

## Shaping the identity of the furniture designer through his influence on local cultural values and future visions of design

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### **Introduction:**

The designer lives in this life according to certain values applied or sought to reach them, as the values are a kind of determinants or ends, and access to them is a kind of success, and a sign of the good functioning of the work in its previous stages, or what is called reverse or reactive nutrition.

**The problem of the research** is the difficulty of having an identity for the local furniture designer with future visions that keep pace with the concept of the designer's local cultural values.

### **The objective of the research lies in:**

- Highlighting the link between the values and future visions of the designer.

### **The importance of the research is:**

To highlight the extent to which the furniture designer is influenced by local cultural values through a presentation to define values and their importance and to recognize the reciprocal relationship between cultural values and the designer's future visions.

### **Research assignments:**

Contribute positively in the development of the future visions of the contemporary furniture designer with Egyptian identity.

### **Search limits:**

1- The limits of the research places are determined within the Arab Republic of Egypt with the most important local and international works that serve the subject of the research.

### **Keywords:**

Values - future - visions of the future.

**Definition of values:** The values are unique, and are linguistically linked to a folk material, which has several connotations, including the value and value of the object, fortitude and permanence, straightness and moderation, and the order system and its pillars. The closest to the meaning of value is fortitude.

**The importance of values:**

- Build a strong, mature and cohesive personality with a firm principle.
- The individual has the ability to exercise restraint.

**Stability and balance.**

- The individual's sense of responsibility.
- Gain people's trust and love.

**Cultural values:**

Cultural values affect design in general directly to interfere with design in all aspects of working life and the complexity of relationships between them, so the general production of interior design is a direct result of the impact of cultural values, and if the design trends differ, cultural values will not differ for one community, but it varies from designer to designer depending on its culture and personal orientation.

**Furniture designer and its association with the value system:**

In an expression of positive values and trying to emphasize them through the design product, the designer who aims to develop the society that he/she is designing for, has to read the culture of that society, and to connect these values, whether visible or hidden, so that he can introduce the vocabulary of culture into the process to create a design which is truly designed, not just a formal expression, and society is influenced by the built culture, so to speak, of the internal environment that surrounds each individual, whether it is in behaviour or taste.

**Intellectual creativity in cultural values and their impact on the formation of the designer's identity:**

Cultural values are considered through the creative entrance as the product of outstanding human creativity, which is the product of the knowledge and organized thoughts that express a set of high-level values, and their intellectual levels vary in the same group, as translated through a set of official elements and components that mean using the data of science and technology, it has the potential for change and development and cultural values can be defined according to the creative entrance as an expression of the levels of human production and outstanding human creativity, and includes everything related to the development of taste, sense and behaviour, as well as mental creativity. The innovative and hands-on to reach those high levels as the cultural values of the creative entrance can be defined to indicate that they refer to creative abilities and this level is linked to the high sense of culture, where it needs effort to surround its dimensions and upgrade its runways. Cultural identity is cultural uniqueness, with all the meaning of culture, of the tendencies, values and view of the universe and life, the recital affects every member of society.

**The intellectual creativity of the designer through cultural values and heritage:**

Heritage is the product of man – and heritage, as the Greek philosopher Protagoras says, "man is the measure of everything", and not man is the product of heritage. With this saying, the knowledge of things has been linked to man as the centre around these things revolve, and gain their importance through it, it gives them meaning and then adds to the heritage value

conditioned by the reasons that call for the existence of heritage, that heritage is the force (2-p242).

**The concept of creativity based on the intellectual simulation of heritage, it is based on (communication and upgrading) of cultural values and this communication is divided into two types:**

- 1- An effective and renewed style that seeks to reveal the secrets of the past and reformulate them to suit the features of our contemporary life.
- 2- A traditional phenotype that seeks to transfer and directly quote vocabulary without being aware of the concept of values inherent within the heritage. Hence, the creative designer in a way to express a contemporary Egyptian personality in architecture and art, he/she must absorb more than one intellectual trend.

**Therefore, the creative personality of the furniture designer must be characterized by a set of intellectual dimensions:**

- (1) Intellectual subjectivity.
- (2) Management and the desire for expression and change (rebellion against reality).

When talking about contemporary, it is necessary to mention the following equation:

**Introducing the future:**

The future by its very nature is something that does not exist, it refers to a period of time that has not yet come, because there is only present time. and at this point the future does not return in the sense of the real future, when we talk about the future we mean the future of something in a period of time to come.

**Why are you thinking about the future?**

There are two main reasons to think about the future:

- 1- A person loves change, as soon as he achieves one of his dreams or his Achilles, he takes into account the realization of his imagination.
- 2- To express a dream that tries to get rid of the negatives that exist in the existing society

**These ideas have emerged for the future city:**

- 1- As a product of the social, economic and political conditions experienced by these intellectuals, i.e. a true translation of the general features that emerged in the Renaissance.
- 2- As a reaction to absolute rule and monopolistic processes and the ensuing exploitation of the working class and the poverty of the vast majority of the people and the division among people as a result of ideological differences.

**The previous presentation of the history of future thought showed the depth of the roots of this thought in the history of mankind and explained that:**

1. This thought is the result of the accumulation of the development of the previous human thought and can be agreeable, consistent with it, contradictory and opposed to it.
2. Linking that thought to the nature and social and political circumstances of each era.
3. Poor living conditions and an expression of dreams and aspirations for a better future and a more dignified life (6-p. 23-25).

**Classification of future thinkers:****1- Conservative person " old lover " Conservative:**

He believes that from the memory of the past begins the future, where the future depends on the present and the present depends on the past and the past is immutable, and sees the bond between the past, the present and the future through the past is very known and the present is known and that the base of our society is stable and therefore the future makes on this Guaranteed Foundations (8-p9)

**2- Revolutionary person " overreach of the old " Revolutionist:**

His philosophy comes from the contrast of the past and the future and the idea of antagonism bear the idea of revolution and conflict and produces this conflict complex " "extremes.

**Results:**

- 1- Linking the cultural values of the furniture designer to future visions from his point of view influenced by those values.
- 2- Access the piece of furniture in accordance with the developments of the era and preserve the designer's cultural values.
- 3- Develop scientific related approaches to reach future visions.

**Recommendations:**

- 1- Benefit from values in general and cultural values in particular because of their great impact on the personality of the designer.
- 2- The importance of the designer's aspiration for all that is new and contemporary as well as preserving his heritage and local values that make up his personality as a local designer.

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