

## **Benefit from the arts of ancient Egyptian civilization in interior design of Egyptian booth in the international Tourist Exhibitions**

**Prof. Said Hassan abdel-rahman**

**Professor of Administrative Facilities Design - Faculty of Applied Arts - Helwan University**

[artetone@gmail.com](mailto:artetone@gmail.com)

**Prof. Ashraf Hussien Ibrahiem**

**Professor of Interior Design and Furniture - Faculty of Applied Arts - Helwan University**

[ashrahus@yahoo.com](mailto:ashrahus@yahoo.com)

**Researcher. Walid Ali Hussein Ali**

**interior design, applied arts, Helwan, Cairo, Egypt**

[artetone@hotmail.com](mailto:artetone@hotmail.com)

### **Introduction: -**

Various of history references, sociology books and journals of arts and architecture referred, that the civilization of " Ancient Egypt " is the first of the great stable civilizations, which has long-held values, enduring traditions, and great residual effects, where the history of "Egypt" constitutes the longest civilized human experience, as it extends from the fourth millennium B.C. until the Christian age, throughout this long era , a group of people kept speaking the same language, and embrace the same mental perceptions and religious beliefs about the world and the hereafter, and they also lived under the same laws, what made them a point of interest and study, not only because it's ancient, but also for its continuity and authenticity, where middle kingdom of Egypt is the legitimate descendant of the old state, in addition to, the modern kingdom is the developed product of the middle state, and the Egyptian history was recorded throughout this time on various monuments- which helped Egypt's climate to save many of them- until they reached us, to convey a sophisticated art, which has a deep philosophical vision. The mind shouldn't stop when dealing with the heritage of ancient Egyptian civilization as a historical heritage subjected to documentation and analysis, but it must be extended through time to link it to the present and the future in contemporary forms, which is an extension of data on the heritage of ancient Egyptian civilization, it is not necessary here in our time, that the artist convey an architectural and decorative elements which were used by our ancestors in the past, rather, it is necessary to know our civilization identity and purpose for which it was designed, to be an inspiration and a designer should take his/her steps to benefit, and re-employ it, by taking what is appropriate from it, to be the way through the design process to give the interior space its soul, which is its identity, and which may be missing or distorted, and this distortion is what we find clear in many of the design attempts of the Egyptian booth in international tourist exhibitions, although these exhibitions are of great importance, where it's not just a commercial event for making agreements and contracts, rather it is a cultural forum in which every country competes to show its ancient and modern civilization.

It can be pointed out here that the successful design process for the Egyptian booth in international tourist exhibitions is based on a careful reading of all the vocabulary of interior design elements, so that these elements become effective and efficacious. The designer here should deal with his design tools with creative thinking based on an intellectual philosophy and

with clear features and identity, and we don't need to talk about giving a clear defined identity to the Egyptian booth in international tourist exhibitions because it is sufficient for us to express the Egyptian identity by benefit from the vocabulary of the ancient Egyptian civilization arts, where these arts are unique to "Egypt", and there is no any ancient or modern civilization that has participated in the them.

**Research objective:** The research seeks to address the philosophical thought of the arts of the ancient Egyptian civilization, in order to benefit from it in presenting proposed design models for the Egyptian booth at international tourist exhibitions, as one of the important factors in tourism promotion for "Egypt".

**Research Importance:** The importance of the research is due to focusing on the importance of highlighting (the Egyptian identity) in international forums, especially tourist exhibitions, and that by providing innovative design visions, based on the utilization and conscious study of the philosophical intellect of the arts of the ancient Egyptian civilization.

**Research Hypothesis:** The research hypothesis is based on that the dogmatic philosophical thought in the life of ancient Egyptians was the main engine of the arts of ancient Egyptian civilization, it is also based on benefit from the vocabulary of the ancient Egyptian civilization arts, and recasting and employing them, can give the interior space of the Egyptian booth in the international touristic exhibitions a clear identity, that makes it one of the factors for tourism promotion for "Egypt".

**Research Methodology:** The study depends on the following descriptive and analytical approaches. Through an analytical study of the influence of the doctrine thought of the ancient Egyptian civilization on architecture, interior design and furniture, the study is also based on the experimental approach by presenting suggested models for the interior design of the Egyptian booth in some international tourist exhibitions.

**Research limits:** The research is determined by the study of thought and philosophical visions that influence the arts of the ancient Egyptian civilization during its total history (time limits), in addition to displaying samples of proposed designs for the Egyptian booth in some international tourist exhibitions (spatial limits).

### **The genesis and development of the arts of ancient Egyptian civilization: -**

The methods of ancient Egyptian art have gone through many stages of emergence and development, and stages of relapse and deterioration, and stages of maturity and prosperity, each of these stages was characterized by its own characteristics, and by tracing the arts of the ancient Egyptian civilization, we find that it went through four groups, alternating between them as follows: -

- 1-The stage of the emergence of methods of painting, engraving and the manufacture of statues (we don't mean sculpture) during the dawn of ancient history.
- 2- The beginning of the emergence of the general traditions of painting and sculpture in historical times, which began in the 32<sup>nd</sup> century B.C.

3-The appearance of the outlines of the artistic character in the ancient secular, religious and funerary architecture, which began its appearance shortly before the beginning of the Egyptian historical ages, and it developed in continuous steps until, it reached to its full maturity in the midst of the modern state.

4-The Manifestations of flexibility were shaped in the styles of architecture, interior design, furniture, its doctrines, and schools from the 27<sup>th</sup> BC until the end of the Pharaonic eras in the 4<sup>th</sup> BC.

### **Factors affecting the emergence and development of the arts of the ancient Egyptian civilization: -**

There are many external factors and influences that directly or indirectly affected the behavior, customs and natures of the ancient Egyptians, which therefore reflected its effect on their arts and manners and creativity in general. One of the most important and powerful of these influences is the nature of their land, then comes the religious beliefs, which have always been the main factor, first and strongest impulse that directs these ancestors forward, and the psychological and organic factors of the people are also among the most important factors that influenced the works and creations of the ancient Egyptians, which created an early social culture, as well as a kind of intellectual autism and semi-general behavioral and psychological stability, besides there were political and economic factors that affected thought and creativity, where political stability and constancy, in addition to the availability of human and material capabilities, whether in terms of resources or raw materials.

### **General features of the arts of the ancient Egyptian civilization: -**

There are many features that distinguished ancient Egyptian art, and gave it its specific personality and identity, so that the eye does not mistake it, even if it is part of various works of art belonging to different civilizations or different directions, the recipient of the art of ancient Egyptian civilization senses from the first look that there is a dominant law under which these arts fall, this means that there were constant features that the ancient Egyptian artist adheres to it, which includes (Humanism - Stability and Continuity - Realism - Abstraction and Summarize - Symbolism). The ancient Egyptian art is considered one of the arts with special features, whether in terms of its architectural styles, pictorial forms, or decorative frameworks, most of the scenes depicted on the walls of the tombs were mythical scenes, while we find most of the scenes recorded on the walls of the temples tended to symbolic realism as it has always been associated with religious beliefs, as for the applied arts, they oscillated between expressionism and symbolism, or both, however, its purposes varied between pure functionality and the integration between functional performance and aesthetic, dogmatic and symbolic purposes.

### **Ancient Egyptian beliefs and their artistic impact: -**

**1-The Doctrine of Resurrection and Immortality: -** The ancient Egyptians believed that there is resurrection and another life after death. This belief was the axis on which the Egyptian beliefs had grown since ancient times. They believed that a person's life does not end with his death, perhaps this belief is the revelation that prompted them to create that tremendous legacy of antiquities, sciences and arts.

**2-Beliefs Affected by Natural Phenomena:** - The ancient Egyptian is known with the abundance of his gods and the multiplicity of their forms and types. This is due to the motives that made him worship these gods was also various, as there was the great powers of nature such as the sun, the Nile and the moon. The influence of religious beliefs related to the sun was evident on the products of ancient Egypt, whether in architecture or furniture, where we find the winged sun always above the door openings and the tops of the chairs and in the covers of coffins and boxes, and the ancient Egyptian also believed that the god "Ra" - which symbolizes the sun - boarded a large boat on a journey crossing from east to west, therefore, these boats were known as sun boats. examples include sun boats of king Khufu, which were found near the base of the great pyramid.

**3- In addition to that, there are beliefs influenced by the worship of animals such as "lion", reptiles and insects such as "snake", birds such as "falcon,"**

**4- Beliefs Affected by the most important Egyptian amulets** - Such as (the amulet "Ankh" or "the key to life- :(" The amulet "Ankh" is the symbol of eternity and immortality in the other world, it was taken from the form of the vertebrae as the pillar of life, and high priests and kings have carried the key to life, where it was made of gold as a symbol of immortality because it is the only metal that does not rust. The ancient Egyptians also believed that the amulet "Ankh", if combined with another amulet called " *was* or *scepter*" and were placed at the entrance to the house, would protect the inhabitants of the house from the eyes of evil and envy.

**5-Beliefs Affected by Color:** - The ancient Egyptians used colors to symbolize and express different ideas and visions, where he used the green color to symbolize the fertility of the Nile, the face of the Sphinx was colored red, which indicates raising the status and value of this person among the old Egyptians, the Egyptian color tones have always tended to explicit colors, that was considered a tradition and compatible with the natural thought that ruled the Egyptian mentality, so he took the red color from the color of the sun, the blue from the color of the sky, and the green for the plants, and the yellow color from the desert and sand.

**Elements of artistic and architectural formation in ancient Egyptian art: -**

There are many elements of composition used by the artists of ancient Egyptian civilization, they used the "point" in the shape of circle square, or diamond in their early ages, they also used it as a complement to some decorative compound designs, and they also used the "line" in its various forms, especially the broken line, which was an important decorative unit symbolizing water, in addition to that, the artist was interested in decorating spaces and surfaces with decorations inspired by nature, where he derived his decorations from everything that his eyes saw or fell upon his sight, therefore, geometric motifs and floral motifs appeared, that were inspired by various plants such as papyrus and lotus.

### **Means of artistic and architectural formation in the arts of the ancient Egyptian civilization: -**

The means of formation used in the arts of the ancient Egyptian civilization had a positive role in highlighting and emphasizing the elements of artistic works, in the art of architecture, the means of architectural formation had a great impact to highlight the suggestive meanings of the Egyptian architecture and its vocabulary, which affects the psyche of the viewer of its buildings, one of the most important methods used in artistic and architectural composition in the art of ancient Egyptian civilization is the following( material - color - light - ornaments and cornices ), this is in addition to the columns, as the artist was affected by the ancient Egyptian civilization when dividing the column by the human body, the base of the column is what carries it, just as the legs carry the human body, and the body of the column was like the body of a human being, and the crown represented his head. We can say that, the ancient Egyptian architect and designer was not afraid of using and employing columns frequently in his architectural models, there are more than a hundred columns in the lobby of the Karnack temple. Sculpture is also one of the important means of forming in the arts of the ancient Egyptian civilization, the artist took advantage of the great extension of the surface and facades of the temples to form sculptural works of art, which was the most successful examples for formation of artistic expression, where the ease of expression was achieved through the finer details, and also obelisks are a major distinguishing feature of ancient Egyptian sculpture.

### **International tourist exhibitions: -**

Exhibitions are considered one of the civilization requirements that coincide with the mechanisms of human progress, in addition to being an important source for the development of culture and human sciences in all their specializations and types. It also reflects the progress of nations in various aspects of civilization, in addition, exhibitions are an important and necessary way to display products on different types and forms, it is a field for all-new experiences, whether at the marketing level of products or the level of arts of construction, architecture and interior design in all its elements. Tourist exhibitions, in particular, do not seize at being an important economic and marketing recipients, rather, it goes beyond this to become a major cultural celebration in which the nations of the world compete to show their ancient and modern civilizations.

### **The concept of the tourist exhibition: -**

Exhibition or Expo is defined as an urban space include architectural spaces, which are varying in their sizes, so that they are equipped with all the necessary means to display goods, products and services of all kinds which are called "exhibits", and if exhibitors from all over the world participate in the exhibition, the exhibition will acquire the status of "International", this display process takes place for a certain and specific time period, as for the tourist exhibition, its activities focus on marketing services for the tourism products, it also holds meetings between companies specialized in the field of tourism.

### International tourist exhibitions in which "Egypt" participates annually: -

The Egyptian state, represented by the (Egyptian Tourism Promotion Board - the Egyptian Ministry of Tourism) is always keen to participate in most of tourist exhibitions, that are held in different countries of the world, considering that Egypt is one of the world's largest tourism-attracting countries while the "United Kingdom, Germany and Russia" are the world's largest exporting countries to tourism, so many major tourist exhibitions are held on such territories.

### Executive mechanisms for the participation of "Egypt" in international tourist exhibitions: -

The Egyptian Tourism Promotion Board is submitting a local tender for the design and implementation of the Egyptian Pavilion at international tourist exhibitions in accordance with a set of requirements and standards, which include:- The design of the Egyptian booth must convey a good mental image of " Egypt", through which the viewer feels the beauty of the design and its power to illustrate the character of Egypt through Egyptian civilizations.

#### The booth is divided into: -

- Information area.
- Room of Meeting and VIP visitors.
- Places of storage and service for the booth workers.
- Hospitality area.
- Places of activities (artistic and crafts performances).
- Participants booths.

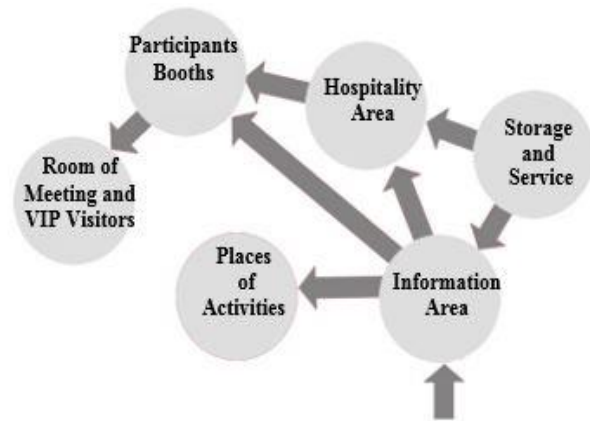


fig. (1) Various sections of booth( dividing booth)

### Design considerations for exhibition

#### Booths in the international tourist exhibitions: -

Booth is defined by a specific space that is built for the purpose of display within it, and the formation of booths at international tourist exhibitions is done by dividing the grand exhibition hall into spaces, which ranging from different spaces to be in the form of booths, which is allocated to the countries participating in the international exhibition, provided that each country builds its own booth according to its design vision.

#### The Different styles of the plan design of booths in the tourist exhibitions: -

The planning of movement paths within the spaces of the exhibition halls creates exhibition spaces, which is known as the booths, and which its shapes vary in the plans according to the locations of the specific movement paths, that may consist of main paths only and form adjacent spaces, or they may contain sub-paths, forming spaces with multiple interfaces.

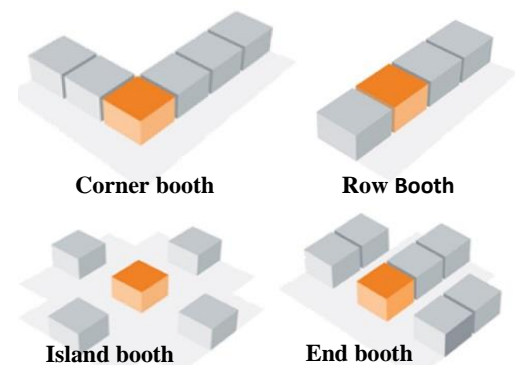


fig. (2) The different types of exhibition booths

**1- Row Booth:** - It is described as a standard booth, it has one façade, and sometimes it has two opposite facades.

**2- Corner booth:** - The corner booth is formed at the end of perpendicular rows, with two adjacent facades.

**3- End booth:** - This type of booth is formed at the ends of parallel rows, and has three facades.

**4- Island booth:** - It is an open booth from four sides, surrounded by movement paths from all four sides, this style of booths is most widely used in international tourist exhibitions.

### **Factors affecting the design process of the Egyptian booth in international tourist exhibitions: -**

There are two main factors affecting the design of the plan of exhibition booths in the international tourist exhibitions: -

1- The location of the booth in relation to the other booths, which is known as the interior organization for the distribution of the booths of the participating countries.

2- The second factor is the organization of the participants or exhibitors within the booth for each country, and the intellectual direction of the interior design of the exhibition booths of international tourist exhibitions is based on taking into account functional considerations in the interior spaces, which are based on the following: -

- Create the necessary spaces and identify the appropriate areas to contain the various activities.
- Achieving good levels of functionality by providing the required needs within the spaces.
- Taking into account the functional relationship between the spaces.
- Taking into account the area of the spaces, its sequence and method of organizing it.

### **The basic idea of dividing booths in the international tourist exhibitions: -**

The booth in the international tourist exhibitions is divided into a group of spaces, each of them differs in its function from the other: -

**1- Area of knowledge and perception of direction (Area of Orientation):** - it is the first meeting between the visitor and the booth, as it is used to attract and polarize the visitor's eye and this area bears the identity and name of the participating country.

**2- Clarification Area:** - it is the space designated for companies and hotels participating in the exhibition under the auspices of their country, and it is a meeting place for exhibitors and visitors, and is equipped to allow product presentation and information.

**3- Meeting and counseling space:** - it is the space in which the consultation takes place between the exhibitor and the visitors, or where VIP visitors are received, so the Minister of Tourism is often present to hold official meetings, therefore, it is necessary for this space to be in a place that is quiet and away from noise, until negotiations and talks can take place in an environment free from disruption or obstruction.

**4- Logistic Area:** - this space will not be used by visitors, it is intended for exhibitors, as it includes service places such as (storage places, preparing drinks and hospitality) this space is especially important in big booths.

### **The interior design elements of exhibition booths: -**

The executing agency for the interior design works of the Egyptian booth in international tourist exhibitions adheres to the requirements and standards set by the organizers and management of exhibitions. Which includes (ceilings, walls, floors, lighting, sound systems, electronic equipment). This is on the mandatory side of the organizers and management of exhibitions, but on the design side, all interior design elements must share the design process to achieve the following characteristics: -

- **Functional:** - which is represented by the human sensory demands in terms of scale, shape, visual comfort, orientation of movement and connection of spaces with a study of the nature of the psychological aspect of the visitors and their behaviors in the space and the effect of different spaces on them.

- **Stability and construction methods:** - It is necessary to achieve the stability and durability factor in the construction system used to implement the components and elements of the booth.

- **Aesthetic value:** - this value that consists of the integration of the elements of composition by studying ratios, repetition, rhythm, contrast, others, all of them related to the psychological construction of the human being, and it is also considered as symbolic factors based on expressions acquired by certain forms in certain situations.

- **Identity:** - authentic Egyptian art bears the features of our Egyptian identity, where, the identity in its meaning carries what is related to culture and the environment that interacted with human and shaped his customs and beliefs, so the art of ancient Egyptian civilization is the truest expression of the identity of "Egypt". So, Visitors of tourist exhibitions do not need to ask about the location of the Egyptian booth inside the spaces of the tourist exhibitions, because it is enough to borrow an artistic element of the arts of ancient Egyptian civilization to indicate the location of the booth and to gain its identity.



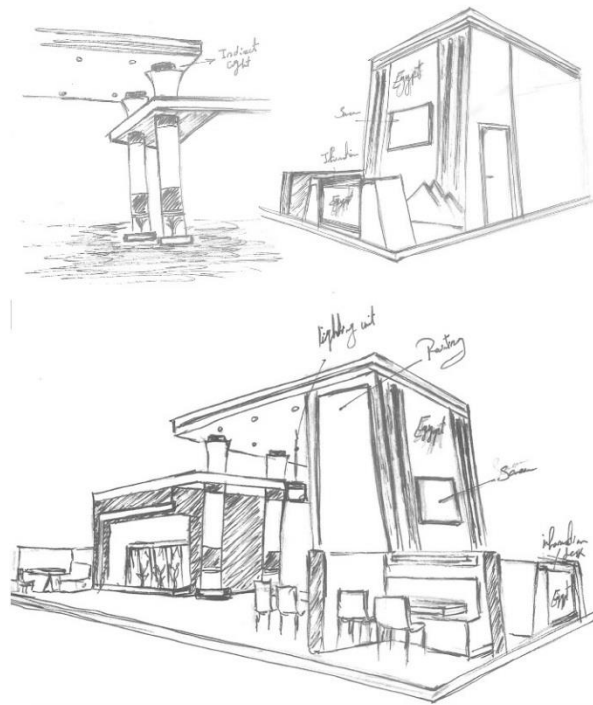
**A proposed model for the design of the Egyptian booth in (EIBTM) exhibition: -**

**Design idea:** - benefit from the structural shape of the mass of temple which is characterized by the straightness of the lines, and the coronation from the top with the a

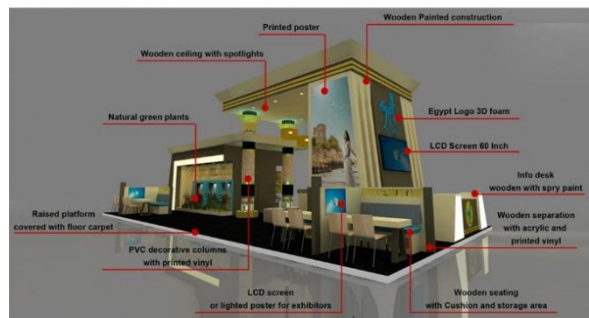
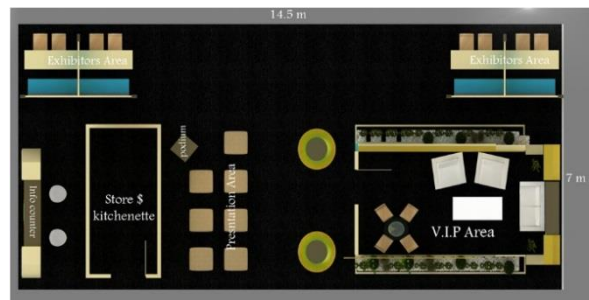
Distinctive Egyptian cornice slanted outwards and inspired by palm fronds.



**fig. (3) The Structural of " Edfu" temple in right and " Philae" temple in left**



**fig. (3) shows construction of the design idea for the Egyptian booth in the "EIBTM" exhibition through Sketches, where the interior designer tries to crystallize his vision and internal sense of the subject, and that is one of the stages of the design process for the Egyptian booth in the international tourist exhibitions.**



**fig. (4) shows the proposed model for the Egyptian Pavilion at (EIBTM)**

**Results**

- 1- The successful design process of the Egyptian booth in international touristic exhibitions is based on the conscious and careful vision of the designer in taking into account the functional aspects, in addition to the aesthetic values of the components of the booth.
- 2- The clear methodology of the design of the Egyptian booth in international touristic exhibitions is based on fulfillment and achieving the following elements: (functional - durability and stability - aesthetic values) in addition to highlighting the Egyptian identity gained from a good understanding of dogmatic philosophical thought, which is the main engine of the arts of ancient Egyptian civilization.

3- The good perception for both of the elements of artistic and architectural formation (point, line, area, decorative units, ...), and the means of artistic formation (material, color, light, ornaments and cornices, sculpture, columns ...) in the arts of ancient Egyptian civilization, are the interior designer's method for creating an undistorted interior design with clear character and identity for the Egyptian booth in the international touristic exhibitions.

### References:

- salih , abd al-aziz (dr) , wakharun. tarikh alhadara almisria alqadya. alqahira: maktabat alnahda almisria , bidun tarikh nushr.
- jumea alm aldiyn , nfin. falsafat altarikh hnd arnwld twyny. alqahira: alhaya almisria alama lilkitab ,1991.
- udib , samir (dr). mawsueat alhadara almisria alqadya. - alqahira: alarabi llnashr waltawzie (altabea al'awala) , 2000.
- okashat , tharwat (dr). alfan almisri alqadim. alqahira: alhaya almisria alama lilkitab (aljuz' al'awl) , 1990.
- klark , randl- tarjamat: salayha , ahmd. alramz wal'ostora fi misr alqadya. alqahira: alhaya almisria alama lilkitab, 1988.
- yusuf , ibrahim (dr). tafsir bawljy libaed alkayinat bialrusumat walnuqush aljadaria fi misr alfireunia. alqahira: dar alkutub walwathayiq alqawmia ,2008.
- sayrnij , filib - tarjamat: abbas , abd alhadi. alramz fi (alfan - aladyan - alhya). swrya: dar dimashq (altabea al'awala), 1992.
- kamil abdalsmid , mohamed. mawsueat gharayib almetqdat. alqahira: maktabat aldaar alarabia, 1995.
- yousf , ahmed wa'akharun. fan alzakhrifa almisria alqadya. alqahira: maktabat madbuli, 1998.
- hamuwda , yahi. altashkil almahmari. al'iskandaria: dar almaearif ,1990.
- rizq , sami wa'akharun. tarikh alzakhrifa. alqahira: matabih alshuruq, 1992.