituality in interior design refers to the system of visual, materialistic, formal aesthetic values associated with geometric shapes, and symbolic aesthetics that are represented by connotations and associational meanings that are based on spirituality and material mental logic to realize the meaning of the interior space.
2. The manifestations show the idea of spirituality in the inner space, which is based on the system of form, which reveals formations that contain symbols and signs that move the mental matrix of the recipient and give him sensory associations with the meanings contained in the inner space.
3. The aesthetic experience and its spiritual manifestations are embodied in the inner space, with its emotional tendency, mental logic, and ethical approach, through a set of characteristics and features that appear in geometric shapes.
4. The contents of the idea of spirituality in the interior design of the interior space are embodied through the symbolic couplings and the esoteric meanings of geometric shapes such as the circle, the square, and the triangle, which have spiritual expressive connotations in the interior space that give the creative designer the ability to express within the interior space.
5. The idea of spirituality in the inner space is associated with the moment and place in the artistic vision and the template of the human experience as a narrative technique for human life.

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