

## Ideology of Teaching Interior Design of Tourist Facilities between Theory and Practice

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### Abstract

The interior design with its compound operations in the levels of education or during the professional practice, is always in need of a new comprehensive approach fit for the use related to mechanisms and concepts of modern man, this is what had granted the interior designer several unique methods to solve design problems, and activating the creative skills to make students more able in controlling the entire design system through a wide variety of solutions. In this research, three sections will be observed.

- Section one will introduce the stages of the interior design of tourist facilities
- Section two- A process illustrating the importance of using the design concepts in solving the problems of the interior design of tourist facilities
- Section three tries to deal with the development of creative skills the student needs to finding the right design concept that is consistent with the type of design problem. Finally, it summarizes the paper of the results of the investigation's conclusions and the thesis

Through the previous demonstration, the research could bring up two kinds of conclusions, *first one*, in respect of raising a comprehensive theoretical framework, through which may determine the mechanisms of teaching the curriculum of interior design for tourist facilities in general, and *the second* concerns the results of the application through the research concern of the idea and concept, and the mechanics of moving it towards the application in the components of the process of interior design for tourist facilities,

Where the research aims to come up with mechanisms to achieve ease of the process of communication between the student and the labor market at the application level and at the level of the profession practice .The research has found out that the relative and varying judgment on the nature of thought dominating the design process and material outcome of the projects of curriculum of interior design for tourist facilities, its ideological origins go back to the process of design education and the development of creative thought by the designer, as dealing with the creative skills by the student from the beginning through the process of education, leads to the building and refining the visual training ability and completing the cumulative cognitive stock and promoting a sense of identity and strengthening the capacity of intellectual flexibility to accommodate the positive aspects of the contemporary world outcome.

### Keywords.

Interior design - Interior design processes - Design problem- Creative thinking skills- Theory and practice- Morphology- Brainstorming- Architectural program.

### Introduction

In recent years there has been a growing interest in studying the cognitive aspects of the design as a basis for interior design education, and to focus on the importance of design idea and its inspirational sources, and the emphasize on the role of cognitive studies and empirical research in the study of learning interior design. A lot of research areas have shown the importance of these studies in teaching design. The research suggests a program to activate the creative

skills, that puts the student at the focus of its interests and depends on building experience, knowledge and skills of the student through his/her personal experience he or she passes through a set of procedural themes, taking into account that this program should be characterized with implementation dynamism, and objectivity of specialized thought of the curriculum of interior design for tourist facilities.

The applied path of this program takes an upward route parallel to the route taken by the curriculum, according to the approach of regulations in the scientific department, and the research has been based, in its view for the development of the basic structure of the program, on the systematic track taken by a group of corresponding colleges in universal universities in order to develop creative abilities of the student in accordance with the World academic standards.

### **Study problem**

The lack of a clear perception of the effectiveness of the relationship between the process of interior design learning in general and the curriculum of the interior design for tourist facilities, subject of the research- and the methods of development of creative thinking skills and practical problem-solving, that negatively affect the results, and reflect on professional practice in the labor market.

Search displays a set of directories and justifications (Drawing out the idea and rationale for conducting the research – page 3), which affirms the problem through the analysis of information about the performance of students in a course - interior design of the facilities tourism - before starting the proposed program is to develop and present the results of this information, which adopted the method of monitoring the evolution of the design of the student thought, stages of the design process, periodic evaluation and analysis of results.

### **Study objective**

- Develop a specific ideology of the teaching method of the interior design for tourist facilities in order to raise the performance efficiency of the design outcome by the student.
- The research helps to develop unilateral ways of thinking by the student towards the free compound way of thinking, which depends on the method of brainstorming through the case study and method of mass education and self-learning, and workshops, and effective presentations in a row and progressive evaluation.
- Activate the academic standards that rely on design education using the methods of collective creativity.

### **Study Significance**

The study is an attempt to help in the development of the conceptual framework to

bridge the gap between theory and practice through advancing the process of teaching of thinking within teaching curriculum of interior design for tourist facilities and the development of theoretical frameworks of idea and concept, and their applications within the interior design processes.

### **Drawing out the idea and rationale for conducting the research**

The general idea for the preparation of this research has come through an analytical study the researcher conducted on the performance of the students (females) at the seventh grade, Department of Interior Design (5 accredited hours), Umm Al Qura University for the academic year (2010- 2011)G., as well as students at the sixth grade, Interior Architecture Department (6 accredited hours), King Abdul Aziz University for the academic year (2012-2013 )G., where students were assigned with the project of interior design for tourist facilities, in consistence with the culture of the community represented in Hijaz heritage, and linking outcome with methods and methodologies design and modern technology as well as the requirements of the contemporary user. The students have been supported with cognitive aspects during passing qualifying technological and design courses, modern trends and theories and executive drawings down to the graduation project research, which deals with all parties of the design system, where the research problem revolves

on the development of the conceptual framework to bridge the gap between theory and practice within the mechanisms of teaching interior design for tourist facilities in the Department of Interior Design, accordingly, the research area is determined within the academic side of the level of idea raising and showing up in a formulation of concepts, brought forth, observed and evaluated in an attempt to benefit of, and activate them in the education of interior design curriculum for tourist facilities to the students.

The mechanism of mass participation has been adopted alongside self-learning in the preparation of projects, according to academic accreditation standards for collective deposit-commencing from bringing forward and showing up the ideas, ending with general and detailed schematics of the project - Information analysis of the students' performance within the

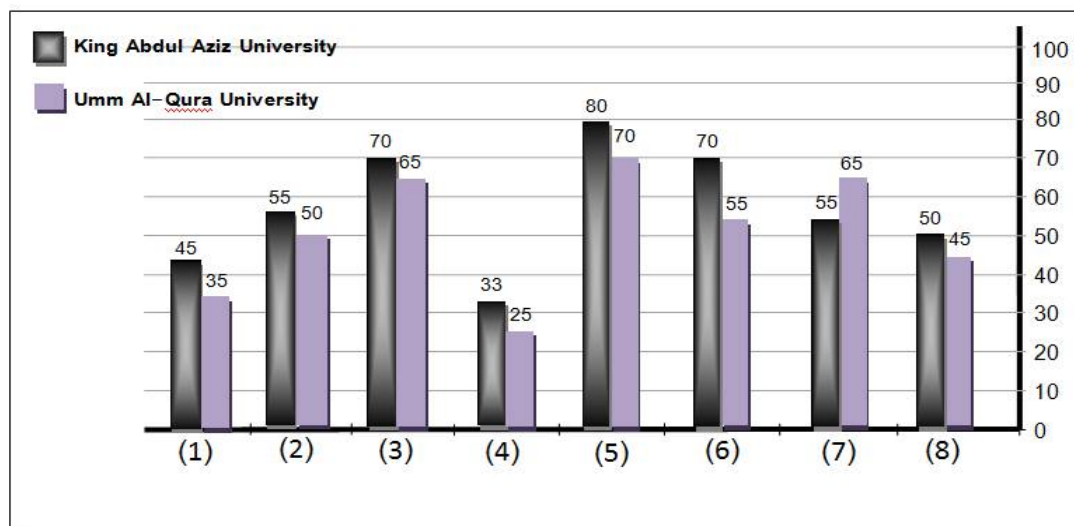
above mentioned stage has come out with the | following results:

**Table 1. Analysis of information on the performance of students before the proposed application of ideology**

S	Objective desired to achieved in interior design projects	(1)	(2)
1	Innovation and development of the idea.	35%	45%
2	Understand and grasp the technological solutions for the proposed design and expressing them with executive schemes.	50%	55%
3	Manifesting and expression, whether written or drawn of the ideas raised.	65%	70%
4	Realize economic aspects during a different design processes.	25%	33%
5	Control of the timetable for the completion of the project with all its requirements	70%	80%
6	Paying attention to the requirements of the client	55%	70%
7	Paying attention to Societal and heritage culture	65%	55%
8	Knowledge & awareness of modern trends in design on the practical, not theoretical, level	45%	50%

(1) Verification rate for interior design students at Umm Al-Qura University

(2) Verification rate for interior design students at King Abdul Aziz University



**Figure 1. Information analysis on student performance**

Through the above analysis of the performance of students the most important obstacles have been observed in the innovation and development of the design idea on the theoretical and practical level as follows:

1. General weakness at the level of idea bringing up, and inability to finding a design unit the student can, through which, to link the design components within the spatial content, which may be apparent in the following analysis:
2. Weakness in spatial visualization for

the solutions of problems related to configuration

3. Deficiency in demonstration and expression of ideas, whether written or painted
4. Severe lack of awareness of the economic aspects during conducting different design processes
5. No much awareness of the most important modern trends in design on a practical level to use in the project
6. Lack of interest in community and heritage culture correctly in design

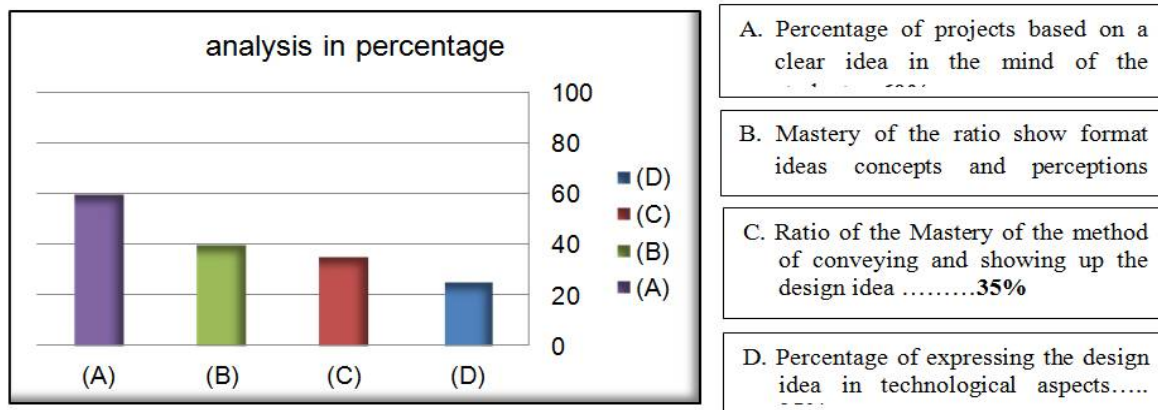


Figure 2. The source is a researcher

Where the teaching curricula of interior design for tourist facilities address methods characterized as conventional that can be observed in the following:

1. The methods of education of design ignore self talents and individual skills that can be developed to a level of inventive creativity.
2. Non-application of collective creativity mechanisms in participation between design students.
3. Design education revolves around the final product, not the design process.
4. Design education depends on the types of products “typology”, not on the content and the subject of production “issues”.
5. Traditional aesthetics is the implicit criterion to evaluate the design product.
6. Negligence of learning the economic criteria for design product.

The design education technique is known as such way of thinking that is based on the method of systems in the design, production and application, in the sense that it consists of a set of elements overlapping and interacting mutually, and can not dispense with any element thereof or neglect of another, as all of these elements and parts are components of the system, and these components or elements are divided into:

- System inputs representing design curricula placed depending on the specialization.

And linked to the development of education decision interior design of the facilities, tourist basic concepts of design processes to fill the void in the fabric of the experiences the student during his move from the stage of planning to stage design in system design processes "Design Process" or while he translate his ideas into forms and cut-outs engineering and this has an important role in the development and refinement of creative skills, and cognitive skills domain that program aims to build and refine.

- System processes, representing methods of application of these design curricula design at the theoretical and practical level.
- System outputs with which are evidenced the success of the system in achieving its objectives.

This enhances the importance of research and its role in solving its problem revolving around the development of the conceptual framework to bridge the gap between theory and practice through advancing the process of educating thinking within teaching the curriculum of interior design for tourist facilities.

**Empirical methodology to develop a teaching method of the curriculum of interior design for tourist facilities**

The methodology of this practical experience is formed of 5 levels- each level is a critical part in the Applied Phase, and also each level deals with the process of design thinking development on both horizontal and vertical levels in the nature of general thinking, and despite of differences in projects of the students but the results confirmed the diversity of the final product and the positive aspects of this experience, and some student models, which describe the mechanism of creative skills development in solving interior design problems through inspiration of heritage, in a contemporary concept, will be displayed.

- 1 Recall Knowledge
- 2 Comprehension
- 3 Application
- 4 Analysis
- 5 Synthesis
- 6 Evaluation

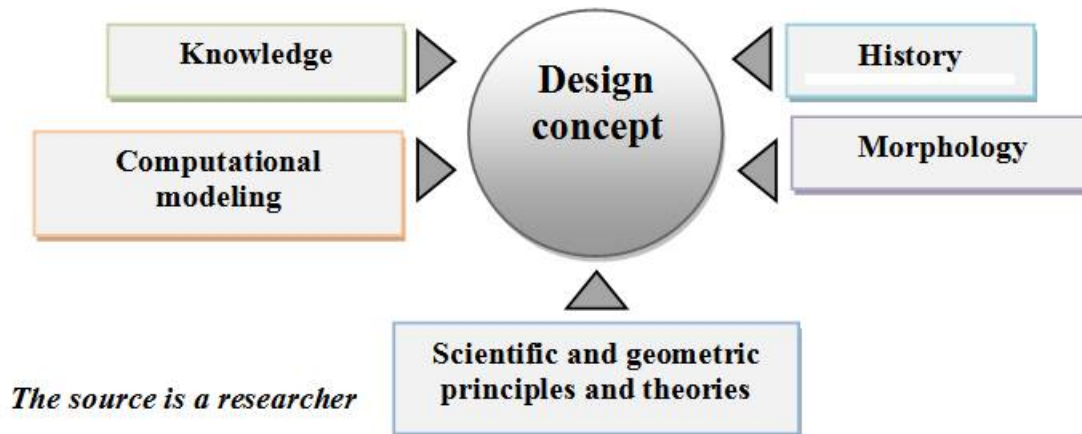


Figure 3. The main components of the design concept

**Brainstorming method**

The method of brainstorming is one of the modern methods that encourage creative thinking and launches the potentials by practitioners, in an atmosphere of freedom and security allows the emergence of all opinions and ideas where the practitioner is at the top of the interaction with the situation. This method is

suitable in the open issues that have more than one correct answer. The success of the brainstorming session depends on the application of four basic principles, namely **(Defer evaluation- Launch freedom of thought- Quantity before quality- Building on the ideas of other)**. (Logan, 1971, p77)

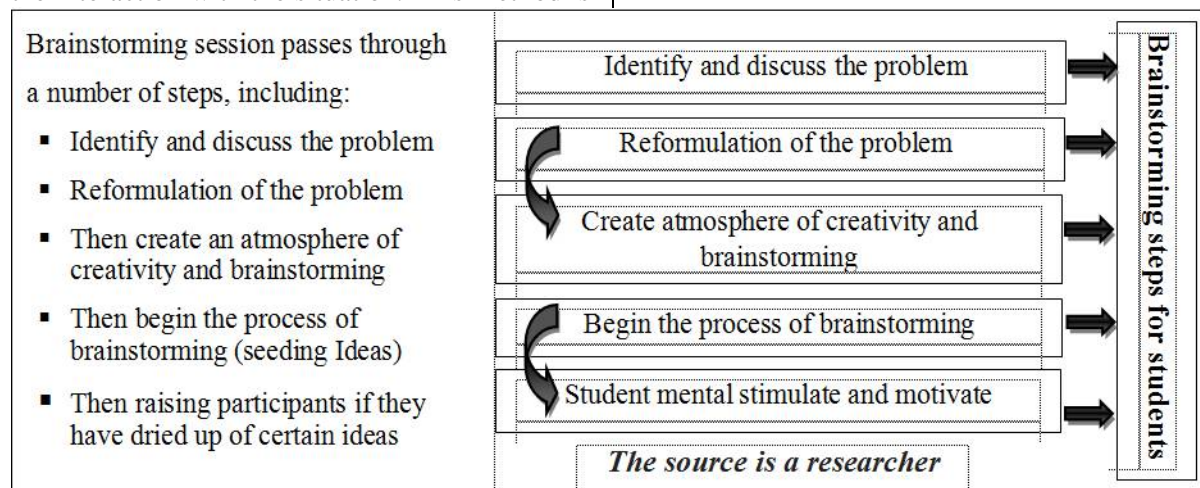


Figure 4. Steps of brainstorming for students

**Ideology of learning interior design for tourist facilities.**

It is difficult to put a precise definition of the design process, due to the presence of a lot of styles and different models, as well as the presence of a lot of methods of teaching interior design, but all of these methods share in one basic goal, that is to find a successful design product at all levels and all parties of the design process of the final product.

All participants in the design process, of design students and professors, in order to increase the influence of the interior designer, by working to

motivate student to think deeply into the aspects of the design process and organize and display the process, that is no longer a self property of the designer, but has become one of the important and influential elements on the users of the tourist facility.

- Axis one; Problem definition
- Axis two; Study of similar case studies and result analysis *Sowt*
- Axis three; Research and determination of concept and design idea
- Axis four; Solution determination, *Problem Solving*



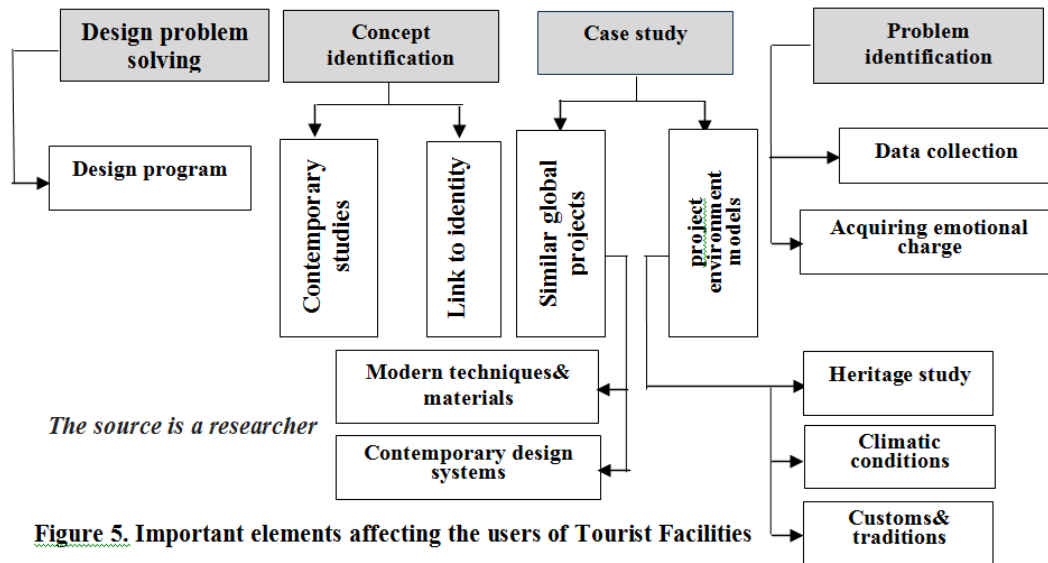


Figure 5. Important elements affecting the users of Tourist Facilities

**Problem Definition**

The design problem can not be placed explicitly through verbal language. So it is. can not express the problem of design without the act of design, where the problem of interior design may be identified by a set of functions are determined through a questionnaire to be prepared and reviewed, and the target group is the beneficiaries within the field of tourism, as well as the specialists in the field of interior design, for a set of design and technological restrictions and determinants to be identified, and the student to seek to achieve (Michael E. Helms 2009, p 56), and to fulfill this, research

should be conducted to determine the relationship between the components and elements, and different design relationships within the tourist facility. The process of formulation of design problem is linked, more closely, with the design direction, and it becomes difficult to separate the problem formulation and design problem. The human thought can not take directly holistically the problem of the design, so it has to elect a certain approach, which varies depending on the designer, his intellectual background, orientation data and the general problem (Hassan, 2005, p 16).

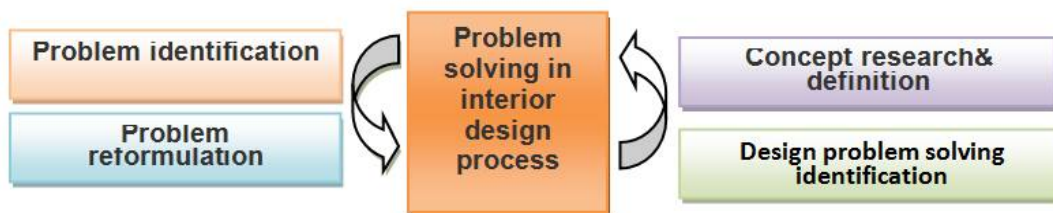
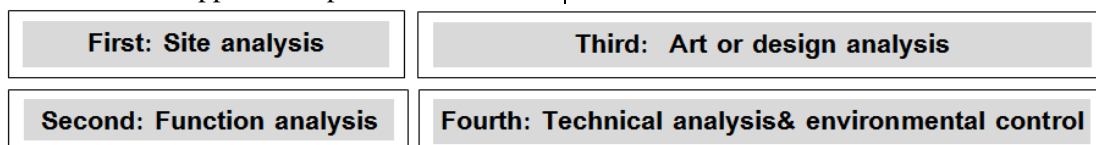


Figure 6. Steps to resolve the Problem solving in interior design process

**Methods of analysis of similar models**

Is one of the scientific analytical methods that rely on analytical descriptive approach, and the mechanism of this approach depends on



The analysis is objectively conducted, where realistic negatives and positives of the example under study may be manifested, which in turn leads to the arrival of the analytical study to

monitoring and analyzing the elements of the project under study through four main axis

formulation of an abstract of functional and design considerations have positive return on the formulation of the project proposed for implementation.

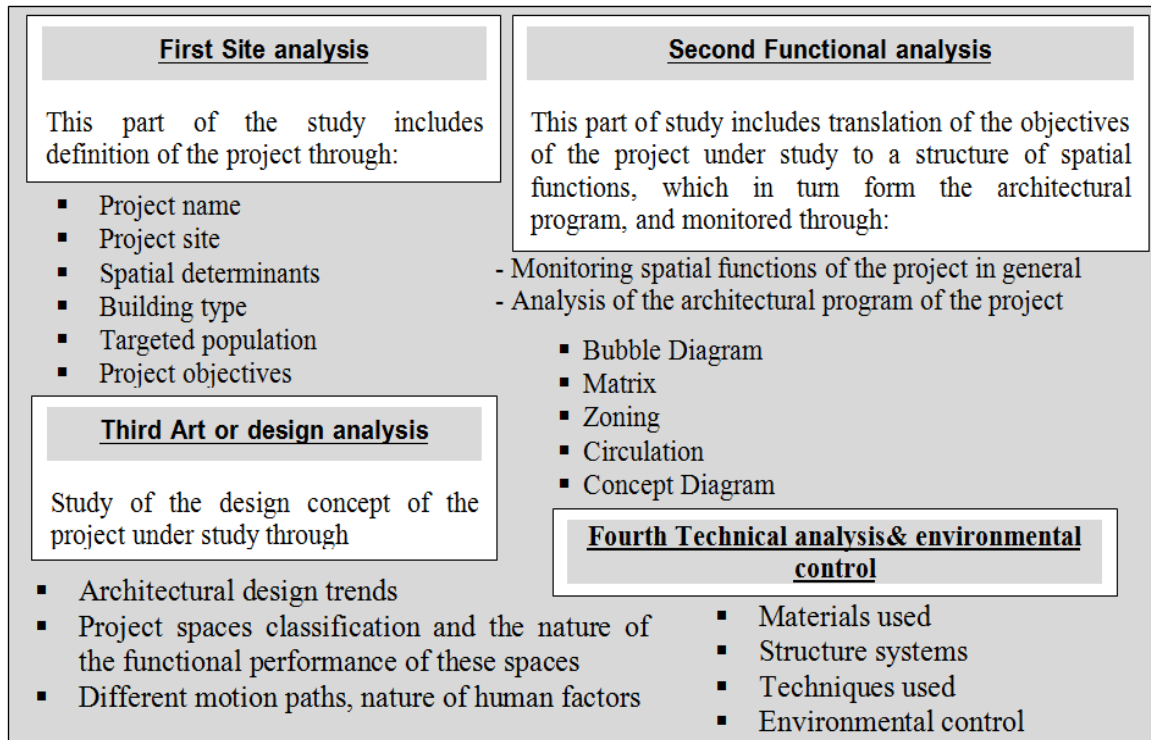


Figure 7. Scientific analytical methods for monitoring and analyzing the elements of the project under study

**Methods of analysis process**

Table 2. Ideological followed in the Method of the analysis process

Method of analysis process	Component	S
Represented in general design basics	Theoretical aspect	1
Establish interior space areas and volumes	Explanation, details and illustration	2
Space ratio analysis schemes and design elements	Functional relationships	3
Analysis by sketches and photographic pictures	Artistic relationships	4
Represented in sketches	Explanatory simplistic illustrations	5

**Consideration analysis through SWOT**

SWOT analysis depends on positive and negative aspects analysis in interior design outcome through analysis of the elements of the study case monitored, which includes

- Site analysis
- Functional analysis
- Artistic & design analysis
- Technical analysis & environmental control

Where each element of the analysis is addressed through the positive aspects and its return on the design system- and the negative aspects and its return on the design system are addressed, analysis process takes place using SWOT after completing the display of four analysis elements of each case, ie, the third axis of the

research contains a number of at least three SWOT tables, insomuch as a table per each case under study

Concept	Symbol	Term
Aspects of strength	S	Strength
Aspects of weakness	W	Weaknesses
Positive return of aspects of strength	O	Opportunities
Negative return of aspects of weakness	T	Threats

Table 3. Analysis of the positive and negative aspects of interior design projects

		SWOT			
		S	W	O	T
		strength	weakness	opportunities	Threats
Elements	Site analysis				
	Functional Analysis				
	Design Analysis				
	Technical Analysis				

### Design idea and concept

The Concept (design idea) is one of the aspects of design process, and is considered the most important element in manifesting designer ideas and orientations, as well as it reflect significantly the final product and the aim of the design. There are a lot of definitions of the design idea (concept) and we can recognize the concept of the design idea as a general idea in its initial image, through which the student begins to develop and create the overall composition of the design, which is the nucleus of the design framework that is allowed to increase in complexity with the continuation of the design process. This comes through the mental image that resulted from the analysis of the project and its objective, by establishing the general plan by which the solutions to the design problem can be found through functional requirements.

### .Basics that have be met when bringing up Concept (design idea)

- To stem from the design problem or have a strong relationship therewith
- To be general and primary and the beginning of the emergence of design character
- To be scalable

Usually the idea (concept) is interior designer means to deal and communicate with the design problem he is exposed to, through the functional

program of tourist facility, and also be his means to express the non-materialistic design problem in the form of work or physical formulation, through which may commence the detailed design process.

Each project of interior design for tourist facilities manifests, in the particular the key characteristics and features which have to be expressed and to be arranged according to the priorities of the project, and the student has to fulfill all such priorities and show up such main features, through the general framework of the design process or the grand general idea, through which he can organize and arrange priorities of the solutions to the design problem. The design idea (concept) directs the design process in general and intervene in all elements and stages of the design process, at all levels of the design process. The idea (concept) may come out from a variety of sources.

For the student, he would be required to achieve the user's needs, express them and formulate them within a large framework, which would require from the designer to express his design thought (concept) in the form of a single, clear image, and that clearly shows up through academic projects.

The student would express that idea in a material the form consists of a lot of small ideas, and the interior design of a building can not have one idea only, and the number and sizes of such ideas would change according to the nature of the design, so general design thought (concept) may be expressed through a number of key elements, namely (*White, 1994, p27*).

- Functional relationships of the elements of the project
- Defining, analyzing and identifying the interior spaces
- Movement paths within the architectural mass
- Relationship with outside context
- General artistic framework

Of course the economic side interferes with all above aspects, and perhaps its influence be stronger on the design process, and of course, those five elements reflecting the design thought in general can be arranged according to the priorities of each building, and also the role of one of them may be magnified at the expense of others, according to the needs of the interior design of each building.



The student develops the idea (concept) according to the above elements, and through each element, elicits secondary design ideas, and when the student ends developing those ideas and achieve them according to those elements, he should have achieved the overall design, and the quality of design in general relies on the ability of each student and his success in building design thought and its ability to formulate those ideas, which are different in trends and goals in a clear, complete and homogeneous picture, resulting in the end, in a successful product at all levels.

### **Relationship of design concept with the design process and its phases**

Design idea (concept) interferes, during all phases of the design process, beginning of development of functional program and executive drawings through initial design (sketching) and design development, it shows that there are levels of application of the design idea that all integrate to form a general idea of the project. Through the overall idea, it is possible to produce many design ideas (concept) and application through the phases of the design process through presentation of the ideas of the design process and its phases illustrated as follows (*White,1994,p45*).

- Phase of development of the architectural program and project elements.
- Phase of initial and preparatory design of the project.
- Design development phase.
- Phase of project documentation and contract preparation.
- Project implementation management phase.

Each one of these phases contains a lot of ideas (concepts), both with regard to the process of

design or what appears in the final product, and whether those ideas appear in the overall composition of the design or appear in the use of the materials used, or appear in the way the user deals with the final design.

### **Levels of design concept**

There are many levels in which the key idea (concept) is applied, these levels in turn are subdivided into basic levels and sub-levels, it is certain that the design idea has to achieve the target and the desired function of the building, from this perspective, the key levels are divided into five levels, namely, function, space, movement, formation, and finally the relationship with surrounding. These key levels in turn are divided into more detailed levels reflecting the extent of the application of the idea (concept) in each level, and of course, the projects vary in the extent to which the idea is applied in different levels according to the quality of the project and purpose.

### **Relationship of the student with design concept**

It is certain that the design idea is influenced by the interior designer who is responsible for the design, there are a lot of factors that affect the direction of the design idea and method of application, these factors are associated with the designer in the first place, and these factors can be summarized in three key points (*Hassan, 2007, p 331*).

- General philosophy of the designer and cultural backgrounds and affiliations.
- Design philosophy and expressive approaches and design trends.
- Designer vision of the design problem (depending on each project) and identification of its aspects and ways to resolve it.

**Table 4. Ideology of Activating Concept of the Interior Design for Tourist Facilities**

<b>Analysis</b>	<b>Elements</b>	<b>S</b>
<ul style="list-style-type: none"> <li>▪ An idea related to heritage and identity</li> <li>▪ An idea related to contemporary trends</li> <li>▪ A non-specific idea and artistic or functional solutions of the design problem</li> </ul>	Designer attitude towards ( <b>concept</b> )	1
Architectural program and functional program- Functional pattern- Customer requirements- Economic, political and societal determinants influential on the design idea	Factors influencing idea adoption	2
<ul style="list-style-type: none"> <li>▪ Ideas stemmed from the principle of formal simulation of similar design problems</li> <li>▪ Ideas stemmed from intellectual simulation of different systems</li> <li>▪ Ideas of Innovative nature, free and non specified to another</li> </ul>	Types of concept	3

approach			
<ul style="list-style-type: none"> <li>• One single major idea</li> <li>• A single major idea includes minor ideas</li> <li>• More than one major idea</li> </ul>	Multiplicity of proposed ideas	Concepts reality	4
<ul style="list-style-type: none"> <li>• In the field of interior design</li> <li>• Outside the field of interior design</li> </ul>	Nature of ideas		
<ul style="list-style-type: none"> <li>• Identified by specified temporal or spatial period</li> <li>• Un specified</li> </ul>	Determinants of proposed ideas		
Inspiring design solutions from previous designs	Sources of proposed ideas		
Inspiring ideas from artistic ideas in nature and intellectual simulation from art, poem, literature, ..... and others			
<ul style="list-style-type: none"> <li>• Functional performance criteria</li> <li>• Environmental performance criteria</li> <li>• Aesthetic performance criteria</li> <li>• Symbolic performance criteria</li> <li>• Executive performance criteria</li> </ul>	Evaluation Criteria	Output evaluation	5

Stages of the application of the proposed ideology: The first level was adopted in the identification of interior design projects for each student - who was chosen to serve as several projects and several different functions of the

properties - and then all the students select the program for each project architect with the architectural modifications proposed that depend on the needs of the building and its function

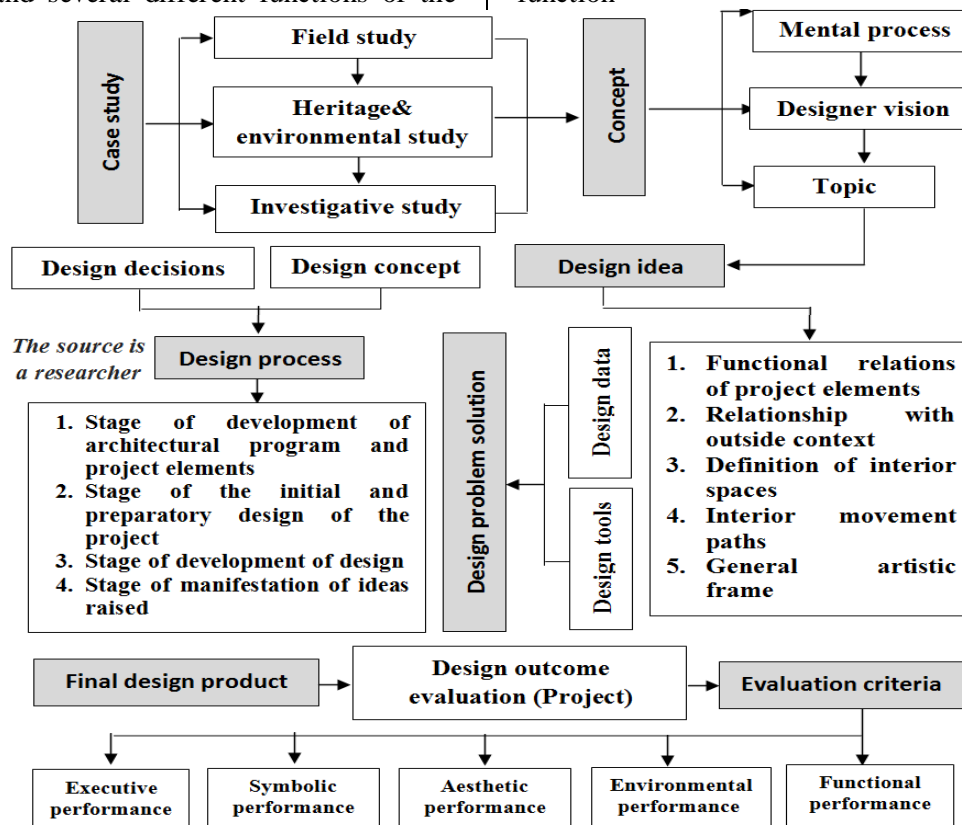


Figure 8. Proposed ideology that has been applied to students in the course of interior design for tourist facilities

**Monitoring and analysis of the student outcome subject of the research dissertation application**

The interior design student needs to identify and

find out about new sources of inspiration concept and how to deal with these sources that can help him to achieve innovative solutions to many of the problems of interior design; this also develops mental skills and expertise and

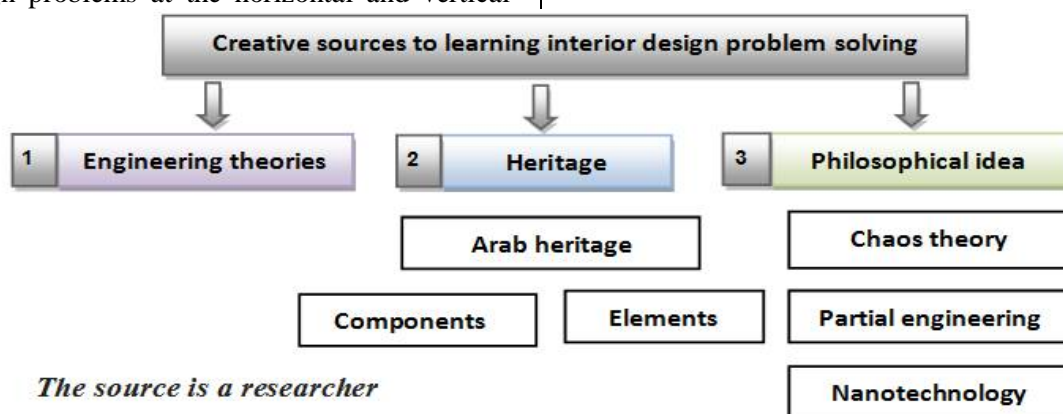
build student's imagination. Dealing with these sources need to knowing the complementary relationship between the field of interior design and engineering theories, the natural sciences and philosophy stemmed from the physical output of the heritage. These relationships create unique and authentic design solutions, bearing expression profiles of contemporary thought.

Activating the sources of inspiration to learn to solve the problems of interior design through practical experience, which was based on the teaching of concepts of a range of engineering sciences for students of interior design in the interior design curriculum for touristic facilities and how to use these concepts to create design solutions. The researcher concluded that the design outcome from the students came distinct, unique and diverse- which made solving interior design problems at the horizontal and vertical

level more versatile and easier and intellectual richness.

### Inspiration as a source of learning to solve the design problem of heritage language

Philosophical concept which students have been supplied with, by an analytical and practical way, through effective presentations and workshops, is (Chaos Theory- Partial Engineering- Nanotechnology) Such experiment had the greatest impact when it was based on creating practical solutions for the inspiration of the Arab heritage components, and expressing them through concepts and theories of science and engineering, using the basics of interior design, such as deletion, addition, repetition, balancing, offset, and zoom in and out.



*The source is a researcher*

**Figure 9. The proposed sources of inspiration in interior design projects for tourist facilities**

### A model of a design product based on identity confirmation

The Model represents the interior design of an hotel for medical tourism- the student had identified an element of the Arab heritage- and analyzed such element to reach the system of engineering drawing and the basics of design network systems structure. In this model, it was inspiration was from El Kuhl vial "Mascara vial" which was a tool fro Arab woman used to decorate the eye.

### Testing design idea

Analysis of the Mascara vial to reach to the engineering drawing and the basics of the network system basics, using the basic rules of design process (deletion, addition, repetition, balancing, offset, and zoom in and out.)

### Partial engineering and chaos theory

Inspiration of design idea linked to nature and related to sciences, which can be inspired and

activate its formal and aesthetic values in design formulation, as well as linked to the science of mathematics, that deals with the molecular group that often have roots in chaos theory. It classifies unusual sets of lines, dots and zigzags that enrich the visual system in the design. Thus, this meaning for Mandelbrot includes shape, coincidence and dimension, which confirms the fact that the concept of molecular engineering is associated with the concept non systematic and fractionation together. No one expected what the principles of molecular or fractal engineering has stirred in its mathematical or physical and biological applications, and even philosophical. It has been shown to be of high importance in the study of chaotic phenomena in particular. (Reda Bahy-eldin, 2007, p5)

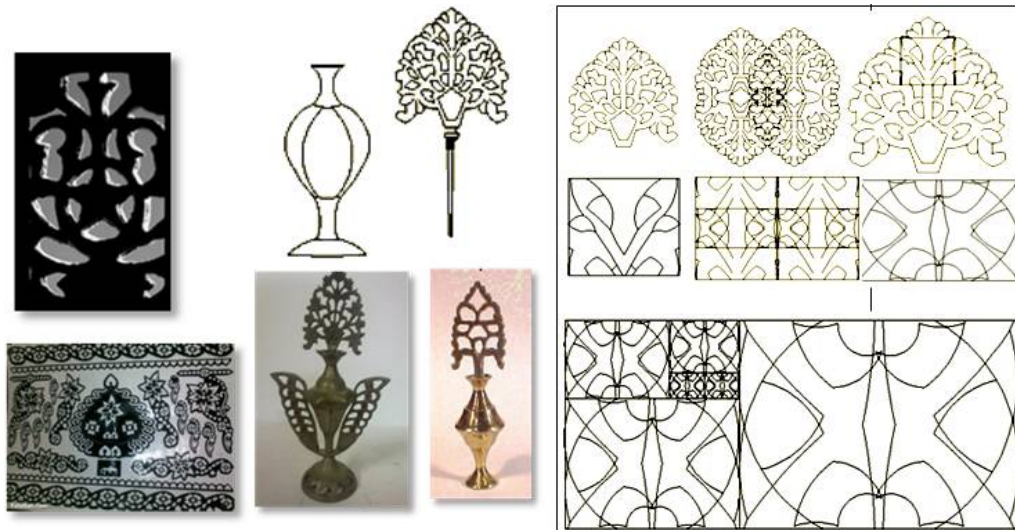


Figure 10. The first step inspiration to develop a design idea

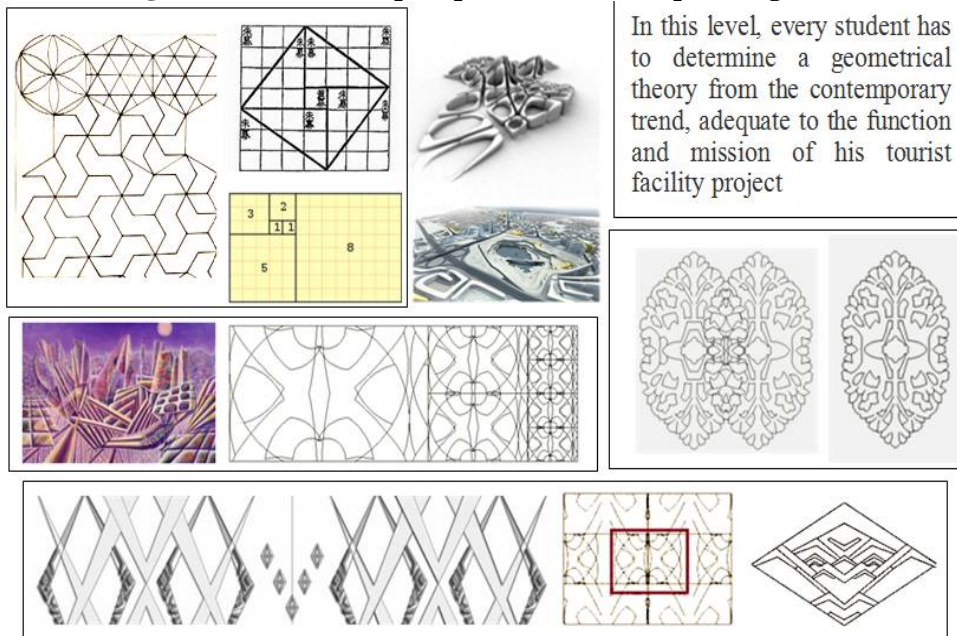


Figure 11. The second step Determine the geometric theory of the direction of contemporary architecture

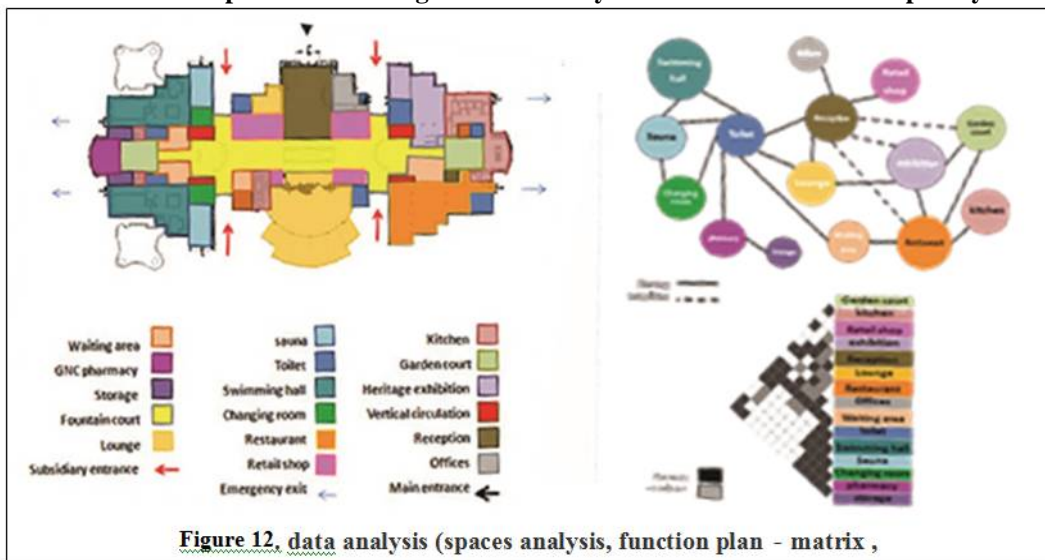


Figure 12. data analysis (spaces analysis, function plan - matrix ,



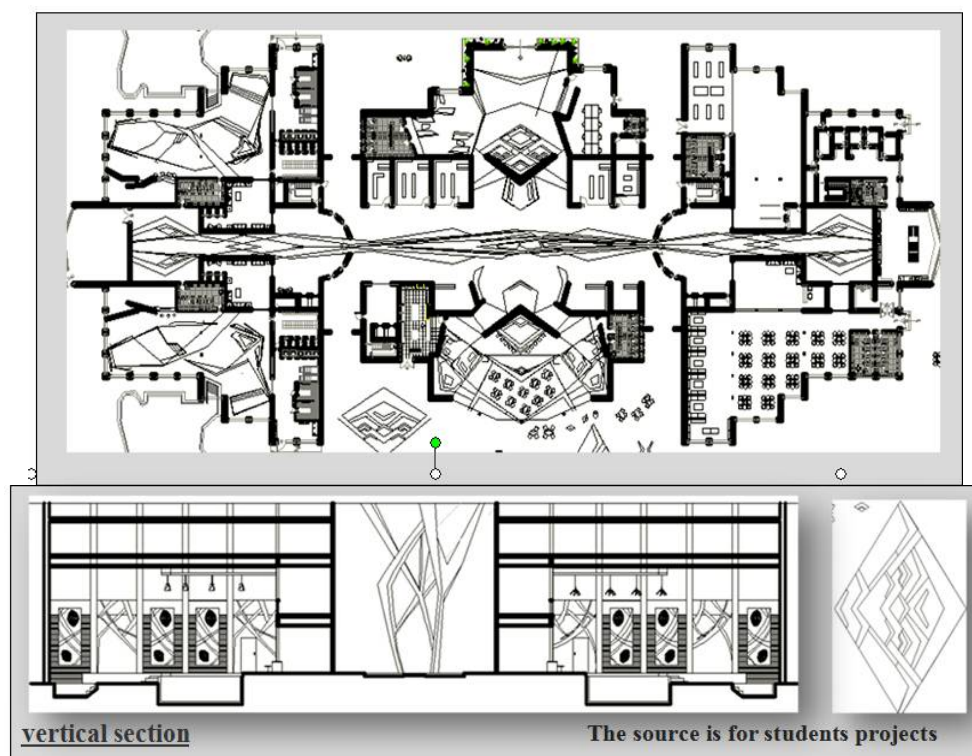


Figure 13 . Design proposals in the horizontal and vertical levels

Table 5. Evaluation of the final projects for students applying criteria for evaluating the performance of the through ideological proposed to interior design course for tourist facilities

S	Evaluation Criteria	Results of the evaluation for interior design students at Umm Al-Qura University	Results of the evaluation for interior design students at King Abdul Aziz University
1	Functional performance criteria	80 %	85 %
2	Environmental performance criteria	85 %	80 %
3	Aesthetic performance criteria	90 %	93 %
4	Symbolic performance criteria	75 %	87 %
5	Executive performance criteria	70 %	75 %

### Study Results

ideology proposed has been applied in **Figure (8) & Table (4)** output was evaluated on students projects based on the following criteria:

- Through evaluation (final jury), which was at the end of the semester, the results are more sophisticated in the ways of thinking during the design process sequence for each student at the level of individual work and teamwork which has had a positive impact on the overall output level
- To prepare research to compare the graduation project outcome for interior design departments students in Egypt and various Arab and World countries

according to specific aspects related to the concept and composition in order to get acquainted with the assessment of the current situation and try to develop

- The need to emphasize the importance of guiding students towards the adoption of comprehensive and profound ideas in dealing with aspects of the design to achieve ideas emanating from the solid core of design, which achieves novelty of the idea and thus shape.
- The need to focus in all stages of education in general and interior design of the facilities tourism- subject of research- on the stage of building ideas in the students design for their projects, as the intellectual



visibility is the framework within which the project crystallized through and that the novelty and uniqueness which is reflects on the uniqueness of the shape and hence output.

### **Recommendations**

- Interior design education process needs to permanent and continuing development to provide new methods that can develop creative skills to the interior design student.
- The need to encourage students of interior design to search for various sources of inspiration to confirm the importance of the concept or design idea in innovation of modern design components.
- Selecting sources of inspiration needs to blend the aesthetic values of the traditional models and modern and contemporary trends of design, so as to create innovative and authentic design solutions consistent with community values while avoiding the quote and the abstract copying.
- The need to supply the students in the curriculum of interior design for tourist facilities with concepts related to integrated sciences, such as chaos, molecular engineering, and nanotechnology... and so on, to provide them with many of design networks and systems that enable students to create designs with a complex structure
- The need to train students in the curriculum of interior design for tourist facilities to discuss the aesthetics of the Arab and Islamic heritage, and attempting to draw inspiration clear of motives to solve the problems at the intellectual and artistic level.
- The need to emphasize to the students not to address the contemporary global dissertations shallowly in design- but should

study in depth and take advantage of thought abilities included, and to apply them properly without trying to copy heedfully.

- The need to develop research on other aspects concerning students and their products in architectural schools.

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