



T.C.
ÇANKIRI KARATEKİN UNIVERSITY
INSTITUTE OF FINE ARTS
DEPARTMENT OF ART AND DESIGN

**THE INTELLECTUAL AND AESTHETIC DIMENSIONS
OF DISPLACEMENT IN THE DESIGNS OF THE
ARCHITECT ZAHA HADID**

Ahmed Abdulkareem Mezher AL-MAMOORI

MASTER'S THESIS

Supervisor
Asst. Prof. Dr. Tuğba ÇAĞLAK EKER

Çankırı-2023

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Ahmed Abdulkareem Mezher AL-MAMOORI
ORCID: 0000-0003-2671-9163

MASTER'S THESIS

Supervisor

Asst. Prof. Dr. Tuğba ÇAĞLAK EKER

Second Supervisor

Asst. Prof. Dr. Dalal Hamzah Mohammed AL-YASARI

Program: Art and Design- English

Çankırı – 2023

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SCIENTIFIC ETHICS STATEMENT

I have carefully adhered to scientific ethics and academic rules in the process from the stage of the proposal to the end of the study entitled, *The Intellectual and Aesthetic Dimensions of Displacement in the Designs of the Architect Zaha Hadid*, which I have prepared as Master Thesis. I certify that I have obtained within the framework of ethics and tradition, and that I have directly or indirectly cited every quote I have provided in this study, which I have prepared according to the rules of writing the thesis. I have fully cited and referenced all material and results that are not original to this work and that the works I have benefited from are those shown in the list of references.

23/01/2023

Ahmed Abdulkareem Mezher AL-MAMOORI

TEZ KABUL VE ONAY

ÇANKIRI KARATEKİN ÜNİVERSİTESİ GÜZEL SANATLAR ENSTİTÜSÜ

Ahmed Abdulkareem Mezher AL-MAMOORI tarafından hazırlanan *The Intellectual and Aesthetic Dimensions of Displacement in the Designs of the Architect Zaha Hadid* başlıklı bu çalışma, 23/01/2023 tarihinde yapılan Tez Savunma Sınavı sonucunda oybirliğiyle başarılı bulunarak jürimiz tarafından Sanat ve Tasarım Anabilim Dalı Sanat ve Tasarım-İngilizce Programında Yüksek Lisans Tezi olarak kabul edilmiştir.

TEZ JÜRİSİ ÜYELERİ

Danışman	: Dr. Öğr. Üyesi Tuğba ÇAĞLAK EKER	İmza:
Üye	: Dr. Öğr. Üyesi Uğur DEMİRBAĞ	İmza:
Üye	: Dr. Öğr. Üyesi Gökhan UŞMA	İmza:

ONAY

Bu tez, Çankırı Karatekin Üniversitesi Güzel Sanatlar Enstitüsü Yönetim Kurulunun 18/01/2023 tarih ve 3/4 sayılı oturumunda belirlenen jüri tarafından kabul edilmiştir.

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FOREWORD

I would like to extend my sincere thanks and appreciation to Asst. Prof. Dr. Tuğba ÇAĞLAK EKER who gives continuous advice and assistance to me and dozens of students. I also extend my thanks to all the professors for their contribution to the completion of my studies. Thanks also to my friends who encouraged me to complete this study.

23/01/2023

Ahmed Abdulkareem Mezher AL-MAMOORI

ABSTRACT

Thesis Title: The Intellectual and Aesthetic Dimensions of Displacement in the Designs of the Architect Zaha Hadid

Author: Ahmed Abdulkareem Mezher AL-MAMOORI

Supervisor: Asst. Prof. Dr. Tuğba ÇAĞLAK EKER

Thesis Type: Master's

The current research dealt with the intellectual and aesthetic dimensions of displacement in Zaha Hadid's architectural designs. The first chapter contained the research problem that tried to answer some questions: Does displacement add an aesthetic component to the design when applied? To what extent does the designer, Zaha Hadid, want to reach through her use of displacement applications and mechanisms in her designs? The second chapter dealt with displacement approaches in architectural design, displacement in scientific fields, displacement, and its literary and artistic approaches. The third chapter included the research community, which amounted to 27 design models obtained with document analysis. The descriptive approach was followed in content analysis and 15 samples were analyzed. The fourth chapter aimed to explain the intellectual and formal types of displacement in the architectural designs of Zaha Hadid and furthermore, how to transition and replace the design imagination with the architectural reality while maintaining unity, harmony, and balance. It was concluded that displacement shakes the architectural structure, reveals its structural weakness, and puts it under pressure. It also opens its borders to a new vision, so its structure becomes different and outside the constraints of tradition. It is what distinguished Zaha Hadid's architectural designs through the strangeness of the form and the change of the formal characteristics of the vocabulary. It also concluded that the intellectual and aesthetic dimensions of displacement in architecture constitute a new reading that leads to the selection of a specific conception that may lead to overturning the horizons of the design achievement and changing its strategies.

Keywords: Architecture, Zaha Hadid, beauty, displacement, design.

ÖZET

Tezin Başlığı: Mimar Zaha Hadid'in Tasarımlarında Yer Değiştirmenin Entelektüel ve Estetik Boyutları

Tezin Yazarı: Ahmed Abdulkareem Mezher AL-MAMOORI

Danışman: Dr. Öğr. Üyesi Tuğba ÇAĞLAK EKER

Tezin Türü: Yüksek Lisans

Araştırmada Zaha Hadid'in mimari tasarımlarında yer değiştirmenin entelektüel ve estetik boyutları ele alınmıştır. İlk bölümde çalışmanın amaçları doğrultusunda belirlenen sorular yer almaktadır: Yer değiştirme uygulamaları tasarıma estetik bir unsur katar mı? Tasarımcı Zaha Hadid, tasarımlarında yer değiştirme uygulamalarını ve mekanizmalarını kullanarak neyi amaçlamaktadır? İkinci bölümde mimari tasarımda yer değiştirme yaklaşımları, bilimsel alanlarda yer değiştirme, yer değiştirme, edebi ve sanatsal yaklaşımlar ele alınmıştır. Üçüncü bölüm, doküman analizi ile elde edilen 27 tasarım modelinden oluşan araştırma topluluğunu içermektedir. İçerik analizinde betimsel yaklaşım izlenmiş ve 15 örneklem incelenmiştir. Dördüncü bölümde, Zaha Hadid'in mimari tasarımlarındaki entelektüel ve biçimsel yer değiştirme türleri ile birlik, uyum ve dengeyi korurken bir geçişin nasıl yapılacağı ve tasarım hayal gücünün mimari gerçeklikle nasıl değiştirileceği açıklanmıştır. Araştırmada, yer değiştirmenin mimari yapıyı sarstığı, yapısal zayıflığını ortaya çıkardığı ve onu baskı altına aldığı sonucuna varılmıştır. Aynı zamanda mimari yapının sınırlarını yeni bir vizyona açar, böylece yapısı farklılaşır ve geleneğin kısıtlamalarının dışına çıkar. Zaha Hadid'in mimari tasarımlarını, formun farklılığı ve kelime dağarcığının biçimsel özelliklerinin değişimi yoluyla ayırt eden şey budur. Ayrıca mimarlıkta yer değiştirmenin düşünsel ve estetik boyutlarının, tasarım başarısının ufuklarını altüst eden ve stratejilerini değiştirebilecek belirli bir anlayışın seçilmesine yol açan yeni bir yorum oluşturduğu sonucuna varılmıştır.

Anahtar Kelimeler: Mimari, Zaha Hadid, güzellik, yer değiştirme, tasarım.

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CHAPTER ONE

1. INTRODUCTION

The arts are a civilized interface for any society, through which the level of progress and prosperity is measured. Just as the individual needs the requirements of life, he also needs a sense of conscience and beauty. It is well known that the capacity for aesthetic feeling and artistic creativity is inherent in any person and is constantly growing. Design is one of these arts and the most applied to all activities aimed at organizing and creating things, as it is an essential work of human because most of the things, it does include an aspect of design, which is one of the essential artistic and cultural foundations. Design is the creation and creativity of beautiful, enjoyable, and valuable works, and it is the complete plan to form something and install it within a unified template in terms of functionality and aesthetics.

The perception of beauty is related to the feeling, and aesthetic qualities are essential in any art, including design. The importance of understanding the response of the sensor and its aesthetic judgment calls for knowing the aesthetic structure that constitutes the construction of the artwork. For that, philosophers have tried to put definitions of the aesthetic phenomenon, as some thought it was comprehensive definitions. To clarify the intellectual and aesthetic dimensions, it must first clarify the concept of beauty as a natural phenomenon, a sensory process, and perhaps an individual, and it appears in the external sensory features of the design achievement, given that in the artwork there is objective beauty as well as within the soul.

The aesthetic subject is an academic subject related to awareness and cognitive systems in human thought to establish a relationship related to the aesthetic, philosophical issue. The awareness of beauty is nothing but an idea and a vision of cognitive origin because it enters the essence of feeling and establishes its internal structures in understanding and perception. It is not done according to the traditional methods, as it evokes feelings only, but it can reveal the privacy of the relationship and the parts that affect us. Moreover, the aesthetic critic “considers all the materials it deals with as forces or energies that emit sensual feelings, each of which increases or decreases specially or uniquely... and her or his job is to distinguish, analyze and

separate from its appendices, that feature in the image or landscape” (Clay, 1978, p. 43).

So, aesthetics is not a separate thing. Instead, it is a structural, cognitive, and cumulative (evolutionary) dialectical system compatible with the spirit of the age and its products and the movement system that exists in it. Aesthetics is constructive in orientation, and the aesthetics here as a structure, its movement takes the form of the general evolutionary pattern as long as it conveys the intellectual concepts of each historical stage. However, the critical view of the aesthetic structure cannot be explained if its patterns are not analyzed, and therefore it can be said that it is self-contained and must be considered in itself. The aesthetic view here is “an integrated, synthetic view that sees the thing in front of it as an indivisible whole” (Al-Ahwany, 1970 p. 144). Therefore, the view must not go beyond the formal content of the aesthetic structure; instead, it’s realized its partial characteristics and the mechanism of its interaction as an independent structure and its relationship with other structures.

Concerning the research subject, displacement is a way of transferring the contents of a curriculum, an idea, or a vision towards new horizons when something is moved from one place to another or when it is removed from its original place. Displacement is a new philosophy and reading and a method that aims to reveal different means that seek renewal and innovation, meaning that the displacement act here becomes a new perception, new possibilities, and new tools. When it is removed an idea from its original place, it acquires a new significance because it has moved to a new place which it has been moved. Displacement is a term used by the psychological critic to refer to a term that does not have a specific meaning on the surface. However, it carries a visual intensity and an emotional charge. This perception receives from another perception linked to a series of associations and emotions, separated from the original perception and moved to another perception that has nothing to do with it (Al-Hatemi, 2016, p. 264).

Al-Sultani defines displacement as a concept that looks towards a system that tries to remove the architectural product from its place, but access to that deconstructive state is contingent on separating things, and not dealing with them as bilateral encounters,

such as meaning and function, meaning and construction, meaning and form (Al-Imam, 2002, p. 26).

Displacement in Freudian psychology is an unconscious defense mechanism, where the mind replaces a new target or a new object as an alternative to goals that it feels are dangerous or unacceptable in their basic form. The term originated with Sigmund Freud, as displacement operates unconsciously in the mind, representing the transmission of emotions, thoughts, or desires, often used to calm anxiety in the face of aggressive or sexual impulses. Freud initially saw displacement as a means of dream distortion, involving shifting focus from important to unimportant elements, replacing something with an abstract illusion. Freud also saw displacement as similar to jokes and neuroses - and obsessive neurons are particularly vulnerable to the displacement technique when two or more displacements occur towards the same idea, condensation. It seems that this term has moved from the field of psychology to the field of criticism, as Northrop Frye sees that "all fictional literature is myths displaced from its original meaning, that is, they contain latent mythical archetypes that the writer and most of his readers may not be aware of" (Weiss, 2005, p. 58).

The concept of displacement also appeared in physics, which means the change in the position of the body that is heading towards a specific direction. Displacement is expressed as the least and shortest distance between two different points, represented by the method of magnitude and direction, it may be negative or positive, and the rate of kinetic change that gives the body a certain speed. So, it means the movement of the body from the place where it is located to another place and changing its position at the same time.

Displacement has two-sided processes: bypassing and reducing bypass, and the displacement movement can be beneficial or harmful to the thing that has been moved, that is, it is not always that the displacement is something positive, it may work in some way in reverse, and this is possible. Displacement is completed through various tools belonging to its nature such as interpretation, allegory, metaphor, or symbols. In other words, it expresses all literary and artistic methods that benefit from the transition in meaning and perception and the introduction of a meaning that differs from its description in its place. The displacement here is like the process of switching and changing if it is consistent with the aimed meaning.

What concerns us in studying the architectural text mainly is to monitor the artistic displacement that arises because of the transition from the rhetorical level to its creative level. In the first, only abstract concepts are presented, while the second requires vision, and it is natural that moving from concepts to vision establishes displacement within the artistic work. Architectural products have a rhetorical feature in their ability to express a wide range of ideas, and indirectly, at the level of form, by investing the possibility of violating the rules and familiarities of the previous language, and that the extent of the meanings to be expressed is achieved at the idea level, and the shortcut is achieved at the level of form.

The deviation in the rhetorical forms searches for the fixed principle in the language or the text. Accordingly, the rhetorical image consists of a set of deviations that obtain the text, in which the traditional interpretation turns into a new rhetorical form of interpretation (Al-Naji, 2001, p.29). Displacement requires several tools belonging to its nature, such as interpretation, metaphor, metaphor, or symbols. In other words, all the literary and artistic methods that benefit from the transition in meaning and perception, i.e., displacement from the original meaning and the introduction of a meaning that differs from its description in its place.

Those elements can be seen in art in the artistic field because art is a distinct phenomenon. It is one of the forms of human social activity since its importance is determined as a primary factor in this activity, which centers in its entirety the civilized culture of humans and their emotional interactions. Art is also considered a social being that works to change the cultural and natural reality and transform them into what suits the growing needs. Art as a discipline is a means of knowledge equal in value and importance to science and philosophy. Through it, individuals can understand environment and human existence. For example, when designing a particular building, the designer begins her or his work by applying the displacement to and from the design, relying on her or his intellectual and artistic stocks and what it has done from previous experiences, and for what it designed this or that element.

The role of design is to provide the appropriate use of the building that provides an environment suitable for human life, as the design has a direct relationship to the life of each person, individual, or group, because people live, eat and have fun in its products. Our efficiency at work, our health, and our mental state depends mainly on

the designed environment surrounding us, including dwellings, temples, workplaces, and other tools of service and living. Therefore, it is not permissible for the design to be the will of the abstract nature only, but this will must be interactive with the needs of the human being in that environment, as long as the human being is affected by design at all times. The designer's work is valuable and creative when it depends on the laws of nature, human behavior and needs, and his innovative ideas and experiences, through continuous displacements in designs according to the needs and requirements of the times (Khalaf, 2005, p. 3).

The matter here is related to the concept of displacement in the architectural designs of Zaha Hadid, which is what prompted to research a depth this title and indicate its importance. Displacement in the architectural plans of Zaha Hadid has produced new ideas and concepts related to the issue of the idea and form, and what it aims at through the design process, the uniqueness of the concept, and the quality of its expression in the forms. That is, the process of building a new model is the process of shifting the previous functions in assumed directions, these directions are similar to the approved shift of the new signifier from the last meanings associated with those functions, and the process of shifting the signifier in this context are procedures for changing the form towards unknown ends. It aims at a pivotal issue that address and investigate its truth and the extent to which this topic is related to the interactive need with the external community.

The works of the architect Zaha Hadid were distinguished by an architectural trend that is clear in all of her works, which is the trend known as deconstruction, a trend that involves a high complexity. She also used iron in her designs to withstand large degrees of tensile and pressure loads, which enabled her to implement free and bold formations. The general shape of her designs tends to create an architectural form characterized by a great deal of confusion and is very far from known geometric shapes. Hadid is keen to abruptly dedicate the form, making it incomplete in the viewer's eyes, as the viewer begins to interpret the architectural work according to her or his culture and convictions, which is essential to understanding the architectural designs of Zaha Hadid (Al-Sultani, 2004).

Betsky pointed out in the introduction to the book named *The Complete Works of Zaha Hadid on Architecture and Projects* that “understanding the product of Zaha

Hadid's architecture is through understanding the designer's roots and her belief in new systems and applications of the technological revolution, as well as by finding new ways to look at things and represent the reality of modernity. Hadid derived the idea of liberating the figure from the earth from the movement of suprematism” (Betsky, 2009, p.6). Hadid used an international architectural language using the plastic experiences initiated by the artists of the Suprematism movement in their abstract paintings. It went beyond the experiences of the architect Malevich, who defined the elements of his designs in the language of elementary blocks and moved to the use of various forms to discover new possibilities in the composition (Mertins, 2014, p. 35).

1.1. PROBLEM OF RESEARCH

The theoretical propositions in various fields of knowledge such as literature, criticism, psychology, physics, and art dealt with the concept of displacement. Although they differed in the definition of the concept and its mechanisms and means, they participated in determining its importance in enriching the literary and artistic text, as interest in it increased locally and globally on the academic and professional levels, and among these aspects was the designs of the architect Zaha Hadid. Hence the importance of the research in applying displacement to contemporary architectural designs by Zaha Hadid, leads us to the question: Does displacement as an intellectual concept add an aesthetic component to the design when applied? Why? To what extent does the designer, Zaha Hadid, wants to reach through her use of displacement applications and mechanisms in her designs? All these elements gave an incentive to apply the intellectual concepts of displacement in practical aspects, specifically in the architectural designs of Zaha Hadid. The research problem can be identified in the question: What are the intellectual and aesthetic dimensions of displacement in Zaha Hadid's architectural designs?

1.1.1. The Significance of the Study

The importance of the current research lies in the following:

1. The current research establishes aesthetic studies concerned with design thought (functionally, expressive, and technical) within the products of the architect Zaha Hadid.
2. It highlights the references of displacement in literary, critical, and psychological studies.
3. It represents an attempt to place the concept of displacement within the architectural design space, allowing students, art lovers, and those interested in this field to see the intellectual and aesthetic relationship that links displacement with design art.
4. It provides the local and Arab libraries, public and specialized, with a scientific and technical effort through which the concept of displacement in the field of design is introduced.
5. The current research benefits those interested in the fine criticism movement by looking at the results, conclusions, and recommendations of the research.

It was found that there is a necessary need for this study, which is that the topic has not been studied previously in a detailed and independent manner. In view of the lack of academic studies that deal with the products of the designer Zaha Hadid, and the lack of our public and private libraries with them which formed a knowledge gap in this field, this research will fill this gap treat the subject, and draw its conclusions.

1.1.2. Limits Of Research

- **Objective limits:** a study of the concept of displacement and its intellectual and aesthetic dimensions, and its applications in the designs of architect Zaha Hadid, which were implemented with different materials like ‘Guangzhou Opera House, Sheikh Zayed Bridge, Soho Galaxy Building, Heydar Aliyev Center, Dongdaemun Design Plaza, and others’.
- **Time limits:** 2005-2020

- **Spatial boundaries:** Asia and Europe

1.1.3. Research Methodology

The research followed the descriptive-analytical approach that provides the description, as it is the beginning of achieving awareness of the design achievement through the commitment to what scientific philosophy imposes in the integration of the whole into the systems of the parts vice versa.

1.1.4. The Research Tool

After reviewing the theoretical framework investigations, it was built a content analysis tool in its initial form and distributed it to a group of experts in the field of specialization. After modification, the tool came out in its final form to be ready for application.

1.2. LITERATURE REVIEW

There are many studies that have been found and will be detailed according to the current study as follows:

1- A study entitled '*The Challenge of Gravity in the Architecture of Zaha Hadid*' by Wijdan Diaa Abdel Jalil (2018). The research problem was manifested in the need to identify the traditional and non-traditional aesthetic values that reflect the challenge of gravity in selected case studies of Zaha Hadid's architecture. The research aims to explore the formal treatments to challenge gravity in Zaha Hadid's architecture and the associated aesthetic elements. In order to achieve the goal of the research, the following methodology was adopted: the definition of attractiveness and the role of technological progress in structural solutions and its relationship to form. How traditional and non-traditional aesthetic elements have been identified in defying gravity in architecture. In addition, 6 models of Zaha Hadid from Europe and America were selected.

2- The second study entitled '*Displacement in Architecture: An Applied Study of Displacement in Contemporary Arab Architecture*'. It is research by Abbas Ali Hamza and Ali Dawood Nasir (2010). The research problem represented the ambiguity of scientific knowledge about the impact of the displacement strategy on

the formation of meaning in the context of contemporary Arab architecture. The aim of the research is to explore the impact of the displacement strategy on the formation of meaning in the context of contemporary Arab architecture. In the research methodology, the researchers had to adopt several procedures for the purpose of achieving the research goal and solving the research problem. A comprehensive theoretical framework was built in which aspects related to displacement are reviewed in detail.

The previous framework was also applied to selected contemporary Arab architectural products. In addition to exploring general displacement formulas and their special patterns. The research procedures were applied to the Central Library project in Dubai 2006-2009. The most important findings of the research are: The humorous form resulting from displacement has the greatest role in achieving communication in contemporary Arab architecture for the recipient in a way that is more than the usual abstract language, as it represents a means of excitement for the recipient.

3- The third study, entitled '*Intellectual Displacements in the Vision of the Contemporary Iraqi Theater Director*' by Muhammad Kazem Hashim Al-Shammari (2020). The research problem was determined by the following question: How does the Iraqi theater director embody his vision through the act of intellectual displacements in the contemporary Iraqi theatrical show? The research aims to shed light on the concept of intellectual displacements of the contemporary Iraqi theater director and how to apply them in theatrical performance. The research procedures were applied to the Iraqi theatrical performances (1996-1999).

Two models of theatrical performances were chosen, and one of the most important results was: Intellectual displacements are the process of discovering a new reality not declared by the text that is a substitute for what is in the text, and this alternative must have a dramatic value equivalent to the value of the joke work, discovered by the theatrical director with his vision output.

4- The fourth study entitled '*Civilization and Modernity in the Works of Zaha Hadid as a Creative Influencer for Creating Printing Designs for Women's Clothing Fabrics and Accessories*' by Dina Ahmed Nafadi and Nevin Farouk Hussein (2020).

The research problem is determined by how to benefit from the aesthetic values and structural foundations of some of Zaha Hadid's works, in which she combines civilization and modernity to enrich the field of textile printing design through the integration between the design of printing women's clothing fabrics and the design of printed uniform accessories. The research aims to develop innovative formative solutions that achieve aesthetic values and constructive foundations in the fields of designing printed fabrics for women's clothing and designing printed uniform accessories, by studying examples of the works of architect Zaha Hadid.

The research follows the descriptive, experimental and statistical approach, and the research has reached a set of results, which are: Through the descriptive study of anthologies of Zaha Hadid's works, it was established that there is a rich balance of Hadid's artwork that bears its distinctive features and character, which are characterized by both civilization and modernity at the same time. As it turned out through the statistical study, there is a positive indication in favor of the design experiments that have been judged.

5- A fifth study entitled '*Displacement in Architecture: An Analytical Study of Contemporary Trends in Mosque Architecture*' by Badizat Qasim Al-Salhi, Nada Khudair Al-Nuaimi, and Anwar Subhi Al-Qaraghuli (2002). The study aimed at the concept of displacement in contemporary mosque architecture by analyzing a number of contemporary Islamic examples. The study concludes that displacement provides great design audacity, creates creative architectural works at the level of idea and form, and achieves communication by moving away from the usual clones in general, and sometimes reaching very distant displacements as a result of the project conditions.

With regard to mosque architecture, the displacement is characterized by some reservations due to the stability of Islamic principles and their association with specific forms. The displacement of mosques is reasonable and is related to the violation of the architectural rules of their forms, and a high degree of displacement is related to their context as well as to the richness of their meanings by adding new meanings to them, represented by the aesthetic and functional aspects.

The current study differed from previous studies with regard to the aim of the research, which was to identify the intellectual and aesthetic dimensions of displacement in the designs of the architect Zaha Hadid. As for the research problem, it was represented by the following questions: Does displacement as an intellectual concept add an aesthetic component to the design when applied? And why? And to what extent does designer Zaha Hadid want to reach through her use of displacement applications and mechanisms in her designs? The limits of the research included the continent of Asia from 2005-2020.

The current study also differed from previous studies in its theoretical framework in terms of dealing with intellectual and aesthetic approaches in the art of design. In addition, 15 models of designer Zaha Hadid were intentionally selected according to the descriptive analytical method. One of the most prominent results reached was that the designer Zaha Hadid, through her architectural experiments, achieved an aesthetic dimension that combines formal relationships and design aspects. There is also an aesthetic dimension between the aesthetics of the design style and the manifestations of displacement in the architectural design in terms of containing a number of suggestive and delusional elements used, as in all sample models.

CHAPTER TWO

2. THEORETICAL FRAMEWORK

2.1. INTELLECTUAL AND AESTHETIC APPROACHES IN THE ART OF DESIGN

2.1.1. Philosophical Views on Thought and Beauty

The first moments of human action and awareness represent an aesthetic awareness of the world surrounding them with their various and numerous manifestations, the scientist inspired human with what it inspired of innovative ideas because their mind is considered an extraordinary machine in the formation of similes and comparisons between subjects and phenomena. The sense of beauty occupies a center in life and the arts, including the art of design, which is the art of the critical idea in which a person's interest in beauty appears, as it affects their aesthetic senses.

The mind calls on its previous experiences and accumulated aesthetic images to increase its effectiveness in work, thus increasing its awareness (Gashov, 1990, p. 13). The aesthetic feeling has accompanied human in all aspects of their activities, but it appears in a specific form in the highest form of consciousness through art (Qalima, 1979, p. 9). Thus, human's practice of work in all their eras carries in their essence creativity, and he forms their tools with the help of their imagination, which simulates multiple models in nature. With the work, the person's spiritual sense has developed, their imagination has developed, their aesthetic feeling has grown, and their aesthetic senses have also been refined.

Moreover, the artist began to avoid cleverness in simulating nature because it is considered an essential material, while art is an activity that results in the formulas of subjective experience. The value of imagined artistic beauty lies in the artists's ability to express their aesthetic impressions, not mimicking nature imaginatively, but rather in the tremendous ability of impressions to generate a unique aesthetic imagination. The artist's mind works to create specific proportions that surpass the apparent nature to reach its hidden beauty (Al-Jaf, 2002, p. 66). Moreover, artistic beauty does not lie in human nature only but in creation of an imagined aesthetic system that rises to the level of the hidden system of existence by adding unity of consistency between the

contrasts of lines, shapes, colors, and other elements of composition for the work of art.

Therefore, the issue of beauty in art has been critical in many intellectual and philosophical theories from the Greek era until the present time, as many philosophers have contributed to clarifying beauty by formulating it in a new style in line with the era that adopted the scientific and experimental method as well as analysis.

Many of them went on to explain the nature of beauty, some of them find it in nature living and inanimate in the work of art, and some of them see beauty as a personal characteristic like the individuals themselves when they interact with nature or with works of art, as this provokes the aesthetic tendency inherent in themselves. In contrast, others believe that beauty occurs due to the relationship or connection between individuals and the surrounding environmental factors, whether natural or artificial.

Some philosophers expand the field of aesthetic philosophy more than it should to the degree that includes every sensory perception, by which means that the perception of beauty is a sensory perception. There is another who makes aesthetic philosophy an artistic criticism, and there are those who combine the two views, including Santayana, who says, "The nature of beauty lies in sensory perception" (Santayana, 1955/1970, p. 41).

The first aesthetic concepts appeared among the ancient Greeks, and it was an example of the philosophers' interest in them, as they realized it alongside the truth and the good. Greek thinking is the oldest that it has reached from the analytical and aesthetic manifestations that can be placed on the side of philosophy, which was represented by the Greek myths and the well-known poems written by Homer that appeared in his period, the famous epics the Iliad and the Odyssey. It uses some expressions like consistency, beauty, and fantastic (Al-Kaabi, 2002, p. 13). The Greeks' perceptions of the beautiful were influenced by their total metaphysical view of the world when they tried to return the observation of the existents to a single principle in which order and universal reasonableness are assumed.

Pythagoras (572-462 BC) found that the secret of beauty is based on a specific numerical system, which included harmony in the universe and form. He made the

origin of existence and the universe based on the mathematical numerical system. He set an engineering standard for beauty by relying on his philosophical reflections on music and referring its melodies to specific numerical ratios, thus extracting a mathematical mean between two opposing melody types. He explained melodic harmony because of unity and alliance between opposites. It means that a specific numerical homogeneity governs everything beautiful for Pythagoras (Abdul-Haider, 2001, p. 10). The sophists put human as a measure of nature and considered the standard of beauty to lie in her or his subjective sense, and they emphasized that human is the measure, the end, and the means at the same time and represents the absolute truth in existence.

It means that the basis for the existence of everything that exists in the universe is human thought, and that is why they relied on relativity in beauty, meaning that what I see beautiful may be different for others, depending on the human sense. Also, the sophists linked aesthetic values to sensual pleasure and ecstasy and found that the soul was excited by seeing beauty, and they denied the possibility of knowing the truth through art (Al-Kaabi, 2002, p. 17). On this basis, the artist 'designer' should present what pleases and pleases people and what pleases them, even if the pleasure is camouflage or deception, as is the case in art schools in general and visual arts.

Plato (427-347 BC) sees beauty as linked with a mental tendency that leads to a theory of metaphysical knowledge that resorts to intuition or direct vision and is limited to mental contemplation that has nothing to do with tangible appearances. The essence exists in reality and is only visible to the soul, and it is the subject of the natural world; by this, Plato means true metaphysical beauty, which is the ideal of beauty in itself. He emphasized the existence of beauty in order and geometric proportionality, while the aesthetic pleasure that results from tasting the arts arises from our sense of the beauty of colors and shapes (Helmy, 1984, pp. 32-33). It means that beauty is, in fact, an example, which means that it is not among the themes of the visible world, and the truth of this beauty comes through its proximity or distance in its imitation of the ideal world.

While Aristotle (384-322 BC), who is considered one of the most influential advocates of materialistic philosophy, came in the wake of the proposals of his teacher Plato, he based his aesthetic theory on denying the ideal world by describing

Plato (Al-Farabi, 1999, p. 99). Beauty, in his opinion, is present around us and the senses perceive it. According to Aristotle, beauty does not go outside the scope of human, as it is an internal model in the human mind that cannot be searched outside the soul, just as the idea itself exists in human. It is the senses to the world of ideals and eternal absolute images. The artist 'designer' knows the essence of things in this tangible world and then discovers and expresses them in his artworks by stimulating shapes, colors, and other building elements that exist in nature, which adopted a system of consistency, harmony, trying to upgrade them from material things to what is.

Aristotle is the first to set rules for measuring beauty where he set standards for the beautiful thing (beauty), which are order, proportionality, and clarity, which are standards that appear in design and mathematics. As for the beauty of Plotinus (204-270 BC), it is in number, pure form, and order, and he sees that beautiful life is a picture and shadows of the upper beauty inspired and imagined by the soul through its disposal of worldly things and concerns. Plotinus mixed beauty with theology, and according to his theory of emanation, beauty united with God is supreme in beauty, and the degrees of perfection and sublimity decrease as it is moved away from divine beauty (Abbas, 1979, p. 177). He believes that beauty is the subject of the love of the soul because it is from its nature, and it belongs to the realm of rationality, and by its nature, it is closer to the soul than to the nature of matter. Therefore, the soul loves it and is comfortable with it, while ugliness is closer to the nature of matter, and this means that beauty is present in both nature and art alike, and it always refers to the image and not to the material.

It can be concluded that there is a clear contrast in the opinions and trends that were said about beauty by the ancient philosophers, and these opinions undoubtedly reflect their views that included theories that came based on either material, ideal or intuitive, and therefore the difficulty of finding common characteristics that combine these different philosophical views. As for the idea of beauty in modern philosophy, it witnessed a change of vision regarding the concept of beauty, and because this philosophical thought was a thought liberated from the constraints of absolute supreme values, in which beauty was measured according to the degree of its participation and association with the world of ideas and absolute truths. Descartes'

proposals had a practical impact in the presence of such ideas, and his proposals influenced one of the most influential philosophers of contemporary thought represented by Kant (1724-1804), who added to the idea of sensual beauty a unique characteristic to give the artwork an exceptional beauty and to judge the beautiful thing (Helmy, 1984, p. 130). Kant came with a unique understanding of beauty, as he did not believe in the existence of beauty objectively in life with its laws but rather related to the feelings and circumstances of the sensor with that beauty the individual dimension and that every human being has a latent sense of beauty. It depends based on being a coordinator, not directed to any purpose other than facilitating the process of composition and compatibility between imagination and mind, a process that results in a feeling of pleasure or contentment.

1. Free beauty: It includes audio arts such as music, as having no idea about it.
2. Restricted beauty: It has an idea 'having an idea about it' like the human body.

In addition to the fact that he distinguished between the beautiful and the sublime, the beautiful for the mental and imaginative operations were related to him, while the sublime to him is the one to whom the mental and logical operations are connected. Hegel (1770-1831) went beyond the idealistic view of beauty to a kind of absolute idealism that searches for the idea or ideal. His concept of aesthetics does not deal with natural beauty but rather with artistic beauty because it is higher in status than the beauty of nature, as it is a creation of the soul, bears its character, and is higher than nature. Thus, "Beauty is the sensual aspect of the idea, and looking at the thought constitutes the truth, but looking at its sensual aspect constitutes beauty" (Helmy, 1984, p. 153). The artistic work must carry content adjacent to the form through a dual dialectic (form and content) towards the absolute spirit by focusing on thought. Hegel presented three main styles of art:

1. The symbolic pattern: The idea is abstract, vague, and undefined, and therefore it cannot produce the complete form. Therefore, the idea distorts the natural forms through a repulsive reference relationship, and this pattern prevailed in the ancient eastern civilizations.

2. Classical style: The idea is developed and developed, so, the appropriate external shape for it. Hence, a coalition arose between the idea and its external appearance, and the ideal of beauty was achieved in this art style.

3. Romantic style: The pattern in which the absolute spirit appears, where the idea is rid of the specific form and realizes itself as an absolute spirit devoid of all limitation, transcending the limited sensory forms and rising to the forms specific to the real sensory world. This pattern is characterized by divinity with human, and human is liberated from her or his specific existence to reach actual existence through sacrifice and pain derived from faith.

Schopenhauer (1788 - 1860) looked at the beauty in which the highest degree of objective realization of the visible will is achieved as the beauty of the highest order (Badawi, 1944, p. 150). He linked his concept of the beautiful to his general philosophy of the world as a will, where he said, "The will is the universal force that transmits life and meaning in the subject and the object. It is the very thing through which the self and the will are manifested" (Abdel Hamid, 2001, p. 114). His aesthetic vision consists of two interrelated elements:

The first: is the pure accidental self, i.e., the self-free of will, and this element represents the subjective aspect in the aesthetic vision or the case of aesthetic contemplation.

The second: Perception of the ideal, which represents the objective aspect of the aesthetic vision because it represents an awareness or knowledge of the subject, not as a partial thing, but as a Platonic ideal. For this, Schopenhauer was considered a Platonic reference in principle. However, he replaced the world of Platonic ideals with another synonym, the world of mental representations, which means the embodiment or crystallization of universals in the system of existence and the universe. Art must be one of those representations, meaning that Schopenhauer made the artist a counterpart to the philosopher and that he is homogeneous with him in terms of genius, because he 'the artist' in the end can contemplate metaphysical through his creations.

On the other hand, the philosopher Bergson (1859-1941), adheres to the mystical view, which affirmed the inability of the mind to perceive Beauty, but rather it must

transcend the mind. It means that the current that Bergson played in the philosophy of art is the intuitive current taken by 'Crochet and Herbert Reid' and it relied a lot on the energy of intuition as an ability to understand the truth directly without logical or preliminary inference. Bergson's aesthetic thought is the subconscious in materials, forms, and phenomena away from sensory and mental manifestations in their traditional form, and it is the true beauty that is similar to Platonic beauty.

As for contemporary aesthetic thought, the names of several thinkers emerged in it, including Jacques Derrida (1930-2004), whose name is associated with deconstruction, and he wanted to make it a critical stance for all the pillars and centers in the context of a streamlined knowledge. Derrida's quest to dismantle the foundations called him to unravel the metaphysics of presence because the framework on which this metaphysics grew defines existence as a tyrannical presence, whether this presence takes the name of the image, idea, origin, purpose, or reality. Thus, the hierarchical system established by Western metaphysics will be overturned, openness to the margins, and the disclosure of the hidden backgrounds behind the axioms and postulates on which Western thought relied in building its systems and crystallizing its various institutions (Derrida, 2013, p. 7). Michel Foucault (1926-1984) represents a unique case of the diversity of his topics and the expansion of his knowledge space, so he was considered an active thinker in postmodern thought (Abdullah, 1998, p. 156).

Foucault supported postmodern thought with the pillars of irrationality based on the concepts of madness and sought to dismantle Western society's intellectual and social structure. He also rejected the irrational authority and demanded the dismantling of its laws, dealing with the marginalized and the marginalized as a pressure culture. In addition, Gilles Deleuze (1925-1995) began to question the sayings of modernity and worked on writing philosophy in new formats. He opened himself to many areas of knowledge that philosophy was unfamiliar with. As Barbara Kennedy described, his thoughts overlap, interact, separate, crumble, and multiply. They often clash so violently that cannot reach a specific formula for a single action (Badr El-Din, 2011, p. 111).

According to this, Deleuze sees that the history of philosophy imposes a pattern of ideas, so he invites us to go beyond this history or rebel against it. Deleuze was keen

to be unconventional, detached from the traditional pattern of ideas in the history of philosophy, not only as a contemporary but because of his different vision of history. The horizontal axis does not call for fixing the boundaries between subjective identities, as is the case in representational thought based on the semi-perfect "being the same thing." Instead, it leads to the penetration of all borders and barriers. He deepened the state of separation from the path of philosophical thinking until he was considered an outsider and was always influenced by Nietzsche in his refusal to be traditional.

For this reason, horizontal thought transcends the vertical thought of bureaucratic hierarchy, a thought that requires the unification and consolidation of identities (Leche, 2008, p. 215). Therefore, Deleuze was interested in how can build a conception of knowledge without referring to concepts such as essence, essence, and truth or relying on reliable forms of thought. So, knowledge becomes possible without conceding to the claims of the end of philosophy (Hadjami, 2012, pp. 7-8). Therefore, his thought does not take place through rules and preconditions, as there is no methodology for thinking. It takes place suddenly and improvisational, without a model or role model, a ready-made approach, rules, or recipes.

Thus, Bergson made beauty and art tools to prove his philosophical ideas, and the artist's memories are considered a separate person from his physical, social, and sensory world, where he/she lives in a state of exclusivity and strangeness. In light of the preceding opinions, beauty is not subject to a fixed criterion for judging it, as it does not conform to all tastes and opinions. Everyone has their perceptions and fantasies that receive beauty differently from what another person receives of the same beautiful thing. Because of the interconnectedness of the relationship between science and human, it is close to itself and a value that can achieve convergence in practical reality by defining the meaning of beauty in art in terms of pleasure in contemplation or intuition of enjoyment. Thus, enjoying the artwork itself until they feel satisfied and contemplate it is the goal of the artists (the designers) in their artistic operations.

The researchers can take, by reviewing the aesthetic, and philosophical propositions and their impact on art in each of the successive periods of history. It can be taken as a ground to be relied upon in their research, which is looking at aesthetics, moving

between the various connotations and the different forms from which the building elements are formed as a specific aesthetic value. These aesthetic values carry intellectual, spiritual and aesthetic contents alike. Since the aesthetic experience is the product of communication between the artwork and the recipient, this communication does not happen unless the conditions are created for its occurrence, including the recipient's willingness and ability to feel and perceive the features of that artwork or the experience that helps create a state of aesthetic pleasure in general and in the art of design architects.

2.1.2. The Role of the Aesthetic Phenomenon in Design Relations

Human found in the universe and natural order, balance, and accuracy, as their started from themselves, as they saw in the formation of their body from the order and proportion between the two sides of their body, which enables them to be stable and balanced. The system in universe is based on accuracy, proportionality, movement, and unity, which are the components of its beauty, secrets, and causes. The human looked at the elements of nature such as land, mountains, rivers, and trees that are consistent in a system that expresses beauty and splendor and increases brilliance with a sense of color, movement, rhythm, shadow, and light. To be subject to all the attributes of beauty.

The artwork seeks beauty and aims to achieve human creativity in art. Art, in general, expresses the dimensions of the vital experience of human in their environment, surroundings, and time, so the growth, education, and development of human artistic abilities are linked to many factors that differ in different times and places. The movement of their innovative abilities is a conscious psychological movement aimed at satisfying their life and psychological needs.

Susan Langer confirms that art is a creative form capable of sensory perception so that they express the human conscience, and accordingly, art creates a form, and this form must be expressive, and what is expressed is the human conscience (Hakim, 1986, p.13). In its broad sense, design is the activity of the human mind with its intellectual, practical, and emotional dimensions. It may constitute the cornerstone of scientific thinking and aesthetic contemplation at the same time.

Scientists often describe scientific theories as having a beautiful design. Einstein said, “Beauty is the first choice. There is no place in the world for ugly mathematics” (Racer, 1986, p. 24). However, any aesthetic building process capable of expressing the human conscience in a meaningful and influential manner must be subject to multiple systems, as the design in the painting is its visual formula. Alternatively, it is the pure organization of its components and elements according to a particular expressive pattern, and the design is the formal organization that gives the painting its completeness and its unique presence (Abdel Hamid, 2001, p. 251).

The design process begins because of feeling a need, whether physical or moral. For people to fulfill a need, they focus their goal on achieving a product that is concerned with this need. The conception begins to develop the basic idea of the design, and it is often a whole idea that includes a preliminary awareness of the form and how it relates to the function. The idea does not arise without considering the materials and tools that can be made available to achieve the design product or carry in its interior an aesthetic perception of what the design will be like after its completion. Experimentally, it varies in its estimation from one design to another and from one design field to another. Then comes the stage of implementation and investigation, and through it, the perception becomes more apparent, and the idea becomes real. The design rises in the construction of the design work and its elements to bring us pleasure and enjoyment (Hussein, 2002, p. 127). Thus, the design work is of aesthetic value and function. Then enjoying it by the recipient helps determine the subjective and objective position (Ismail, 1999, p. 130). In its broadest sense, it is a kind of communication between the idea and the implementation process, and thus it is a way of expressing thoughts and feelings.

Design is an art with a specificity that other forms of art do not possess, privacy that provides it with data to be reckoned with. It is presented as an installation shroud that depends on contiguous cognitive systems that compose and reorganize them according to the assumption of the image of the design achievement to be achieved, provided that freedom in design is objective freedom necessitated by necessity in its temporal and spatial image. This combination in which the art of design appears makes it an art that moves from superficial knowledge to what is at the level of analysis towards mental abstracts (Sahib, 2015, p. 189). Every work of art is a

holistic subject with its structural composition. Moreover, its essential elements that they cannot seem coherent without representing the physical unity that makes them embodied in a coherent and harmonious sensory subject in their substance and includes its deep inner meaning that refers to a particular subject. On the other hand, it expresses a spiritual reality that the viewer feels without touching it in the tangible reality. In the end, it is a unique structure and a temporal and spatial structure necessary for its existence, as it needs the spatial structure through which it embodies its sensory appearance, which is manifested in it as an objective aesthetic. It also needs the temporal construction in which its internal movement appears and its inner spiritual meaning, which expresses its human nature (Abbas, 1979, p. 351).

With the physical embodiment of the artwork, the aesthetic and intellectual propositions begin to work and settle on its transparent surface or internal content. If it is possible to look at what governs the interrelationships in the components of the artwork, the structure of the form is based on a kind of hidden spirit that connects its parts. Perhaps the idea of the general design, or the basic structure of any artwork, is more like the physical body into which the artist pours this soul so that it can live. The aesthetic dimension is the total of the significant ideas a person lives and lives for them.

Furthermore, Plato had determined the importance of organizing the material of the artwork by his saying that “what constitutes beauty is the interrelationship of fragmentation towards each other, and all of them are in the direction of the whole, and beauty invisible things as it is in others lies in symmetries and proportions” (Attia, 1996, p. 30). Aristotle also stressed the importance of consistency and interconnectedness of the parts of the artwork from the introduction, middle, and end to achieve greatness, integration, and beauty (Huisman, 1980, p. 9).

In light of this, the importance of the constructive role of form and its potential to embody the purely aesthetic idea in the artwork, the critic Clive Bell states that the distinguishing feature of all grand artistic masterpieces, regardless of their origins, lies in the expressive form and its structure. In such forms, lines and colors are taken to create a form that evokes our aesthetic emotions, and these distinctive qualities are shared by all the distinctive arts, where every element is necessary in the place in which it stands (Al-Dulaimi, 2004, p. 12).

On the other hand, Michel Foucault believes that the artist is motivated by a permanent desire, which is the will to reach the truth, which is, in fact, a kind of interpretation of the relationship between visual symbols and things that pass through an artistic formation with a limited number of relationships that ends when an artistic pattern appears that justifies itself. Any group of technical metaphors can be understood as an integral topic (Stroke, 1996, p. 132). Moreover, because every artwork is a structure consisting of a group of interconnected elements and relationships that establish this connection, it must be subject to a general structural plan that governs the arrangement of the elements and their relationships to each other.

Furthermore, this plan is what someone usually calls design, a creation and innovation process. It depends on structural elements such as point, line, and color, identifying them and linking them to the design foundations such as unity, repetition, and others to achieve a work of art characterized by coherence and integration that achieves artistic and aesthetic value (Ghazwan, 2006, p. 16). It makes the art of design a more complex and challenging art, as it is based on the freedom of drawing on the one hand and the judgments and precision of engineering on the other.

It requires excellent control of the movement of the elements, their path, their relationships, and their balance to achieve an aesthetic, artistic structure in which no element or relationship deviates from the balance and compatibility of the public entity.

Design is not a set of rules that are always clear to the designer. The artists try to provide guiding keys that allow others to understand their work and give their production stylistic privacy and identity that can be monitored and inferred. Otherwise, the artworks would be closer to similarities than differences, where the identity of the artist is embodied through multiple indicators, including color, font, methods of organizing elements, and the style of displaying symbols, and these factors are all linked to the artists's culture, their civilizational and social references, and their environment (Ghazwan, 2006, p. 16).

These symbols are not exclusive to an artist but instead come from a free eclecticism that is subject to the thought that is transformed to facilitate its integration into the

artwork's structure. They are formal vectors-and expressive shortcuts integrated within a formal perception that can be changed and modified according to the requirements of the general composition of the artwork. It means that design is a process that depends mainly on the artists's vision and feelings and distinguishes their style. They are always required to make these elements a work of great perfection in which everything is carefully studied. Therefore, it can be said that design in its general sense is every component of coherent parts, each of which depends on the other.

That is, it is a structure above all, it is not just an assembly of different elements without a link system, so the design is a structure that reveals the associative aspect of the forms and elements through its indication of the system of internal relationships that determine the essential characteristics of the general composition.

It thus represents a reality of privacy and uniqueness that cannot be understood or confined to the mere sum of its constituent elements without understanding or comprehending the laws that govern its existence and transformations. This understanding, in turn, leads to an artistic fact that the character and distinction of any artwork stem from the artist's feelings, and he expresses those feelings with color, line, shapes, and the rest of the building elements with a delicate sense. The artist works on very complex vocabulary and relationships that can become incomprehensible unless the artist improves their organization and presentation to the audience in a way that paves the way for the release of aesthetic emotions.

In design, the contrast of design systems works to achieve the design achievement through the exchange of foundation elements, and the more compatible the system of relationships between the elements is, the more successful they are through their association with the aesthetic sense that constitutes the real internal value of the design structure. The properties of the structure are subject to conscious processes in choosing the elements and the mechanisms of their formation and their relationships so that the artwork becomes more effective and present to the recipient, where beauty and order are inseparable from one another, and the aesthetic outcome is the outcome of the interaction between the apparent structure and its internal subject.

Repetition, balance, continuity, and organization of colors and lines in the visual arts are organizational means for the relationships of the elements with each other, but each art form has different relationships for these organizational means. Drawing may be understood as an installation of color shapes on a two-dimensional flat surface, or it may be viewed as an illusionary means that present an analog of a three-dimensional shape on a two-dimensional surface. In both cases, the means of aesthetic organization can be applied to reach a unified organization (Sahib, 2015, p, 300). Although the sight of clouds emerging above the sky, which appears as a homogeneous ground, is a beautiful sight, formal beauty lacks the building element, as beauty is always associated with form or image. Otherwise, it would not be effective. The beauty of the figure is due to the beauty of the image, and the beauty of the image is due to the beauty of expression. Moreover, the process of composition that makes up the figure is a mental process, for unity arises on a large scale. It is a realization with the penetrating insight into the relationships between several living elements, each being perceived separately.

According to Susan Langer, the artistic image has its independence, is self-sufficient, and can be directly perceived as long as it is presented objectively. The artist does not imitate anything on view but instead creates an unparalleled artistic formation or formation (Attia, 1996, p. 43). Furthermore, modern art emphasizes the structural nature of art, regardless of its expressive nature. Lines, colors, rhythms, and words are not only technical tools; instead, they are necessary for stages, the process of artistic creativity itself (Hakim, 1986, p. 43).

Cassie and Collingwood have limited the artist's activity to the process of construction and installation and thus excluded the instinctive and involuntary responses from the nature of the artistic phenomenon, whose basis is the formation of sensations and the regulation of emotions. All these processes occur through an artistic structure that is a graphic image, which is the common feature of all visual artworks (Hakim, 1986, p. 43).

Moreover, a sense of shape and color is felt when it is tasted, and knowledge of Spatio-temporal dimensions (Attia, 1996, pp. 30-31). Since the form is not a purely individual characteristic, and every thought or feeling imposes its form, the form is the fundamental social element in art. Since the contents and ideas change with the

change in historical periods, the change of environments, and the change in the artist's vision of the world, the forms change with these thoughts and feelings. Works of art are not mysterious inspirations but forms of perception and unique ways of seeing the world and life (Hakim, 1986, p. 101).

The artists's way of seeing things cannot be presented to the audience directly, but the artist must formulate it according to the terms of artistic creativity that stimulate the recipient's feelings and motivate their reflections. The permanent element in humanity that responds to the element of the form in art is the aesthetic sense of human, and the changing thing is the understanding that human establishes by abstracting their sensory impressions and mental impressions, and they constitute the change in art. The so-called expression, where the form can be analyzed into mental terms such as measurement-balance-rhythm-and harmony, and all these principles are subject to the artist's own desire to form (Hammouda, 1998, pp. 193-194).

The artist makes this desire to form in forms, and these forms are subjected to a structure that enjoys self-sufficiency and internal consistency that gives forms and artistic principles their new meanings and connotations. It is because the form alone cannot be a work of art. Forms are not necessarily works of art. The artwork must include a certain degree of organization, that is, by transforming shapes into designs that can be included within an integrated artistic structure (Reed, 1983, pp. 41-42).

A successful composition displays a coherent structure that enjoys unity and integration between the different elements of work through manipulations and processes of organization and reorganization, analysis, composition, deletion, addition, alteration of shapes, and replacement of their places or sizes and controlling the tones, light values, areas, and other components, so that in the end they appear tightly interconnected with a fate that cannot be changed or modified without violating their integrity. It gives the recipient a feeling of the artists's ability to formulate their work and appreciate their talent and creative effort (Reed, 1983, p, 44). As emphasizing design does not mean the absence of meaning and does not reduce the intellectual and aesthetic pleasure, the world is a system, and therefore it is beautiful, and beauty is a system and consistency. A beautiful thing can only be relational, which means understanding the necessary and constant relationships

between things, and every relationship of this kind refers to a structure whose totality is associated with these relationships that stimulate the aesthetic feeling.

The aesthetic experience is not a special or unique experience based on a particular element. However, it is characterized by familiarity with other elements, i.e., harmony with the elements that compose them, through a sense of beauty that organizes chaos and different motives and turns them into a kind of organized response.

Hence, the aesthetic experience means the high ability to coordinate between the sum of the different or separate motives in the human being, which in the end generates a kind of pleasure and balance, which makes the concept of aesthetic in design broad, capable of accommodating various artistic and intellectual experiences of all kinds. The design works on renewing the functional technical structures and presenting them to the recipient, who is entrusted with reading and understanding the apparent structure of the work and the interpretation of its patterns and signs to reach the inner meanings.

The artwork may be just a sign of the external reality and a literal copy, or it may be an abstract form indicating meanings that are not immediately accessible. Those meanings are related to the structure of the artwork since the distinctive feature of the artistic language is the existence of a relationship between the structure of the artwork and the structure of the external thing. In this way, it differs from ordinary languages, as it can construct a semantic structure related to external topics, but it is not discovered directly. Thus, it can be said that art advances us in the path of knowledge, and if art were just an imitation of things, it would lose its value as a sign and symbol. Therefore, art is nothing but a set of signifying systems that exist in the middle between language and the external object (Abbas, 2005, p. 113). These systems vary according to time and place, as well as to the sender and receiver, and they can deliver speeches by adapting them to elements drawn from the world of art or reality. However, the processes of entering them within the different language systems determine their functions, the conditions for their formulation and transmission, and how they are received and decoded. That is, design, in a sense, represents an aspect of reality, but it is not the empirical reality that purely superficial

observation provides us with. Instead, that non-apparent reality must be searched for beyond direct data.

2.1.3. Displacement in Scientific Fields

The individuals follow many behavioral methods to relieve psychological tension resulting from states of frustration and conflict and their inability to face the obstacles that prevent them from achieving their desires. There are indirect 'unconscious' ways that the individuals usually follow when they fail to follow the direct and conscious ways to protect themselves from threats, and the people may deny doing them if you try to tell them the truth of their behavior. This recurring scene is called psychological displacement, which is the unloading of negative charges on another person or target through a situation that has nothing to do with. The situation of anger did not cause the people's emotional state because they cannot take revenge or empty what they find in themselves in the source. They did that because of their social status or his authority over them, such as being their manager at work, for example, alternatively, any party stronger than the party with which they are working to remove their anger.

Displacement is one of the manifestations of defensive mechanisms that all people use, the individual resorts to facing situations of frustration, conflict, and anxiety, and it is not abnormal nor specific to certain individuals. It may be affected by extremism and become a form of deviation or its path. Its subconscious base is strong, but it is not all subconscious, as some of it is intentional. In other words, when the desires of the 'she or he' conflict with the controls of the 'higher I,' the 'me' resorts to defensive tricks to relieve stress and psychological conflict.

Psychological displacement is considered one of the psychological defense tricks that aim to preserve the self and protect it from stress by relieving pressure on it, which results from the failure to confront and solve problems to replace the internal conflict resulting from the accumulation of negative emotions. The most critical causes of psychological displacement are the suppression of emotions and the neglect to express them in socially acceptable ways, and the lack of skills related to learning different social methods. The individuals deliberately escape from the pressures and situations that they fail to manage with dialogue and appropriate social skills, which

help them solve their problems that cause negative emotions by removing them into a weaker side that is not afraid of reactions. Thus, they get rid of their tension or psychological conflict due to their desire to avenge those who angered them and responded to them.

The same is the case when feeling frustrated in satisfying needs by direct methods, which causes distress and negative emotions that are expelled by displacement instead of looking for other ways to satisfy the needs. In Freud's theory, displacement in its psychological concept is considered one of the defense mechanisms when the individual fails to satisfy an original motive, if he fails to achieve it, he is forced to replace it with something else, and thus some satisfaction and satisfaction is achieved for him. Such modification or transformation is called displacement (Freud, 1899/1980, p. 122).

From the preceding, it becomes clear that displacement means replacing one desire with another desire, which may be conscious or unconscious. The displacement is degrees that start with the simple normal and may end up displacing all feelings and goals on other goals. Moreover, displacement in its far meaning means flexibility, so if it fails to achieve a particular desire, it is displaced to another desire. As for displacement in physics, it means the change in the body's position that is heading in a specific direction, which is expressed in physics as the shortest or less distance between two different points, represented by the method of magnitude and direction. It may be harmful or positive, and the rate of kinetic change in displacement is what gives the body a certain speed. Displacement is also the case of changing the location of the body from the place where this body is located to another place about the fixed reference specified for the displacement, and therefore the displacement expresses the movement of the body and its change of position at the same time.

2.1.4. Displacement and its Literary and Artistic Approaches

The term displacement has moved from the field of psychology to the field of translation, as Graham mentioned that Northrop believes that all fictional literature is myths displaced from its original meaning, that is, they contain models with a mythic latent circle, which the writer and most of his readers may not be aware of. Graham

also says Northrop opened the way for his view that all literature is a fable, i.e., not an imitation of experience (Weiss, 2005).

In Wimsatt and Brooks, Richards has argued that traditional theory makes metaphor seem to be a displacement and substitution of words. Anne Jefferson stated that the Formalists believed that language could not be understood as a programmed development of tradition but as a massive displacement of tradition (Weiss, 2005). What concerns in the field of studying poetic discourse, in the first place, is to monitor the linguistic and technical displacement that arises as a result of the transition from the informative level of the aesthetic text to its emotional level. In the first, the language or the artistic work only presents the concepts in circulation, while the second requires the vision, and, naturally, the transition from concepts to the vision establishes a displacement within the text, the wider that displacement the text approaches another step to poetic.

Some may imagine that poetry is synonymous with the abstraction of art, but poetry turns at the moment of its completion toward embodiment, as it is a transition from thinking about perceptions to think of pictures. If the reporting function describes things as the senses perceive them, poetry describes them as intuition perceives them. By visualizations, he means mental abstractions, while images are the embodiment of those abstracts within memory, and therefore the linguistic displacement does not move away from reality but permeates it. It is natural, then, that linguistic displacement means a departure from the linguistic convention of the reporting function of the language, which must be followed by a kind of ambiguity, which expands as the area of that displacement expands, given that changing the language's function entails changing its logic within that function. In contrast to the classical poem, modern poetry completely negates the idea of expectation between the text and the reader, as the activities of the modern vision take several forms of displacement:

- The first form is the form of spatial displacement, where the text shifts the object from the center, focusing instead on what is linked to it figuratively.
- The second form is the form of absence by transforming the thing into a symbolic existence and developing the text around it allegorically.

- The third form is the form of the constant dialogue between two axes representing the coordinate of the thing: the metaphorical normal axis, that is, the signifier axis and the hidden significance axis, the naming axis and the coding axis (Abudeeb, 1984, p. 65). This topic came in line with all kinds of arts, including design, as modern designs differed from traditional ones due to displacement and the state of transition to the metaphorical level. Accordingly, the ambiguity in the modern poem results from several types of linguistic displacement:

- Syntactic: related to the composition of the poetic sentence.
- Semantic: related to the semantic of the singular that reproduces the semantics of the context: where new semantic elements are established for the sentence.
- Formal: It is represented by expanding the relationship between the vocabulary of the sentence and its connotations at the concentrating level.
- Substitution: It arises from substituting the imaginary for the rhetorical.

Perhaps the most important of these types of displacement is semantic displacement because it relates to the semantics of a single word, which is the first cell of the context. Naturally, any change in the cell will necessarily lead to a change in the tissue. Those words (signs) produce shapes and produce multiple displacements in turn. These types of displacements - as John Pearce imagines them - are represented in:

- Icon: a sign that indicates its subject, based on their similarity.
- Indicator: a sign that indicates its subject through its existential association with it.
- Symbol: a relationship that refers to its subject through a collective agreement (Ghazoul, 1984, p. 174).

2.1.5. Architectural Design: Roots and Applications

Design art is one of the forms of plastic art, and this type of art depends on some but not all of the elements of the artwork. It is known that he reformulates and revises ideas to make them realistic and applied, considers all aspects of the idea for its implementation, develops a preliminary conception of the way it is expected to be in

reality, and also pays attention to the circumstances that affect the implementation of the idea, to reach the formation of new and beautiful innovations finally. Since the beginning of history, architecture has become an art that requires engineering study and aesthetic attention. It appeared in the first buildings in Mesopotamia and ancient Egypt, and architectural styles and models that carry a distinct identity and a unique aesthetic appeared.

Despite the emergence of schools and different architectural trends over the ages according to the needs of each period on the one hand or trying to differ from the prevailing situation, on the other hand, some theories are not specific to a specific time or period, including the functional theory and the organic theory that reappear every forty years.

Charles Jenkins also mentioned in their writing the architecture of the leaping universe, in contrast to some of the trends of modernity that appeared in a certain period and then began to develop and disappear, as it was accompanied by many trends such as deconstruction, anatomical and organic. As there were foundations for each direction or school where the organic school was its philosophical principle that the building is from and to nature, that is, it corresponds to its external appearance and internal composition with its character and nature with the purpose for which it was established in a specific time and place (Saleh, 2010, p. 184). Design is a planning process for forming something and creating it purposefully and satisfactorily, satisfying human needs both utilitarian and aesthetically pleasing. It can be said that design has two interfaces:

1. Mental Appearance: it derives its idea of a particular purpose that belongs to our living and how it is used the things that could be traded to achieve the purposes. Most of the design processes are included in the people's work and lives, where the mental vision turns into a science acquired from the Knowing and can be all realized that the value of design includes a deep part of people's instinct (Khalaf, 2005, p. 5).

2. Implementation Phase: it is to go out by design to the productive space (artwork), which has become a function in our living life because human beings always want to devise new implementation methods that match the materials created for their overall employment between utility and beauty. Hence, it is imperative for

us to continuously innovate to come up with distinctive artworks of a better functional nature whose function is no less than its beauty (Khalaf, 2005, p. 5).

The most important philosophy and principles of deconstructive architecture are for architecture to move away from the rigidity of natural connotations and traditional contradictions through the contrast between the shape of the building and the land on which it is built and between the structural structure and decorations, as it became the center of art and architecture theories in America in the eighties. Deconstructive architecture calls for the demolition of all traditional engineering foundations. It also calls for the dismantling of the facilities into parts. It also works on the optimal use of modern technology and also hides the structural elements of the building (Haibah, 2018, p. 55).

From architecture developed through modern times to contemporary architecture, contemporary architecture is a broad term that many people take to mean any structure. Contemporary architecture differs from other movements such as fascist architecture, modern architecture, classical architecture, or federal architecture. Contemporary architecture has several distinct characteristics that can help viewers identify it. On the other hand, it is not an architectural movement. It is an overarching ideology concerned with architecture and reflects the views and values of the present and aims to break with the past. It means the desire to create architecture that permeates traditions, styles, and standards.

Charles Jenks defines it: "An architecture that carries a code system or a single symbolic signification, where it adopts the ideas of the modernity movement and its forms exaggeratedly and significantly in the field of structural structure and technological perceptions of the building as an attempt to achieve joy and add aesthetic pleasure." (Ihsan, 2002, p. 543).

Contemporary architecture shares many characteristics, the most important of which is modern technology and technology, starting with mapping, planning, and miniature models, through construction and method of construction, and ending with the final and aesthetic appearance.

The high-tech trend is the connecting point between contemporary architecture and postmodern architecture. High technologies significantly impacted contemporary

architecture as one of the manifestations of high technology. Speed is the distinguishing feature of the current situation, which emerged as a trend that involves the presence of complex forms with high sculptural effects, the use of new building materials, and work on the concept of imbalance. All of this reflects the peculiarity of the moment that contemporary architectural practice is going through. The language of contemporary design tends towards a complete break between it and the system of illusions of logic and history, under which postmodern architecture has been under its influence for centuries.

In other words, contemporary architecture, with its shape characterized by imbalance, displacement, confusion, and dislocation, seeks to confirm the facts of contemporary reality with inevitability, uncertainty, instability, and continuous change. It is a concept that aspires, with a touch of stimulus, to simulate the imagined reality and its founding ideas for this image, which means that contemporary architecture works as a state of presence, and applied material presence; As well as as a state of absence as well, an expression of intellectual and metaphysical concepts!

Another feature of contemporary architecture is the CAD revolution. This revolution should not be underestimated in transforming the contemporary architectural language that introduced from the beginning of the eighties the possibility of using specialized software for design, such as architectural design, which helped a fundamental change in CAD-computer-aided. It is the spirit of contemporary architecture in innovation, modernity, renewal, and the desire to experience things that have not been tried before in terms of materials, light, space, and form. Another element that should be considered within the scope of architecture is the advancement of technology and the structural development of the building's exterior covering, where new materials are used that were not previously thought of as architectural use.

New ways are explored to deal with traditional materials suitable for new aesthetic and environmental requirements (Al-Hayba, 2013). As in contemporary architecture, non-traditional building materials or industrial materials are usually used in the local space.

Moreover, innovation in architecture included the creation of forms and internal divisions of space, and the actual form of contemporary architecture made itself distinct through the use of curved lines and circular spaces and a deviation from the dominance of the straight line.

Many large windows are found in contemporary architecture; often, the windows are placed in the center of the walls and used to look outside. The contemporary architect uses large glass panels to create opportunities for natural light, passive solar heating, and a feeling of openness even in the colder months. Skylights and large windows over the head provide light and a sense of openness to the outside world, increasing the connection with nature. Another distinct feature of contemporary architecture is the relationship of structure to the natural world. Buildings are placed in the natural world so that they are part of the environment or that the environment is considered when planning the structure. Using natural materials and building in a way that does not negatively affect the living environment is essential in contemporary architecture. Equally important is a design that will look in harmony with the natural environment, creating a seamless feel that makes it seem like the building belongs there.

Many contemporary architects have attempted to use the natural environment as an element of architecture. Views may dictate the placement of windows or walls, the direction of sunrise and sunset may influence the placement of the bedrooms, where the solar panels are, and how the outdoor space is used for entertaining. At present, the world is increasingly interested in issues of sustainable development, environmental design, and the local environment, and this is reflected in the elements of architectural formation in buildings, where the possibilities of achieving sustainable environmental development are linked to providing a balanced mix of traditional and renewable sources.

With the development of building techniques and systems, it was necessary to study the architectural formation that corresponds to the environmental design of the building furthermore, since architecture is the art and science of designing, planning, and erecting buildings and facilities in order for a person to cover her or his material and moral needs, using different construction materials and methods. The field of architecture extends to include various fields of knowledge and humanities, such as mathematics, science, technology, history, psychology, politics, philosophy, social

sciences, culture, and art. As well as architecture is closely related to the fields of urban planning, urban planning, civil furnishing, and interior design, what is required of the architect at the design stage is to creatively manipulate the resources and techniques available. these factors analyze conflicting data to develop a complete and detailed conception of the project that reflects functional, technical and aesthetic considerations. it also links the project with nature, traditions, and customs existing in the region.

The designer must also prepare architectural and descriptive drawings and plans to determine the construction method, prepare schedules, estimate cost, and manage construction. As for the beauty of contemporary architecture, architecture in our contemporary world enjoys great aesthetic values and a comprehensive visual space in which a group of multiple sciences and various artistic efforts participate in its achievement.

However, in most cases, aesthetic studies suggest looking at architecture from a visual and sensory angle and stress that it is considered a creative artistic product and an essential type of fine spatial arts. Architecture has previously been classified by philosophers and aesthetic theorists within the spatial arts, despite belonging to the applied sciences at the practical and functional level. The literature and classifications of the nineteenth century elaborate on aesthetic architectural studies, to the extent that architecture is considered art at times abstract and symbolic at other times. Architecture has been placed at the forefront of spatial arts in aesthetics books and sculpture and decorative arts. There must be a certain proportionality between function and beauty like any other applied art. In contemporary architectural buildings that rely almost mainly on beauty, innovative and excellent architectural forms appear in which architecture and arts are mixed. They have primarily relied on sculptural forms.

The sculptural formation appeared in the style of overlapping between the various forms that reflected various visual effects. The technological thought appeared in this direction, which fused with the architects's desire to transform their architectural vocabulary into a huge, monumental event to give it a formal expression that can be kept in memory (Ihsan, 2002, p. 183). It can be said that the design expresses plastic

innovation or the creation of beautiful and exciting things because it is a creative work that fulfills its purpose.

The design process depends on the designers's ability to innovate and exploit their culture and their imaginative ability to create a new job or develop a previous job based on the organization of lines, colors, and other elements of tangible form within a form that includes a certain regularity and delicate balance, to be able to express ideas aesthetically and functionally. On this basis, the design expresses an innovative organizational work related to the idea and what is attributed to it as an embodiment. The design is influenced by various factors such as materials, tools, performance skills, theme, and function. The design is based on the principles represented by the laws of the relationship between the design elements and the planning plan, which determine how the elements must be collected and combined to produce a specific effect. Therefore, design is a creative work that is produced according to a set of organizational mechanisms related to the specificity of the design form. It touched on the concept of the relationship between form and function, not only for theorists in architecture but also for the practical ones in the main. The dialectic of form and function in architecture includes the relationship that links architectural formations to the architectural program and the function that the building should perform.

The problem in this relationship derives its origins from the idea that architecture belongs to the applied art that supplements its plastic aspect, on the one hand, and to a group of sciences that nourish the functional part on the other hand. Therefore, all the architectural works that the architects strive to present range between these two poles and seek to balance the two poles of the equation. The main affected by the poor relationship between beauty and function in buildings are the users who live within these outputs that may not meet the basic needs of architecture in its good sense of achieving the characteristics of benefit, function, and beauty. According to Vitruvius, beauty is achieved when the building or parts of the building achieve the function for which it was designed, with a clear and explicit structural efficiency in the proportions of the building and its parts, and whether these parts are structurally bearing or portable (Ihsan, 2002, p. 183).

It can be concluded from the above that beauty and function are among the essential characteristics of contemporary architecture. The commercial design differs from the

residential design, and the space divisions make it easier to use and comfortable and make it suitable for users. Contemporary architecture is enriched with interactive lighting and building-size screen displays, as many commercial structures boast what might be called mobile architecture. These elements are not static and interact with passers-by, space users, and the natural world. These features can be as simple as interesting outdoor lighting patterns and as complex as intricate water features and projections that move and react to what is going on outside. The contemporary architecture was also characterized by contemporary interior design, as it became the most critical aesthetic characteristic of architecture. Interior design gives the visible advantage of the architecture and shows the function for which the building was found.

2.2. ZAHA HADID'S DESIGNS

2.2.1. Biography

Zaha Muhammad Husayn Hadid was born in Baghdad-Iraq, in 1950. She received her BA in Mathematics from the American University of Beirut in 1971. She obtained her architecture degree in London in 1977. Zaha Hadid's working life began in 1977 when she joined the office of the capital's architecture and was appointed as a professor at the College of Architecture until 1989, in addition to a teaching career at the Architectural Association College and the Graduate School of Architecture at Columbia, Oxford, and Yale. In 1980 she established her own engineering office and named it Zaha Hadid Architects Office, which still exists today and includes about 350 architects. She was an honorary member of the American Academy of Arts and Letters and the American Society of Architects (Hussein, 2022).

She was appointed as a professor at the University of Architecture in Chicago during the 1990s, and as a professor, she joined the University of Fine Arts in Hamburg. Artist Hadid set up an exhibition of some of her paintings and architectural designs at the Architectural Association in London in 1983. Then she did a GA show-Gallery in Tokyo, in 1985 (Hussein, 2022). The Museum of Modern Art in New York 1988 also presented the finest creations. Zaha Hadid's first successful project was the Vitra Fire Station in 1990 in Germany. This project took three years of dedication.

A huge success, Zaha Hadid's 1998 design for Rosenthal Contemporary Art was her first design in the USA. She won two awards for this design, and in 2003 she finished building the Rosenthal Center building, which is now a museum in America. She was the first woman to carry out this kind of engineering work. In 2005, architect Zaha Hadid's design for the Olympic Marine Sports Building for the 2012 Olympic Games was chosen from hundreds of international designs. The design submitted for the Olympic Stadium for the 2020 Olympics in Tokyo also took the lead among the designs submitted (Hadid, 2019).

Zaha Hadid won her first award in 1982, the Gold Medal for Architectural Design in Britain. Moreover, in 2010 she designed the building of the National Museum of Art in Rome. It was a dazzling design that the press described as an outstanding architectural masterpiece. Her creativity extends to the fashion world, where prestigious international names have collaborated, including Louis Vuitton, Lacoste, Brazilian brand Melissa, United Nude shoes, Danish John Jensen jewelry, Stuart Weitzman boutiques, Swarovski and Adidas. Zaha Hadid presented new designs for interior furniture, which were presented on April 14, 2013, at the Milan International Furniture Fair, Salone del Mobile in Milan, within the Italian design house specializing in natural stones, Setco (Hussein, 2022).

She was then awarded the Royal Institute of British Architects Prize in 2004 for her Rosenthal Center for Contemporary Art design. In 2004, she was also the youngest woman to win the Pritzker Prize for Architecture, the world's highest award for architecture. In 2005 she received the American Architecture Prize from The Chicago Athenaeum. In 2006, the American University of Beirut awarded her an honorary doctorate in recognition of her efforts. She received the Order of the Empire from the rank of Commander from France. In 2007, she was awarded the Thomas Jefferson Prize for Architecture in recognition of her severe and unique contribution to architecture. She also received the Premium Architecture Award from the Japan Art Society in 2009. In 2010, she was awarded the Stirling Prize for the design submitted for constructing the National Museum of Art in Italy (Hadid, 2019).

Furthermore, she won the title of the most powerful woman in the world during the same year. In 2011, she received the Stirling Prize for the second time for the elegant structure she designed for an academy in London, and she was chosen as the fourth

most powerful woman in the world in 2010, according to the Times magazine classification. In 2012, Zaha Hadid was awarded the British Medal of Honor and the Order of Appreciation by Queen Elizabeth, with the rank of dame commander of the British empire. In the same year, she was awarded the Japanese imperial medal. She also won the best museum design Award in 2014 for designing the Heydar Aliyev Cultural Center in Baku, Azerbaijan. Then, in 2016, she was awarded the Gold Medal during the RIBA Engineering Arts Award, the highest honor given to engineers. Hadid passed away in Miami on March 31, 2016, leaving the world with masterpieces of engineering and art that immortalize her name in every place and time (Hadid, 2019).

2.2.2. Awards and Rankings

Zaha Hadid represented a success story, starring a well-known architect who roamed the world with outstanding achievements that she started in Baghdad. Zaha has won many awards, decorations, medals, honorary titles, and certificates of appreciation from architectural legends such as the Japanese Kenzo Tange, and her name has jumped to the ranks of the giants of international architecture. The Iraqi engineer won the highest Austrian award in 2002, where she received the Austrian State Prize for Tourism. And she was chosen as the fourth most powerful woman in the world in 2010, according to the Times Magazine. UNESCO included Hadid among its list of peace artists who use their global influence and reputation to advance the organization's ideals (Abdel-Ghani, 2020, pp. 31-32).

In a statement, she praised Hadid's efforts in architecture and her role in raising public awareness of intellectual dialogue, excellence in design and creativity, and her dedication to serving the ideals and goals of the organization. The selection process came after it topped the category of thinkers in the US magazine's list of the 100 most influential people in the world. According to the annual ranking announced by the business magazine Forbes, Hadid was ranked sixty-eighth among the world's most powerful women.

In 2004, Zaha Hadid won the Pritzker Prize, awarded by the Hyatt Foundation, owner of the Regency Hotel chain, to a living architect; where the value of the Nobel Prize and its material value is 100,000 dollars, coupled with a bronze medal, the

youngest who won it at the time. The jury praised Hadid's urban achievements, describing them as necessary and enduring contributions to humanity. She was awarded the prize after winning a competition to build the Rosenthal Center for Modern Art in Cincinnati, Ohio, in 2004. Hadid became an honorary member of the American Academy of Arts and Letters and the American Society of Architects (Leaf, 2019).

In 2006, the American University of Beirut awarded her an honorary doctorate to recognize her efforts, and she received the Order of the Empire from the rank of Commander from France. In 2007 she was awarded the Thomas Jefferson Prize for Architecture in recognition of her severe and unique contribution to architecture. It has been an award given annually to architects since 1966. In 2012, she was awarded the Japanese Imperial Medal and the Order of Appreciation by Queen Elizabeth and was chosen as the best person in Britain. In 2014, she was awarded the London Design Museum for her design of the Heydar Aliyev Center in Azerbaijan. In 2016, she won the RIBA Award, the Royal Gold Medal for Architecture. Iraqi architect Hadid became the first woman to receive this award, which is the highest honor given by the British Royal Institute in recognition of historical achievement in architecture (Leaf, 2019).

2.2.3. Exhibitions and Other Activities

Zaha Hadid has held many international exhibitions of her artworks, including architectural designs, drawings, and paintings. She started it with a major exhibition at the Architectural Society in London in 1983. She also held a group of other large exhibitions at the Guggenheim Museum in New York in 1978, GA Gallery in Tokyo in 1985, the Museum of Modern Art in New York in 1988, and the Graduate Department of Design at Harvard University in 1994, and the waiting room at Grand Central Station, New York, in 1995. Zaha Hadid's works are also part of permanent exhibitions at the Museum of Modern Art in New York and the Museum of German Architecture in Frankfurt (Hussein, 2022).

2.2.4. Her Contribution to Fashion and Furniture

Hadid was not satisfied with architecture as her own art but was also interested in fashion and thought that it gave her an opportunity to express a group of ideas of

different sizes and with various tools. That is why she considered it part of the ongoing research in the world of design as a whole. Hadid applied new architectural methods to fashion, as she was also applying and learning from them, so that many commonalities have emerged between architecture, fashion and art in recent times. Her creativity extends to the world of fashion, where prestigious international names have collaborated, including Louis Vuitton, Lacoste, Brazilian Melissa, United Nude shoes, Danish John Jensen jewelry, Stuart Weitzman boutiques, Swarovski, and Adidas. Hadid has also collaborated with the Lebanese jewelry house Aziz and Walid Mouzannar and launched the jewelry in 2016 and designed the Neil Barrett fashion house in Tokyo (Abdel-Ghani, 2020, pp. 31-32).

Hadid sees the design of buildings and furniture as stemming from the same thing, in terms of flexibility and extensibility. The beginning was in the Guggenheim Museum project in Taiwan, then it was transformed into a monument called Elastica in Miami, down to a table for Vitra. Then there was the Seamless Collection, designed for Establicht & Sons.

Hadid presented new designs for interior furniture, which were shown on April 14, 2013, at the Milan International Furniture Fair, Salone del Mobile in Milan, within the Italian design house specialized in natural stones, Setco. The same exhibition honored her in 2016 in its fifty-fifth session and presented her latest works, where the Salone Del Mobile exhibition was decorated with Zaha Hadid's unique pieces, and her pieces gave an impression of Hadid's distinguished personality.

In all, each piece had a story that reflected her journey, which even after her departure proved to be a global biography celebrated by the world's design giants. And there were designs in marble, expressing exceptional skills in a contemporary style imbued with luxury. She also displayed a group of chairs that she designed for the Aree Amphitheater in Milan, as part of the exhibition of her works, which she called Multipilbests in Milan. In London in 2013, Hadid opened her design and furniture exhibition at Clerkenwell Gallery in central London.

2.2.5. Her Personal Life

Zaha Hadid has been known for her love of life, openness, and fun since she was a student at the American University of Beirut. She reflected this love in her designs,

and she was free and open. Zaha Hadid was never married and had no children; she devoted her life to her work. Hadid made many architectural contributions to Iraq, her mother country, consistent with its history and civilization. Hadid's fortune was \$215 million at her death, including stocks, showrooms, boutiques, and a soccer team. The Iraqi architect, Zaha Hadid, died in Miami, USA, on March 31, 2016, at the age of 65, of a sudden heart attack, as she had arrived in Miami to receive treatment for bronchitis (Abdel-Ghani, 2020, pp. 34).

Hadid began her career working in the Office for Metropolitan Architecture 'OMA' in Rotterdam, the Netherlands, and soon became a partner in this world-leading office before embarking on her solo journey as an independent architect and establishing her office, "Zaha Hadid Architects" in 1980, which today includes 400 designers and architects. Her name first appeared when she won the 1982 Club Peak competition in Hong Kong, and magazines published her winning design, which looked like an elegant and complex supremacist formation of iron and reinforced concrete, where the design overlaps with the foot of Mount Kowloon overlooking the city in streamlined extensions overlapping, intersecting and hierarchical, which contained all the required spaces and formed an impressive three-dimensional painting. However, the project was not implemented because the structural knowledge was not developed enough to account for the construction of what appeared to be a set of aerodynamic prisms that defy gravity and collide with space. However, it put Zaha Hadid's name on the world architecture map as a promising, creative, innovative, and challenging architect (Rabat, 2014, p. 5).

2.2.6. Her Architectural Works

Zaha Hadid designed a lot after graduating from the Architectural Association School in England in 1977. However, its implemented projects are very few, perhaps because of its unusual, bold design language, which terrified the recipients of its architecture and caused panic due to the destruction of that language and complete severance of all that is familiar and previously familiar known (Abdel-Ghani, 2020, p. 34). The beginning of her architectural activity was in the office of Rem Colas and Elia Zenglis, the owners of the OMA office, then she established her own office in London in 1979 to begin her reputation spreading around the world with projects that went out of the ordinary.

Hadid could not build any of her projects that were winning competitions in the first ten years of her career in architecture. The profession recognized it, but it did not give it enough support to establish these imaginary projects that challenge the laws of engineering and physics with their lines, volumes, voids, and flows that usually integrate with the lines of nature around them or challenge them to highlight their latent contents. The general form of its designs tends to create an architectural form characterized by a great deal of confusion and confusion and is very far from the repercussions of the familiar geometric form. Hadid is keen to devote the chance form, the incomplete form, to the recipient of her architecture so that the latter interpret and interpret the architectural work within her vision, convictions, and cultures; This is fundamental to understanding Zaha Hadid's architecture as a whole (Al-Sultani, 2004).

During these years, Hadid studied design studios at the most influential architecture schools in Europe and the United States. She was a hard-to-please professor, uncompromising in her views and not acknowledging human weakness, searching for excellence and creativity, and unconcerned with ordinary, stereotypical, and mediocrity. Her bold proposals and future look for architecture were free from the laws of construction and formation, the dominance of history, or the requirements of meeting, belonging, and politics. For her, architecture was a means of searching for the transcendent, the superior, and the untamed or tamed of the possibilities that embraced scientific and technological innovation and contemporary plastic art. From them, it extracted new forms that were not even possible dreams until recently. Forms that do not recognize geometric, attractive, or physical boundaries but flow with utmost fluidity embrace, intersect, overlap, and coincide to form a complex space, which Zaha Hadid's partner, Erich Schumacher, called the parametric design, but it is impressive (Al-Sultani, 2004).

Tapping the dazzling was one of her most significant achievements. However, her first implemented projects were at least as fanciful as her designs, even though she dealt with genius structural engineers who harnessed construction for design. The first project built after a series of small internal works is the Vitra Fire Center in Geel am Rhein in Germany in 1993, in which all the elements that will make Hadid's building a distinct architecture, an architecture that cannot belong to anyone else,

appeared. In a smooth, linear concrete formation that crosses sharp corners and some of its element's float in the air, Hadid manages to contain the entire functional program without sacrificing any formative idea.

This project raised her reputation, but she was nevertheless unable to build any of her winning projects in the nineties due to its complexity and difficulty on the one hand, and because of the strong resistance to the conservative forces in the profession, especially with the support of Prince Charles, the Crown Prince of Britain, for a traditional architectural vision, which frightened the future leaps represented by the works of Hadid and some other revolutionary architects who ended up dominating the square at the beginning of the third millennium (Rabat, 2014, pp. 3-4). Zaha Hadid has completed 950 projects that deservedly brought her to the world stage (Abdel-Ghani, 2020, pp. 34-35). The project introduced by Meydan International is the Rosenthal Center for Contemporary Art in Cincinnati, Ohio, in the United States of America, which was built between 2001 and 2003.

Requests for Hadid flooded after the Cincinnati Center. Her star began to shine strongly between 2001 and 2007, as she built museums, civic centers, bridges, and stations in Europe, especially Germany, Austria, Japan, and China, with large budgets and awe-inspiring results (Rabat, 2014, p. 4). Architecture works within certain concepts, concepts that seek to distance themselves from trying to form the concept of the complete picture of the architectural form so that it does not devote the assumption of presence but rather tends with its design effectiveness towards identification with a weak architectural formation, which is not able to express the concepts of containment, integration, and presence, but instead emphasizes Indeterminism, displacement, absence, and arbitrariness. In other words, Zaha Hadid would like to make us feel, through the gelatin of the design form, that dealing with its architecture should be interpreted within the system of intertextuality, that it is a text that does not have a single meaning; its form always derives from the absent and is ready to deny the presence.

One of its projects is the cornerstone for expanding the Ordrupgaard Museum near the Danish capital Copenhagen. According to Zaha Hadid's designs on October 6, 2003, where the building became the first installation of the world's controversial architecture on the Scandinavian land. The new expansion covers an area of '1150

square meters' dedicated to permanent and temporary showrooms and other designs such as a café, restaurant, and other auxiliary services. The expansion is adjacent to the main two-level museum building, built-in 1916-1918 in the local classical style. It should be emphasized that the expansion architecture, which tends to rely on a system of design important; it is not only strange or opposite to that system that characterized the architecture of the old building, but it differs radically from it and is affiliated with it, whether in time or place. In other words, it is not possible to detect cases of stylistic symmetry between the two designs, even though they belong to one creative gender, which is architecture.

It is possible to make some intellectual comparison between them, as the expansion designs' premises are based on a new modernist or, instead, postmodernist thought, a thought with its values, philosophical references, and design applications. However, those values references seek to be of a general essential nature to constitute a situation or situation, rather than a specific system with distinctive characteristics. Within that situation or that situation, Zaha Hadid produces her design projects, which are in line with the products of other architects who share a great title, postmodern architecture, and with deconstructive approaches, drawing her ideas from the philosophical propositions of Jacques Derrida.

Through the form of her strange building, Hadid looks forward to notifying the recipient of her building directly of her design convictions; the building repeats its fondness and interest in dynamic forms free from the forces of gravity and the dedication to structural confusion and structural confusion while striving to evoke the infinite lightness of the structural elements used.

There is an explicit cancellation of the concept of traditional structural elements, as the wall in the building turns into a continuous roof. In one of the scenes, it cannot be noticed a wall at all; the pillars of the wide glass openings, which were designed obliquely, give the feeling that these delicate pillars raise the roof in a way that violates the law of gravity, or what it used to see from the position: holder and portable. The designer seeks to download her building as a kind of rupture between the content of the building as a museum and its form as a form reflecting this content. There is a complete separation between the signifier and the signified, or what has been termed displacement by one of the most famous working architects and

theorists interested in the phenomenon of deconstructive architecture, Peter Eisenman. It is a new idiomatic concept synonymous with the radical and comprehensive changes in architecture and, thus, its applied achievement (Al-Sultani, 2004). In the book published in the nineties and devoted to his production, re: *Working Eisenman*, Eisenman refers to this term and traces the reasons for its appearance.

Furthermore, He believes that architecture, as an achievement, has distanced itself from the significant changes that affected other fields of knowledge such as philosophy, literature, music, art, cinema, and even science. Those variables included the forms of this essential knowledge, its foundations, and production methods, according to the requirements of the current stage.

However, Eisenman believes that it is time for these variables to affect the architectural output so that the latter can keep pace with the requirements of the current time. In other words, the aspiration towards a system would ensure the architectural product's dislocation. Since the essence of architectural effectiveness is stability and constancy, the values of deconstructive architecture, according to Eisenman, will seek to practice dislocating the position of a state that would be based primarily on localization. It is a paradox of the mind that found an interesting reflection in the applications of deconstructive architecture (Al-Sultani, 2004).

Cities are vying for Zaha Hadid's designs, as are some of her star architects like Frank Gehry and Jean Nouvel. However, Hadid is more innovative than most of them, more firmly rooted in modern and contemporary plastic thought, and has the clearest affiliation with the flamboyant consumer culture that is not ashamed of its affiliation.

Nevertheless, Hadid was unable to break into the castles of tradition and the governorate to which she belonged; Britain and the Arab world, only after 2006 when its reputation became too strong to resist. Moreover, when it was confirmed to the English and Arab sponsors of culture and urbanism, they did not have a model of the architecture of the woman who sits on the throne of world architecture, born in Iraq and lives in London. As for the Arab world, which woke up belatedly to the fame of Zaha Hadid, requests have started to follow since 2006, although relatively

few have been implemented. The first thing that was implemented was the Issam Fares Center building at the American University of Beirut (2006 - 2014), which bore the hallmarks of its rigorous style, engineering novelty, and defiance of gravity but did not add anything significant to its imaginative and imaginative innovations.

Furthermore, the Central Bank of Iraq building is under construction in Baghdad, which expresses the return of the genius woman to her city after many years of travel. The second Arab project that Zaha Hadid implemented is the Sheikh Zayed Bridge in Abu Dhabi (2007-2010), whose undulating pillars along its length resemble the sea waves that cross it or the flow of the Arabic line Hadid began to symbolize unconsciously. There is an essential aspect of Zaha Hadid's architecture that she ignored, although it was perhaps one of her most revolutionary trends, which is the design of mosques. There are at least three mosques or Islamic centers of her design, one for Strasbourg in France (2000), one for Kuwait (2009), and one for Tirana in Albania (2011) (Leaf, 2019).

Hadid's design is revolutionary in every word, yet delicate, delicate, innovative, and very beautiful. In the formation of its streamlined cover, which undulates over the spaces of the mosque and other functions associated with it, fractal geometry ripples were used that suggest the ripples of the human voice, the sound of the call to prayer, in an exquisite approach to what distinguishes mosques from other places of worship.

The Kuwait Mosque, which was to be built as part of the third phase of a substantial commercial project, offers a different approach, although, like its predecessor in Strasbourg, it relies on undulating fluidity mainly to form the void. However, here Hadid used a triangular-projected knot that rotates around itself to draw the boundaries of two small courtyards, and its two ends projecting vertically high into the sky, converging and loving each other as the forefingers of martyrdom or as the project of a delicate minaret. Regardless, the guardians of heritage and tradition did not like this creative artistic departure from the usual and established, and they wrote off all these projects; although Hadid, with her designs, had crossed a new line in the design of mosques, the effects of which began to appear in the designs of younger architects, where some of them began to see the light recently (Rabat, 2014, pp. 4-6).

Thus, it can be said that throughout the artist Zaha Hadid's journey with art, her works carried many changing contents on the breadth of her many and varied experiences with the diversity of materials, techniques, and methods of implementation. Times and social environments have also changed for her, and all these variables contributed to enriching her artistic experiences and helped bring about transformations in her artistic visions. The formats and systems of her artistic production diversified more and more as her artistic career continued.



CHAPTER THREE

3. SAMPLE ANALYSIS

3.1. THE RESEARCH WORKS

The research works consisted of various design achievements taken from the Arab and Western world with effective displacement in showing the intellectual and aesthetic dimensions and with different methods and uses. All design achievements of the engineer, Zaha Hadid, were determined within the spatial boundaries in the continent of Asia and Europe and for the period from 2005 to 2020 (see Table 3.1). The research community has reached 30 designs, which was obtained through many sources, which are as follows:

No.	Work Name	Construction Period	Status	Location
1.	Guangzhou Opera House	2003 - 2010	completed	China
2.	BMW Central Building	2005	completed	Germany
3.	Pheno Science Center	2005	incomplete	Germany
4.	Issam Fares Institute for Public Policy and International Affairs	2006 - 2014	completed	Beirut
5.	Waterfront Kartal Pendik	2006	incomplete	Turkey
6.	Heydar Aliyev Center	2006 - 2013	completed	Azerbaijan
7.	Nordpark Railway Stations	2007	completed	Austria
8.	Sheikh Zayed Bridge	2007 - 2010	completed	Abu Dhabi
9.	Soho Galaxy Building	2009 - 2012	completed	Beijing
10.	Dongdaemun Design Plaza	2009 - 2014	completed	South Korea
11.	Innovation Tower	2009 - 2014	completed	China
12.	Cairo Expo City	2009	incomplete	Cairo
13.	Avenues Mosque	2010	incomplete	Kuwait
14.	King Abdullah House for Culture and Arts in Jordan	2010	incomplete	Jordan
15.	Maxxi National Museum of 21st Century Art	2010	completed	Italy
16.	Riverside Museum Architects	2011	completed	Scotland
17.	Aquatics Center	2012	completed	United Kingdom

18	Zaha Hadid Tower	2012	incomplete	Iraq
19	Dubai Opera House	2013 - 2016	completed	Dubai
20	Floating Building	2013 - 2018	completed	Dubai
21	Changsha Meixihou Center	2013 - 2019	completed	China
22	Riyadh Metro Station	2013 - 2020	completed	Saudi Arabia
23	Guggenheim Museum Vilnius	2013	incomplete	Lithuania
24	The Big Theater	2014	incomplete	Morocco
25	New National Stadium	2015 - 2019	completed	Japan
26	Al Wakrah Stadium	2016 - 2019	completed	Qatar

Table 3.1. The table shows the design achievements of Zaha Hadid in the continent of Asia and Europe for the period 2005-2020

3.2. ANALYZING THE RESEARCH SAMPLES

15 models of designs are chosen in different styles and systems and intentionally according to the mechanisms of intellectual and aesthetic displacement in Zaha Hadid's designs. The sample selection is based on the following justifications:

- 1- Distinguish of innovative and influential ideas through displacement mechanisms.
- 2- The diversity of methods of artistic production of Zaha Hadid's design achievements, the diversity of its purpose, its function, and its different uses.
- 3- Contain intellectual dimensions, expressive connotations, and aesthetic values.
- 4- Diversity of places of implementation in Western and Arab countries, excluding models that are suspended and under implementation (see Table 3.2).

No.	Work Name	Construction Period	Status	Location
1	Guangzhou Opera House	2003 - 2010	completed	China
2	BMW Central Building	2005	completed	Germany
3	Pheno Science Center	2005	incomplete	Germany
4	Heydar Aliyev Center	2006 - 2013	completed	Azerbaijan
5	Nordpark Railway Stations	2007	completed	Austria
6	Sheikh Zayed Bridge	2007 - 2010	completed	Abu Dhabi
7	Soho Galaxy Building	2009 - 2012	completed	Beijing
8	Dongdaemun Design Plaza	2009 - 2014	completed	South Korea

9	Maxxi National Museum of 21st Century Art	2010	completed	Italy
10	Riverside Museum Architects	2011	completed	Scotland
11	Aquatics Center	2012	completed	United Kingdom
12	Guggenheim Museum Vilnius	2013	incomplete	Lithuania
13	Riyadh Metro Station	2013 - 2020	completed	Saudi Arabia
14	Changsha Meixihu International Culture & Art Centre	2013 - 2019	completed	China
15	Floating Building	2013 - 2018	completed	Dubai

Table 3.2. The table shows the research sample.

3.2.1. Sample (1): Guangzhou Opera House, 2003- 2010, China

The Guangzhou Opera House is a new cultural building built in Guangzhou, the largest city in Guangdong Province, China. The modern hall is located on the banks of the Pearl River. It has a massive design, and it bears a grand design. It is the third largest performance center in China after the Shanghai Grand Theater and the Beijing National Theatre. The opera house complex was built at the foot of the Zhujiang New Town Towers in Haixinsha Square, which is the central part of cultural development in Guangzhou. The Great Hall can accommodate 1800 people and the Small Hall 400 people. Hadid named her design after the double pebble, inspired by the shapes of pebbles on the riverside. At a cost of \$200 million, Zaha Hadid's project for the Guangzhou Opera House (GOH), called Two Stones, was the winner of an international competition in which Coop Himmelb l, also participated au and Rem Koolhaas (see Figure 3.1).



Figure 3.1. Guangzhou Opera House, its distinctive pebble shape can be seen on the banks of the river (Sebastian et al., 2018).

Zaha Hadid was able to embody her distinctive vision, which is a mixture between modern architecture, in the design of the Guangzhou Opera House in a contemporary surreal style, where the elements of the exterior and interior designs of this unique building represent the elements of picturesque nature, in a state of intertextuality with the curves of valleys, rivers and gravels. As this similarity shows also in the materials used in the construction, which formed a mixture of steel, granite and glass with the highest technologies. And it is found that the type of material used in the design is of fundamental importance in the success of the design process and the statement of the practical function, as 75,000 stone slabs were used from the outside for coating with large windows and steel.

To form a continuity with the architectural language of flow presented by Zaha Hadid, the molding inside the main hall was implemented with fiberglass reinforced gypsum. The plaster was also used to give life to the wavy shapes of the surrounding lobby, and despite all the formal appearances adopted by the designer to establish the design lines and structure, it acquires a prominent aesthetic dominance, representing the partial aesthetic appearance in the functional aspect in it, and appears in the overall treatment method in terms of the texture that acquires Here is a distinctive quality in appearance and performance, because the element of design and utility imposes the primacy of the idea of functionality over beauty (see Figure 3.2).

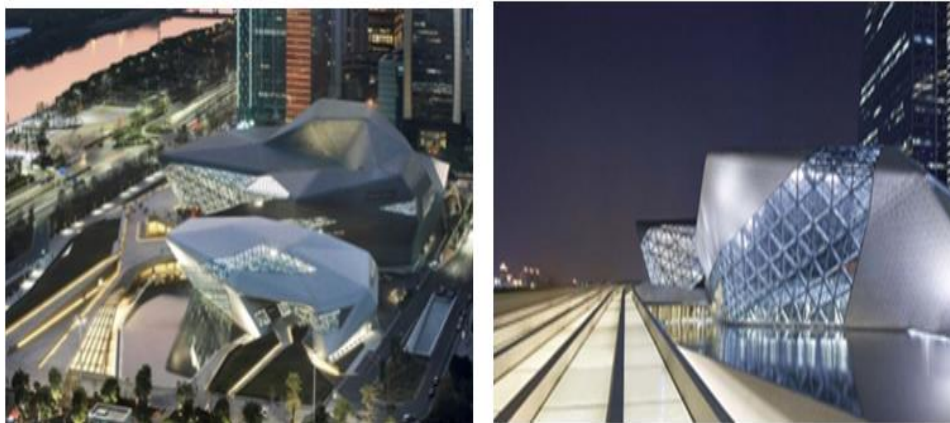


Figure 3.2. Guangzhou Opera House, exterior spaces of the building named Double Pebble on riverbank (Yu, 2011).

She also designed the Opera House in a streamlined design, as it appeared as if it was sculpted by wind and water factors, and the intertextuality appeared in the design with landscape concepts and the amazing interaction and consistency between architecture and nature; and dealing with the principles of erosion, geology, and topography. The design of the Opera House in Guangzhou was particularly affected by the river valleys, and the design shows the mechanism of the functional structure and its dialectical consistency in the design space according to quantity and quality. Therefore, the idea of consistency here has taken limited, recurring systems in the design space.

The method of internal processing of the design systems can show us the functioning of the functional structure within the lines of the general style, and within the installation of the basic materials in the integrated achievement. The structure was designed by the Iraqi architect Zaha Hadid. With a steel frame, and the architect Zaha Hadid gave a shape to this structure so that it corresponds to the shape of two stones on the bank of the Pearl River. The design of the Opera House is also a breach of contextual urban relations, bringing together the cultural traditions that have shaped Guangzhou's history, and the ambition and optimism that will create its future. While the design evolved from the concepts of landscape and the wonderful interaction between architecture and nature, consistent with the principles of erosion, geology and topography in the case of separating the signifier from the signified (see Figure 3.3).

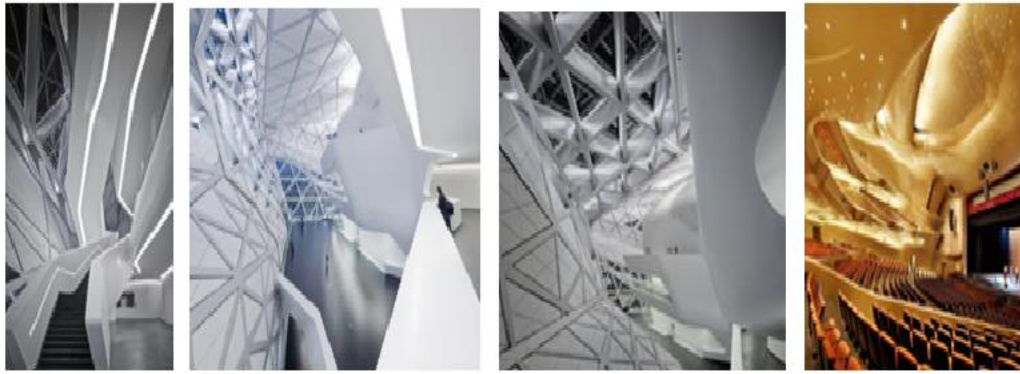


Figure 3.3. Guangzhou Opera House, the interior design relies on natural lighting that enters from triangular windows distributed (Ding, 2019).

The folded lines in this landscape define areas and regions within the Opera House, both inside and outside the dramatic grooves of circulation as a kind of renewable innovation characterized by simplicity and beauty. Lobbies and cafes were created, allowing projections of natural light to penetrate deep into the building that reflects the light to give the space a new look and resplendent.

The rotunda not only follows asymmetric aerodynamic design, but also presents 1.6 second sound frequency and acoustic perfection receiving 1,804 seats, including 117 in the pit. Seating is arranged in a slightly asymmetrical pattern surrounding the platform on three sides, with undulating balconies running down the front of the stage. The concave ceiling is crossed by thousands of small lights, so that when the main lights go out, before the performance, the feeling of being under the dome of a clear night sky is felt.

The Guangzhou Opera Complex integrates a main room, a small room, and several rehearsal spaces with a commercial district close to the city park. From the park, visitors climb a ladder or follow a long ramp that diagonally traverses a small, secondary performance space before reaching the parking entrance, in front of the main hall. While the specific shapes of granite and glass create prominent angles above the square, where the smallest room is distinguished as a dark rock that has retreated slightly to the back and to the right, meaning that the designer wanted to show us that this division in directions. Not came mere formal complexity only, but rather for a merger Functional with the effect of the practical benefit of the design by establishing the structure of the design space, adjusting the weight of the building, and tightening the frame units in a coherent manner within the general pattern.

3.2.2. Sample (2): BMW Central Building, 2005, Germany

Architect Zaha Hadid designed the BMW headquarters in Germany to be a car manufacturing plant with a three-sequential design, for which Zaha Hadid won the European RIBA Award in 2005 (see Figure 3.4).



Figure 3.4. The exterior design of BMW Central Building (Sebastian et al., 2018).

It is clearly noted in this model the deconstructive method of Zaha Hadid, as she organizes her design strategy, through a displacement movement charged with a lot of energy, in which the opposite movement directions or ascending and descending, the diversity of movement patterns in this project was between what is human and what is mechanical and mass, as well as the suggestion of movement from Through the intersecting lines up and down, right and left, in the metal surfaces suspended in a flying form above the service and marketing space, as in the giant stairs, where the linear movement of the paths embodies the possibility of moving up from the bottom to the top and movement in the opposite direction. The design plans of the project also refer to a character that embodies forms with effective dynamic energy, for an architecture that is resistant to gravity, free and free from implicit functional restrictions.

This work, presented by Hadid, is an attempt to achieve the functional efficiency of the manufacturing line through which the stages of assembling car parts are carried out. Where the designer tried to give the project spaces the characteristics of durability, strength and rigor through iron structures and aluminum ceilings that feel

the smoothness and consistency of the surfaces while creating a regular sequence of lines as an attractive structure not only to support an idea to introduce the public and welcome it and push it to get to know the industrial system through which the car is formed, and giving a picture of the production line and how the car exits to visitors within the glazed public space in a state of mutual interaction. The project space includes various functions that vary between the basic function of the building, which is manufacturing and assembling cars, as well as rest spaces, staff offices..., and so on. According to the design vision of Zaha Hadid, its principle is the production movement and the marketing definition (see Figure 3.5).



Figure 3.5. BMW Central Building, the shape of the interior spaces of the building shows the movement of cars in front of visitors (Sebastian et al., 2018).

Therefore, the internal space in terms of function is raging with movement. There is movement for the occupants and users of the space, and this type of movement requires smooth movement paths that enable the performance of the required tasks, which gave the space a state of dynamism and flexibility in the transition between spatial spaces and various activities, which represents a central focus of the space occupied by space users, including employees and visitors, which makes them contemplate the movement of cars on their way out over the main space. The semi-finished cars move along their paths between the various surrounding production units, opening the eyes of the people to contemplate that manufacturing system, prompting them to touch the manufacturing situation in front of them, which enhances their confidence in the produced car in terms of precision and durability, as well as drawing attention to the multiple steps involved in the manufacturing process.

The shapes created by Hadid can be applied to the laws of gravity, but they still retain their gravity-defying personality as a kind of paradox and breach of the ordinary. The dynamism of her work is embodied in the flying surfaces and alignment of the inclined and sharp masses that are among her most important features. In addition to its intense abbreviation, which is implied by its formations and the method of assembling its spaces and building blocks, it was able to transform that building, which was originally intended to be just an entrance to the factory, or rather to the three adjacent manufacturing areas, each with its own formal characteristics according to its different functions, into an independent space (see Figure 3.6).



Figure 3.6. Flying roofs in the BMW building (Sebastian et al., 2018).

The building she designed can be seen as the backbone of the entire industrial complex. The building is a center for promotion, its purpose is not to satisfy the workers or entertain the employees of the company as much as it is to attract buyers, first with the psychological and aesthetic comfort that it can provide, as well as the scene that it presents in its view of what is happening inside the manufacturing halls. It is known that the scene of manufacturing cars and assembling their parts, including the synergy between human effort and automation, constitutes a visual pleasure beyond the pleasure.

Thus, the impact of Zaha Hadid's project was the wonderful openness that it presents to the industrial interior with transparency that makes the whole scene like a show that continues with waterfalls of glass and lights that allow the visitor, as well as the workers and employees themselves during their breaks, to feel that they have become part of the scene as a whole. With this, Zaha Hadid transformed the work itself into a continuous display, or in Zaha Hadid's successful expression: here in front of a total

transparency that shows the internal organization of the manufacture, installation and management of these cars, which turn here into a legendary scene.

The designer combined architectural and artistic design elements to show the functional structure, and this overlap represents a binary synthesis between the structure of forming architecture with its outer surface and the structure of forming the inner space, that is, there is a spaciousness. In the functional line, this appears in the ways of distributing columns, straight corridors, and the central point with the distribution of furniture, lighting, and raw materials, as if there is a dialectical dialogue between the public character and the private character, and it is one of the manifestations of quantitative compatibility in the field of achieving the structure of the interior space.

3.2.3. Sample (3): Pheno Science Center, 2005, Germany

The Phaeno Science Center is a science center in Wolfsburg, Lower Saxony, dedicated to physical phenomena, quickly becoming a landmark due to its impressive appearance resembling a spaceship that has just landed in the city or is in equilibrium with it. While the name 'Phaeno' is a reference to these natural phenomena. The center was built on a land of 12 thousand square meters, and it is one of the first scientific centers in Germany, whose building is characterized by that unique and modern design of its kind (see Figure 3.7).



Figure 3.7. The exterior design of Pheno Science Center (Youns, 2017).

The formal displacement is manifested in this building in an abstract style, in which there is a kind of ambiguity that prompts curiosity and discovery. It is a project that combines classicism and engineering complexity, while at the same time bold design

and adoption of original materials, as the whole building was arranged by raising it on columns with deconstructive treatments, which made it allow public passage from underneath. The visitor is surprised by the complexity and strangeness of what a building with a distinctive structural system is, as it contains a series of several similar and separate cultural buildings, some of which were previously designed by the famous Finnish architect Alvar Aalto, until Hadid came to complete the journey of modernity and give the style and style of the new deconstruction from development.

It contains 250 interactive exhibits where visitors can, noticing the uniqueness of its contents among other things, understand a car accident with their own bodies or how tsunamis are formed in a giant tank. In one of the islands' interactive centers, called Cone One, visitors can get up close to study the path that follows the eye to see a picture or see what the world looks like when viewed through giant color filters.

The center is most striking in the graphics that made him famous. So that the building appears on the landscape as a link between two areas in the city and establishes harmony with the city and moves the crossing. Multiple paths for pedestrian and vehicular traffic are projected in place of the artificial field and inward through the building, forming interconnected avenues of travel.

From the outside, the Science Center looks like an area of floating ice, or a spaceship that has landed on the ground in a triangular shape in a state of interlacing with twisted and expanding spaces from the bottom of the building in a balanced way, leading to an elegant and attractive intertwining with the external spaces, as it is considered that there is interaction and overlap between the spaces below the building And the outer spaces, in a way that all those coming to Wolfsburg were forced to pass through the building, and it introduces visitors to the latest scientific developments. The building is based on thick, conical cement pillars, as if it is an arrangement of sharp angles overlapping with convex curves, broken surfaces, and bold protrusions. It seems that there is an intellectual displacement in the work, as the architecture here combined angles with curves and protrusions, so that the shape of the building becomes lively and harmonious, and here the building appears to be very tall. 154 meters as if it were suspended in the air if the signifier is separated

from the signified. The building occupies its triangular position without any distortion. Traffic routes that lead to Wolfsburg as well as the Mittelland Canal pass through the building, where the internal and external spaces intertwine.

The land drops below scale as a symbolic artificial landscape with undulating hills and valleys extending around the square. The building also allows people to walk under and up part of the pavement to enter it and in another, lower floor space takes visitors into a public square. While the ground floor opens up wide vistas, many people stand in a square with a large series of inverted conical with rounded corners that act as feet and create an imbalance. The largest cones are accessed via a staircase to the main gallery floor, where the ceilings are distorted and the walls seem to merge monolithically with emphasis on repeating the appearance of the spacecraft inside and outside the work. and transparency. This space is developed within the exhibition open space in the main volume. While other sizes are like bumps that are projected from the inside.

The interior is characterized by irregularity, out of the ordinary, and articulation of the space, where there is a clear division of planes and spaces, and large glass surfaces provide a panoramic view of the landscape. The underground car park, located below the center, is 15,000 square meters spread across the property .The building was constructed with a high degree of transparency and porosity. The main exhibition space rises to cover the outdoor public square with various cultural and commercial functions built into concrete cones.

3.2.4. Sample (4): Heydar Aliyev Center (2006 - 2013), Azerbaijan

It is one of the world-famous cultural centers. Architect Zaha Hadid's current design shows us a building freed from the constraints of traditional engineering. This center is a complex of buildings distinguished by its smooth, curved architecture and style that avoids sharp corners. The building also bears Heydar Aliyev's name, Azerbaijan's leader during the Soviet era from 1969-to 1982 and the country's president between October 1993 and 2003. The center has worked to change the patterns and concepts of urban designs in Azerbaijan, and the style of the center is entirely different from the city's surrounding buildings. The formal displacement is evident in all its details in this achievement. The design idea here differs from many

traditional designs in adopting internal and external engineering methods. The space here can be described as having a contemporary style, where the functional and general aesthetic sufficiency is characterized by using iron structures, glass, and lighting as a necessity that suits this design work. Fiberglass with concrete or polyester was also chosen as the ideal material, as it allows flexibility and strength for the building's design while responding to various relevant functional requirements (Yilmaz, 2019).

Zaha Hadid has accentuated her curves, like the high waves of the sea, as a metaphor. These designs come in succession to give a fantastic flow, starting from the courtyard outside the building and ending with the roof of the building that meets its land at a specific point in a coordinated and arranged manner. The design does not contain doors or fences but is just an extension of the environment around it, as there is no sense of boundaries and no indication of the end, and it is out of the ordinary as if it were immersed in space. Also, some of its foundations are unstable on the ground because of its curves, which form a state of presence and absence. These foundations infuse their undulating surface and interlocking beams to achieve a large-scale, column-free interior while providing a curtain-like exterior (Yilmaz, 2019). The white color gives the building a feeling of weightlessness, freeing visitors from the obligations of gravity. The building elicits strong reactions of shock and astonishment in case of violation of the constraints of physical gravity. While through its light appearance, the Heydar Aliyev Cultural Center gives a sense of stationary and moving or of presence and absence, its forms hide the extreme geometry.

Heydar Aliyev Cultural Center is a flexible and harmonious form that emerges from the inspiration of the countryside landscape and the wrapping of individual functions in a symmetrical arrangement. All functions are represented as folds in a repetitive rhythm into one continuous outer surface. The double-layered spatial structure is highly resilient, and the double-curve core support seamlessly travels along the top and bottom of the outer shell. Also, highlighting the surface achieves a state of interaction and overlap.

The building contains a vast car park consisting of four floors and supervision over distinctive natural areas. An artificial waterfall descends on one of its outer walls to

give a kind of tranquility to visitors. An inside is a group of swimming pools, a conference center, and an extensive library, all of which are nested within an open interior space, and nothing gets in the way. This flexible form provides the opportunity to connect the diverse cultural spaces while simultaneously being proportional, harmonious, and lively with each element of the center. After the internal folds, the skin erodes to turn into a more element of the internal environment, as it gives an impression and achieves intertwining with the shape of a handkerchief looming in free fall into space (see Figure 3.8).



Figure 3.8. Heydar Aliyev Center, the building achieves intertextuality with the shape of a handkerchief waving in the fall, 2006 - 2013, Azerbaijan (Yilmaz, 2019).

As Zaha Hadid explained at a conference, the Baku complex consists of three buildings: a conference center, a museum, and a library. They are all connected by an inner space and a fluid, curved outer skin that wraps around the entire structure. The project, set to play an integral role in the city's intellectual life, includes a conference center with a boardroom and rooms, a library, a museum, a restaurant, and parking. The center's interior is characterized by continuous surfaces that twist to transform walls into roofs and ramps. The theme of integration and communication continues throughout the interior of the building with continuous flowing surfaces, while the floors turn into ramps and walls in surreal, flowing shapes. These cliffs circle roofs and roofs and continue to twist and advance out of sight to form endless white landscapes (see Figure 3.9).



Figure 3.9. Heydar Aliyev Center, the surfaces are twisted to turn the walls into roofs and slopes, while the floors are transformed into slopes and walls (Yilmaz, 2019).

Building a new function is the process of shifting the previous functions in assumed directions. In this context, shifting the function is the procedure for changing the shape towards different ends. The distribution relationship here was not limited to the pivotal unit on the floor. Instead, it stabilized into equivalent systems in its quantitative 'ceiling' represented by lighting units, structural partitions, and columns where it is distributed in such a way that it fits the primary lines of consistency of the design idea. At the same time, it gives the necessary functionality to the design space, which appears in the library's location towards the north to benefit from natural light. While the reading and archives levels are stacked on top, they are wrapped in the building's outer layers of skin.

The floors descend through slopes connected in a unique arrangement and create a continuous path of rotation in an asymmetrical arrangement. The library and museum are also connected by a ramp that goes through the library's ground floor to the museum's first floor. The library is also connected to the conference hall by a bridge that rises above the entrance hall (see Figure 3.10). Its form also reaches the Culture Square, which is supported to create irony and eccentricity and leads to the benches of the surprisingly outdoor space. The hall and its associated facilities have direct access to the Plaza. The main entrance is also located in the carved space of the outer layer between the museum volume and the library tower. The secondary entrance is on the north side of the building. So that the building mainly consists of two systems working together, a concrete structure combined with a spatial structure system (Yilmaz, 2019).



Figure 3.10. Heydar Aliyev Center, the conference room associated with the library (Yilmaz, 2019).

The creation of large spaces without columns aims to allow the visitor to experience the fluidity and uniqueness of the interior space. The specific geometry of the roofs also encourages unconventional and divergent structural solutions, such as the introduction of curved columns to achieve the roof's reverse envelope from the floor to the west of the building. The spatial framework system allows the building to be a freeform structure and is designed to save time throughout the construction process. Because of the intellectual displacement and the departure from the traditional methods of engineering designs, the Heydar Aliyev Cultural Center in Azerbaijan changed the style of urban designs with its eye-catching design, which is entirely different from the rest of Zaha Hadid's designs.

3.2.5. Sample (5): Nordpark Railway Stations, 2007, Austria

This architectural feat represents the Nordpark funicular building, 1.8 kilometers long, and includes four new stations and a cable-carrying suspension bridge that lifts it from the river's edge. The train takes travelers from the center of Innsbruck to the top of the mountain in less than half an hour (see Figure 3.11).



Figure 3.11. The exterior design of Nordpark Railway Stations (Abdalwahid, 2013).

The displacement design method and the unity of the architectural formation language were preserved by designing each station along the railway to adapt to the nature of the geographical location, according to the roughness of the land and its different heights. The general pattern imposed by Hadid is the smoothness of the appropriate linear movement. The formation structure of the railway station reflects the attempt to adhere to the modern standards of architecture using the latest methods of technology, construction and design. These stations were the most prominent global sign for the use of composite nanofibers that can be shaped and curved in construction.

The plastic structure of the station begins from under the ground in the city center, and the railway continues passing through the tunnel to the Loewenhaus station after crossing the river's edge on a suspended iron bridge carried with steel cables by means of metal towers. And concrete, where the steel cables give the necessary flexibility and regulate reactions because of the high speed to keep the formation structure in a state of cohesion. The station's fixed spatial structure consists of aluminum and fiberglass structures encasing the steel structure (see Figure 3.12).



Figure 3.12. Nordpark Railway Stations, smooth linear movement in the external and internal corridors of the Nord Bard railway station (Abdalwahid, 2013).

Where the roof is characterized by light weight and a structure with an organic shape in a state of intertextuality with a plant that emerged from among the mountain rocks, which enhances the aesthetics of the landscape and distances it from the dominance of the industrial environment that breaks the beauty of nature. Therefore, Hadeed resorted to forming its structure designed according to an organic body like a huge shell. With smooth, soft surfaces and flexible lines that harmonize with the environment represented by the mountain slopes, with an imaginary kinetic character that matches the nature of the functional intent or the utilitarian purpose.

With its unique design, Hadid was able to consider the rules of topography, in terms of height, inclination pattern, and gradual slope of the surfaces, combined with the natural phenomena of the ice cap and snow piles that spread in the surrounding area. Visitors to the area can use any of the four stations spread along the funicular without feeling overwhelmed to reach the top of the mountain. The structure of the formation of the surfaces represents a complex double treatment of the internal and external spaces with the same spirit that gives rise to a sense of unity and integration of the architectural work.

The interior space, with its extended area through the vertical movement pattern represented by the stairs, gives the impression of a vertical depth that supports the movement system that operates on the main movement hall designated for seeing off and receiving the public, with the presence of this number of formal curves in the surfaces, it gives the unity of the formal composition and the diversity of emotional impressions resulting from the succession of concavities and convexities in a

heterogeneous type of patterns of linear relationships that give the structure an organic unity, in addition to the presence of units with modern treatments in the horizontal and vertical levels such as the floor, ceiling, walls, with The presence of different and irregular lighting units, to be used as complementary elements to the formation structure as part of the display method of the technical units within the levels and on the walls (see Figure 3.13).



Figure 3.13. Nordpark Railway Stations, formal curves in the external surfaces as complementary elements to the formation structure (Abdalwahid, 2013).

The plastic performance can be seen in this achievement according to the levels of the internal and external formation in it, and what is meant is the method used from an artistic point of view, as it was found the continuation of the process of repetition of levels and curved surfaces in the walls and ceiling, as it is characterized by a kind of kinetic suggestion, which must give the characteristic of diversity and difference in the formal and cognitive possibility in presenting this structure, as is the case in the method of forming the entrance and the walls applied in a professional manner, ranging between two concepts, flexible organic, and structural, and this modification is based on experimental and mental will and creative plastic experience.

In the sense that the process reveals a dialectical conflict in the systems of function and beauty, despite the pairing of the two ideas or the two styles, the designer kept the level of function as an axiom binding in the success of the architectural structure. And here facing a form of overlapping in the functional and plastic structure thanks to the presence of a group of elements that achieve the functional and systemic construction that is not integrated unless each element adheres to its dual role utilitarian and aesthetic concept that produces the state of mass attraction towards the acceptance of the architectural product. As a result, the duality of performance leads

to the goal, and in this case it turns out that the functional structure according to its formative systems represents a state of dialectical consistency existing in the quantity that occurs in the raw material and the quality that occurs in the plastic performance quality of these raw materials, and that all transformations in the dimensions of the material geometrically create relationships plastic stylistics to find a quantitative unity between function and beauty, so that together they lead to creating a performance balance above all, which explains the harmony of the visual elements.

As for the formation feature, it created harmony with the function itself, with material treatments in the type of surfaces used that scientifically result in attractive visual reflections. The type of material here reflects not only the nature of the function, but the nature of the plastic structure and the aesthetic purpose as well.

3.2.6. Sample (6): Galaxy SOHO (2009-2012), Beijing, China

The Galaxy Soho project, or the so-called Galaxy Soho, designed by Zaha Hadid Architects, is located in downtown Beijing and is approximately 220 feet (67 meters) long. This building is a complex that contains several different spaces, including offices, shops, recreational facilities, and restaurants. The complex is characterized by a curvilinear design consisting of four continuous asymmetric structures linked together by streamlined bridges. The building is an integral part of the city and is inspired by the grand scale of Beijing (Youns, 2017).

Intellectual displacement is manifested in this work in its deconstructive language, a composition of four repetitive buildings contiguous with varied rhythms, flowing and continuous. They are separated, combined, or linked to each other by bridges, where they interact and overlap with each other (see Figure 3.14).

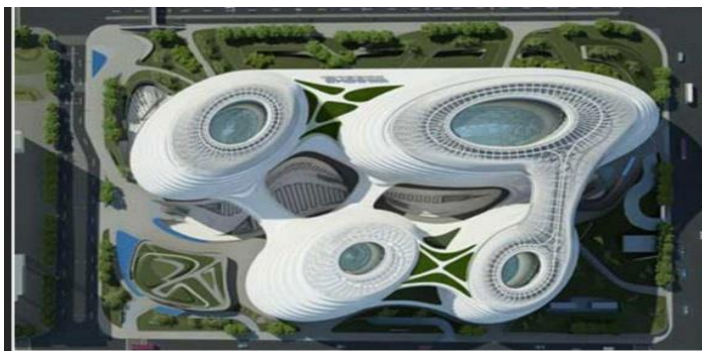


Figure 3.14. Galaxy SOHO, connecting the four buildings by bridges, 2009-2012, China (Youns, 2017).

Design processing methods appear in the same idea of coordination in interior design, which is the treatment of external spaces using color gradients. It is achieved through the presence of circular gaps to distribute the lighting in harmony with the interior spaces. All these elements constitute the composition unit of the systematic structure of the design idea. The volumes adapt to each other in all directions, which leads to the creation of a dramatic structure abstracted from angles or sudden transitions, making the design of the form lively and harmonious. Displacement goals include communication, exclusivity, and departure from the cloned normal. So, the architect, Zaha Hadid, applied what is found in Chinese architecture to this project to make it a symbolic design specific to the area in which that project is located.

The grand interior spaces reflect traditional Chinese architecture. The view on this subject depends on the role of aesthetic competence here, combined with the idea of artistic treatments transforming matter from the physical appearance to the aesthetic appearance. In other words, the internal processes in space exist in terms of meaning, object, and environment more than the function itself and the substance itself. This value also appears through the idea of the precise harmony that occurs in the method of processing and intellectual inspiration between the human self and the environment designed for it through mutual interaction.

In this project, the architecture is no longer made of solid blocks. However, it has been replaced and moved to sizes of different shapes that combine to create a world of mutual and continuous adaptation and fluid movement in each building. There is a state of intertextuality with the shape of the changing hills within the design; it affects each other to generate a sense of immersion, condensation, and gradation according to the available construction system without corners, angles, or sudden transformations. Displacement here aims to create a new process from a previous language based on specific procedures to achieve communicativeness. Zaha Hadid described the building as a re-modification of the classic Chinese courtyard that generates an immersive and encapsulated experience in the heart of Beijing.

According to Zaha Hadid, the design was intended to respond to Beijing's diverse contextual relationships and dynamic conditions where the functional sufficiency of this achievement is consistent in terms of the size of the occupied space, which here

achieves a process of total containment distributed in a clear deconstructive manner, bypassing the traditions of architecture. There is no central point around which the buildings revolve, and it has a function of rooting the human affiliation within the space with a holistic character while calculating the depth of space. These elements are also supported by the unit of time in the functional measurements derived from the act of movement. The exterior of the building is clad in aluminum and stone, while the interior is clad with glass, terrazzo, stainless steel, or glass-reinforced gypsum, which bears large degrees of tensile and compressive loads. These elements show a clear difference between the interior design of the building and the exterior through the materials used as well as in the curved tapes that wrap on themselves to form the four spherical building bodies differently, creating a state of astonishment (see Figure 3.15).



Figure 3.15. Galaxy SOHO, the interior is covered with glass, while the outer surface is covered with aluminum and stone, 2009-2012, China (Youns, 2017).

The location of the building and its view of the Ring Road is one of the most polluted areas of Beijing. It led to modifications and changes in the high luminous levels, in addition to measuring the large percentage of glass on its facade, which increased the amount of radiation emitted from it on its surroundings. It also includes a refrigerated roofing system that reduces microclimate effects resulting from sustainable architectural strategies. The building comprises a variety of public spaces that interact and directly overlap with the city. The design is also characterized by exaggeration as a form of communication and reinterpretation of traditional urban fabric and contemporary living patterns in a seamless urban landscape inspired by nature.

The natural rhythms and flows of the city, the environment, and the people are incorporated into the design to define its formal composition. Moreover, this transition in the relationship systems within this achievement is considered a dialectical, evolutionary transition, compatible in quantity and quality, as in the harmony of the repetition of public spaces and curved shapes with high flexibility, which suggests the creation of an internal rhythm. However, at the same time, it serves a double functional purpose in lifting the weight of the building (Youns, 2017).

Also, the furniture pieces are designed in an abstract style and distributed in partial groups, giving the privacy of the location in the sitting. However, they form a pattern compatible with the central unit system of circles and curves. Thus, quantity units correspond to the units of quality, matter, and space by the concept and imagination. The building consists of eighteen floors in the entire building; each group is unique according to its specific function, where the lower levels of facilities for retail and entertainment. The first three levels are dedicated to bars, restaurants, and cafes that offer views of Beijing. The fourth floor to the fifteenth floor is represented by company office spaces (see Figure 3.16).



Figure 3.16. Galaxy SOHO, entertainment, retail, and corporate office spaces, 2009-2012, China (Youns, 2017).

This project shows us that the architect, Zaha Hadid, went out of the ordinary in her design by creating new designs that she added to traditional Chinese architecture. Zaha Hadid's designs are characterized by open spaces and fluid lines that transform the space into a flexible multi-image field, making the project distinct and different.

The project has won many awards, such as the Silver Award from the China Architecture Association and the RIBA World Award (Youns, 2017).

3.2.7. Sample (7): Sheikh Zayed Bridge, 2013-2019, United Arab Emirates

The bridge was designed by designer Zaha Hadid for the Emirate of Abu Dhabi in the United Arab Emirates. The name came after the former President of the Emirates 'Zayed bin Salman Al Nahyan'. The bridge is 842 meters long, considered by many to be the most complex bridge. It connects the third traffic road that connects Abu Dhabi Island with the new main gate on the Maqtah Canal. In addition to its distinctive architecture, the bridge features a dynamic lighting design that uses subtle colors that flow across the bridge's spine (see Figure 3.17).



Figure 3.17. Sheikh Zayed Bridge, the bridge's distinctive luminance and spine can be seen (Nisreen, 2020).

This gigantic and lively displacement-style project was accomplished in a distinctive way, not only in terms of the unique architectural design, but also the unique structural construction, through the compatibility of the necessary levels and specifications, as a modern model of beauty and creativity in the form of curved arches and overlays, like the rippling of the desert sands. Where the metaphor and intertextuality of the large and asymmetrical wavy shapes of the desert dunes appear, through which Zaha Hadid created a model of a bridge with arches of varying movement and heights in an amazing way, as if it bisects the two opposite paths of the bridge using concrete and iron structures with continuous arcs.

The characteristic of forming this text in its formative concept architecturally puts the designer in front of several challenges in terms of the possibility of executing the formation of a continuous tape along the space that is characterized by a fluid, fluid suggestion that does not afflict the recipient with boredom and monotony. The state of rapid movement in transportation and in urban development, as well as the enormity of the concrete layers, if their two formative positions were not carefully designed, they would have created a state of visual obstruction of the motor paths, as well as blocking the waterfront of the city, which limits tourism promotion.

The designer's attempts were to reduce the visual impairment to the least possible, and also the arches and sidewalks needed to form a continuous flowing line of arches that appear from the ground at both ends of the bridge, and move from the bottom up to the bottom again between the concrete layers that form the paths of car movement. This design vision needs huge formative structures and construction capabilities at a high level to achieve the achievement on the ground in terms of formulating those designed shapes and turning them into tangible reality and then putting them in the water to achieve a state of communication and interaction.

The wonderful result on which the bridge appears in its final forms puts the recipient in front of an obsession and questioning how to create these huge blocks and put them in the water as the ability to form and install the bridge and its smooth, continuous and unique lines in its range of shapes. All this would not have been possible without the great development in building materials production techniques to complete the engineering creativity. The diversity of these technologies provided a guarantee in terms of durability and endurance for the standard conditions and the very harsh conditions that govern the environment of Abu Dhabi, such as the marine environment, high temperatures and humidity, as well as the time factor. And its impact and taking large-scale preventive measures to ensure its sustainability and fulfillment of the harsh environmental conditions represented by the local sand dunes and attempt to mix and match them with the rapid urban development that the city building economically and socially for the city of Abu Dhabi.

The wonderful plastic touch in the facades of the water bridge was through animated and computer-controlled lighting and programming to add magical light effects

designed specifically for the fortieth anniversary of the founding of the United Arab Emirates. The color lighting was interactive, giving the formation an aesthetic flow added to the amazing formation every evening through the arches, while the photocells hidden under the surface and along the sides of the bridge send flashes of light transmission at a speed of 100 kilometers per hour, reflecting its lights on the surface of the water. Which gives joy through a very wonderful scene of colors for bridge users and remote viewers, in addition to the addition of hundreds of special lights installed to form a special feature of the bridge through lighting arrangements that give its surfaces a sense of transparency because of color brilliance.

3.2.8. Sample (8): Dongdaemun Design Plaza, 2009-2014, South Korea

DDP was one of the main reasons for designating Seoul as the World Design Capital in 2010. It is a cultural center in Seoul, South Korea, designed by architect Zaha Hadid and is the largest three-dimensional building in the world, also abbreviated as D.D.P. The design is South Korea's fashion hub and popular tourist destination, featuring a walkable rooftop garden, large international exhibition spaces, retail stores, restored parts of Seoul Castle, and available parking. It is also connected to the Seoul Subway via Dongdaemun History and Culture Park, for which Zaha Hadid received the SEG D Merit Award 2015. The formal displacement is evident in this building in a relatively noticeable way, with style close to the neo-futurism style. Design is the specific outcome of how circulation, communication, context integration, local culture, programmatic requirements, and innovative architecture blend together. Those elements allow the architecture, city, and landscape to blend into form and spatial experience (Youns, 2017).

In this project, designer Zaha Hadid used the concept of metaphor, where she designed (DDP) with the concept of cellular landscapes. Designed as a cultural center in the historic district of Seoul and the most prominent fashion district in Korea, DDP consists of energetic and harmonious surfaces that resemble the flow of liquid and float flexibly in space. The design is based on whimsical, sloping beams that are streamlined and deconstructed in defiance of gravity by insisting on ceilings, emphasizing the dynamism of the formation, so much so that Zaha Hadid's work has been dubbed Dynamic Abstraction. This design gave a strange and different scene to

the direct transportation system in Seoul, as it is already leading to one of the strangest novelties in the capital of South Korea through this system (Youns, 2017).

The aesthetic sufficiency in this achievement can be established according to what topological networks form from sensory and psychological influences and sensory effects on the human subject, rather than from the purely physical appearance. The relationship of harmony, repetition and pivotal refractions in the design are elements of visual excitement that occur with refractions in light and shadow. It is thus an element of visual excitement resulting from physical beauty.

Therefore, it was found that the topological material element took two operations simultaneously, the first in establishing the pattern of the structure by linking the formal relationships that make up the decoration itself, and the second in the method of processing in terms of technology that contributed to transforming the element of beauty into a relatively non-static state, giving it a vital function. Plaza's design was based firmly on innovative BIM modeling and parametric design. Through modular BIM software and design calculation, they were able to test the design continuously. These techniques helped maintain the original design's ambition throughout the project's creation. In addition to integrating engineering and construction requirements in a state of constant presence and absence, the modern BIM 'Building Information Modeling' system, massive truss system 'extra-large roof', and space frame system are creating large-volume spaces. The modular modeling process improved workflow efficiency and helped make the most outstanding design decisions within a minimal period.

The architect, Zaha Hadid, through her arrangement of parts, creates the design contours full of meanings within the whole by making modifications to what is 'modification of some elements and replacement'. In Zaha Hadid's vision, the critical features of her design were transparency, flexibility, and durability. Several environmental features, double facade, solar panels, and water recycling system are included in the building. In addition to a sudden change in the environment, they see familiar things from unexpected angles, producing adequate tension (see Figure 3.18).

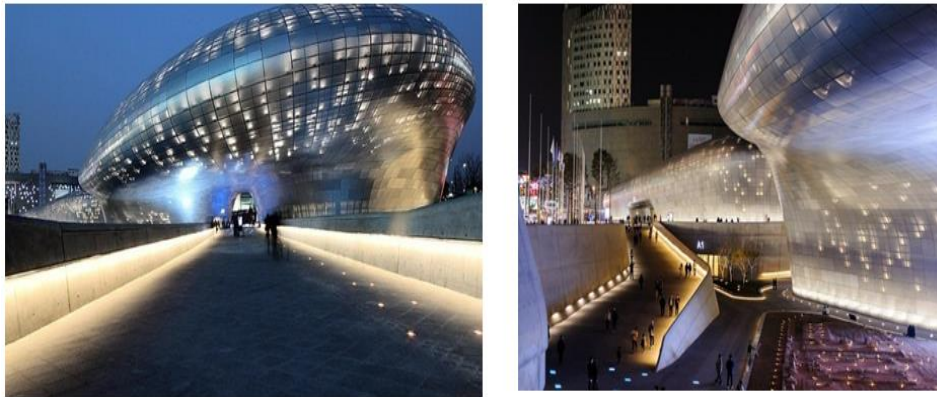


Figure 3.18. Dongdaemun Design Plaza, the presence of dynamic surfaces that resemble the flow of liquid with a double facade in the building and solar panels (Youns, 2017).

The functional adequacy of this product is demonstrated by the outer shell of the DDP, which appears like a soft and giant mushroom-like structure floating above ground level, made of concrete, aluminum, steel, and stone. The interior of the building is finished with synthetic fiber-reinforced plaster, acoustic tiles, stainless steel, and polished stone on the inside. Curved concrete surfaces create an attractive and well-maintained plaza a few meters from street level, featuring a rare visual symmetry in Seoul. The irregular curves of the plaza and the large concrete bridge direct the gaze towards a large structure of indeterminate but exciting form, which is entirely clad in metal panels.

The largest, atypical building in the world, it is more of a singular architectural landscape, where the undulating forms on the outside and the surrounding public space merge into the structure's irregular interiors with repetitive rhythms. At first, DDP looks open and attractive; its creative yet aggressive design creates a paradox and leads and misleads its visitors as if it wants to make people think. It seems to violate any opportunity for conscious wandering or independent thoughts and serves to separate the signifier from the signified. According to its name, it is supposed to be a design plaza, but it seems to be mostly made up of impressively designed spaces due to its massive displacement. Sloping roofs, empty interiors, and curved staircases also seem to outnumber spaces with a transitional character. The main building is 280 meters long and has three levels underground and four levels above ground.

The building has various public spaces, including an exhibition hall, conference hall, design museum, design laboratory, academic hall, media center, seminar room, and

Dongdaemun History and Culture Park. The 30,000 square meter garden reinterprets the spatial concepts of traditional Korean garden design: horizontal layers, blurring the relationship and its transmission between indoors and outdoors. Dongdaemun Design Square now stands out as a significant landmark in Seoul. It transforms the old downtown area into a vibrant fashion hub and a popular tourist destination in South Korea. Combined with the aesthetic value with the distinctive new futuristic design, the building is seen as the most successful urban development project ever (see Figure 3.19).

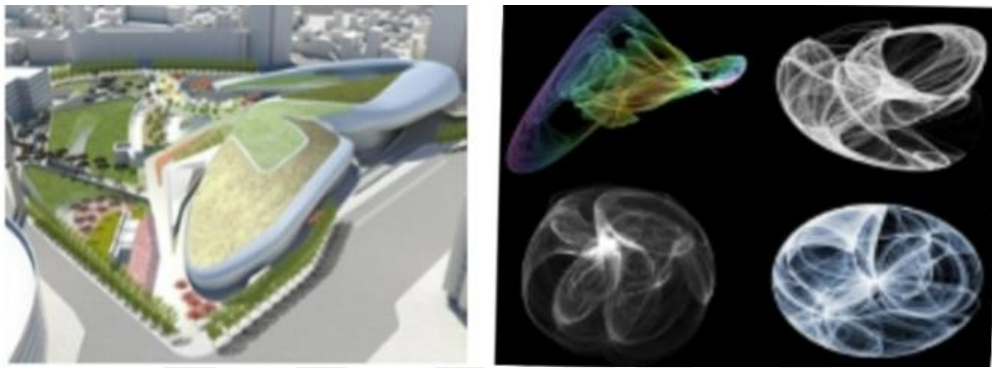


Figure 3.19. Dongdaemun Design Plaza, dongdaemun history and culture park developed the project based on a comprehensive study of topological networks (Youns, 2017).

The aesthetic adequacy arises through the relationship of the formations with the general idea of the design and the style of consistency in the appearance of the composition as a whole. Transforming wall spaces from a static state to a moving state is a high-impact aesthetic subject. The carvings on the wall surfaces, in turn, represent the depth of intellectual contemplation in the style of composition itself. The DDP building is covered with over 40,000 micro-perforated aluminum panels of various dimensions and curves, creating a surface borrowed from the decorative patterns of Korean tradition, making each one a unique piece. There is a visual balance between the density represented by the vertical limiter walls and the density represented by the horizontal limiter the floor. Working with this high degree of complexity requires a comprehensive numerical modeling system.

The appearance of the DPP is radically different from the day - when the building appears solid and metallic - tonight, when the facade's micro-perforations allow light to escape from inside the building. Somehow it is being materialized. The gray-green color of the entire complex creates a natural park-like atmosphere. At night, bright

lightning completely transforms the building, giving it a futuristic advantage. This aesthetic structure is the clear idea in designing the forms of manifestations of static reality that motivate meditation and psychological comfort. This reality gives the recipient a cognitive view of the beautiful things in this design achievement.

3.2.9. Sample (9): Maxxi National Museum of 21st Century Art, 2010, Italy

The building of the National Museum of the Twenty-first Century Art is one of the most prominent design structures of the Zaha Hadid Museum, and it is located in the Flaminio neighborhood in the Italian city of Rome. It is managed by the Foundation of the Italian Ministry of Heritage and Cultural Activities. It was designed as a multi-composite space, according to Hadid's plastic vision, as a kind of her approach that searches for deconstruction, contrast, and creativity in architecture. This building won an award from the Royal Institute of British Designer Sterling for Architecture, which is awarded as an annual award for the best new European building, to a British designer (see Figure 3.20).



Figure 3.20. The exterior design of Maxxi National Museum of 21st century art (Yilmaz, 2019).

The building represents a composition with linear, curved structures such as semi-rectangular tubes that overlap and intersect on top of each other as a large sculptural block, according to the futuristic style. The building includes two museums: the Museum of Arts and the Museum of Architecture, where they provide galleries, a library and a media center specialized in arts and architecture, as well as spaces for reception, rest and temporary exhibitions to perform, educational activities. The aim was to try to integrate different arts with the daily life of Italian society as a kind of Communication, for the purpose of artistic education by attracting young artists and

displaying their creations, and the museum includes the works of many artists of the twenty-first century.

Although the work in the museum took a long time, the Guardian newspaper described this building as the most quality work of Zaha Hadid so far (MacLeod, 2016). That is due to the strange and innovative installation of the building, which formed a new attraction for the public after the city of Rome was dyed with the dye of the arts of the Renaissance and its successors, the Baroque. It represents a characteristic of the formation of the design space here is a group of linear paths intertwined within rectangular interior spaces extending longitudinally suggesting the presence of a large depth to support the directional movement in the interior space.

The entrance space appears in the appearance of a specific space for the reception function, with a number of directive lines that define or direct the audience towards a specific path through a number of plastic relations that give the architectural space a sense of unity and organic harmony in order to achieve the state of marriage desired by the artist designed between the achievements of art and architecture, as well as the presence of units with modern treatments in the horizontal and vertical levels such as stairs, floors, ceilings, walls, all of which suggest the presence of a state of zigzags similar to linear fractures that line the path of movement within the space with the presence of different lighting units varying in their distribution to be used as complementary elements to the formation structure and as part of the style.

The presentation of the design formative units within the different levels in the same space and the attempt to link the floor, wall and ceiling as a functional and aesthetic element at the same time because they have independent properties through the nature of formation and function, which gave the space of the design achievement a kind of privacy to be able to approximate what Hadid's artistic thought is. In the structure of its age formation.

The designer kept the difference in the level of functionality as an axiom binding in the success of the architectural space designed from a practical point of view. This overlap represents an intellectual and organizational state followed by the artist Al-Ammari to achieve the dialectic of formation for both the functional and aesthetic systems, so integration here is based on the principle of the dialectic of the previous

plastic dichotomy, as all lines indicate. To make the plastic aesthetic element dyed with a material dye of a utilitarian nature that achieves compatibility in the architectural design style in terms of function, and that all transformations in the dimensions of the material geometrically create stylistic relationships in order to find a quantitative unity between materials and space so that all of them lead to achieving the value of performance balance above all, because the cognitive aspect of job systems here is compounded in a different way in thought, showing us the extent to which the visual elements are in harmony in a plastic performance way.

For the contradiction in the use of the various visual elements, it underwent an organized formation process according to a notepad or the visual scheme that dominates the print of the composition of the contradictory secondary parts and their composition to fit into the pattern of the prevailing unity, as in this achievement, where it is possible to see how the linear directional movement is used in what creates a formal consistency while maintaining the functional performance successful and the preservation of its structure, while granting sovereignty to the aesthetic value in the architectural formation process.

As for the interior composition, Hadid continues, saying: The path that the visitor takes through the museum and its surroundings is a path through a very diverse atmosphere and through completely filtered landscapes and different light environments everywhere from one another. All this at a time when museum officials feel Likewise, visitors, of course, that they enjoy a large amount of freedom of movement and movement without being bound to follow a specific itinerary. This phenomenon can absorb the experience of the visitor and give her a reward for her presence here, by inviting him at every moment to a free dialogue that he establishes with the environment in which he lives. He wanders around it, but especially with the artifacts displayed in front of him.” The aesthetic structure is achieved through cases of harmony with the units of the functional structure psychologically, so that physical treatments begin to appear in the quality of surfaces and levels used, which result in attractive visual reflections that form an aesthetic and cognitive impression of the privacy of space and its contents of creative works.

3.2.10. Sample (10): Riverside Museum Architects, 2011, Scotland

The transportation museum is opened on both sides and is described as a wave. The gallery's space that is column-free is mirrored from the River Clyde to Glasgow, Scotland. The aerial views recall the shape of melted, corrugated steel, a unique legacy that symbolizes a dynamic relationship between city and river. This design is the winner of the Micheletti Prize 2012 (see Figure 3.21).



Figure 3.21. The exterior design of Riverside Museum Architects (Sebastian et al., 2018).

This model represents the Bank Museum of transport, which is in the city of Glasgow in Scotland, United Kingdom, according to the deconstructive method. The name was derived from the nature of the place, as the great development experienced by global metropolises such as the city of Glasgow made it seek the contemporary urban movement, and the choice of the project site.

The riverbank gave the designer several options to implement her unique design which existed there today. As a wonderful representation of the dynamic relationship between the river and means of transportation, as the museum embodies the state of communication between the city and the river and the transition from one to the other according to a distinctive aesthetic pattern. The building has two facades as opposite ends, to express the long historical journey made by means of transport in the journey of developing their industry from ancient times to the present time. The museum included various exhibits of land and sea transport (see Figure 3.22).



Figure 3.22. Riverside Museum Architects, the shape of the museum that shows the state of communication between the city and the river (Sebastian et al., 2018).

The structure of the design as a tunnel corridor came beyond the familiar with two facades at each end along a curved linear extension as a case of visual integration with the movement of water waves through the design of waves folds for the external surfaces that internally embrace the exhibition space. This leaves the main central space devoid of columns and open on both sides, flexible and streamlined in displaying a group of archaeological global means of transportation up to contemporary ones.

This transition in relational systems is a dialectical, evolutionary transition, suggesting the presence of an internal rhythm, but at the same time it has a dual functional purpose in raising the weight of the building to form a pattern compatible with the system of the central unit of production lines. Thus, the quantity units correspond to the units of quality, matter, and space. With concept and imagination (see Figure 3.23).



Figure 3.23. Riverside Museum Architects, the exterior facade of the building that is visually integrated with the movement of the nearby water waves (Sebastian et al., 2018).

Zaha Hadid was chosen from among 140 participants in the design competition for the implementation of the Bank Museum project, as a project characterized by contrast and uniqueness that presents the exhibits in an innovative way to attract the attention of visitors and inspire them. It integrates engineering values with plastic creativity and reliance on the expressive value of the structural structure to achieve this. The facades of the two glazed ends also came to support the state of communication and formative interaction between the visitor and the museum exhibits.

The composition of the surfaces forming a roof in the form of the letter Z almost created an aesthetic structural system simulated and proportional to the water ripples through the treatment of continuous edges and valleys that are steadily integrated in height and width from one gable to another, without bending or cutting its lines with structural beams that disturb the flow of its lines and its geometric shape itself.

The accuracy of the industry was achieved using a group of structural structures and modern construction techniques, as all the building structures are supported on the gabled forms that are stable on the structural structures, on which the entire mass is based. Zaha Hadid mentioned in an interview with the BBC network: that the idea of the project is based on intertextuality with the surroundings. When looking at the perimeter of the building, it can found the sails and masts of ships that fill the shipyards, as well as the idea of the industrial shed for the train station. As an expression of the value of the modes of transport and their travel between the country and the different terrains through roads, rivers, and railways, to produce an idea based on the principle of expressing the transition to give the recipient that feeling. The designer used the steel structure to achieve her vision.

3.2.11. Sample (11): Aquatics Center, 2012, United Kingdom

The Olympic Games Center in London was designed as one of the most touristic places in Europe. The London Water Games Center is in the Olympic Park in Stratford, east of the city. Work began in this place several months before the Olympic Games in Beijing and was completed just days before the 2011 Shanghai Olympics. The place includes Olympic swimming and diving competitions. Although the place was designed to accommodate (2,500) spectators only, it was expanded to reach more than (17,500) people (see Figure 3.24).

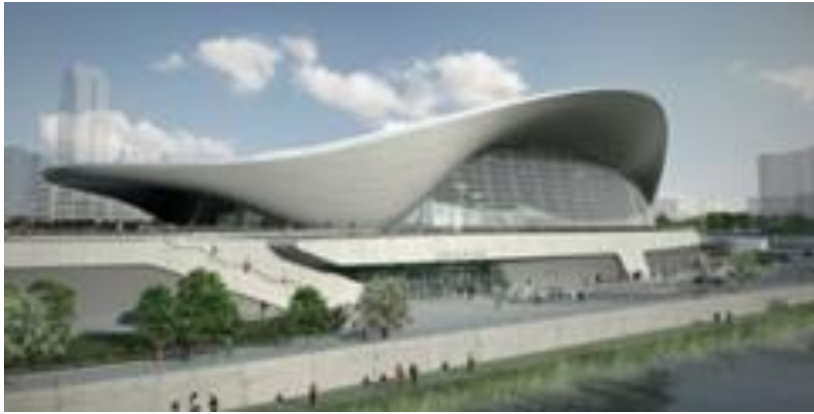


Figure 3.24. The exterior design of Aquatics Center (Youns, 2017).

The concept of displacement was manifested in this model through its distinguished architecture and bizarre roof curvature, and Zaha Hadid presented the London Water Games Center, which hosted the last Olympic Games. As the trend began to find a special and iconic place for the Summer Olympic Games, where more than two-thirds of the spectators will go to the Games through an Olympic Park, through a wide bridge overlooking the Aquatics Center .

The structure of the formation begins with the design of the lighting inside the pool in a way that gradually expands to the top, drawing attention to the nature of the formation of the building, especially the wonderful ceiling that was built using iron structures that were covered from the outside with aluminum sheets, and from the inside it was clad with (30,000) pieces of 'Lauro' wood. Red, which gives the viewer an aesthetic view and the prestige of the show's rhythm of the competitions. The building appeared through the beautiful roof formation itself creating an optical illusion and a kind of simple illusion for the recipients trying to trace the roof line finish all the way to the straight path they took on their way or passing through the shorter distance between the walls. The formation structure seemed more glamorous and creative in the formation of the interior space, with the employment of red colors as a glowing light flash under the blocks.

The designer tried to create an environmentally friendly plastic structure. The space in its shape through its iconic intertextual structure seemed like a huge whale interested in diving as an expressive and semantic structure at the same time that simulates the swimming movement as a semantic structure through its longitudinal

extension with the presence of a longitudinal space in the middle as a central dominance point to extend on both sides of it two banks in the form of large fins that embrace the viewers under the ceiling structure Harmonious in its lines between curved and straight lines, which are distributed along its length with charming touches of lighting, which can be described as ensuring aesthetic integration with the presence of two entrances on each side. different sizes and color values.

As for the methods of plastic processing of the design structure, it appears in the idea of consistency itself in terms of interior design, which is represented in the distribution of lines between the curved and the straight in the formation of ceilings or functional structures such as jumping platforms with lines suggestive of illusion and kinetic continuity achieved even in plastic treatments for ceilings in terms of the use of color values and the presence of side openings to distribute The lighting is in harmony with the distribution of alabaster tiles formed for the floors and in harmony with the aluminum plates forming the building, which all come together with one plastic structure that is flexibility and linear fluidity, as if the formation of the formation structure is a mixture of two ideas between organic architecture and the concept of deconstruction architecture, as shown in the method of surface treatment and the specificity of the use of lines and colors In an organic overlap with the spirit of the deconstructive method used in Hadid's designs and their design treatment.

The effect of clear linear treatments in some walls, floors, furniture structures, ceilings, movement paths, and complementary pieces of the interior space, which come as part of the general style of Hadid in presenting her architectural art characterized by the realization of the functional idea within the structure of the artistic formation, employing that structural solidity, familiarity and acceptance of the organic form with the utilitarian value that was found embodied in systems of parts, and in the unity of the texture in terms of the use of well-polished surfaces, represented by the surfaces of the floors, and the glass units.

The dialectic of the relationship is represented in it through the treatment of the ceilings and jumping platforms and their relations with the floor, which all constitute the same sovereignty and compatibility, and in the consistency of the relations between the design units, so that you feel that the relationship between each element

and another is based on balanced and equivalent systems and at the same time achieving a balance between quantity and quality. And that the formal distribution relationship here was not limited to the axial unit in the horizontal determinant pools and ceilings, but rather an attempt to mate it with the vertical determinant represented by the elements of the internal and external space in its clear lines, which gives the composition a stable plastic structure with an equal system.

When looking closely at the plastic structure system, both formatively and aesthetically, in the general design pattern, it can be found standing before a number of prominent manifestations to achieve plastic action and aesthetic response. Due to the specificity of the design space, such as the harmony of lines and colors, and the overlap of lighting in terms of type and colors, as well as the element of visual stability represented in the general color unity as a factor for achieving action and aesthetic sense. Secondly, the appearance of space in the dialectical process between quality and aesthetic quantity, so that it can be said find that aesthetic quantity is a manifestation of the aesthetic material of formed formations and things, different from quality, which is shaken by the spirit of deconstruction.

Therefore, it can be said that the aesthetic structure of the formation present in this achievement is a subject and an idea, rather than a procedure and application, and thus the designer has succeeded in giving the element of artistic formation sovereignty over the functional structure to achieve an integrated architectural structure, moving away from the limitations of the purely functional structure.

So, the dialectical process of the systems of the relationship between the functional structure and the plastic structure here differs in quantity and quality, for the function is considered the element of quantity that establishes the privacy of the design idea, while the aesthetic is the element of quality to create a plastic structure according to a dialectical alignment of a varying relationship in the qualitative and quantitative measurements of the two structures, and thus the designer has achieved the goal is to create an integrated space performance-functionally and aesthetically at the same time. Accordingly, Hadid's specificity in the architectural formation systems and how the self-functional structure is the source of the plastic performance in addition to the

effective organic influence, the formation characteristic of this building affects an organic and psychological effect on the recipient.

3.2.12. Sample (12): Guggenheim Museum Vilnius, 2013, Lithuania

The works of the Iraqi engineer Zaha Hadid arrived in Lithuania to design the Guggenheim Museum in Vilnius, its capital, where this museum is a joint project between the Lithuanian, Russian and American governments under the name 'Guggenheim and the Hermitage'. It is worth noting that the Guggenheim Museum has centers in many countries of the world. All these museums have one common denominator, that they are all designed with engineers who adopt the modern deconstructive method that is not committed to a specific geometric shape (see Figure 3.25).

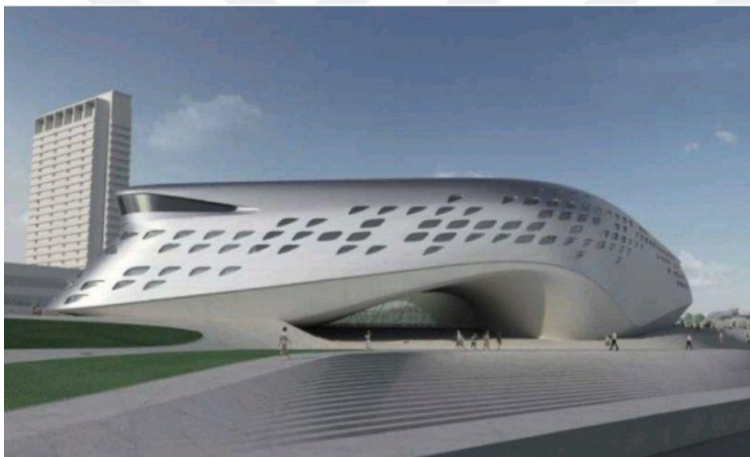


Figure 3.25. The exterior design of Guggenheim Museum Vilnius (Abdalwahid,, 2013).

Zaha Hadid used the method of deconstruction in the design of this project, as Zaha Hadid chose to have the design of the museum symbolize the shape of a strange space capsule, as there was a departure from the ordinary in its design, although it is a unique creative presence that seems formally separated from its immediate context, but it is designed to be porous and continuous with the surrounding urban fabric, and work has been done on it accordingly, and whoever scrutinizes the design already thinks it is a virtual spaceship that came from outside, interacting and overlapping with the experience of the idea of exhibitions, spatial complexity and movement, especially since the building has prepared itself to receive water, so it can be seen as if it has been challenged Gravity, announcing that its separation from the Earth is

imminent and this can happen at any moment, according to Zaha Hadid's distinctive conceptual terms of fluidity, speed and lightness (see Figure 3.26).

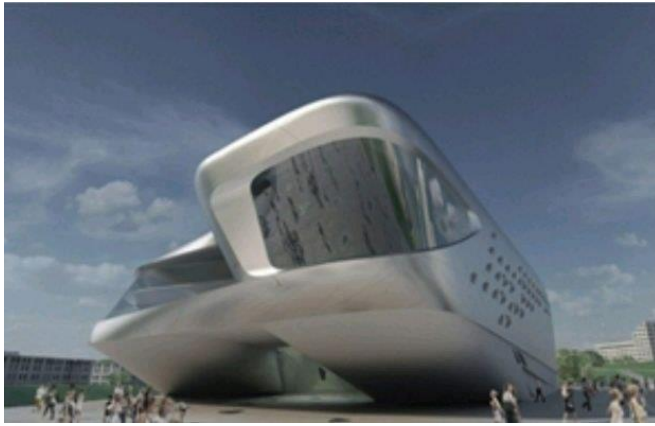


Figure 3.26. The exterior design of the Guggenheim Museum is like a space capsule or a giant ship floating over green spaces (Abdalwahid, 2013).

There is a measure of conceptual symbolism that any artist or designer can extract from this project, as it can be noted that the Guggenheim Museum Vilnius appears as a intertextuality with a water object floating above the surrounding greenery that mimics the river next to it, in order to create an image of harmony between the lively museum and modernity, And between nature, green areas, and the river on the other hand, and this is what architect Zaha Hadid aimed for in her genius design by breaking the ordinary, which is to convey a sense of technology and modernity with that building block. The building appears as a mysterious body floating above the wide artificial landscape strip, apparently defying gravity. By revealing the dramatic reliefs towards the surrounding entrance courtyards. Large active green fields flow around the museum's sculptural mass, underlining its mysterious presence with rhythmic, curvilinear lines that echo the long lines of the building. In contrast to the skyline of the vertical business district, it is a manifestation of Vilnius' new cultural significance (see Figure 3.27).



Figure 3.27. Guggenheim Museum, its design looks like a space capsule or a giant ship floating over green spaces (Abdalwahid, 2013).

The building's gleaming metal enclosure records the basic program units which are articulated as inlays in the compact overall shape. The sub-volumes are expressed through the dominance of folds and protrusions in the modification of the facades, which creates multiple ways of reading the building that is composed of its integrated parts. These parts reflect the different institutions and bodies that are integrated within the museum, such as the Hermitage and the Guggenheim as well as the city of Vilnius.

As for the curved lines of the building, they simulate its frequent and extended lines, and thus create a mystical presence that contrasts with the vertical horizon line of the commercial area in Vilnius. In addition to the interior furnishings derived from the spirit of the building design, as well as the simplicity of the colors used in the halls inside, the valley intertwining with the air space allows spaces. Architecturally refined connection and circulation reflect Fluxus' spirit of informality and liveliness surrounding art.

By manipulating the land on the riverbank, towards the park and the bridge, access to different levels, the building's riverside location, tiered on the edge of the cities, creates a strong sense of place within Vilnius. Outdoor spaces are modified landscape formations that create multiple footprints or bases on which various activities and performances can take place. The large staircases in the park serve as outdoor spaces for the summer performance hall and so on. The surrounding landscape is a continuation and continuity of the interior landscape, which connects

the museum's atrium to its surroundings on several levels. The aim again is to intensify public and cultural life in the Museum Square and Museum Park.

Zaha Hadid's design denotes a futuristic architectural language that aligns with the cultural goals of the new Hermitage Guggenheim Vilnius project. It is part of an innovative research path that embraces the latest technologies of digital design and digital fabrication. The multimedia concept aims to capture aspects that are placed in a fruitful and intensely charged relationship with architecture in general and the work of Zaha Hadid in particular. The building consists of four floors on the banks of a river Neris, which divides the old center of Vilnius from the newer developments to the north, connects these two parts, it is a communication device. A landscaped terraced square leads visitor down to the river, which lies south of the museum, and into the building.

Patrons enter via the tip The southeast of the building, through a glass wall permeable to the surrounding urban fabric and a 66-foot-tall arched cantilever sculpture The museum is in a teardrop-shaped intertextuality perforated with triangular skylights clad in aluminum with a variety of glossy and matte finishes in balance, which create a rich spectrum of Reflections The lower parts of the museum are made of concrete that merges with the concrete plaza The renderings reveal that the most dynamic and expressive feature of the building is the multiplicity of ways in which it expresses its mass, its gradation in height, and its Sometimes it is wide and wide, other times it seems sinuous and narrow. These different facades dissolve and displace together and resist attempts to explicitly define themselves against each other. Like many of Hadid's buildings, its form seems to fundamentally undermine the idea of a rectilinear building in breach and violation. It is a unified sculptural entity, with the elevations not deformed with utility loading docks or mechanical equipment. The utility entrance slides underground on the northwest side of the building.

3.2.13. Sample (13): Riyadh Metro Station, 2013-2020, Saudi Arabia

It is a project for which the foundation stone was laid for constructing a metro station in Riyadh, the financial center of the Kingdom of Saudi Arabia, in 2013. It was built on an area of more than 20 thousand square meters to be a significant exchange point

on the network of the first line, as well as the fourth line dedicated to passengers heading to the airport. The entire project aims to make the station a focal point in the city of Riyadh to reduce traffic congestion significantly as if it were the space station in the Arab desert. The intellectual dimensions in this design with formal displacements achieve a performance consistency represented by the value of the material and things in terms of their partial utilitarian specificity (Lashihar, 2021).

The design is large ripples dominating in its repetitive shapes and in a surreal style that expresses the daily traffic flow in Riyadh. It also achieved an existing cognitive consistency in the methods of planning space, floor space, and the central unit as part of the conceptualizations of the intellectual concept of man within the closed space. The design is based on intellectual calculations, such as the unit of space, the central point, and time. Zaha Hadid's designs interact with the city and give people a place to connect. The designer's touches made the station open to a proposed train network, in harmony with the era of space stations. The floor is entirely marble-clad, the walls are lined with gold-water paint, and the natural air-conditioning is in one of the hottest parts of the world.

In design also, it can be found that the aesthetic adequacy is consistent with the cognitive aspect and is based on imaginary perceptions linked to human awareness of what the external world is in a microcosm. From the inside, the design looks as if the travelers live in an unenclosed atmosphere, as the architecture of the facade allows the interior to be almost wholly lit without allowing the scorching Gulf sun to penetrate. It was also considered to contain the final design of the station, about the dunes characteristic of nature in the region, as well as the presence of aesthetic systems in the units of the visual impact of the adjacent shapes in their vitality and harmony within the exterior design.

The result was a stunning building with wonderful, surprising, and shocking curves from the heritage of Riyadh and its sand formations made by the wind. Abbreviations and deletions perform the actual symbolic function of the building for displacement by moving from one state in the architecture to another. The new displacement in the meaning came to dismantle the functional hegemony 'the benefit of function and form', and the displacement relied on the principle of transformations and multiple readings (Lashihar, 2021).

The associative view between function, beauty, and expression reveals the existence of a self-dialectical system between the quantitative physical variables in the functional structure with the intellectual and psychological quality variables of the aesthetic structure. This system does not reach complexity or disintegration but instead reaches a qualitative balance because the limits of the job structure here were not limited to itself. However, without the effect of the aesthetic dimensions, the job would not have achieved the way to adapt and succeed in the design environment.

The Riyadh train project includes four main stations at the intersection of the train tracks. The main stations are considered one of the most critical factors for the success of the public transport system in the city and a critical factor in attracting passengers and the mutual interaction between them and the design achievement. These main stations are also interested in providing various services supporting the public transport system. It is also flexible, including public parking, ticket outlets, shops, and customer service offices. These stations are also considered an added value to the public transport project and a factor in improving the urban environment in the city.

The metro station, which was described by the British newspaper the Daily Mail as the most luxurious in the world because of the artistry and integration, was designed in the form of a ship as a kind of metaphor, with designs belonging to the space age. It creates a kind of shock and surprise for the recipient, as its difference and lack of circulation distinguish it because of its novelty and originality. Ships that walk in the sea due to the separation of the signifier from the signified have become in Zaha Hadid's designs among the civil facilities in the desert. It constitutes a state of the presence of the ship and the absence of the sea within the concepts of fixed and moving. Her works are also distinguished by imagination, as she places her designs in free, loose lines that are not defined by horizontal or vertical lines. It was also distinguished by its durability, as it used iron in its designs (Lashihar, 2021).

The British architect of Iraqi origin, Zaha Hadid, won this design by participating in the competition organized by Saudi Arabia for the best design. As for the aesthetic sufficiency in this achievement, it is often represented in the overall coordination of the design units in the pattern of repetition and rhythm, as it is commensurate with the distribution in the construction units. It reflects the character of the rhythmic

harmony of objects and volumes. The layout consists of 4 floors containing six train platforms and two underground floors as a car park.

What is impressive in the design is the unique undulations in the facade of the building, which are in harmony with the desert nature of Saudi Arabia, which gives the building a scene like a liquid flying in the air. It is a breach of the familiar and an irony of lived reality. This synthesis of the idea is a process of intellectual construction in the design to achieve a psychological contemplation of nature and the cosmic order. This aspect transforms aesthetic experiences into imaginary experiences. These zigzags did not come for an aesthetic purpose only, but to make the sunlight permeate the inside of the building during the day to illuminate it entirely without the need for much electricity, in the event of a replacement and a transition to the functional aspect (see Figure 3.28).



Figure 3.28. Riyadh Metro Station, show the aesthetic meanders of the building that allow light to permeate during the day, 2013-2020, Saudi Arabia (Lashihar, 2021).

The general view of functional adequacy in this achievement shows the consistency of this structure to its complex state, and the designer tried to put functional adequacy as an idea in the highest cases of quality and brilliance. It indicates the aggravation of the concept of the job as an academic, subjective, and aesthetic subject at the same time. It also aims to develop complex psychological and physical indicators simultaneously, which must interfere with the imaginations and perceptions of the people and their artistic taste so that he does not feel that it is a performance element only. This perception takes us to the concept of functional structure, an imaginative intellectual element supported by beauty with an ideal concept akin to fantasy. Zaha Hadid played an active role in changing the perception of architecture in the world as if it belonged to a fantasy world on another planet.

3.2.14. Sample (14): Changsha Meixihu International Culture & Art Centre, 2019, China

Creating of the project began in October 2012, while the artist was alive, but it was completed after her death, and is being built on the bank of Lake Meixi in downtown Changsha. It consists of a theater with 1,800 seats, the Museum of Contemporary Art, a multi-purpose hall with several supporting and accompanying facilities, in addition to a public square with a view of the waterfront (see Figure 3.29).



Figure 3.29. Exterior design of Changsha Meixihu International Culture & Art Centre (Sebastian et al., 2018).

The international architect Hadid looks at us with her new design and the winning design for the culture and arts center of the city of Changsha Meixihu, which is characterized by an undulating composition and a formation of complex curves. The design is characterized by its deconstructive style in terms of its aesthetic adequacy. Also, its ability to move lines, overlap and manipulate them in a way that breaks the fixed straightness and lack of angles and makes them circular horizontally, vertically, inside and outside of every block and space. Changsha Meixihu International Center for culture and arts defines itself through its undulating curved structures. It is composed of three buildings of different design combined with corridors, gardens, and terraces.

The museum consists of a huge theater, a contemporary art museum, and a multi-use hall in separate buildings. This frame of independent space is connected with its

surroundings by means of a ring of surrounding streets and pedestrian bridges to and from the city from the river side across the island and the water. The organic architectural language of the new cultural and artistic center in Changsha is defined by the pedestrian paths that meander through the sites and connect with the adjacent streets.

To give visitors from everywhere a strong cultural experience that allows them to enjoy the encounter and cultural exchange of the various reasons for their coming. The organic architectural language of the project is defined by the pedestrian routes that weave across the site to connect with the adjacent streets. By providing views of the neighboring Meixi Lake from the city, and by providing access to the parks and walking paths of the lake festival island, the constituent group creates from three separate cultural institutions a network of outdoor patios capable of hosting outdoor events or sculpture exhibitions. Described by ZHA as the largest mixed-use cultural center in China's Hunan Province, the complex is directly linked to the new Changsha metro system.

After years of construction, this masterpiece of world-renowned architect Zaha Hadid is finally complete and shines on the banks of the Xiang River, overlooking the center from great heights, and it can be found a state of intertextuality between the architectural form and the white lotus, as the museum consists of three liquid petals around the inner central atrium has the shape of a white lotus flower in full bloom showing its bud. This complex occupies more than 100,000 square meters, becoming the largest world-class performance center in central China. The intention was to build architecture with simple, smooth lines. To create a bright, minimalistic aesthetic, all LED luminaires and control systems must be integrated, integrated into the structure without sacrificing brightness or effects (see Figure 3.30).



Figure 3.30. Changsha Meixihu International Culture & Art Centre, the interior spaces of the building show a state of audio-visual integration (Shareef, 2021).

As for the lighting system in this architectural design, it was very distinct, as all components were connected via the network via 485 transmitters and receivers, ensuring centralized intelligent management of the entire system, making Meixihu International Center for Culture and Arts an indispensable destination for tourists, thus attracting a lot of attention. to Changsha. Now as the light falls, the white lotus explodes in full bloom as the Meixihu Music Fountain begins to do its magic, interacting and communicating, giving an auditory and visual feast to everyone on site. It not only embodies the beauty of fine architecture, but also hosts world-class performances including operas, dance dramas, symphonies, etc., allowing people to live a more vibrant life (see Figure 3.31).



Figure 3.31. Changsha Meixihu International Culture & Art Centre, the outdoor spaces of three separate cultural institutions overlooking Lake Mixi (Shareef, 2021).

Although uniquely defined and separate, these civic institutions provide each other in all respects within their perimeter with plazas that provide visitors with a tapestry-like sequence of urban atmospheres that relate to the various institutions, imparting urban vitality to the site. As a case of linking between the internal and external space,

which is in terms of structural and functional structure, it is a link between them, as it is part of both spaces. Accordingly, the design structure used for the entrance is an attractive structure for the recipients through the used colors and smooth, highly flexible surfaces that are free of angles and sharp edges that shock and interrupt the sequence. Visual tide the exterior of each building at the Changsha Meixihu International Culture and Arts Center is characterized by the studio's signature fluid white facades, perforated by curved glass panels.

The aesthetic aspect of the design structure of this project is often represented in the quantitative coordination of design units in the pattern of repetition and rhythm. For example, and this reflects the rhythmic harmony of buildings because they are subject to the idea of proportion and consistency. Furthermore, this principle is what determines, for example, the size of seats and tables and all kinds of tools and furniture in theater. It also decides the size of the dimensions of the columns and metal structures and others. It is based on large weights and loads.

3.2.15. Sample (15): The Opus: or The Floating Building, 2013-2018, Dubai

It was designed by Zaha Hadid jointly with engineer Patrick Schumacher 'a member of Zaha Hadid Architects'. The building consists of two towers connected by a four-story ground corridor and surmounted by a bridge that reaches a height of 71 meters and a width of 38 meters. It also includes residential units and a luxury boutique hotel managed by ME Dubai by Melia 'the first hotel opened by the group in the Middle East'. The building is distinguished by its unique location in the heart of the Burj Khalifa area. The building takes the form of a cube decorated with an unexpected void in its middle and contains 21 floors. The building also features a unique facade, making it one of the new iconic structures in the city. The beauty of this building lies in its contrasting design and the harmony and vitality of its interior and exterior spaces, with an emphasis on the structural form of the building itself, both from the inside and the outside.

The Floating Building is one of Zaha Hadid's most prominent projects in the UAE and her latest design in Dubai, as well as one of the most sought-after properties in Dubai. Hadid realized the importance of the building's location and its proximity to the tallest tower in the world, so she decided to design it in a way characterized by a

philosophy of difference. The building was distinguished by its prominent cubist style. It looks like a cube hollowed out in the center with intellectual displacements that dismantle the cube's philosophy into fluidity and flexibility with curved lines in its internal gap-perfectly designed and integrated through the contrast between the perfectly rectangular exterior and the organic space. It was also designed by moving from exaggeration and amplification to reduction and simplification simultaneously, which gives the building its unique character. It is characterized by exquisite designs and charming views of the surrounding skyscrapers.

Her efforts were crowned with success when the building won the award for Best Leisure and Hotel Project at the 2017 Middle East Architects Awards. The functional sufficiency property here is characterized by a structural relationship pattern in its molecules. If each of these elements as an individual unit characterized by formal condensation looked at, it can be seen that it constitutes a microcosm of the function. Thus, her participation with the other achieves a comprehensive functional pattern, such as the relationship of lighting with space. The interior space of the building is clad in a curved glass curtain wall and tinted with fully double-glazed glass, allowing for eye-catching views through the void.

Hence, the functional structure is created according to these calculations, which start from the part to the whole, by choosing the design layout. The designer here combined the elements of architectural composition with elements of design composition in terms of functionality. This overlap represents a synthesis of architecture and design. It helps reduce solar glare inside the building. That is, there is an expansion in the functional line, as this appears in the ways of distributing the building units and the central point with the distribution of lighting and materials as if there was a dialectical dialogue between the public and private character. It is considered one of the manifestations of quantum compatibility and modulation in design (see Figure 3.32).



Figure 3.32. The Opus, the glass front is designed with reflective patterns in the form of dashed lines, 2013-2018, Dubai (Abdalwahid, 2013).

A space treated as a volume is quite fluid as it cuts off the cube's edges. The idea of the void became a decisive factor. The Opus Cubist functions the core of the Opus design is the stunning lighting system. The building was surprisingly novel and original and seemed to extend beyond the immediate boundaries of the cube. Zaha Hadid wanted to create a kind of mutual interaction and communication between man and the environment. The upper floor has a quiet area and beach deck with a reflecting pool, shaded rooftop terrace, media area, and gym.

The tower's highest floor is located above the 50-meter-long bridge connecting the two towers. The building receives an AAA energy/environmental rating, 87% space efficiency, and 2,000 parking spaces. All of them were distinguished by a dialectical dialogue within their functional adequacy. The 21-story project consists of three separate towers designed to appear as a single cube-shaped structure. Aesthetic sufficiency is demonstrated by sculpting or eroding the cube with free space and is organized by a traditional system of vertically stacked panels served by central cores. All this allows the spaces close to the facade to be occupied on all eight sides. It is set to house freehold offices; this masterpiece is a symbiotic blend of art and functionality. The revolutionary concept in offices and how people view their institutions within the concepts of fixed and mobile has also been changed. The Opus provided excellent views of Burj Dubai, the Dancing Tower, the Dubai Financial Market, and the magnificent waterfront (see Figure 3.33).



Figure 3.33. The Opus, the revolutionary concept in offices and how people view their institutions within the concepts of fixed and mobile has also been changed (Abdalwahid, 2013).

Designing this building in this way is a challenge to traditional concepts that it will not only be visually stunning, but it will be a viable space, a place for all visitors, and a better experience of working in the offices of the building, this is what Zaha Hadid believes from her design. The Opus is a stunning, seamless spatial building that refutes traditional definitions of office function. The eloquent style of the designer added a special meaning to common elements by changing their traditional surroundings and integrating them into other contextual relationships. Hence, the building became the city's favorite destination for art and culture enthusiasts. Living in this building allows one to work, eat, live and entertain in one place, and all the towers are centrally serviced. Service elevators were also provided, and community bathrooms and stores on the ground, first and second floors, which are fashion stores, cafes, and restaurants.

The Opus is distinguished from an interior and exterior perspective, with every element of the hotel, district, and residential space bearing its unique imprint, including picking out curves and flowing lines to match the building's striking exterior. The Opus building has been designed as two separate towers that merge into one building that takes the form of a cube, linked by creative borders from the bottom and top in a streamlined way, allowing the exterior design of the building to be viewed from within. It makes it an icon like no other, as it offers views of the exterior from the heart of the building. The Opus Commercial Tower is nestled among stunning landscapes, gardens, road networks, and waterways and enjoys a modern city vibe.

CHAPTER FOUR

4. RESULTS

In this part of the research, the results, conclusions, and suggestions reached in line with the findings obtained in the research are included:

4.1. GENERAL FEATURES OF ZAHA HADID'S DESIGNS

In this section, the results of the most important similarities and differences that characterize Zaha Hadid's designs will be summarized, and it will be as follows:

4.1.1. Similar Characteristics of Hadid's Designs

1- The intellectual and formal types of displacement in the designs of the architect Zaha Hadid aim at a kind of transition and the replacement of the design imagination with the architectural reality. The idea of displacement represents a violation of the current laws to achieve the creative difference and disrupt the effectiveness of memory. It establishes the activity of imagination rather than displacement while maintaining unity, harmony, and balance. It is considered the basis of any architectural achievement, as in all analysis figures.

2- The designer Hadid, achieved through her architectural experiences an aesthetic dimension that combines formal relationships and design aspects, as well as between the aesthetic design style and the displacement aspects in architectural design. It contains several suggestive and illusory elements used in all the sample figures.

3- Hadid's style was distinguished by using systems of different levels as a distinguishing feature that distinguished her architectural products, adopting the concept of performance layers of the function as the basis for construction. So, she turned into intertwined bodies with overlapping paths, breaking the determinants of directional values and the laws of mass and weight, in an attempt to melt the plastic arts of drawing, sculpture and architecture and achieve a creative identity own according to the concept of disassembly, as in all sample models.

4- The designer used the characteristics of displacement as a directing method and a means of interest and visual attraction, as she used the concepts of novelty, originality, uniqueness, communication, circulation, difference, interaction, overlap,

condensation, fixed, moving, shock and surprise through the inclined architectural blocks and curves that defied gravity, as in all sample models within the general shape in the lines and margins In order to influence the recipient.

5- Functional and aesthetic sufficiency are two ever-changing systems in the structure of architectural design. Stability does not belong to their characteristics and is carried out according to the mechanism of consistency between the two structures in a dialectical manner. As each of function overlaps with beauty and beauty with function, especially in designs with contemporary tendencies, which was evident in the models of the research sample. Under the idea of technical treatments in the methods of transforming matter, from the physical appearance to the aesthetic influential appearance. The high value of visual absorption of units the design, its consistency with the function of the occupied space, the diversity of lighting degrees, and the diversity of materials.

6- The building materials in Hadid's architecture varied between aluminum, stone, glass, terrazzo, stainless steel, and glass-reinforced gypsum, which bears great degrees of tensile and pressure loads, as well as the use of iron structures, fiberglass reinforced with concrete or polyester as ideal cladding materials, concrete, and steel. Plaster reinforced with synthetic fibers, acoustic tiles, acrylic resin, polished stone in the interior, and other materials that make up the strength of its contemporary architecture, which differed from traditional building materials.

4.1.2. Different Characteristics of Hadid's Designs

1- The concept of displacement and what brings about a positive disturbance of the structure of the artwork by creating a perceptual and non-arbitrary relationship, and with a clear intention to take its meaning not from the symmetrical agreement, but rather by reproducing the perceived through the reference of the semiotic pattern and formulating it in a different way, posed by those open architectural spaces as in Forms (1, 2, 4, 9, 10, 12, 14, 15) and closed spaces in forms (3, 5, 6, 7, 8, 11, 13).

2- Displacement is a continuous transformative process on the architectural model, which is illustrated by using the concepts of presence and absence. The displaced

architecture must be present and absent at the same time, in the structure of the three-dimensional composition, as in models (2, 3, 5, 9, 10, 13, 14, 15).

3- The emergence of a kind of ambiguity in the designs of the architect Zaha Hadid, whose aim is to excite the recipient, and to try to use the concepts of breaking the norm and separating the signified from the signified, as in models (5, 4, 7, 9, 10) at times, and projection, as in models (1, 3, 2, 11, 12, 15) at other times, that is, the building should not be familiar and direct within the characteristics and mechanisms of displacement.

4- Architectural styles varied between the deconstructive trend in models (1, 9, 10), surrealism and symbolism in model (2, 5, 8, 12, 15), new futurism as in model (3,11) and cubism in model (4, 6, 7, 14) which aims to add a different vision to the design, as it aims to disrupt the systems and meet the aspirations of the recipient for beauty in the production of the architectural text.

5- The process of building a new signifier is a process of displacement of the previous functions in hypothetical and practical directions, and the displacement of the signifier in this context is a procedure for changing the shape, and achieving the concept of poetics in the architectural design, in order to add a new format to the project as in the design models (1, 2, 4, 7, 11, 14, 15).

6- Zaha Hadid adopted displacement as an important strategy in the architectural text, and used the property of intertextuality in her contemporary architecture with natural forms, for example model (1, 9, 12) intertextuality with the shape of the changing hills, model (2, 10, 3, 14) intertextuality with waves Al-Bahr Al-Alia, model (3, 15) intertextuality with cellular landscapes or with topological networks, model (4) intertextuality with the shape of the cube, model (5, 7, 11) intertextuality with the shape of the spaceship and the shape of the distinctive sand dunes of the Saudi desert.

7- In some designs, the functional structure transforms from its performance nature to the suggestive nature with psychological pressure, meaning that it goes beyond the references of the material and form and moves towards meaning and interpretation. Thus, the function here is called the interpretive or suggestive function, such as the

suggestiveness of deep spaces inside buildings, exhibitions, etc., and movement and an element Time and space are all processes that are not followed by physical calculations, but rather mental and cognitive calculations, as in models (1, 2, 4, 6, 8, 11, 13).

8- Hadid's architecture, due to the various displacement mechanisms and the strangeness of its forms, and the exaggeration of the vast mass bodies, provoke the recipient's provocation and removes the usual formal expectation and thus her inability to recognize the identity of the building. Between museums, transport stations, bridges, cultural centers, water cities, and theaters, the flow of lines varied in the outer spaces between curves in models (1, 2, 3, 6, 11, 12, 14, 15) or curves mixed with sharp angles as in models.

9- Zaha Hadid relies on abstract thought and imagination, as it works to translate the irrational and the tangible into reality using new environments and different unexpected materials that give it freedom of formation. (7, 9, 11).

10- The processes of harmony and continuity between the internal and external spaces that are not bounded by a frame were characterized by their smooth, wavy, parallel lines at one time and intersecting at another as in forms (4, 13, 14, 15).

4.2. CONCLUSIONS

The displacement shakes the architectural structure, reveals its structural weakness, and puts it under pressure as it opens its borders to a new vision. Hence, its structure becomes different and outside the restrictions of traditions. It is what distinguished Zaha Hadid's architectural designs through the strangeness of the form and the change of the formal characteristics of the vocabulary. The intellectual and aesthetic dimensions of displacement in architecture constitute a new reading that leads to selecting a specific perception that reverses the design achievement and the change in its strategies. It is not just the deletion or removal of some elements but rather the creation of a new material that requires understanding. It is an alternative to what exists in architecture that is displaced by a new vision. Zaha Hadid's building has also become free of the traditional building concept and full of movement and energy. Her designs have a particular deconstructive language that has a new future.

What distinguishes these designs is the fading of the boundaries between ceilings and walls and the use of inclined architectural blocks and curves with soft sloping surfaces in most projects. It is also characterized by uniqueness and difference in terms of design method in order to create a new language that can be interpreted and interpreted by the recipient. The expression of intellectual and formal displacement was evident in its designs that challenged gravity through the mechanisms of disassembly, fragmentation, flight, movement, dynamism, alienation, interaction, and communication. Zaha Hadid deliberately used more than one formal treatment in the same design to express the freedom of forms and achieve the concepts of displacement. The emergence of formal transformation in design means a response to contemporary technological development, as it employs computer programs and transforms them into the final form of the building and the establishment of non-traditional structures where the architectural form is a reflection of its current stage accompanied by a change of standard treatments.

4.3. SUGGESTIONS

1. It can be recommended expanding the horizons of scientific research in the field of design in general and Zaha Hadid's architectural designs in particular.
2. Teaching the basics of displacement of architectural design in the departments of design, engineering, and specialized art colleges in proportion to the development.
3. Providing sources that talk about the work of the architect Zaha Hadid to cover the void.
4. The role of formal displacement in contemporary interior design
5. The formal strangeness of Zaha Hadid's architectural designs.
6. Displacement mechanisms in three-dimensional designs 'home furniture'.

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CURRICULUM VITALE

My name is Ahmed Abdulkareem Mezher, a master's student at Çankırı Karatekin University.

