Modern Technologies and Their Effectiveness in Designing the Interior Space of Fashion Show Houses

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ABSTRACT

Modern technologies have become a distinct role in the formal structure of the interior space, as they possess several possibilities in building a common aesthetic, perceptual, and semantic structure that enriches the visual image as much as the interpretive capabilities of the recipient. Fashion show spaces are among the interior spaces that require privacy and enrichment of their visual and expressive image within the space. Therefore, it was Dividing the research into four chapters, the first chapter contained the research problem that emerged with the following question: "What are the modern technologies that can be used in interior spaces and are effective in designing fashion show halls?", and the two objectives of the research: "Investing modern technologies and applying them in contemporary interior design." ," "Revealing the reality of the design of the showroom in a local fashion house." The second chapter included the theoretical framework in two sections. The first section dealt with: "Modern technologies and their uses in interior design." The second section dealt with "Designing the interior spaces of fashion houses," and was appended The theoretical framework indicators, and the third chapter came by relying on the descriptive approach in analyzing the samples, as they were analyzed according to the analysis axes form designed according to the literature on the topic and the theoretical framework indicators, and the fourth chapter came with the results and conclusions related to the research topic, and the practical aspect included preparing a design proposal for the local model. The research ends with a list of sources and references.

Research problem:

Interior design is one of the scientific disciplines that has proven its existence at the present time, due to its rapid growth and development as a result of the tremendous progress in the field of technology and technology. It is a different image from the traditional concept of interior space by merging it with new digital technologies that support the idea and function of interior space, so it has become something It is recognized and surrounds our world and our lives, with the many possibilities it possesses in a common aesthetic, perceptual, and semantic structure that enriches the visual image with the interaction of the design elements and their relationships with the art and design of the showroom for the work to be presented for a design purpose that aims to respond and influence the recipient. From the above, the research problem can be summarized: **"What is What modern technologies can be used in interior spaces and are effective in designing fashion show halls?**

research importance:

It contributes to presenting and clarifying the most important modern technologies affecting the development of the design work system for interior spaces.

Research objectives:
1. Investing in modern technologies and applying them in contemporary interior design.
2. Revealing the reality of the showroom design in the local fashion house.

Search limits:
Objective limit: Study of modern techniques in designing interior spaces for fashion shows.
Spatial limitation: A Study of Fashion Showrooms.
Time limit: 2017-2018 A.D

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Definition of terms:
Technology: It is defined as "the link between the manifestation of intellectual content and the resulting physical form, which works to translate hidden ideas into tangible materials." (Al-Shabandar, 2004: p.15)

It is defined as "the systematic application of scientific knowledge or any other knowledge in order to achieve scientific tasks...and the integrated organization that includes: man, machine, ideas, opinions, methods of work, and management, as they all work within one framework." (The Club, (p.t.): pp.31-35)

Procedural definition: These are modern working methods in the field of artistic creativity that allow the interior designer to transform his ideas in his imagination into reality, in addition to their role in improving the quality of the design environment and working to provide him with great capabilities and direct and liberate his creativity by showing his ideas within the fashion show space.

Design: It is defined as "consisting of elements linked together by basic relationships that aid in the planning process for achieving successful designs and assist in evaluating and developing them and in thinking about and appreciating the designs of others." (Al-Ani, 2002: p.27)

It is defined as "a harmonious assembly of several different parts in an organized manner to achieve a specific goal." (Harun Yahya, 2003: p.8)

Procedural definition: It is the process of organizing and shaping elements in the interior space through relationships and with the help of design techniques that suit the designer's vision and contribute to enhancing and enriching the design work in the space.

Interior space: It is defined as "those spaces that are composed of an apparent and deep structure with characteristics that express the functional nature that characterizes them." (Al-Mousawi, 2014: p.4)

It is defined as "the basic unit in the interior design process that reflects a set of perceived and physically embodied relationships, with a specific form and meaning, known as systems that express functional, aesthetic, and psychological goals." (Raunak Hashim Ali, 2002: p.6)

Operational definition: It is a space excised from outer space, defined by physical and technical shapes and forms, and is formed as a result of the regularity of the design determinants that make up it. It has specific characteristics that express the nature of the space, and special performances such as fashion shows are held in it.

Chapter Two: The theoretical framework of the research
The first topic: (Modern technologies and their uses in interior design)

The scientific and cognitive revolution in information technology has changed the field of design with new innovations that rely on technologies, including the digital image, in design, especially by controlling the concealment and display of design elements, processors, suggestions, and symbols in form and content. (Intisar Rasmi, 2017: p.13) Design is not a subjective thing specific to the designer, but rather It is a continuous interaction between man, place, time and his culture, and an art that has an expressive language whose goal is to stimulate creativity for the sake of life. It represents a mirror of its era in which we see all the intellectual and social variables of a society, and it is part of the cultural product of society and its development. (Ahmed Talib, 2015: p.13) We notice progress in design processes in recent years with the use of technologies that have enabled designers to use new means and tools to create spaces that perform their functions in an easier and faster manner. The interior space and its distinctive characteristics can be expressed through the nature of its function in a unified overall formation. (Al-Taha, 2002: p.61), the interior designer usually goes through the stage of experimenting with ideas and deducing a solution to show his creative idea in his design work, and the fashion show space is one of the interior spaces based primarily on creativity and unleashing the designer's imagination according to contemporary techniques that work to achieve space design, including (light and laser technology, space technology Virtual, hologram technology).

1. **Light and laser technology**

Light previously had a share in artistic works in general, but today, in contemporary works, its role is most prominent among the arts, to the point that the term (the limits of the luminous rhythm) was applied to artistic works that are created by means of light, where light is a means of expressing artistic beauty in particular, and with scientific development it has become It enriches design works with more dynamic creations based on a solid foundation through the laws of nature by changing the speed of light, or changing its intensity and using fluorescent bulbs, neon tubes, and laser beams with control and distribution devices. (Mustafa Barakat, 2015: pp. 134-135), and light can play. Movement plays an important role in artistic work, exciting and attracting the recipient of the work, and it is possible to create common arrangements of lights and shadows, which depend on the ability of the designer or artist to formulate aesthetic forms with light, as is clear in Figure (1). Laser technology is not only used to show diversity with lighting. Not only that, but it has many and varied uses in the design of interior spaces, including engraving, drawing, outlining, and others, as a type of high-precision artistic techniques using it, in addition to its ability to achieve new outputs suitable for adding aesthetic values sought by

various fields of art, especially in the determinants of interior design and its complements, as it is considered an advanced technology and a tool. At the same time, it is important in formation and design for all its purposes, and contemporary fashion show spaces have had a share in employing it to show the aesthetics of both material and immaterial space. As clear in Figure (2)

Figure (1)	Figure (2)
Fashion show platform, light and laser technology and its effect on formal and color details in space.	A complementary background to the fashion show platform using laser engraving technology, with its formal details.
https:// www.us.hola.com.	https://www. Frusarab.ru.

2. Virtual space technology (cyber)

Technology has become the basis for the growth and development of societies, which has contributed to organizing formal formulations with special specifications at the level of performance and interaction in interior design. Environmental simulation has now enabled us to benefit from it in creating a virtual environment in the interior space by making the recipient believe that there are surfaces that do not actually exist and are not physically tangible. (Maha Sayed, 2018: p.1), the effect of virtual space appears clearly in the field of interior design as an effective tool for interactive presentations between (the space - the designer - the user) through the design of an integrated virtual environment in which the idea is reviewed from several angles and more details are learned through wandering. Inside the inner space by default. (Al-Asadi, 2020: p.88), its idea is based on the fact that the experience must simulate reality, and capture people's minds, so that all aspects of reality are integrated, and it is a type of facts and realities that are manufactured and composed through programs and computers specialized in that, in order to appear and be embodied. In the form in which it takes place on the ground. (Al-Saeedi, 2010: p.2) Cyberspace is an attempt to make the recipient a part of the imaginary world and transport him physically to it from the physical world, being affected by it instead of being merely a viewer of viewing a display screen in a traditional manner, as cyberspace is internal. It is considered an infinite, artificial world using a computer connected to the World Information Network. (Al-Samarrai, 2001: p.96) The realization of a virtual inner space through the computer and with the help of the World Information Network, such as the virtual space that depends on digital audio-visual technology that is created on the Internet in order to make it known. , in which the exhibits (fashions) are documented and presented in three-dimensional models and displayed through websites, and in this case their display is viewed through the information network from anywhere in the world, as is clear in Figure (3) and Figure (4).

Figure (3)	Figure (4)
A virtual fashion show platform via a computer. display and display through websites.	A three-dimensional model of fashion https:// www.kadinvekadin.net.
https://ar.arenas-architecte.com.	
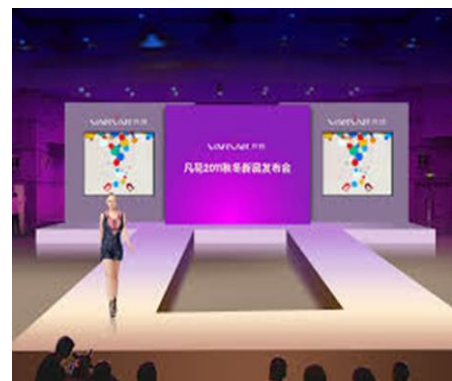
Virtual space technology has contributed significantly to changing the concepts and ideas of the interior designer by reformulating the existence of the interior space realistically, which helped produce imaginative three-dimensional spaces, in a way that serves the user and the recipient and meets their modern needs. Accordingly, the designer was able to create and embody a manifestation of what is hidden in his composition of the virtual space. Therefore, we see the possibility of utilizing it to create a display in fashion show spaces .

3. Hologram technology

With the emergence of developments in modern technologies for three-dimensional displays, we see hologram technology, or what is called (stereoscopic imaging), and it is considered one of the most important areas of competition, especially in the fields of displays, for its ability to accurately simulate reality, and it has the unique property of recreating the original objects with high accuracy in their three dimensions, based on technology. Laser, so that the eye sees it as if it were a reality that opens new horizons in terms of creativity, visuality, or intellectuality. (Heba Abdel Mohemen, 2017: p.99). Holographic photography is also an art, as it allows the light scattered on the body to be recorded and redisplayed in three dimensions. One of its distinctive characteristics is that when the hologram is destroyed, the image can be restored by exposing any fragment of it to a laser beam, which displays the complete image. For the hologram to be photographed, as it carries all the information due to the reflections that occurred from the body to the hologram. (Haneen Suleiman, 2014: p.37), "The work of this technique can be summarized through the interference between the laser beams. When the argon (blue-green) laser is fired, then The beam splitter separates the laser beam into two beams, where a beam of rays falls on the splitter and is divided into two parts. The first part of the rays is transmitted to reach a fixed equal mirror, so the rays are reflected and fall on the photographic plate and are called reference rays. The second part of the rays falls on the object to be photographed and is reflected from All points on the surface of the body carry information about it to reach the photographic plate. These rays are called body rays, and from the interactions of the two rays, complex models are produced that simulate all the fine terrain of the body." (Wajdan Hussein, 2018: p.58) The world today has realized the importance of this technology, so it has been used in all Areas that require displays, whether for fun or learning, including spaces (historical, water and science museums, libraries, and even shops). Accordingly, we see the possibility of benefiting from them and employing them in fashion show spaces by means of holographic surfaces that are employed in the fashion show platform and embodied in a three-dimensional image of the models. They wear the uniform in a holographic way, allowing the recipient to examine the smallest details of the displayed garment without having to bother re-displaying it again.

The second topic: (Designing the interior spaces of fashion houses)

Interior design and fashion design are types of arts that come from cumulative products and ideas that have taken their stages over time, and the relationship that unites them is not a new relationship, but rather historical, stemming from the presence of common artistic denominators between them. The history of fashion shows is an interesting history as much as it is the development of the history of humanity and its fashions. Since the dawn of human history, that is, since man felt the need to cover his private parts, we find that fashion has been described as one of the components of human civilization, as it enters the core of our daily lives, in addition to being considered one of the most important features of its cultural, psychological and social development. (Khaleda Abdel Hussein, 2013: p.7) After the historical and cultural developments of man, his perspective on fashion began to differ, and it changed between being influenced and borrowed from each other in the form of partial metaphors. Then it gradually developed to the point of dedicating a special house to it, and thus the design of the showroom also became an effective role in conveying the forms of fashion. Design presentation on the scale of the internal space, one of its formative elements is the translation of the progress and design development of the displays in a beautiful plastic way. The design of the showrooms has become a major influence in the world of fashion, and is considered the first driver for laying the foundation of the show every year, which reflects the extent to which the designed showroom keeps pace with technical and technological development. In the world and it is not just a showroom with blind determinants that have no role.

Fashion show space and its relationship to interior design

The fashion show space is considered a public space, but it has a share of functional and artistic specificity as well, as it combines within its design structure two types of design arts (interior and fashion), both of which are visual arts. Its generality comes from its reception of various cultural groups of individuals. As for its specificity It comes from its distinctive internal characteristics that combine formality and unleash design creativity freely at the same time, so that the largest number of individuals can enjoy the aesthetics of the space and display together. (Harith Asaad, 2005: p.138). The relationship between interior space design and fashion design is one of the arts and cultural and scientific products, and the relationship between them reveals the presence of many common elements between them, and this relationship developed through human needs and their participation in many concepts, theories, and aesthetics of form. (Amna Basem, 2020: pp.1-2). The showroom space (interior design) and fashion (fabric design) share inspiration from each other because they share many artistic concepts and formal aesthetics, in addition to being influenced by the changes of the era and

its intellectual trends, and creativity is a linking bridge. Despite the partial differences between them as design arts, this is what the interior designer realized, so fashion show houses began to agree with engineering design companies in order to sponsor their shows and design the showroom, whether within their own halls or in external halls, which provided the opportunity for the interior designer to display His creative abilities to the world in modeling.

Formative elements of a fashion show space
 Interior spaces are generally known by their plastic elements, and the essence of the interior space is formed from the relationship between its defining entities. It is a space with three dimensions, prepared according to its needs and a specific activity carried out by a person in it to form the character of the space. Although the space is self-sufficient, it is Its integration arises through the mutual relationships between the elements of its formation, according to the classifications of (Ching) elements (material, visual, and non-sensory). (Wajdan Hussein, 2018: p.13)

1. **Material elements:** There are many elements in the display space and include (vertical delimiters, horizontal delimiters, the fashion display platform, and furniture). The decision to use the appropriate type and shape of the fashion display platform depends on the area of space that contains it in terms of time and space, so its design is according to the two types (as for (Fixed or temporary), as well as being distinguished by its multiple shapes, the display platform has back partitions that hide the areas where the models appear and it has either (two entrances or one entrance) in accordance with the technologies used in the space.
2. **Visual elements:** These are elements that give the interior designer the ability to manipulate their intensity, quantity, and degree in the space, as well as the ability to control their movement in a dramatic way, or adopt them in their traditional fixed form in the design parameters of the space, which include (lighting, color).
3. **Sensory elements:** These are elements that cannot be perceived like other elements in a tangible or visual form, but rather they are perceived in a sensual and intellectual form, and they include (time, music). The designer relies on the fourth dimension (time) in designing the fashion show space by showing it with symbols and shapes inspired by its time. Showing it through the parameters of space, or evoking it using modern technologies, transports the user intellectually either to (previous from the past) or (futuristic, oriental) worlds.

Theoretical framework indicators:
1. Modern techniques for designing the showroom are linked to contemporary technological development, such as in digital spaces, as they work to embody the design with technologies (light, laser, virtual space (cyber), and hologram).
1. The fashion show space is organized with plastic elements represented by (material, visual, and sensory). These are elements that the designer deals with in order to apply modern technologies in the space to reveal the hidden part of his design idea to the recipient.
2. The vertical determinants in the fashion show space are represented by (the walls, columns, and the back section of the display platform), which are either (fixed) or (movable), or completely consistent with the idea of the display.
3. The horizontal parameters of the fashion show space are important for the distribution and installation of modern technologies that are compatible with the design of the space, which are represented by (the ceiling and the floor), in addition to the ceiling in the space that is of two types (primary, structural) or (secondary, non-structural).
4. The appropriate type is used for the fashion show platform. It is designed according to the two types, either (fixed or temporary), in addition to being distinguished by multiple shapes. The display platform has back partitions that have either (two entrances or one entrance) according to the idea of designing the space.
5. The furniture for the fashion show space is represented by seating units for spectators that are used according to the type of space. They are either (movable) that are added to the space and the interior designer controls the ways of organizing them in it, or (fixed) that are within the structural composition of the space, which are in the form of terraces with multiple levels.
6. The interior designer uses the visual visual elements in the fashion show space to enhance the shape of the space, which include (lighting, color), as well as the sensory elements that are perceived sensually and intellectually, and include (time, music).

Chapter Three: The procedural framework of the research

The researcher adopted the descriptive approach in describing and analyzing the research models as it is the appropriate way to achieve the research objectives, relying thus on collecting information and data related to the research.

Research community: It included fashion show spaces for international, European and local houses, given that the research community is statistically wide due to the large number of fashion shows, regardless of their geographical location. The research included the European countries of Italy and France, as they are among the most important capitals of fashion and design, and it was designated as (9). Nine fashion houses known internationally, in addition to choosing a local house known internationally within the State of Iraq. The research included the building of the Iraqi Fashion House, as it is the only local house that meets international requirements and was designed for this purpose, as is clear in the table 1.

Table 1: Research community

	The name of the fashion house	Country	Year Founded
1	COCO CHANEL	France	1909
2	VERSACE	Italy	1978
3	PRADA	Italy	1913
4	GUCCI	France	1921
5	LOUIS VUITTON	France	1955
6	GIORGIO ARMANI	Italy	1975
7	DOLCE AND GABBANA	Italy	1985
8	KRISTIAN DIOR	France	1946
9	HERMES	France	1837
10	IRAQI OF FASHIO HOUS	Iraq	1970

Field research sample: The selective, intentional method was adopted, which serves the goal of the study and is closest to achieving it. There are (3) models for analysis of fashion houses, including (Coco Chanel, Prada, and the Iraqi Fashion House), for objective justifications for the research, including the difference in the geographical location of each model and its recent qualification. It has shown held within the Design House building and shows held outside it.

Research tool: The researcher adopted a field study of the model, aiming to reveal the extent of application of modern technologies in the plastic elements of the fashion show space. The research organized a form that included a set of axes, and the theoretical framework resulted in a set of indicators leading to a comprehensive formula for building the final analysis form, which means meets the research requirements and contributes to achieving its objectives.

Validity of the research tool: For the purpose of ensuring the validity and comprehensiveness and verifying the veracity of the analysis form, it was presented to specialized professors, and after discussion, the necessary modifications were made and their comments they made were taken into account by adopting the form to analyze the research models, and thus this form gained its validity.

Stability of the research tool: In order to increase the stability of the analysis, the researcher resorted to one of the best statistical methods and means in accordance with the type of study that we are conducting in our current research:
- **Consistency between analysts:** Specialized analysts with experience in the field of interior design were selected from a random sample of the (3) samples included in the research, in addition to being analyzed independently by the researcher, and the reliability coefficient between the first and second analysts was (92%, and between the first analyst and the researcher it is (90)%, and between the second analyst and the researcher it is (91)% according to the Cooper equation, and thus the general reliability rate in the analysis

reached (91)%, which is a percentage that can be relied upon, which prompted the researcher to analyze the rest Models.

- **Using the percentage:** to find the percentage of verification, lack thereof, and relative verification for each paragraph of the analysis axes form, on the basis that the total of the total research sample is equal to (100%), and thus the percentage that represents one model reached (33.3%).

Description and analysis of the first model: (Coco Chanel Fashion House)
Location: Grand Palais in Paris - France
Show name: Chanel Fashion Show Spring-Summer 2017

General description: Chanel fashion shows usually take place in the historic Grand Palace headquarters, which hosts various exhibitions and artistic events, to hold their shows in the open space under its glass dome, which is 45 meters above ground level. The show space was implemented in an oval shape. With its metal structure, wood panels, and mirrors from the inside, as we see in Figures (5a) and (5b).

Analysis of the model: The design of the fashion show space was distinguished by its distance from the presence of modern technologies of all kinds, as it gave importance to the direct presence of the audience to watch the show and display it completely visually. The plastic elements of the space, represented by its vertical definitions (walls), emerged dominated by aesthetic concepts that were constantly changing, as well as pictorial and formal reflections of the space. Reflecting its effect by showing the outlines with visual communicative values with the viewer of the show, the horizontal outlines were distinguished, emphasizing the original ceiling of the palace with its glass shape and aesthetic metal structure, giving visual communication, exaggerating its importance, reflected in the importance of the Chanel fashion show house in a consistent manner with a historical and temporal dimension with their embodied presence, and its display in the palace space was awarded. The floor of the display space creates a sense of openness and spaciousness of the space through its smooth surfaces that reflect the image by repeating its units in a simple way, achieving a visual blend between the original image and its reflections that are in harmony with the movement of the fashion models, contributing to defining the area of the fashion show platform from the spectator seating areas, in addition to the circular design shape of the platform that is characterized by its design as a platform. It was raised like a stage, which enhanced direct visual communication at a comfortable level for the occupants and viewers of the show, while the furniture represented by fixed and movable seating units appeared in the fashion show space, with its simplicity of design, without exaggerations in its external lines that were in harmony with the nature of its material and its color tone, which gave harmony and harmony with the overall design of the space. And by virtue of the nature of the artificial lighting in it and the display of neutral colors in the space, it establishes a state of stillness and calm and focus on the colors of the fashion show itself, which expresses the end of the cold winter season with its snowy colors surrounding us and its welcome with the symbolism of the bright colors of spring and summer, while the sensory elements represented by time came with an intellectual shift to the present time and the manifestation of time. The past of the 1930s is distinguished by its designs that contributed to confirming its presence in the space with the support of the musical element, enhanced by simple repeated musical clips within its parts that are in harmony with the show, by evoking his visual and auditory senses in a way that is compatible with the show, both temporally and spatially**.**
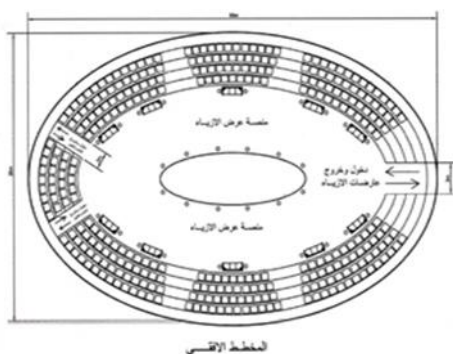

Figure (5a)
Horizontal diagram of the first model space

Figure (5b)
Fashion show space for the first model
https:// www.dorar-aliraq.net

Description and analysis of the second model: (Prada Fashion House)
Location: Milan-Italy
Show name: Brada Fashion Show Spring-Summer 2018

General Description: Prada fashion shows have taken the concrete construction studio as their headquarters to host their shows in recent years. In its rectangular internal hall, the space is distinguished by its concrete walls covered with transparent sheets that reflect light, in addition to the space containing several square-shaped concrete columns that support the ceiling of the hall decorated with its supports. The Gothic-style arch connects the columns to each other, as shown in Figures (6a) and (6b).
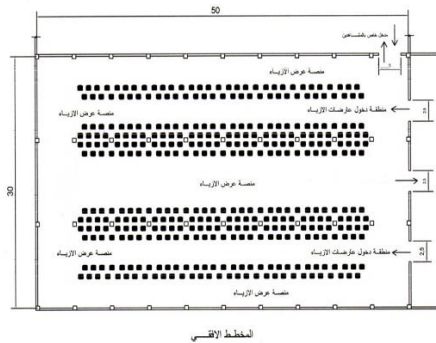

Figure (6a)
The fashion display space of the second model.
  https://www. anasharqi.com.

Figure (6b)
The horizontal plan of the second model.

Analysis of the model: The application of modern technologies varied in the material plastic elements represented by its vertical definitions (walls), which were embodied and reinforced its interpretations towards ideas different from their reality, with its structural structure in space and its simple form expressing grid coordinates with their regular, stereotypical repetition, which gave the viewer questions and searches for justifications for their design employment in The space enhances the multiplicity of intellectual interpretations of the type and nature of the display being held, and the horizontal delimiters of the roof of the fashion show space were characterized by a functional roof design that enhances the viewer's thought by looking at the beauty of its historical dimension in a simple way, emphasizing its external lines, devoid of ornate decorative complexity, enhancing intellectual communication with the present historical depth that gave an impressive sensory response with its presence. In space, while the floor of the space appeared in a way that departed from the ordinary, relying on its construction material covered with a shiny material interspersed with a regular geometric grid of shapes, achieving intellectual openness with the creativity of the designer in a transparent style with dramatic light and color reflections that are attractive with their shine, achieving performative benefit and design distinction, creating contrived illusions for the purpose of showing them other than their structural reality. In addition to adopting the floor as a platform for displaying fashions, enhancing its multi-functionality as a platform that supports direct communication with the masses, it removed the traditional idea of isolating it from them by raising its level above their level of sight, and its structurally fixed type contributed to this, so its simple shape and linear direction brought about the movement of fashion models in a parallel system with multiple platforms in the same space, While it lacked the use of modern technologies in its design form, the furniture units that moved from the nature of their material came with aesthetic visual and sensory manifestations that gave the space an appearance consistent with the spirit of its future era, expressed in a modern dialectical way in the style of its transparency that showed the beauty of the laser lighting technology with its colors reflected on the seating units in a way that differs from Its color reality is consistent with the design goal of its presence in it. Due to the space's lack of natural lighting outlets, we find that it relies on artificial lighting in an intense manner and lighting reflections that add aesthetic values to the space with contemporary technology, enriching it with a decorative visual system and reflective displays that enhance the visual attraction of the space in general, giving the dominant neutral color to the space. The fashion show space has an aesthetic that is commensurate with the idea of the show in terms of its masculine nature, which the designer emphasized with the intention of concealing the space during the show and diverting the viewer's attention to the various colors of the fashion show.

Description and analysis of the third model: (IRAQI OF FASHION HOUSE)
Location: Baghdad - Iraq
Show name: Iraqi of Fashion Show 2018

General description: Fashion shows related to Iraqi heritage and civilization take on a contemporary flavor in the house's building, which includes two main halls: the large hall (the jeweler's hall), and the smaller hall (the Shibaad hall), which represents the model of the study. The hall includes several activities, including training fashion models and fashion shows for important figures, The hall is characterized by an irregular shape and dimensions, with one entrance to the space and the exhibition platform, as is clear in the general shape of the horizontal plan of the space in Figures (7a) and (7b).
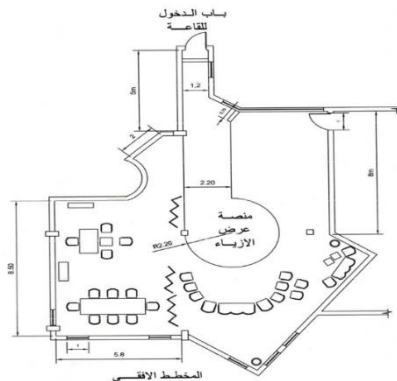

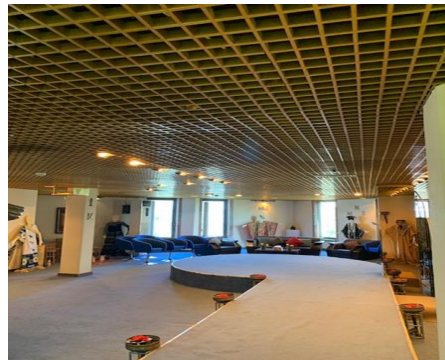Figure (7a)
Horizontal diagram of the model space.

Figure (7b)
Fashion display space for the model.

Analysis of the model: The space of the fashion show hall was generally characterized by the lack of use of modern technologies, in addition to the multi-functional diversity of the space, which helped in not creating privacy for the hall in its design. We find that the space neglected the presence of a special rear partition for the display platform for the appearance of fashion models, which gave a clear deficiency in understanding its functional importance in The space because the entrance to the hall is the same as the entrance to the fashion models, and the horizontal parameters represented by the geometric shape in the ceiling of the space were characterized, giving a sense of the roughness of its surface, giving excessive dominance with its presence in the space and the short vertical distance and the proximity of the ceiling to the recipient. The floor of the fixed platform was at a higher level than the basic floor in a way that realized the idea of a platform. The show thus defines the event area in which the show is held. Its fixed design is in line with the nature of ancient fashion shows by holding them theatrically. It invested in the space of the hall by having seating units in front of the movable platform, thus achieving the functional purpose of its presence, enhancing visual communication by watching the fashion show. However, the diversity of its different design forms is Its material and color gave aesthetic poverty to the space in terms of the diversity of furniture units and the diversity of functions added to the hall. In addition, its composition was not consistent with the design trends of the fashion show house with a historical and cultural dimension, as we see in Figures (8) and (9), which helped give a feeling Due to crowding and narrow movement paths between furniture units, which led to a decline in the effectiveness of the space in achieving the basic function of its presence in the fashion house, the space was generally characterized by an exaggeration in the presence of windows of different sizes, which enhanced the natural lighting in the space at the expense of employing artificial lighting in it.

Figure (8)
The fashion display space of the model.

Figure(9)

Chapter Four: Research results

1. To base the fashion show space for all models on its physical structural determinants, within its compositional structure, with varying aesthetic displays in the form of treatments used in it, without using light and laser technology in the first and third models, with a percentage of achievement of 0%, while light and laser technology was used in the second model in a specific manner and with a percentage of achievement. 33.3%.

2. To adopt the fashion show for models' direct attendance by viewers without supporting it with virtual shows so that other viewers can live the experience of attending the show remotely using cyberspace technology, this was not achieved in most models, at a rate of 0%.

3. 3. To employ human models in all models without enhancing the display with hologram technology for the models. The use of hologram technology in all models was not achieved at a rate of 0%.

4. To enhance visual communication for the audience watching the fashion show in the space, the display platform was characterized by its fixed type that is compatible with the functional nature of the space without enhancing it with modern technology at a zero% rate.

5. Organizing the seating units in a simple, traditional way based on the principle of their functional benefit only in the fashion show space for the first and third models, in addition to the multiplicity of types of furniture units in the space, marginalized the basic function of the space from the fashion show, while the second model came with a modern design idea at a rate of 33.3%.

6. Despite the excessive simplicity in the compositional style of the entrance of the fashion models in the first and second models, its functional presence in the space was achieved with a percentage of 66.6%, while the third model appeared with a lack of awareness of its functional importance in addition to its specificity in the fashion show space with a percentage achieved at 0%.

7. The temporal display in the fashion show space was enhanced through the sensory element (music) in harmony with the movement of the fashion models and with indirect transitions as aesthetic sensory signals that are similar in time and space to the idea of the show.

Conclusions:

1. Adopting modern technologies in the plastic elements of the exhibition space in a thoughtful and contemporary manner, abandoning the familiarity of design, contributes to giving dazzling aesthetic appearances to the space.

2. Applying more than one modern technology to the fashion show space, in a balanced manner between reality and assumption, achieves enrichment of the recipient's sensory and visual response with the aesthetics of the display and the hidden dynamic expressive connotations of the idea of space.

3. Modern technologies provide great freedom for the interior designer to manipulate their presence in the space to reach solutions for design treatments that enhance the continuity of the display without the need to embody it physically and materially in a way that reflects keeping pace and intellectual openness with the technologies of the modern world.

4. The virtual (cyber) space contributes significantly to changing the concepts and ideas of the interior designer by formulating spaces for virtual fashion shows, embodying and revealing what is hidden, meeting the needs of the contemporary user in designing the interior space.

5. Employing hologram technology with holographic surfaces on the fashion show platform by embodying three-dimensional images of fashion models enriches the space with fun and excitement with its displays.

6. The use of light and laser technology in the fashion show space has the potential to achieve renewed formal outcomes with diverse and multiple aesthetic displays that keep pace with the contemporary vision of the interior design of the space.

7. The presence of a special entrance for the appearance of fashion models in the show space and its design in accordance with the vision of the fashion house and its display in harmony with the idea of the held show, enhances the recipient's response to understanding the nature of the space and its function.

8. Organizing and arranging the seating units in the exhibition space in a way that is compatible with the geometric shape of the space and the exhibition platform, enhancing their basic function in the space to achieve goals that have high potential for expression in the space.

9. The perception of time by merging it within the plastic elements of the fashion show space gives aesthetic sensory effects through a momentary awareness of a past or future time in a way that deepens its presence in the space.

10. Music is one of the sensory elements that is necessary to be present in the fashion show space, because by broadcasting it, it creates sensory effects that touch the feelings of the recipient, and intellectual effects that support the manifestation of the time hidden within the folds of the idea of the fashion show, whether in the physical or virtual show.

Recommendations:

1. Taking advantage of modern techniques in interior design and applying them in the design of fixed and changing fashion show spaces for their role in displaying the space with innovative, contemporary design ideas.
2. Choosing modern technologies provides great freedom for the interior designer to manipulate their presence in the space to reach solutions for different design treatments that enhance the continuity of the display without the need to embody it physically and materially in a way that reflects keeping pace and intellectual openness with the technologies of the modern world.
3. The use of light and laser technology in the fashion show space, which has the potential to achieve renewed formal outcomes with diverse and multiple aesthetic displays that keep pace with the contemporary vision of the interior design of the space.
4. The embodiment of virtual (cyber) space contributes significantly to changing the concepts and ideas of the interior designer by formulating spaces for virtual fashion shows, embodying the manifestation of what is hidden, meeting the needs of the contemporary user by designing the interior space.
5. Employing hologram technology with hologram surfaces on the fashion show platform and embodying three-dimensional images of fashion models, enriching the space with fun and excitement with its shows.
6. There is a special entrance for fashion models to appear on the catwalk to achieve a functionally integrated fashion show space with a design appropriate to the idea of the show.
7. Selecting music clips that are appropriate to the idea and time of the fashion show and in a rhythmic manner that is consistent with the movement of the fashion models on the catwalk, as it gives a positive feeling to the recipient and enhances the enrichment of his sensory taste in the space.
8. Benefiting from international design experiences in demonstrating the formal organization of the interior spaces of fashion shows, contributes to opening the doors to the designer's innovative ideas and keeping pace with the age of technology.
9. Activating the role of the interior designer by applying modern technologies in designing fashion show spaces, which contributes to displaying the design idea in a thoughtful and comprehensive manner.

The design proposal for the third model space (local) according to modern technologies:

Based on the results and conclusions reached by the study, the researcher presented a design model, the intention of which was not to build an ideal or integrated model for the phenomenon that is the subject of the current study, but rather that it is only an attempt to enhance the design vision and open new design horizons and perceptions on the part of interior designers and the authorities charged with studying And the implementation of similar projects, as the proposal shows the application of modern technologies in designing the space of the Shibad Hall for the fashion show, which is located within the spaces of the Iraqi Fashion House. To design this model, the researcher followed several stages, represented by the following:

A. The researcher made a field visit to uncover the reality of the hall's condition, take site measurements and dimensions, and document them photographically.
B. Enter the dimensions and measurements into the (AUTO CAD) program to obtain the horizontal projection of the actual condition of the hall, to be based on it in designing the horizontal projection of the proposal, as shown in Figure (1), and drawing vertical sections, as shown in Figure.(2)
C. Enter the horizontal projection drawing of the hall into the (3D MAX) program to obtain the three-dimensional design and determine the materials and surface coverings in the design, as in Figure.(3)
D. The final form of the design proposal for Shebad Hall, as shown in Figures (3), (4), (5), and.(6)
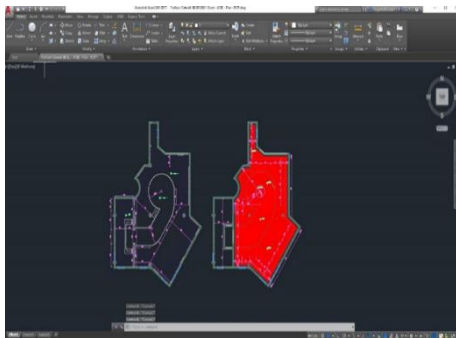

Figure (1)
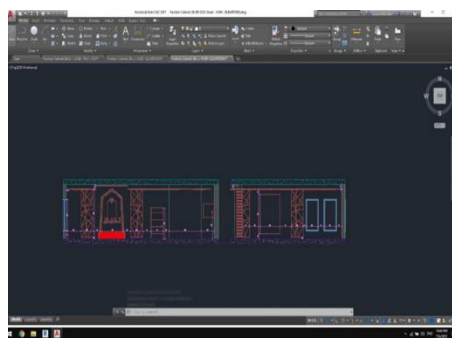the horizontal section of the hall
using the (AUTO CAD) program.

Figure (2)
the vertical section of the hall
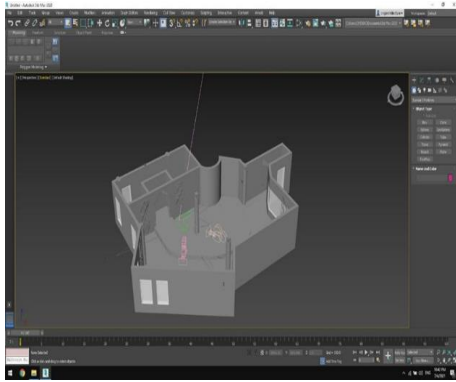using the (AUTO CAD) program.

Figure (3)

Figure (4)

The vertical plan of the wall from the south shows the design proposal for the hall with (3D MAX) program

Figure (5)
Demonstrating a hologram mannequin
In the hall with the 3D MAX program

Figure (6)
Demonstrates light and laser technology
in the hall with the (3D MAX) program.

The main axes				Modern technologies and their applications in designing the fashion show space			Verification rate		
	Sub-themes			Light and laser	Virtual space	Hologram	Verified	Fairly true	Not achieved
Formative elements of a fashion show space	Materialism	Vertical determinants	Walls	Structural constant						
				Separating wall						
			Columns							
			Rear cutter	Single entrance						
				Two entrances						
		Horizontal determinants	The Roof	Structural fundamental						
				Secondary non-structural						
			The floor	Basic						
				Uploaded						

	Display platform	the shape							
		Type	Constant						
			moving						
	Furniture (seating units)	Constant							
		moving							
Visual	Lighting	Constant							
		moving							
	the color								
sensuality	Time	the past (historical, heritage)							
		the future							
	Music								

• Achieved 100%   * Achieved 33.3%   - Not achieved 0%

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3. https:// www.kadinvekadin.net.
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التقنيات الحديثة وفاعليتها في تصميم الفضاءات الداخلية لدور عرض الأزياء

إيناس كاظم هواش عبد[1]

مُلخص البحث

إن التقنيات الحديثة أصبح لها دور مُميز في البنية الشكلية للفضاء الداخلي، بما تمتلك من إمكانيات عدة في بناء جمالي وإدراكي ودلالي مُشترك يُغني الصورة المرئية بقدر الإمكانيات التأويلية للمُتلقي، وفضاءات عروض الأزياء من الفضاءات الداخلية التي تتطلب خصوصية واغناءً بصورتها المرئية والتعبيرية داخل الفضاء، لذلك تم تقسيم البحث الى أربعة فصول، احتوى الفصل الأول على مُشكلة البحث التي برزت بتساؤل الآتي: "ما هي التقنيات الحديثة التي بالإمكان استخدامها في الفضاءات الداخلية وذات فاعلية في تصميم صالات عروض الازياء؟"، وهدفا البحث: "استثمار التقنيات الحديثة وتطبيقها في التصميم الداخلي المُعاصر"، "الكشف عن واقع حال تصميم صالة العرض في دار الأزياء المحلية"، وأشتمل الفصل الثاني الإطار النظري بمبحثين، تناول المبحث الأول: "التقنيات الحديثة واستخداماتها في التصميم الداخلي"، أما المبحث الثاني: تناول "تصميم الفضاءات الداخلية لدور الأزياء"، وألحقت بمؤشرات الإطار النظري, وجاء الفصل الثالث بالاعتماد على المنهج الوصفي في تحليل العينات، إذ تم تحليلها على وفق استمارة محاور التحليل صممت على وفق أدبيات الموضوع ومؤشرات الإطار النظري، وجاء الفصل الرابع بالنتائج والاستنتاجات الخاصة بموضوع البحث، اما الجانب العملي فتضمن اعداد مقترح تصميمي للأنموذج المحلي، لينتهي البحث بقائمة من المصادر والمراجع.

الكلمات المفتاحية: تقنيات الفضاء الداخلي، الهولوجرام، الفضاء السيبراني، تقنية الضوء والليزر، التصميم الداخلي، فضاءات عروض الأزياء.

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