

## Furniture designer's ingredients through his influence on Egyptian cultural heritage

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### **Introduction:**

There is no doubt that the cultural entity of any group is an entity which all of its parts affect one another, so reflections of social and cultural traditions occur on all aspects of life. Clothing, food, drink, the form of social relations, the method of education and other aspects of life are all directly affected by culture and its changes. It also affects the contemporary culture in developing countries in many aspects and directions, starting from the general political system of the state and ending with the coordination that deals directly with society.

Cultural heritage influences the designer directly, starting with the intellectual approach and ending with the finest details in the design. Therefore, formation in the piece of furniture may be a direct result of the impact of these cultural heritage. Culture will not differ for one society, b (1 - p. 78).

**The research problem is** the difficulty of having clear design visions among local furniture designers that are influenced by their Egyptian cultural and societal patrimony resulting in furniture of a special nature

### **The research has aims:**

- Identify the special ingredients of the Egyptian furniture designer. To shed light on the local heritage and the Egyptian cultural heritage. Linking the local heritage with the designer of the furniture through his personal ingredients. **Research hypotheses:**

**Limits of the research:** The limits of the possibility of research are determined within the Arab Republic of Egypt with reference to the most important local and international works that serve the subject of the research.

### **Key words:**

designer - furniture designer - culture.

### **Definition of search terms:**

**The designer:** The designer's definition is linked linguistically to the vocabulary of appointment - allocation - intent - innovation - planning - organization, which include the comprehensiveness of a system and installation confirmation of the correct elements to reach a sound decision in a specific activity,

**we mention of which is:**

An individual who provides society with alternative features. Responsible for developing mental plans that lead to determining the shape of things.

- The creative artist who performs the innovative processes of product design in terms of technical, technological and engineering direction, as well as planning and directing production processes and solving its problems, as well as analysing and researching product development (2- p. 13).

**The elements of the furniture designer:**

There are several elements that must be met by the interior designer in general and the furniture designer in particular, including:

**A-Innovative ability:** The furniture designer must have the innovative capacity in the sense of developing new ideas that go out of the known knowledge frame - whether for the individual's information or the surrounding information, "An innovative person is the one who has the innovative ability to extract the largest possible number of diverse ideas from one idea".

**B- Artistic sense and taste:** The furniture designer must be distinguished by artistic sense and taste and the ability to perceive relationships of lines, colours and materials and assemble them in a coordinated way within the form or composition to ultimately express a high aesthetic value

**- depending on:**

- **sense of beauty:** It is the response of the designer to aesthetic and artistic stimuli.

- **Aesthetic judgment:** means the extent of the designer's conformity with the accepted technical standards.

**C- Knowledge of the history of ancient and modern arts:** Familiarity with all movements and art schools for design and the study of the characteristic of each school is one of the most important qualities that must be available to the designer of furniture.

**D- Predicting the future requirements of society:** To have the ability to predict the

**Intellectual considerations for the designer:****Full understanding of the changing aspects:****A-Affiliation.**

B- The ability to taste where taste is an important and key process in the design process - artistic taste is the ability to feel and perceive beauty - which thus leads to the ability of human creativity - and it has a spirit that is attentive to the beauty aspects of the creative designer and the aesthetic preference is considered a high level Of artistic taste - a process associated with the crystallization and the relative entrenchment of certain patterns.

**Definition of culture:**

Culture is the one thing that includes knowledge, belief, art, ethics, law, customs, cultural association and all other capabilities and habits that a person acquires as a member of a society, meaning that the content of culture can include and refer to all means, skills, behaviour, customs, knowledge, art, language, science, and thought. Conveyor, philosophy and ideas, cognitive processes, etiquette of ethics and ethics, social taste and rules, traditional custom, systems and law and all disciplines associated with thinking and knowledge. We cannot under any circumstances count the various definitions that have emerged around the term culture, but

at the same time we can perform a classification process for most of these definitions that fall under the cultural environment (5- p. 4).

**Culture of human furniture designer** from the beginning of creation; the maker made everything he needed with his hands until the appearance of the machine, so he used to work in one or a few raw materials such as wood, clay and iron. He was always trying to explore its nature and the possibility of using it in a way that suits him according to his needs and the simple possibilities available to him in its formation, fully reflecting his feelings and internal feelings on it, so the technical work comes out to achieve the functional purpose that was implemented for him. This manufacturer did not derive his experiences from space but from his familiarity with the development that preceded him throughout the ages and history, but we find that some of these makers have endowed themselves to the process of creating integrated forms, which perform their function as much as saturating the soul with beauty and love of acquisition and contributing to the renewal or creation of advanced style and arts. Nowadays we find that the surviving designer is actually the one who knows a lot about raw materials, potential and how to be formed and how to deal with it, so that he can add a new thought, as the designer has the biggest impact on the amendment and additions to the structural side and texture or shape that give the product different aesthetic properties.

**The culture of the furniture designer stems from three basic tributaries:**

A- The environment with all its vocabularies.

B- The experiences of all of its predecessors in various fields, including creators, designers and artists throughout the ages.

C- The same personality represented in his own feelings and thoughts. With the presence of science and technology and the continuous progress in scientific applications that produce shapes that can serve as vocabulary or basic building blocks that allow the designer to move within his design and builds the final shape or choose the basic building blocks from.

• **Elements and levels of culture:** Culture takes dimensions and levels that can be presented and addressed through the material and non-material aspects as follows:

A. The material level of culture: It is all that a person makes in his public life to conform to the environment and all the tangible things that the human mind produces from tools and machines (11 - p. 113),

B. The intangible level of culture: It is all the intangible, cultural, behavioural traits of customs, traditions, customs, language, religious ideological thought, rituals, and myth (12 - p. 163).

**Definition of heritage:** Heritage means inheriting the civilizations of the predecessor to the successor, and this inheritance is not limited to language and intellect, or literature only, but it is generalized to include all material and emotional aspects of society, including intellect, philosophy, religion, science, art and urbanism, in addition to the confirmed role of cultural heritage in all its branches and tributaries in expressing the extent of development of a civilization of society from social, economic, political and urban aspects of the past. This heritage also plays a fundamental role in the underdevelopment or development of this society towards the future. A good cultural heritage for every nation is the effective factor in developing the life of that nation, which provides it with moral strength and self-confidence and keeps it from melting, losing and disappearing. We can also express it as Dr. Zaki Naguib Mahmoud

described it in his writing about the modernization of Arab culture, "Heritage .. That single word refers to a huge world .. God alone knows its extent "(13- p. 178).

**Definition of inheritance:** It is everything that ancestors leave to reach their children, whether they are concepts, ideas, traditions, urban conditions or any form of art. If this heritage receives enough attention, it turns into a heritage that receives care and attention to preserve it and transfer it well to successive generations. In a way that guarantees its continuity through the different eras and reflects the heritage, group thought and their approach to dealing with a specific problem or any other environmental and social pressures. Cultural heritage is a dynamic historical structure that changes, either to more wealth thanks to the creative productivity of society or to deterioration due to the disruption of this productivity and the stagnation of society.(14- p. 23).

### Results:

- The designer whose idea is related to his cultural heritage only cannot keep pace with the times, but he must look forward to all that is new and adapt, in order for his ideas to be contemporary, so he becomes a local designer with a special character.

### Recommendations:

- The importance of the role of the furniture designer in providing furniture with an innovative Egyptian thought that preserves the Egyptian identity. Taking into account the aesthetic and functional aspect when designing local contemporary furniture.

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