

The identity and symbolism of the place in the viewpoint of interior design

هوية ورمزية المكان من وجهة نظر التصميم الداخلي

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ملخص البحث

إن تزيين وتكوين شكل المباني هي وسيلة الجنس البشري التي بنى هويته عليها، بالإضافة إلى إعطائها هوية خاصة بالمكان. هذه الهويات المكانية مع الوقت، تحول نفسها إلى هوية ثقافية وهي طريقة أخرى لانعكاس العادات والتقاليد لإقليم ما. تهدف هذه الدراسة البحثية إلى مناقشة وتقديم العلاقة بين هوية المكان والهوية الثقافية، مع تكوين الهوية من خلال الأذواق والأنواع المختلفة وفقاً للتقاليد، كما تتم مناقشة تأثير المكونات التقليدية وتشكيل عناصر التصميم في هذه الدراسة جنباً إلى جنب مع سياق الاتصال بالهوية الثقافية والمكان.

من هنا تكمن أهمية هذه الدراسة والتي تساهم في نشر المعرفة حول القيم المعمارية ورمزيتها. تناول هذا البحث بعض الأمثلة لمباني في دول الخليج العربي، وتم التطرق إلى الهوية المعمارية المعاصرة وأثرها على المباني. بنهاية البحث، تم عرض استبانة تم تطبيقها بدولة الكويت لفهم وجهة نظر المواطن حول الهوية. خلص البحث إلى عدة توصيات كأهمية فهم عناصر الهوية الثقافية للمكان وإعادة تشكيلها لتقديم المباني التراثية بنمط محسن تسهل فيه تقديم احتياجات مستخدمي المكان.

الكلمات المفتاحية: هوية المكان، الهوية الثقافية، القيم المعمارية، العمارة السكنية، الاستدامة، التقاليد المجتمعية.

Abstract

Decorating and configuring the shape of buildings is the way in which humans has built its identity, in addition to giving it a special identity to the place. Over time, these spatial identities transform themselves into a cultural identity and are another way of reflecting the customs and traditions of a territory. This research study aims to discuss and present the relationship between the identity of the place and cultural identity with the formation of identity through different tastes and types according to tradition. Traditional components and the formation of design elements are discussed in this study along with the context of communication with cultural identity and place.

Hence the importance of this study, which contributes to the dissemination of knowledge about architectural values and their symbolism. This research dealt with some examples of buildings in the Arab Gulf countries and addressed the contemporary architectural identity and its impact on buildings. At the end of the research, a questionnaire was presented that was applied in the State of Kuwait to understand the citizen's view on identity. The research concluded with several recommendations, such as the importance of understanding the elements of the cultural identity of the place and reshaping it to present heritage buildings in an improved style that facilitates the presentation of the needs of the users of the place.

Keywords: place identity, Cultural identity, architectural values, residential architecture, sustainability, societal traditions.

Introduction

The idea of Interior designing isn't a modern-day thought. It has a long history with humankind. These are grinded with the evolution of humankind and has evolutionary and decisive changes over time. Interior design, significance, planning and design of the available spaces, being one of the significant parts of environmental design and significant ties with architecture.



Figure 1. shows an Historical symbol of traditional architecture, Al Aali Mall, Kingdom of Bahrain – photographed by the researcher.

Going back to the middle of the 20th century, the terminologies and concepts of interior designing hasn't been applied with their real meaning and these seems to be meaningless at that time. But later, these came with more descriptive phenomenon and profoundly being came into use. This terminology and being the scene of interior designing indicates a wide chunk of activities and assume it as a serious profession. In most of the countries across the globe,

where this is well established as a profession, those professionals are commonly called interior architectures. Individuals who make use of those characteristics elements and mend the ways and shapes of those man-made environments are concerned and designated as the environmental designers (Song, 2014).

Identifying the societal traits and culture, it gets start from knowing the perceptions of the society, shapes and views people have, elements, and formation of design that mend the ways of strategizing the interior designing, that could be realize by looking at the interior space, more profoundly in retail space within those shopping streets contrasting the beauty and architectural identity of that specific locality. Some of those important spaces highlighting the interior design identity, and cultural interface like shops (Figure 1),

restaurants, cafés, and galleries. The first impression to the visitors while moving through that area will represent the identity of place (Figure 2), being an identity icon of their culture (Oday Qusay Abdulqader, 2015).



Figure 2. shows a Moral shows the historical symbols of the country, The gulf hotel, Kingdom of Bahrain – photographed by the researcher.

With the evolution and desirability and responsibilities of the interior designer is to collectively protect the health, safety, and welfare of those living or working in those spaces. Welfare is a characteristic of both physical and psychological orientation. With interior design concepts, there might be some implications of the character interests and might be affected by those significance of place.

Aim of the Research

This research study has aimed at introducing and spreading knowledge about the architectural values of interior design and its symbolism as well as space management together with the features of the traditional architecture from the G.C.C countries, along with the discussion of its relationships with the socio-economic and ecological issues.

Research importance:

The architectural design of buildings in the current era lacks an architectural style that considers identity local.

Research field:

Cultural identity, architectural values.

Research methodology:

The lookup follows the descriptive analytical method by means of highlighting exceptional strategies to evolve and create nearby identification for buildings.

Previous studies:

there were some studies been made that highlight the role of

unique urban characteristics, among the set of physical elements, in the emergence of relationship and association, for example, a study by Jiven G. and Larkham P. 2003, which shown a strong correlation between urban identity and distinctive characteristics. The study recommends revisiting the theoretical underpinnings of the terms and concepts that they employ, in order fully to understand the potential contributions of sense of place, authenticity and character.

Another study was applied by (Shumaker, S. A., & Hankin, J. (1984). They mentioned that there are no universal agreement among scholars how to interpret this concept, and to understand the sense of place in a heritage context, they proposes a concept of sense of place that was developed from an approach that sees heritage place-people bonding as an attitude which they belief that any place has three dimensions, namely place identity (cognitive component), place attachment (affective component), and place dependence (conative component), and each dimension can be explained by different but interrelated principles. As a result, for this research, they suggest a framework can be used as a guideline for heritage researchers to understand the sense of place concept.

Watson G. and Bentley I, publish a book in 2007, it mentioned that during the Bosnian War (1992-1995), fought between different ethnic groups in Yugoslavia, pre-existed widespread destruction of urban heritage. Various ethnic and religious ethnic groups. The destruction of the city's old stone bridge (Most Stari) which built in the 16th century, attests to the depth of the strong bond between urban identity and human identity because many of them reported being hurt when a bridge in the city was destroyed (Butina).

In addition to the previous example, the experience of rebuilding downtown Beirut, the capital of the Lebanese Republic, after the end of

the Lebanese war (1975- 1990) to the link between the urban identity on the one hand and the identity of the whole on the other. After the first proposals for the reconstruction project, which highlighted.

Western character of the city center on the one hand, and after the expansion of the removal of buildings damaged by the battles on the other hand, many engineers and specialists demanded by changing design proposals and reducing the removal of damaged buildings. The proposals of those objecting to the initial reconstruction project revolved around the need to preserve the local identity and not to resort to building projects of an imported nature and alien to the city. As a result of the discussion of some of the groups this is a total It doesn't consider Proposals, Solidere (the company in charge of reconstruction) proposed reconstruction and put forward a prepared project the city, urban and urban evidence, and works to preserve the identity of the city center (Javin: 2003).

The above two examples highlight the connection of the local urban identity with the same and the close relationship between them. Hence the importance of preserving urban areas.

The importance of local urban identity becomes evident with the emergence of cultural challenges and changes that face all communities. The local identity in the different regions has remained established. Almost because of the difficulty of communication between those countries in the past. However, the development of transportation in the nineteenth century, and the subsequent progress in this totality, it helped to shorten the distances between communities, resulting in a challenge to the distinct identity and changes of societies (Smaldino, 2017).

With the advent of the digital revolution and tremendous progress in the field of communications, identity in all local communities is

facing a greater and deeper challenge and preservation has become the local urban identity is questioned considering the openness of cultures to each other and their influence with each other. However, the challenge to local identity did not come from the development aspect is only in the field of transportation and communications; some of the architectural and urban trends themselves are no less exciting. With the spread of the modernist trend globally, there has been a negative impact on local urbanization in several parts of the world. Some trends in the modernist trend do not pay attention to traditional urbanism and identity. (Inam:2002).

A study been made by Khaled Al-Sultani: 2008 On the Meaning of Baghdad's Identity. He emphasized in this article that the concept of "cities identity" is a constantly evolving concept. Finally, a different representation in a new, innovative form, if it was an achievement, He himself has specific embodiments at a certain period, so he soon finds an embodiment for him Architecturally. In short, the identity in the environment or for the success of a building that must be open to broad knowledge horizons, and to be continuous with planning its environment, and to be vital and renewable, and what is important is that it is the result of creativity, architectural and planning creativity that knows no borders. Through what was presented, the study focused on the fact that the concept of (identity) is constantly evolving because it is constantly moving, and that (identity) in the built environment must be open to broad knowledge horizons and stress the importance of the (identity) being connected with its environment, and that it be vital and renewable to represent a formula Thus, it will be a life full of comfort and reassurance for the residents. Madoya Satisfying and even future, more than being an event.

Discussing the cultural ethics and values for being the crucial a part of the house building or interior designing, requires listening to every

issue of our existence. These ethics not only shape our environments but also mend the way we perceive our environment, (Matsumoto, 2007) once said about the culture that it is a mixture of dynamic traditions, involves a system based on some rules, expressed by building a community of like-minded people and is bound together with those values or traditions.

With the help of such a system build, it has the power to attain sustainability and bind the community together that has specific characters including attitudes, values, beliefs, norms, and behaviors, that are commonly shared, and transformed to the coming generations. With such interior design motives and elements within the house environment, directly related to the living habits. These habits are ingrained with cultural values. Moreover, every cultural value has its own formation in the interior environment or has its own place and significance in the interior environment.



**Figure 3. Bait Al Othman Museum – State of Kuwait
(Msmooretravels.2022)**

With the lightning-fast and rapid economic as well as the cultural developments around the area, and with the intentions to cope up with the demands of the individuals and groups within the boundaries of G.C.C countries new features of interior designing needs to be established and gradually overhauled within the residential architecture and needed to be detached themselves with time together with the inherited conventions with less involvements and inclusion of the old traditions as well as less self-esteem mechanism.

There are some features that occasionally assume the inherited identity of the interior designing (Figure 3), but we are aimed at discussing these attempts with confinement to the superficial decorative styles as well as assuming no real attention to their psychological and spiritual effects. These are ingrained with the real interaction and are needed to be aligned with the needs and interests of individuals or groups that are demanding these interests. Such demands and requirements could be met through the traditional interior design features, interior space management, and characteristics of defined Muslim regionalism, the residential architecture, as well as a religious touch that could reflect some of the facts throughout the history (Abdul Mounim Taha, 2020).

Altman and Chemers (Naz Kaya, 2003), in their book Culture and Environment, discussed examples drawing conclusions about the interactions among the environment and culture. They stated that different people living with different cultural traditions have different perceptions, and signify the space differently, they then go ahead with their establishment of the culture and their corresponding environment. They have also stated that this cannot be discussed separately, and interactions needed to be studied together to constitute a whole social system.

With such views and looked from culture and environment perspective, traditional G.C.C houses could be commonly seen and with continuous use in the middle east and the whole of Asia from the sixteenth century until now and could've viewed as an element of the country's culture.

1 . Contemporary Arab Architectural Identity

some people might think that buildings like the West in Arab environment is one of the reasons for the loss of Arab identity in current Arab projects, but the direct reasons were that technological development in construction, methods and modern building materials has led to the use of foreign architects to benefit from their expertise in these fields and advanced sciences.

The presence of some architects who have abandoned their attachment to the local heritage that they consider to be outdated, and no longer able to deal with the requirements of modern times and their attraction to Western concepts, beside the absence of Arab architects clinging to traditional architecture and its originality from the square, western architects became the leaders of Arab architecture.

It is closely related to the technological development in the field of building, the development of construction methods, the economic factor, and the investments of the country. Positive opportunities by resorting to foreign architects an opportunity to integrate global and local forces to interact with each other and find appropriate solutions for urbanization and development. The opportunity to link global and local forces in aspects of advanced technology and to benefit from their experience to express regional and local cultural identities and historical roots. The opportunity to benefit from western

theories and concepts to provide solutions to the problems we had from while benefiting from regional considerations by resorting to traditions and developing the culture of society. The opportunity to bring about new developments within the Arab community and environment by strengthening the relations between residents with local communities and thus strengthening the identity of the place Improving livelihood opportunities in countries where such mega projects take place as for the negative results that emerged by resorting to foreign architects became fascinated with impressive new forms in order to be distinctive and ignored local and societal considerations creating an architecture that deprives man of his sense of belonging to a cultural and regional identity excessive use of technology leads to greater opportunities to unify Arab and western building shapes in an indirect way creating an architecture that deprives a person of his sense of belonging to a cultural and regional identity as a result of not being adapted to the local environments finding buildings that do not belong to the place by ignoring the environment and climate of the Arab region.

1. Discussing the Principles and aesthetics of Interior Design

It is important to signify the importance and characteristics of the interior design as this is categorized as one of the main branches of architecture design. This is important to remember that there might be no specialized effect of any character or branch if it is practiced out of the way it needs to be followed and out of the context of its basics, like identity and symbolism of the space.

The best achievement regarding the interiors would be where no obvious disparity occurs among the totality of elements that occupy that space. These might be astonished and affected with the elements

of the building concerning the structural aspects, the planning of everything goes along, the landscapes of its orientation, the furniture, and the signs of architecture together with the interior details. There might be cases and scenarios where interiors haven't got taste match and structure match among the place and its surroundings together with the interior elements. So, this might be kept in mind to deliver a residential or working space that looks familiar and be familiar with what has expected from it (Innes, 2012).



Figure 4. shows there are still strong relationship with heritage in Kuwait as it appears in this restaurant – Avenues Mall - State of Kuwait. photographed by the researcher.

The professional looking and aesthetically sophisticated designs while discovering and understanding the basics of what's the vision behind your choice and what the culture permit you to do with your space, is what defines your result. This will define how you will end up with your efforts of interior designs and your approach of approximating your cultural and societal traditions is met. Hiring a renowned and professional entity or an individual experienced with different formations of the designing, ranging from the large-scale detailed environment and custom-made luxurious embroidery details regarding different items of the interior design (Figure 4).

Throughout every design or thought of the client, there is a need to make a positive collaborate with your aesthetics manufacturers and experts to produce designs that work well aligned with the traditions of G.C.C countries and aligned with the Muslim culture as well, if client requires to.

2.1 Aesthetic components

looking to define aesthetics and general beauty, then this isn't a simple task. Because beauty has different meaning to everyone. A general definition of these traits would be difficult, but there are some principles that can contribute to the understanding of the aesthetics of designs.

A detailed admiration and famousness of the design must be based on the long-lasting and ever-growing impression. The first impression might leave it as dark or gloomy, to some extent, but with time the majestic properties might come out or starting to be realized by the visitors or start getting noticed.

One of the key considerations regarding the design should be to focus whether this design works or fulfills its purpose. So, this might be handling and coping up with the results and alternatives with full potential.

Going ahead with the aesthetics of the interior design, it must emphasize the social and economic traditions together with the materials and technology. The extravagant interiors coming from the 18th and 19th centuries look good for the social and economic. This type of interior design might seem alien to these modern ways of life and would always be inappropriate for the middle-class families. It would also not be acceptable if you use modern materials and try to imitate older methods from the past. Plastic industry has much more

to do with aesthetic criteria and might be a great option to compare beauty to truth and clear the doubts to clear and express every issue and manufacturing processes.

2 . Space and Place Identity

Discussing the space and place identity has certain concepts that are meant to exaggerate the interaction between internal spaces together with their users. This might not be an easy interaction with its approach among a person and space. There are differences in the definition of space, as everyone gives his own meaning to space, then the space giving a different meaning to the person. In other words, this interaction might be a complex and bilateral interaction between that person and its space and corresponding stance within its cultural, psychological, economic, and physical dimensions.



Figure 5. Sadu House. Symbol of traditions in Kuwait (theculturetrip:2022)

These cultural influences are observed around spaces and houses with keen focus as with these bilateral interactions, this could be easily understood. Rapaport defined some of the cultural elements that affect house formation and include religion, language, its peculiarities, the structure of the family, relatives, child-raising methods, settlement patterns, and derivations, as well as land-owning systems, nutritional habits, symbolic or traditional systems (Figure 5), and norms, status defining methods, social identity, cognitive issues, like privacy, intensity, the behavioral organization in that house, working with others and trades.

With all these impacts of cultural, social, and psychological concerns, this will make a house and will gain its symbolic and cultural identity. The home environment could be precisely defined with the concept of place rather than space. (Low, 2017)

3.1 The concept of identity in interior architecture:

To illustrate this concept and achieve it in the design process, we must distinguish between subjectivity and objectivity in interior design, in the presence of the variables possessed by the interior designer, which are represented by his intellectual abilities and his multiple and stylistic experiences in the field of competence, as well as the criteria that he carries often associated with an ideological idea with a civilized heritage, as a result of which it leads to subjective reflections at the level of design action. On the other hand, the functional principle and the creation of appropriate forms of function in the inner space through visual formations governed by artistic values are the purpose espoused by the designer and linked to cultural and social content, as the form in the design product in response to complex, multiple and rational factors, requiring

the designer not to impose the shape on space, but to conclude it objectively through the life and environmental realities surrounding it. Hence the dialectic of the relationship between what can be dropped by the designer within the self-standard on the inner space to be designed, and what objectivity imposes in containing and formulating the cultural output in accordance with the foundations of interior design and its functional data and thus the realization of identity (Abdul Rahman:2009).

To create an objective internal environment, there should be several factors and criteria that are acceptable to users of those environments, which lie through the following:

3.1.1 Functional criteria

Such as expressive structures - symbolism

3.1.2 Aesthetic values

The last two factors share developmental values both at the level of internal spaces and at the level of the formal vocabulary of the spaces. A sense of belonging is a fundamental pillar associated with the perception of recipients and the extent of their cognitive accumulations and reference abilities, as we can classify belonging according to the nature of the underlying variable at the form level, and through the following:

3.1.3 Cultural affiliation:

Formal vocabulary in the inner space, with its symbolic contents, can confirm a state of belonging to a particular civilization, as some forms have design relationships through which the recipient is inspired by the spirituality of belonging to a civilization (Islamic,

Roman, Greek).

3.1.4 Career affiliation:

Some vocabulary deepens the sense of the nature of the functional performance of the inner space, so we can realize the nature of space whether it is (religious, tourist, health, educational...).

3.1.5 Self-stylistic affiliation:

This type of affiliation is represented by referring to a particular formal design belonging to a character, the recipient will go on to realize that the inner space has been designed before. Frank L Right because of the stylistic features of formal vocabulary belonging to a particular personality.

3.2 A sense of identity in the inner void:



Figure 6.a shows the traditional Saudi building façade. Suhail Restaurant – Riyadh, Saudi Arabia (saudiarestaurant:2020)

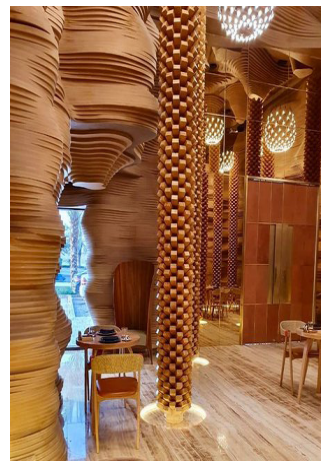


Figure 6.b shows the traditional interiors by using modern materials to represent palm trees & sand dunes in modern appearance. Suhail Restaurant – Riyadh, Saudi Arabia (saudiarestaurant:2020)

The goal of interior design is to create places whose identity is clear to space recipients, and if we want to know identity, they are “the fundamental individual qualities that, if changed, change to others.” They do not mean transient phenomena, transsequine variables or situations because they occur at the core of qualities. Identity expresses the general concept of defining something within the framework of society or the country. Identity is described as belonging to a larger social entity such as the nation or territory, and formal relationships may govern the concept of identity if it contains historical contents in the designer’s thinking that inspire him in his design decision for inner space (figure 6 a &b).

The identity of the inner void is dynamic, emanating through us and our environment, influenced by the traditions and customs of that environment and not tangible but linked to the impact of civilization through the ages. Correa Charles states that identity is not only looking for reference to be subordinate.... It is a work of expressing the place, its natural environmental indicators, time and the indicators and techniques it carries for each era.

Correa realizes that identity is made up of a series of processes, so we can’t fabricate it, we develop our identity by dealing with what we realize around us, identity is not related to self-awareness, evaluating others and putting them in a particular template does not mean that they are in the same way they put them.

From the foregoing, there is a relationship between identity as an intellectual system and the mechanisms and design forms adopted by the inner designer of expression, as the form cannot be understood and understood without expression.

3.3 The formation of the architectural void:

To achieve the user's identity in the architectural vacuum as well as physical composition, there is a range of horizontal and vertical elements. The first includes floors and ceilings, while the latter include vertical menus and walls. These horizontal and vertical elements play a role in how the physical space is designed alongside the sense of vacuum. Thus, the architectural vacuum can be understood to be shaped by special specifications, making it suitable for a person to engage in certain life activities. These activities depend on the nature, size, design, and relationship to the general vacuum surrounding them. This concept is essentially related to the components of the architectural vacuum, the way it is designed and the composition of its interior. All of this is reflected in the exterior architecture of the building, or also on the sense of emptiness.

On the other hand, the void is at the heart of architectural compositions; some architectural pioneers, including Frank Lloyd Wright, who is best known for his words, have expressed this:

"The interior is the reality of the building." The view of architecture as spaces resulting in architectural mass bodies is internally divided into spaces. Both assert that the architectural vacuum is the basis of design, because it has the function that distinguishes architecture from other types of art.

A long-standing break between our culture and our civilizational history has inherited ignorance and rejection of heritage, and has created opportunities for the leakage of immigrant and exotic cultures that have changed the shape of modern culture and tampered with its essence, so our architecture has become alien to us, we have become strangers in our cities that have stripped them

of their original identity, and we are in a hybrid environment that has changed our customs, tastes and culture.

In the end, at a time when attention is turning to modern global architecture in various parts of the world, and with the tangible and complex increase in the resources of architectural ideas, many international architects, who are important icons in the architecture world, are individually turning to the ancient heritage in devising their architectural ideas, which have been translated through their various works in different locations.

As local architects tend to import many international architectural ideas in the manufacture of their own architecture, international architects in their architectural work turn to the heritage and local ideas that prevailed in the local architectural and urban product of our Arab countries. These cases have been clearly and tangibly evident in the experiences in which they have built their buildings and architectural ideas in our Arab environments, the spatial, geographical and heritage characteristics imposed on them, and have affected their architectural and architectural products. For example, many buildings such as the Kuwaiti National Assembly building for architecture, Yorn Otzen, 1972-1983.

The idea emanating from the old fabric mainly, where a group of units are placed on both sides of the main axis, each of which contains an internal courtyard that achieves ventilation and natural lighting, which gives pluralism and spatial richness, and emphasizes the concept of shadow and light, which is a fundamental temporal dimension in the ancient Arab market. In addition to the presence of a large group of architectural details that simulate heritage architectural details such as arches, tent covering approach, and

other elements. And many other examples (Nasab:2014).

3 . Examples of projects by international architects in the Arab region that carried identity this region:



Figure 7.a. shows the location of the ministry of foreign affairs of Saudi Arabia building(csbe:2021).

4.1 The Ministry of Foreign Affairs of Saudi Arabia building

is located along Nasiriyah Street in Riyadh (figure 7.a) with a total area of 85,000 square meters. It was completed in 1984. The project was designed by Danish architect Henning Larsen after winning the design of the project in an architectural competition.

One of the most important fundamental projects in Henning Larsen's career due to his preservation and blending of traditional construction methods and concepts between local elements (figure 7.b) and Danish architecture. It is oriented inwards, and this is evident from the outer walls with small openings. It also has a huge hollow block with several courtyards and narrow corridors to enhance its interdependence. The origin of the design of the building is due to the square shape of the Arab house to provide sunlight inside the

house (figure 7.c). It was modified to suit the triangular plot of land in which it is located and was directed towards the west to Mecca to correspond to the exit of the staff and their vision of the movement of the sun whose movement was appropriately studied within the building. Each unit is formed around a small interior space of double height. The three blocks were linked to simulate the narrow street of the Islamic city and were connected to each other on several levels by octagonal towers covered with domes. The horizontal projection is aligned with the triangular plot on which it is located (henninglarsen.com: 2022).



Figure 7.b. shows the influence of Islamic & local element on the building of the ministry of foreign affairs of Saudi Arabia (csbe:2021).

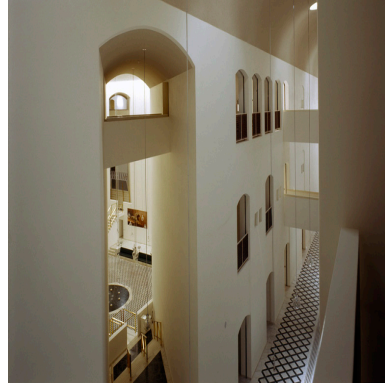


Figure 7.c. shows using daylight by skylights to provide splashes of light without heat in the building (behance: 2022)

4.2 Abu Dhabi Central Market Architect:

Designed by Norman Foster. The project is located on Hazaa Bin Zayed Street in the Emirate of Abu Dhabi, United Arab Emirates (figure 8.a), on a total area of (39,400 square meters). The market is part of a larger project (World Trade Center). The design idea inspired by the architecture of traditional Arab markets, relying on natural lighting and ventilation with the

possibility controlling the internal environment industrially when needed. It is Inspired by the traditional architecture of the Gulf (figure 8.b). This scheme aims to reinvent the marketplace, giving the city a new civic heart. For up to six months of the year the climate here is very pleasant – comfortable enough to stroll and sit outside. Open at night as well as during the day, these new spaces provide an important central venue in the city during festivals and celebrations and are cooled naturally when conditions allow. For the remainder of the year, the spaces can be enclosed by roof panels that slide into place to enable the internal environment to be controlled more closely. The perforations in the roof and interior panels – a pattern developed with a scholar of Islamic arts – continue outside, wrapping the podium building in a textured façade (archdaily: 2021)

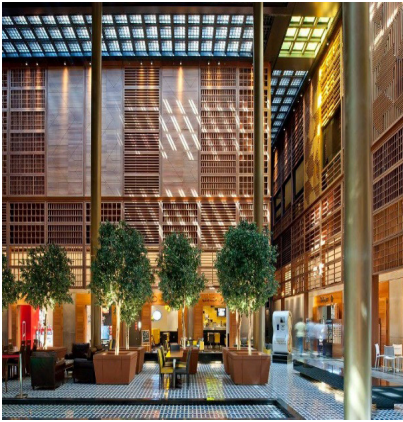


Figure.8.b shows the traditional effects on the interiors of Abu Dhabi's Central Market (archdaily: 2022)

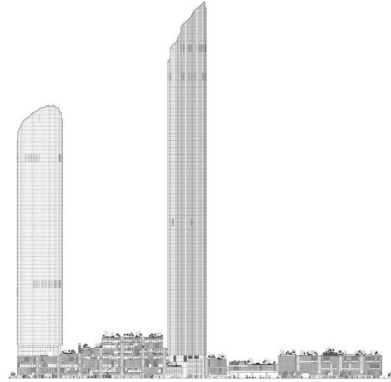


Figure.8.a shows a vertical plan of Abu Dhabi's Central Market(archdaily:2021)

4.3 The Louvre Abu Dhabi

French architect Jean Nouvel has been one of the most important architects of the last 50 years. He conceived The Louvre Abu

Dhabi building on Saadiyat Island, drawing inspiration from Arab architecture and Emirati traditions.

The museum designed with a huge silver dome that looks like it's floating over the entire museum city. Although it looks lightweight, the dome weighs about 7,500 tons, equivalent to that of the Eiffel Tower in Paris. Inspired by Arab architecture, the museum's dome is a floating dome of light and shade, with a complex structure of 7,850 stars, repeated in different sizes and angles in eight different layers. As the sun passes over it, its rays flow through the dome's stars to draw an inspiring influence inside the museum, known as the «Ray of Light» (Figure 9.a), Inspired by the nature and palm trees of Abu Dhabi.

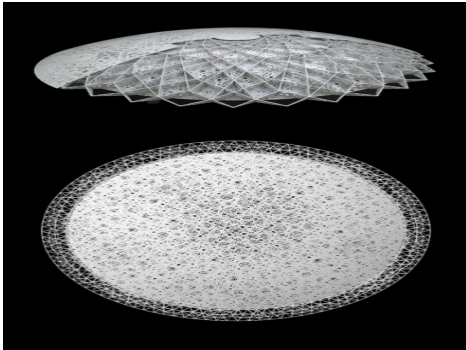


Figure 9.b shows the construction the dome of the Louvre (flickr:2016).



Figure 9.a Rays flow inside The Louvre Museum to demonstrate the light through palm leaf in local architecture (flickr:2016).

The dome of the Louvre (Figure 9.b) is an attraction for the museum, as it is inspired by the traditional Islamic architecture that is famous for its domed mosques and madrasas. From the shadows below them rays of light penetrate as in the traditional Arab markets (flickr:2016).

4.4 Loloat Al Marzouq complex in State of Kuwait

The architecture of Loulouat Al Marzooq between the past and the present (figure 10.a), both in terms of design and materials used from stone inspired by the desert environment Its view of the Arabian Gulf, as it overlooks the sea, and it is the first building in Kuwait to design a two-story apartment in 1970. The property is located along the green garden and a private park for the scientific center overlooking the sea. It is a quiet location secluded from the noise of the city, with easy access to Gulf Street and other main streets, and close to the American University of Kuwait, international schools and medical facilities, and is located near shopping centers, hotels and restaurants. global and popular. The Lebanese architect Sabah Abi-Hanna completed this building in the early seventies. This residential complex was established on a plot of land of 11,140 square meters, known as the “Loloat Al Marzouq” complex. It has basement parking, walkways and stairs, a central garden (figure 10.b) flanked by open-air retail and restaurants, and an exclusive residents’ club with swimming pool, terrace and outdoor garden (archdaily:2021).



Figure 10.b large courtyards- including garden- providing sunlight to the whole complex (archdaily:2021)



Figure 10.a Loloat Al Marzouq complex reflex new urbanized experience in Kuwait (archdaily:2021)

4.5 Seif Palace

At the beginning of 1906, Sheikh Mubarak Al-Sabah in the construction of the palace which designed by the engineer Baghdadi Usta Muhammad Al-Kadhamawi was brought materials used and bricks from Iraq. The wood doors, windows and ceilings brought from India and took its design Islamic character (figure 11.a). The architect examined the foundations of the palace stable and found that they are strong and built of clay and coral rocks, so he suggested that the Seif Palace be built over this stable. He used yellow brick to cover the walls and columns constructed of clay in decorative forms and the ceiling of the palace was made in the traditional way.

In 1950, the second expansion of Seif Palace was carried out during the reign of Sheikh Abdullah Al-Salem, and the increasing interest of countries in it (politically and commercially) led to further development in the buildings of Seif Palace, so it was decided to build a new palace for him near the old Seif Palace. A British engineer named Kith Burton was assigned to work in Manama (Bahrain) designed by this new palace. This architect spent a whole year in Kuwait studying the style of architecture in it, so he designed the Northern Palace, inspired by local and Islamic architecture. In the fourth expansion, he added a high tower overlooking the sea and ending with a gold-plated dome containing a clock with bells announcing the time in the style of the London Big Bin clock (wordpress:2013), and this pavilion was completed in 1964 (figure 11.b).



Figure 11.b shows Alseif Palace with its clock 1961(fine art:2021)



Figure 11.a An aerial view of Alseif Palace 1961(wordpress:2013)

6. Survey results

A questionnaire was distributed and sent by e-mail to 3000 Kuwaiti citizens, only 1863 persons had replied with 1045 female, and 818 males randomly selected from different governorates of Kuwait(Figure 12a, b, & c).

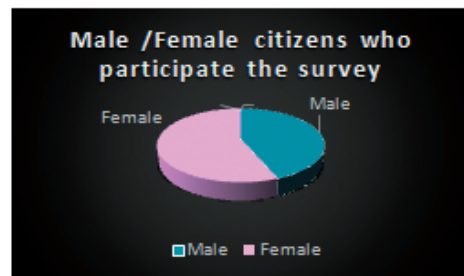
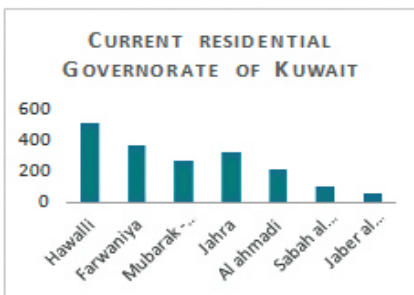


Figure 12 a, b. Survey participates information.

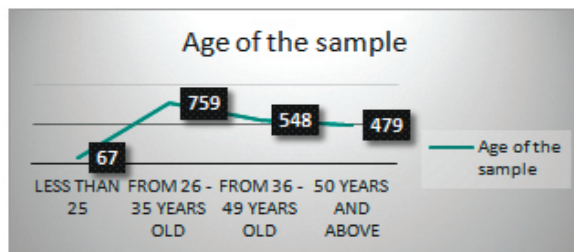


Figure 12 c. Chart shows the age of the chosen sample.

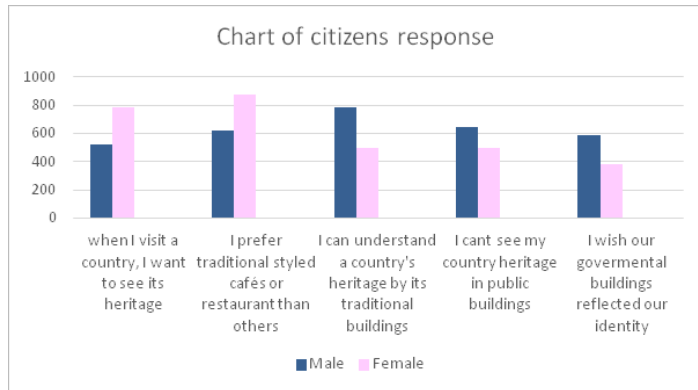


Figure 12.d Chart of the Citizens response

There were five main questions that were asked, to understand their point of view about identity. The first question was when I visit a country, I want to see its heritage, as it shown above in the chart (Figure 12.d), The Females had a higher response than males. The highest response of this question was from the people of age 50 and above. The purpose of asking this question was to see whether participants like to see the traditional aspects whether local or international. The second question, the male response was less than female when being asked if they prefer traditional styled cafés or restaurant than others, and that be since the female number as participants were higher than males. For the third question, it asks whether a country's heritage can be understood by its traditional buildings, male response was higher than female. In the fourth question, the question asks participants whether they can see their country heritage in public buildings, male response was higher than female. The fifth question asked the participants if they wish governmental buildings reflected local identity. According to the chart, male response was higher than female in this question. Many females preferred having modern international design on these buildings to fulfil the needs of present and future era.

Discussion

Conscious use and application of the concepts of modern technology and its methods can contribute to the preservation and development of the architectural - urban heritage. While using primitive methods or even unconscious application technology may lead to the fallout and regression of this the cultural heritage, especially in distinct areas, and in most cases the objectives of preserving heritage do not conflict with the objectives of applying technology developed, if the two objectives are harmonized, but it is possible to exploit advanced technology in the operations of maintaining and developing designs architecture in order to reach good results in the operations of preserving character of architecture.

Conclusion

The researcher suggests raising awareness of the importance of local identity, especially among the younger generation, through school curricula, emphasis on the issue of documenting the architectural heritage being the cornerstone of building and preserving landmark's local identity, reconsidering university curricula for students of interior design and architecture, especially what it relates to local architecture and its development according to contexts that enhance the student's sense of the value of the identity and consolidating local one. The researcher also suggests that the embassies of the State of Kuwait carry the spirit and heritage landmarks that contribute to the dissemination of Spatial identity and be an attractive environment to learn more about the State of Kuwait through the urban identity reflected in its buildings.

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