The Philosophy of Nostalgia in Heritage Hotels Design: An Integrative Vision between Interior Design and Textile Printing Design

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Abstract:

Nostalgia is considered one of the most important concepts affecting the polarization of tourism, as it represents a strong motivation for the tourist to choose his/her travel destination in the first place, and to repeat his/her experience in the second place. The tourist seeks to temporary escape from the present reality to find a unique experience, and to relive it again and again. Egypt has an ancient civilization and a rich heritage that gives it a competitive advantage to create a Stimulating environment for tourists' nostalgic feelings. In this context, it is a must to design a style that confirms the Egyptian identity not only in the external architectural form, but also in the interior design components of touristic hotels and resorts to make a qualitative leap in the design of Egyptian Tourism establishments. The research problem depends on searching for novel solutions to revitalize the tourism sector in Egypt especially after the coronavirus pandemic that has caused tourism stagnation around the world. Here comes the essential designer's role to link civilization, heritage and the arts together for enhancing sustainable tourism development, so the designer links the legacy of the past with the requirements of the present. The research aims to establish a design vision for hotel rooms that endures an exact Egyptian heritage feature in details as a past duplicated. The research supposes that the integration between the interior design and textile printing design for coping the interiors and textile designs of ancient Egyptian ears and simulating the historical reality, will create a concrete experience makes tourists coexist with Egyptian heritage items, lefts a deep impression in themselves, evokes satisfaction and increases their attachment with the place. The researchers innovate a design idea for a hotel room based on simulating the reality of Egyptian heritage, concerning the philosophy of nostalgia as a partial perception of research idea.

Keywords:

Nostalgia, Sustainable Tourism Development, Egyptian Heritage,Textile Printing Design, Interior Design.

Introduction:

Life is a dynamic compound where the past, present and future interfere altogether. With the speedy rhythm that we live in and the unstoppable pursuit of the future, arises the need to escape from the complexity of contemporary life and live and meditate inside the past, that's when the philosophy of nostalgia was formed.

Allah has granted Egypt a historical civilization and ancient humanitarian heritage that allow designers to utilize nostalgia in activating the tourism sector through the design of an integrated environment to root the Egyptian identity and fulfill the needs of tourists and encourage their connection to the place. The research is handling in brief a group of studies that their results are revolving around the significance of nostalgia and its positive impact on the spatial attachment and the success of the touristic experience also the pursuit to relive it more than once. In addition to the tourists' desire to live inside hotels with interior design that reflects the Egyptian identity and heritage. Since heritage hotels in Egypt are concentrating mainly on exploiting heritage elements in only exterior architecture without paying enough attention to interior design and textile design inside the room, the need to put a design vision for hotels' rooms has appeared, where the interior design gets integrated with the design of printed textile to simulate vocabularies of the Egyptian heritage, and provoke feelings of nostalgia inside the tourists. Philosophy of nostalgia should be taken into consideration during heritage design in order to create a nostalgic design where 3 main elements are linked together (designer, heritage and the receiver or the tourist). As an application for the concept of nostalgic design, the two researchers have created a design vision for a hotel room where elements of interior design are being integrated with design of the printed textile to simulate elements and vocabularies of the Pharaonic civilization, as being considered the most expressive and the closest to the mental image of the Egyptian identity, in a trial to combine the aesthetic sense and historical characteristics in the design thought to stimulate nostalgic feelings inside the tourist and support his/her connection to the place, subsequently realization of sustainable tourism development.

The research problem:

The sense of the problem: high percentage of touristic hotels and resorts have similar contemporary designs and are being abstracted from the unique features of heritage. Even designs with genuine heritage style appear in some parts being disconnected from each other and are not combined in harmony with the whole design. Sometimes the designs are only fragile exterior shell. Though the Pharaonic art is full of elements and vocabularies but interior designs and printed textiles in hotels designed with Pharaonic style look crossbred and unconnected with the exterior architecture. Due to the recession in the tourism movement all over the world due to Corona pandemic, there has to be alternative solutions to stimulate motives for travelling and support the connection of the tourist with the place and realize sustainable tourism development. That's why **the research problem relies in the following questions**:

1- How to put a design vision where interior design gets integrated with design of textile print in heritage hotels through philosophy of nostalgia?

2- What are the possibilities of employing the nostalgic design in heritage hotel rooms to imitate the Pharaonic style with all its details to contribute in realizing a sustainable touristic development in Egypt?

The research aims:

1- Employing philosophy of nostalgia in design of heritage hotels to contribute in touristic attraction and realization of sustainable tourism development in Egypt.

2- Achievement of an integration between interior design and design of printed textiles to support full fusion inside the experience of returning to the past in heritage hotels.

3- Put a vision where a hotel room with a perfect Egyptian heritage style can be designed that simulates each accurate detail as if it was a copied image of the past through cloning of elements of the Pharaonic art in artistic formulas that contain them and highlight its details.

The research significance:

1- Directing attention towards philosophy of nostalgia and taking into consideration the concept of nostalgic design during the execution of designs for heritage hotels in order to contribute in achieving sustainable tourism development.

2- Creating a quality movement in the design of heritage hotels in Egypt, by creating an integrated design vision between interior design and design of textile print for hotels rooms that simulate vocabularies of Pharaonic civilization with all its accurate details.

The research methodology:

1- **The theoretical aspect:** the two researchers followed the retrospective approach in handling the philosophy of nostalgia and the analytical, descriptive approach in description of the relation between nostalgia and tourism and design of heritage hotels in addition to analysis of all components of nostalgic design.

2- **The applied side:** the two researchers followed the experimental approach by putting a design vision for a hotel room that mimic the Pharaonic heritage where interior design and design of textiles print are integrated.

First: Philosophy of nostalgia:

The term is derived from two Greek words "Nostos" meaning longing for home and "Algos" meaning suffering and pain (1). The term was used for the first time in 1688 by doctor "Johannes Hoffer" to describe Swiss soldiers and their home sickness and longing to get back home (2).

In the beginning the use of the term nostalgia was shortened to describe a medical condition that cause psychosomatic symptoms and suffering resulting from home sickness (3) in the end of the 20th century, the concept was widen to include all meanings of longing to all what is being missing in the present time and to all what is hard to reach as we can't turn back time (4). Nostalgia is also known as the positive effect of people, places and things that are linked to the past (5), the state of happiness mixed with sadness that is represented by memorizing the past and what follows from the desire to repeat the experience one more time (1).

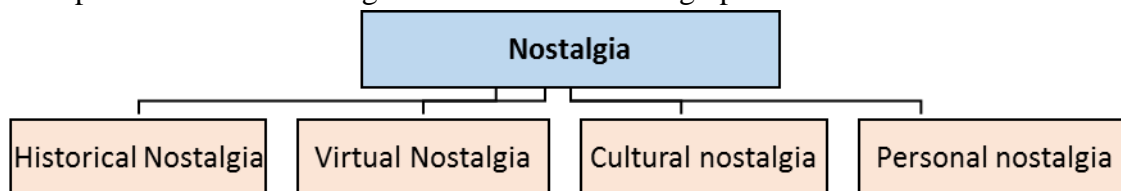Most important kinds of nostalgia are mentioned in the graph below:

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                          ┌─────────────┐
                          │  Nostalgia  │
                          └──────┬──────┘
        ┌────────────────┬───────┴────────┬────────────────┐
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│  Historical   │ │   Virtual    │ │  Cultural    │ │    Personal      │
│  Nostalgia    │ │  Nostalgia   │ │  nostalgia   │ │    nostalgia     │
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Figure no. 1. Shows the types of Nostalgia

Personal Nostalgia: resulting from the longing to a past personal experience that the individual went through in a direct way. (6)

Cultural Nostalgia: longing to the past based on common memories and experiences among a group of individuals. (4)

Virtual Nostalgia: longing and craving to return to a past that wasn't experienced directly by the person but resulted from imagination brought by various stories and legends. (6)

Historical Nostalgia: longing to return to ancient historical ages that weren't experienced personally by the individual. (4) but he/she was influenced by it indirectly through visual or audio media. And it is represented by the person's desire to go to a trip to the far past, considering it better and simpler than the present time (7), as the person feels nostalgic to people, places and things from a different time era that he/she hasn't witnessed in person.

Nostalgia in general is more than just a memory, it is a passion that can be provoked through specific stimuli. In this research we will focus on the two types of nostalgia (personal-historical) and utilize them in design of heritage hotels rooms in particular to increase touristic attraction and realize sustainable tourism development in Egypt.

Second: Tourism between nostalgia and heritage:

The first motive for tourism is to escape from daily life routine and enjoy a genuine, unforgettable tourism experience, the tourist looks for what is missing in his/her life but yet still desirable. That's why nostalgia represents an essential factor for the tourist to choose his/her travelling destination in the first place (8) as the tourist tends for temporary escape from his/her present reality as he/she can't really return back to the past, he/she can create an encouraging experience for the historical nostalgic feeling that they have and stimulate their emotional attachment to it.

Spatial attachment depends on the influential links that the person develops with his/her material environment according to how the place fulfills the personal needs and the identity of the place and experiencing different activities and a unique experience (9). For a person, a place represents a whole unit with unique characteristics where its exterior features are interacting with the interior ones. Individuals get emotionally attached to places and create a sensational experience that causes their attachment to it despite the period of time that they have stayed in (10). On the contrary; dullness of the place and losing its identity and unity among its exterior and interior elements lead its visitors to be distant from it, so it won't be attached to their memory for long enough (11).

Strong connection to the place affects various tourism activities, through which, tourists tend to remember their unique experience and repeat their visit for multiple times to regain their previous experiences and talk about its uniqueness and recommend it to others. Tourists have a total desire to sense the identity of the place and realize integration between its external look and interior components and achieve fusion and belonging entirely. The desire to undergo genuine experiences that carry aesthetic sense and historical characteristics are considered one of the most important motives for tourism absolutely (12).

What Egypt has of heritage and civilization that grant a competitive advantage to create an environment that can move the tourist nostalgia and at the same time carry within its frame our national identity in a distinguished way from all other global arts and civilizations, especially in the design of hotel rooms, by simulation of artistic style and its functional convenience, for the tourist to live a whole new experience in a place where its interior design connects with its exterior architecture, in order to encourage visitors to remember their unique experience and revisit many times, also talk about its uniqueness and recommend it to others, as people tend to repeat visiting places that they are attached to them with positive memories from previous trips (13).

Nostalgia represents a strong motive to get attached to places in general and conscious interaction with places with heritage style in particular, it also stimulates psychological comfort and is linked to positive feelings, and supports individuals' adaptation with the place and subsequently increase touristic attraction through stimulation of feelings of nostalgia inside the tourist by the design of heritage places (14). According to Afar magazine which is the most famous magazine for documenting and discussing traveling experiences, "the depth of the traveling experience and the spatial attachment are increasing by the increase of individuals' living heritage and civilizations of different populations" (15). In the year 2001, a study was done on visitors of the open museum "Blists Hill" in England which is designed as an interactive live museum for visitors, as a simulation for the Victorian style with all its sides. Their behaviors and responds were studied, it was found that an emotional attachment to the place and a longing were created due to the continuous pursuit to escape from the current time and the attachment to the aesthetics of arts and architecture of that era despite not living it personally (16). According to a study that was done in 2003, the tourist hopes to live the past with its simplicity through new and distinguished experience away from the quick rhythm of the present time (17). In a study that was done in 2010 in Hong Kong, it was found that the main motive to visit any hotel is the presence of distinguished style for it that is different from the common contemporary style in most houses and hotels (18). In a study that was executed in 2014 on one of the hotels in Malaysia, it was found that one of the most important factors of forming an unforgettable tourism experience and increase the touristic attraction towards a specific place (repeated visits and recommendations) is the attractiveness and originality of the design details and the escape from reality by the sensation of being another person who lives in a different time and place (19). In 2015 one of the studies that was performed on a heritage restaurant in Taiwan has proven that there is a positive relation between the effect of nostalgia and its link to form memorable, unique memories for the tourists, hence the success of the tourism experience. Memorable tourism experience is the experience that is being memorized and remembered positively, and it has conditions of fun and escape from reality (20). The positivity of the relation between the uniqueness of the tourism experience and its repeat was proven in a study that was executed on visitors of Yanji city in China in 2016 (21). It is not conditioned the longtime stay to enhance a person's connection to a place, but the place can influence in a relatively short stay, through uniqueness of places and their stimulation of feelings and imagination of the tourist due to its link to ancient historical civilization (22).

From the results of the previous studies; philosophy of nostalgia can be benefited from in design of accurate heritage hotels, and focus on details in designing hotel rooms in particular, and realize integration between (interior design and design of textiles and printed hangings) for incarnation of the past and simulate it with all its details to create an atmosphere that stimulate emotions of historical nostalgia for the tourist in order to live a totally different experience and hope to repeat the visit to relive the experience due to the rise of strong link between him/her and the place (personal nostalgia).

Third: Heritage hotels design:

Hotels in general represents an essential side that can't be ignored in the success of the tourism experience. Heritage hotels are ancient buildings and palaces that were converted into hotels, or new buildings that were designed according to definite heritage, linked to the past or

connected to certain inheritance that is transferred from one generation to the other, with the purpose of encoring the past and enhance the visitor feeling of the place, history and culture at the same time. It relies on unique design derived from heritage and represents more than just a hotel or a place to stay for the visitor. It allows him/her to integrate in a whole different and interesting experience.

Image no. 1 shows the exterior architecture of Luxor hotel
https://www.tripadvisor.com/Hotel_Review-g45963-d111709-Reviews-Luxor_Hotel_Casino-Las_Vegas_Nevada.html

Image no. 2 shows the interior design of the room in Luxor hotel
https://www.tripadvisor.com/Hotel_Review-g45963-d111709-Reviews-Luxor_Hotel_Casino-Las_Vegas_Nevada.html

In a study that was performed in 2019 on tourists from inside and outside Egypt, over than 91% expressed their desire to visit hotels that express Egypt identity and heritage. Over than 88% agreed to the necessity of relying on elements of the Egyptian heritage in interior design of hotels (in particular in lobby and rooms) (23). There are many historical hotels in Egypt such as Mina House and Marriot Omar Al Khayyam, they were built in Khedive Ismael era in 1869, but regarding new buildings designed based on the Egyptian heritage in general and the Pharaonic civilization in specific inside and outside Egypt, where the attention basically is on the exterior architecture without caring about details of hotel rooms designs, even in Luxor hotel which is considered the second largest hotel in Las Vegas and the 8th largest hotel in the world,

despite that its exterior depends on the Pharaonic style yet its interior design of rooms and textiles is contemporary and doesn't match the hotel exterior. All what Pharaonic heritage is rich for from elements and ideas require the presence of heritage hotel that mimic the most prominent features of the Pharaonic civilization, where rooms design matches the hotel exterior as in Rajasthan city in India where Samode Palace hotel simulates characteristics of Indian civilization in its exterior architecture and its interior design.
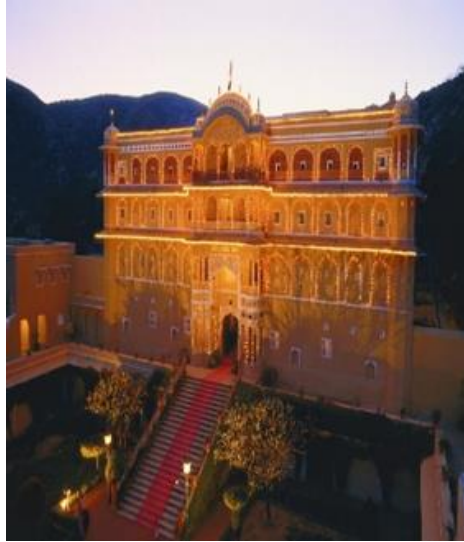
Image no. 3 shows the exterior architecture of Samode Palace
https://www.telegraph.co.uk/travel/destinations/asia/india/jaipur/hotels/Samode-Haveli-hotel/
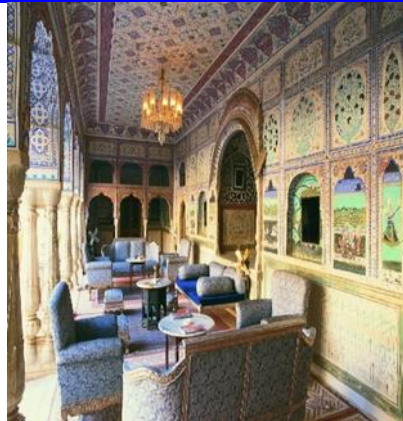
Image no. 4 shows the interior design in Samode Palace
https://www.telegraph.co.uk/travel/destinations/asia/india/jaipur/hotels/Samode-Haveli-hotel/

Image no. 5 shows the interior design of the room in Samode Palace
https://www.telegraph.co.uk/travel/destinations/asia/india/jaipur/hotels/Samode-Haveli-hotel/

Fourth: Nostalgia and Design:

Due to the rapid development that the world is continuously witnessing, the need to revive and regain the past has appeared, that's why nostalgia has been studied in variable research fields (history, psychology, sociology…) and it has been widely utilized in the field of design, because design is unleashing individuals' needs. Research projects that are trying to link researches of design with studies of memories have multiplied. They depend on the fact that the user is the center of the design process "user centered design" and focus on communication with users by including their emotional needs and putting them into consideration while designing in order to create a better experience for users when dealing with the product or the design output (24), in addition to realization of acceptance of the final product, satisfaction results from comparison between the expectation and the performance before and after the consumption and it has some emotional feature inside the consumer.

In the past few years, multiple techniques have appeared for the use of technology in the field of graphic design and drama and different products in general (25). It was developed not just to design products that don't stop at just realizing functional and aesthetic values but also create feeling of nostalgia and interact emotionally with consumers, at the same time rooting our identity and heritage. Nostalgia in the heritage design has a positive effect on stimulation of feelings of satisfaction for consumers. As it was found in a study that was done in 2020 on the visitors' reactions on the design of some heritage place in China (26).

Nostalgic Design:

It is a dynamic design depends on moving emotions of longing to the past and bring back memories resulting from stimulation of emotions inside individuals using design effects from the past that cross limits of time and place. Nostalgic design is considered as a long term emotional investment as it leaves a mark inside the memory and it stays there until it is being recalled again.

Components of nostalgic design:

It is based on trio sequential relationship among designer, heritage and individuals who the design was made for. When you use nostalgic design in design of heritage tourism hotels as shown in figure 2. The cycle of philosophy of nostalgia starts with heritage that is rich in authentic vocabs and elements that inspire the designer and provoke his/her own self to innovate creations that simulate that heritage and introduce them in a lively image for tourists in order to attract them for touristic activities. When they visit and stay, their feelings are being provoked and they bring back memories of the age of this heritage and compose a state of complete incarnation that creates a connection between visitors and the place, so they get to have an interesting fun tourism experience that they want to live many times.
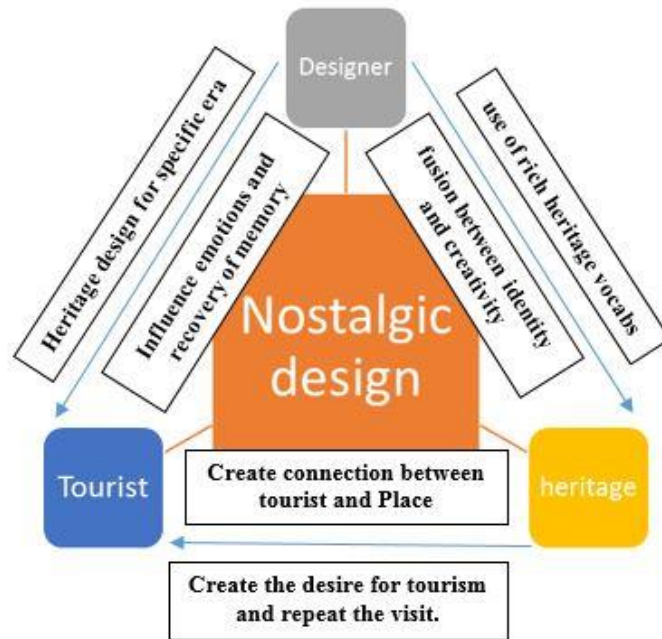
Figure no. 2 shows components of nostalgic design for heritage hotels.

Components of nostalgic design are linked to heritage, design and psychological sides, and they are being clarified in the following:

Heritage side (components related to heritage): they are represented in civilization, identity, design vocabularies, artistic characteristics and aesthetic values of ancient ages.

Design side (components related to designer):

They are personal experience, design techniques and methodologies, creative potentials and philosophical vision.

Psychological sides (components related to tourist): they are personal motives, the need to escape from the present to the past, getting rid of pressures and the desire to live a new experience by being in a unique place where its internal and external features are connected.

Fifth: Employment of nostalgia in design of heritage hotel rooms:

Philosophy of nostalgia in interior design and design of textiles print relies on stimulation of emotions and creating a sensual state by the individual existence within the design of the space, which allow him/her to sense the identity of the place and lead to fusion with all details and the feeling that he/ she has transferred to another age, escaping from reality. Designer is the creative force who is capable of transferring heritage to the present time, by introduction of heritage designs that stimulate emotions of tourist that allow him/her to recall memory storage related to certain age or specific heritage places. The research encourages the establishment of heritage hotel or resort where its interior is integrated with its exterior for each identity of the Egyptian identities that expresses Egypt such as the ancient Egyptian civilization (the Pharaonic), the Islamic era, the Nubian style, the Egyptian Bedouin style, the Egyptian countryside and the coastal style (Mediterranean Sea and the red sea). That project will be considered as a display window for all those identities and what they are with their vocabularies and details for the whole world and also will be as simulating museum that creates a unique experience for the tourist to live by him/herself.

As an application for the principle of nostalgic design on the tourism sector and design of touristic facilities, the two researchers each in her specialty have introduced an integrated design vision for heritage hotel room using elements and vocabs of the ancient Egyptian art for the Pharaonic civilization as in images no. 6,7,8,9,10,11 as an example of what can be achieved of integration between interior design and design of textiles prints in hotel rooms, under the light of philosophy of nostalgia; in order to move tourists' desire to visit Egypt and experience life in time gap of the ancient Egyptian Pharaonic civilization. The suggested designs are characterized by individualism and authenticity, as vocabs of the design were chosen carefully from various Pharaonic families and ages and were introduced in their correct and original form as they were modernly executed by the assistance of multiple documented resources as in table 1, the introduced design thought is clarified in the following:
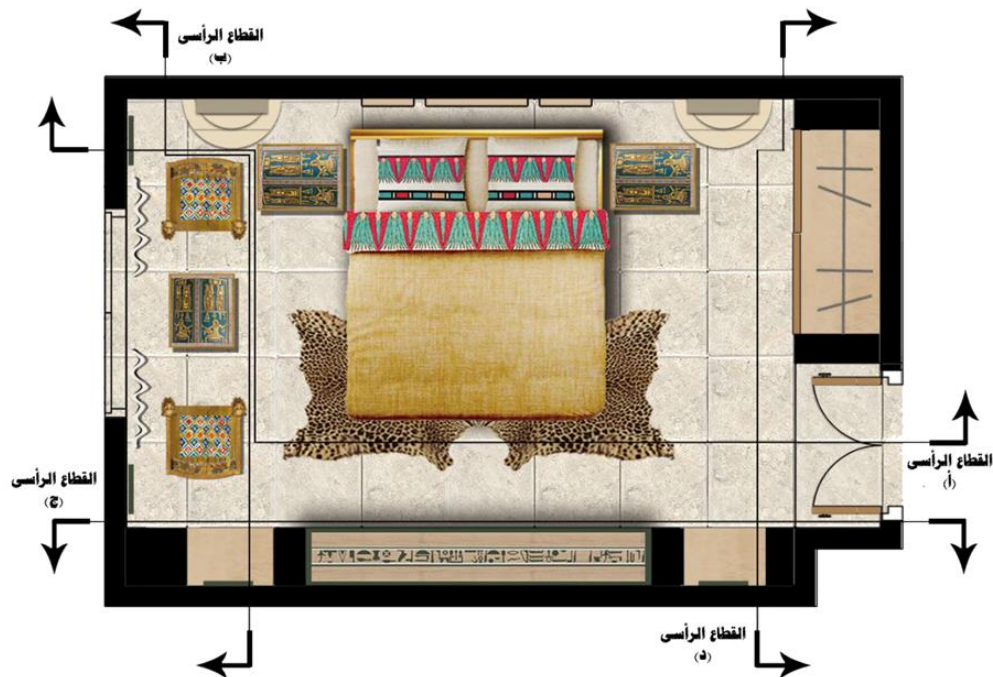
Image no. 6 shows the horizontal projection for the suggested design of the hotel room with drawing scale of 1:50
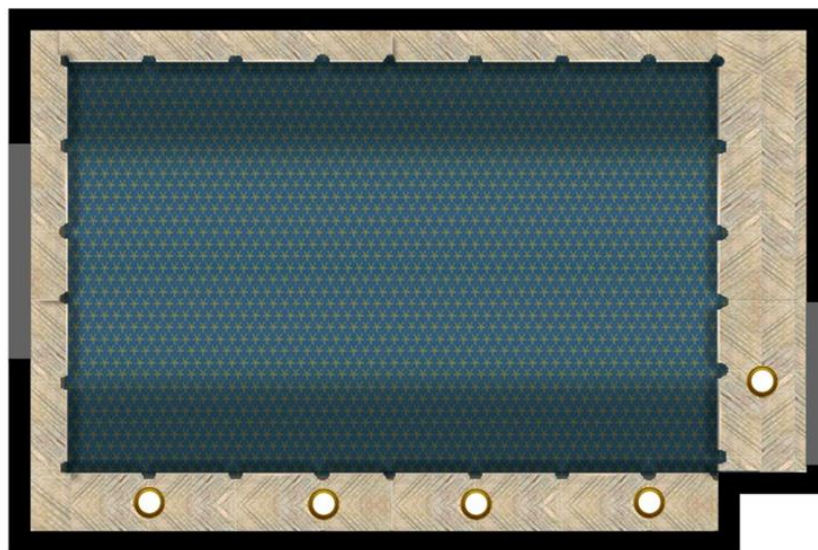
Image no. 7 shows the horizontal projection for the suggested design of the ceiling of the hotel room with drawing scale of 1:50
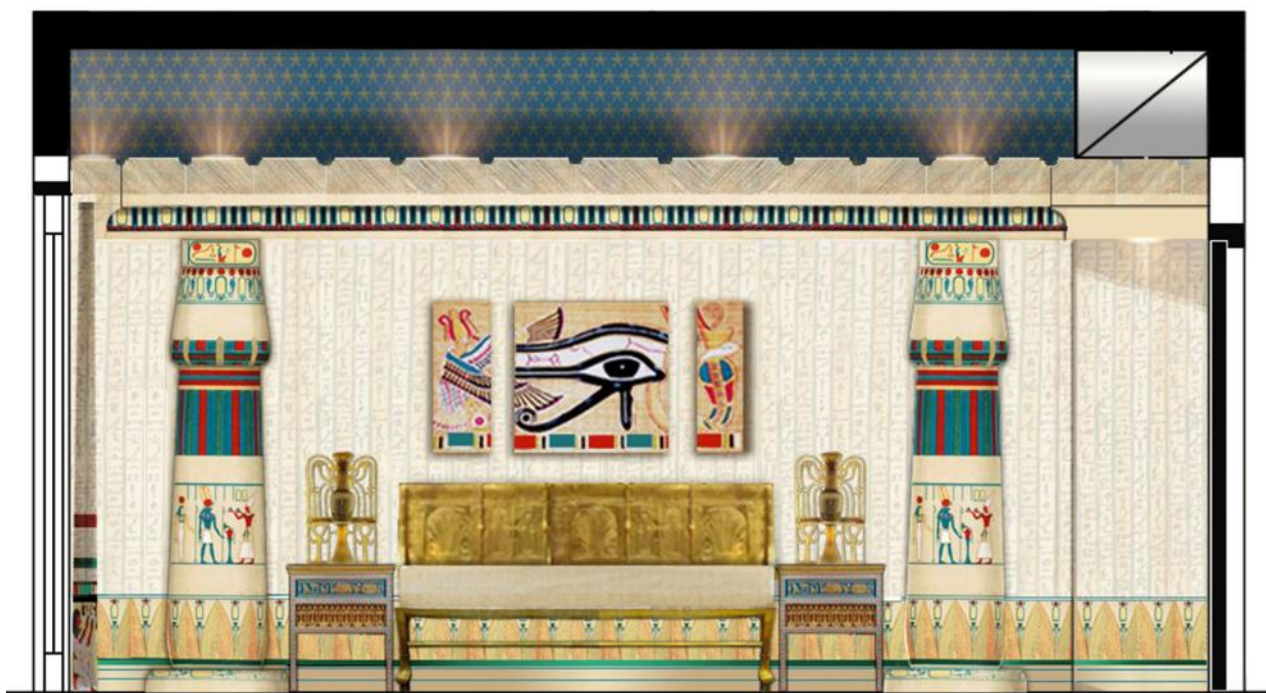
Image no. 8 shows the vertical sector (A) for the suggested design of the hotel room with drawing scale 1:35
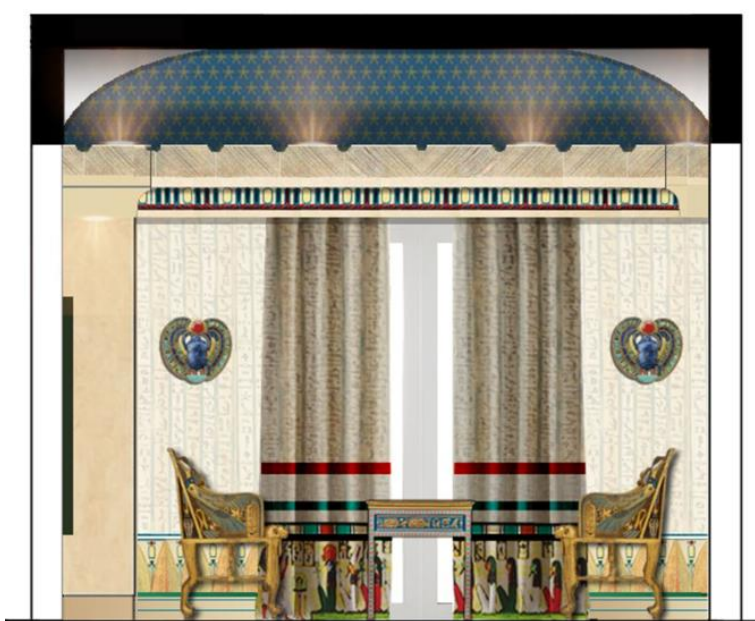
Image no 9. Shows vertical sector (B) for the suggested design of the hotel room in drawing scale 1:35
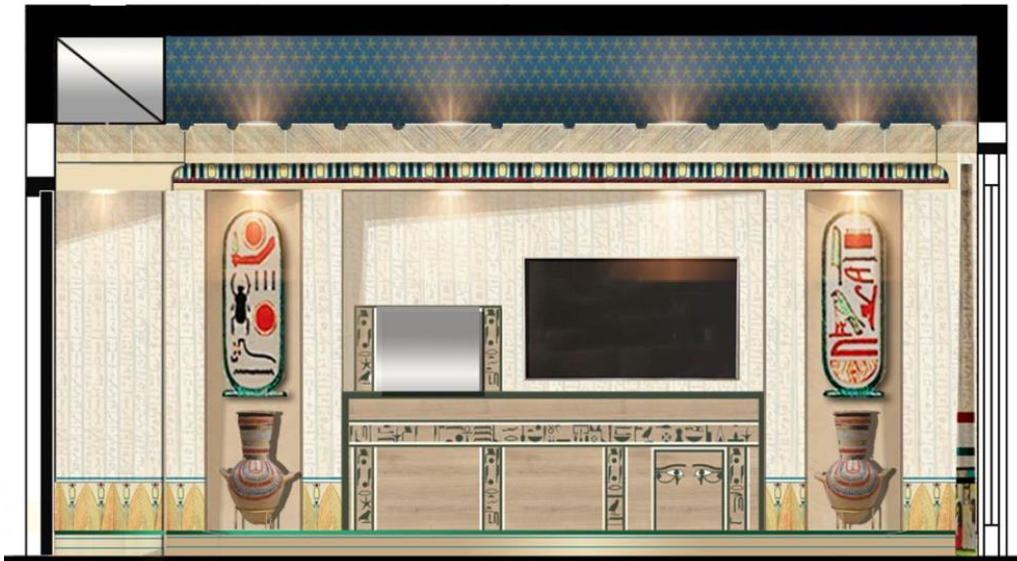
Image no 10. Shows vertical sector (C) for the suggested design of the hotel room in drawing scale 1:35
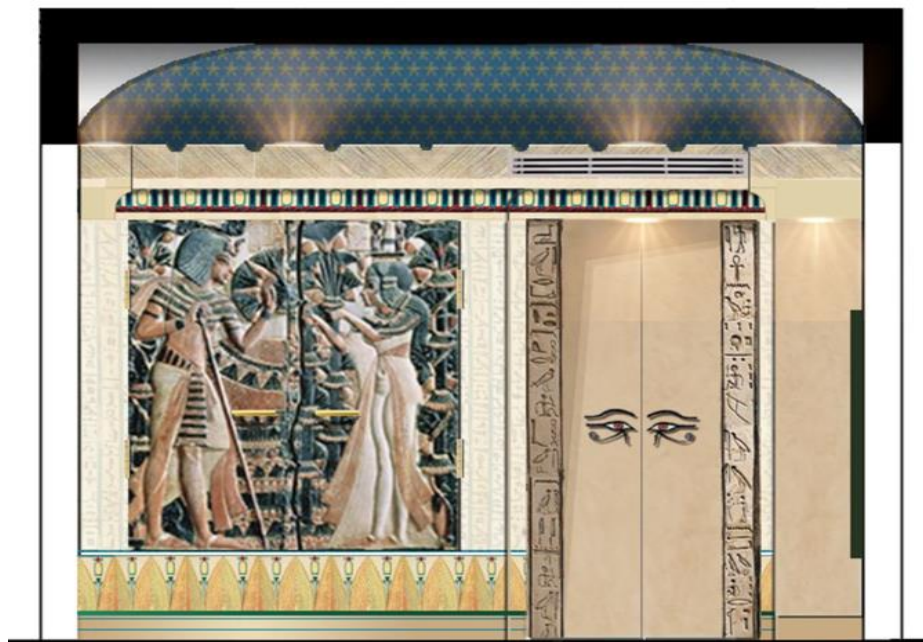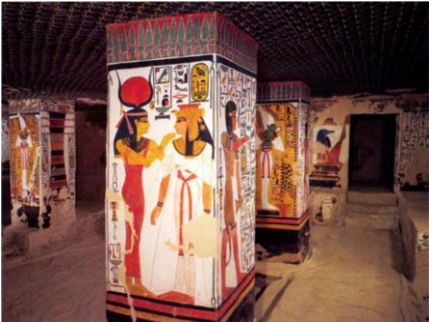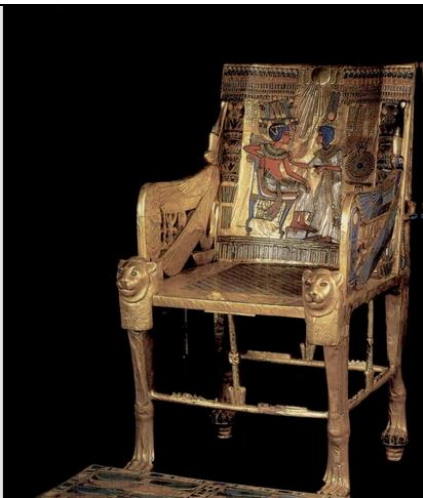

Image no 11. Shows vertical sector (D) for the suggested design of the hotel room in drawing scale 1:35

Documentation of the sources of the vocabs of the design of the hotel room	The original image from which the design vocabs were cloned for the hotel room	Vocabularies used in the design of the hotel room	
Selections from the book of dead drawn on an Egyptian coffin, the book of dead was a papyrus where many magical spells, wisdom and advices were written.	**Foy Scalf, Book of the Dead: Becoming God in Ancient Egypt, The Oriental Institute of the university of Chicago, Chicago, 2017, P.26**	Walls (wall paper) in the vertical sectors	**Elements of the interior design**
Ramses III mortuary temple in Happo city, it was built during the age of the 20th family to hold the mortuary rituals for Ramses III and to worship the god Amon.	**James Breasted, Earlier Historical Records of Ramses III, The University of Chicago Press, 1929, P42.**	Columns in the vertical sector (A)	
		The upper cornice and the lower prominence in the vertical sectors	
Nefertari tomb in the valley of kings and queens in Luxor, the 19th family. ١٣٠٠ ١٢٥٠— Pc.	**Miguel Angel Corzo , Mahasti Afshar, The Nefertari Wall Paintings Conservation Project 1986 -1992, The Getty Conservation Institute, The J. Paul Getty Trust Printed in Singapore , ISBN 0-89236-130-1 ,1993.**	The ceiling The horizontal projection of the ceiling	
		Floor in the horizontal projection	

The deceiving door of the royal seal Nefarious ٢١٥٠-٢٠١٠ PC . the ancient kingdom, the first transitional state, in the madness of upper Egypt in Dandara.	**David P. Silverman, William Kelly Simpson, Josef Wegner, Archaism and Innovation: Studies in the Culture of Middle Kingdom Egypt, Yale University Press, New York, 2009, P360.**	The door in the vertical sector (D)	
A bed from the king Tutankhamun tomb,	**Tutankhamun: "Wonderful Things" from the Pharaoh's Tomb, The International museum of New York. from January 21 to May 6, 2018, P43.**	The bed in the vertical sector (A)	**Furniture units**
A wooden box decorated with ebony and blue ivory from king Tutankhamun tomb.	**Galal Ali Hassan, Mechanical Engineering in Ancient Egypt, Part I: Furniture Industry, Vol.3 No.1, 2016, p115.**	The cupboard in the vertical sector (A)	
		The coffee table in the vertical sector (B)	

An illustration for Tutankhamun and his wife Ankh Asnamun on the cover of a wooden box of ivory from Tutankhamun tomb.	**Susan Heuck Allen , Tutankhamun's Tomb: The Thrill of Discovery, Metropolitan Museum of Art, ISBN 9781588391896, 2006,p 88,89.**	The cupboard in the vertical sector (D)	**Furniture units**
Sinpy coffin- ١٨٥٩ ١٩١٨PC. Egypt loan ،the middle kingdom ، the mid of the 12th family from Amenemhat II till Sesostris III N.B. part of the cover of the coffin was located to be lifted to lean on the wall with a mirror installed inside it.	**National Museums Scotland , Ancient Egypt loan ,from march 2019 to October 2020, p76**	Storage unit and the mirror in vertical sector (C)	
The throne from Tutankhamun tomb, from the 18th family when he was the Egyptian Pharaoh from 1325-1334 PC.	**Mai Zaki, Legacy of Tutankhamun: Art and History, Abydos Publication, Egypt, 2008, P97**	Chairs vertical sector (B)	

Parts of the papyrus of the trial of the dead which goes back to ١٢٧٥ PC. With area ×٤٤,٥ ٣٠,٧cm.	**Amy Grochowski, Ancient Civilizations: Egypt The Gift of the Nile, Maxwell Museum of Anthropology, p17.** **N.B it was also used in the design of the curtain, the same image used in the design of wall paper.**	The Curtain vertical sector (B)	
Pillows are selected parts of a mural in Amenhotep II tomb in the valley of kings on the west bank of the Nile river of Luxor city, goes back to the year ١٣٦٠ PC.	**Charles K. Wilkinson, Egyptian wall paintings: The metropolitan Museum of Art Collection of Facsimiles, The Metropolitan museum of Art, 1983, P46**	Bed mattresses and pillows in the horizontal projection	**Printed textiles**
Part of the ceiling of (Nfrschro) tomb in Luxor which goes back to the modern age of the Pharaonic country. The ceiling was designed to simulate the used colored textiles by the ancient Egyptians to decorate their houses.	**K. Sakurai, S. Yoshimura, J. Kondo, Comparative Studies of noble tombs in Theban necropolis, Waseda University, Tokyo, 1988, P.28**	Chairs covers in the horizontal projection	

Horus eye necklace, was found in Tutankhamun tomb, the valley of kings, the 18th century.	 **Rodrigo B. Salvador, The over watching eye of Horus, Journal of Greek studies, 3(2), 2016, 1-7**	Hanging of the bed wall in vertical sector (A)	**Printed hangings**
Hor Moheb cartridge, the last pharaoh of the 18th family (١٣٠٨ -١٣٨٨)PC.	 **Peter Brand, USURPATION OF MONUMENTS, UCLA Encyclopedia of Egyptology, 1(1), 2010, 1-13.**	Two hangings of the wall of the storage unit Vertical sector C	
The use of tiger skin in clothing Mural of ceremony of opening the mouth of Tutankhamun which is present in his tomb in the valley of kings on the west bank of the Nile river in 1323 PC.	 **Herbert E. Winlock, Metropolitan Museum of Art , Tutankhamun's Funeral, Metropolitan Museum of Art, ISBN 9780300167351, New York, 2010,p17.**	Carpet in the horizontal sector	**Accessories**
Decorated vase used to lit up fire, was found in Tutankhamun tomb beside the cow bed.	 **Iorwerth Eiddon Stephen Edwards, Tutankhamun, His Tomb and Its Treasures, Metropolitan Museum of art, New York,p1976**	Lighting units Vertical sector A. (lamps)	

		Lighting units Vertical sector B. (Appaliks)	**Accessories**
Tutankhamun vest with the winged scarab	**Zahi Hawass, the golden age of Tutankhamun, American Univ. in Cairo Press, 2004, P120**		
A pot from (Sin Nigm) cemetery with red painted drawings	**Catha Rineh. Roehrig, life along the Nile: three Egyptians Ancient Thebes, The Metropolitan museum of art Bulletin, 2002, p46.**	Pottery pots Vertical sector C	

Table 1 shows documentation of the vocabularies used in the suggested design for the heritage hotel room.

Sixth: description of the integrated design vision for a heritage hotel room:

The concept of nostalgic design and its components has been achieved through the suggested design for hotel rooms and illustration of the used vocabs in the design and their heritage source. The two researchers introduced a complete design vision between interior design and furniture and design of textiles print so the tourist get to realize the room design in a harmonic style. This integration is clear at all parts of the room, in the horizontal projection in image no.6 the harmony appears in the areas, masses, colors and the used elements of design, pieces of furniture like beds, cupboards, chairs and tables from tomb of Tutankhamun with the printed design on the bed and pillows sheets selected from a mural in Amenhotep II tomb, also covers of the two chairs and the cover of the floor. Also in the horizontal projection of the design of the ceiling in image no.7, it appears in the mass and design lines for the stone ceiling cornices, with the mass of the furniture with its printed mattresses. Some light units on the ceiling cornice were installed to shed light on the doomed ceiling with star shaped engravings that its colors harmonize with the colors of the other vocabs and elements of the design with the rest of the room. Wall paper was used- its design is extended to the curtains- and the ceiling cornices are unified for the doom in all vertical projections. The lower horizontal lines are extended and the lotus flower motifs with the design of the two Pharaonic columns in the vertical sector (A) in image no. 8 to the design of the whole walls of the room to create **connection and unity**. In the space between the two columns a bed and cupboard from Tutankhamun tomb and a printed hanging for Horus eye, and their sizes should fit with the space resulting from the virtual extension for the upper horizontal lines from the columns to realize **the right proportions**. Horus eye hanging was divided vertically in the same sector to create balance in the area

between the two columns with the bed mass. In the vertical sector (B) in image no. 9 the design lines for the lotus flower projection extended on the walls are representing meeting boundaries with the height of the furniture and the design lines for the printed curtain top with a design selected from the papyrus of the trial of the dead, that in turn matches with the limits of the furniture heights as well, in addition that the vertical lines of the printed curtain are completing the vertical lines in the wall paper. The horizontal lines came with the same direction of the movement of the lower loins. It appears in the vertical sector (C) in image no. 10 the creation of levels in the wall to create prominent and sunken spaces with areas suitable to put a storage unit with installed mirror in it as Sonbi's coffin, also the printed hangings are placeed in the sunken spaces as a "Pharaonic cartridge" of Hor Moheb that their borders end with the beginning of the storage unit and its height extends with what is suitable for the light spotted on it. With two pottery vases beneath them with curved lines matching the oval shape of the hangings to realize **unity and balance**. In the vertical sector (D) in image no. 11, a built in cupboard with two sides where an image of Tutankhamun and his wife Ankh Asen Amoun was engraved on them, it is elevated from the floor to match the horizontal lines on the walls without the pieces of the design. The virtual door for Neferu cemetery was used with handles shaped as Horus eye to match the hanging of the vertical sector (A). it is noticed the repetition of the used design vocabs inside the room in the design of the furniture and the printed textiles to create integration and connection, also as an application for the most important features of the ancient Egyptian art which is **repetition and symmetry**.

A color plan was used for all vocabs of the design that is characterized by **color harmony and integration**, colors of the walls, cornices, ceilings, and floors are matching with colors of furniture units and mattresses of bed and chairs which also harmonize with colors of accessories, printed textile hangings, floor covers and printed curtain fabric. The previous model represents a design entity based on the philosophy of nostalgia and full with an integrated study between interior design and design of textiles print through the selection of genuine design vocabularies from various Pharaonic families and their fusion with each other under the light of cohesive design building to create a unique experience that provides all elements of comfort and escape from reality.

The research results:

1- Employment of nostalgia in design of heritage hotels leads to stimulation of the tourists' desire to experience such hotels to satisfy his/her historical nostalgia, also they will aspire to relive the experience more than once which contribute in realization of sustainable tourism development.

2- Authentication of nostalgic design in cloning interior designs and designs for textiles from various Egyptian ages and simulation of the historical reality, leave a deep print inside tourists' souls and stimulate feelings of satisfaction and increase their spatial connection to Egypt.

3- To create an integration between interior designer and designer of textiles print in a design vision for a Pharaonic heritage hotel room, can create a true, tangible experience that allow tourists to be fully integrated with the Pharaonic heritage vocabularies.

The research recommendations:

1- Designers of applied arts should partner together in introducing design suggestions for heritage hotels built on Egyptian lands, each should innovate in his/her own field in an integrated system.

2- Role of applied arts designers must be activated in encouraging tourism by introduction of creative, studied ideas for touristic facilities.

3- Authentication of nostalgic design in heritage hotels to confirm the Egyptian identity and express the Egyptian national heritage with its multiple images (Islamic art, Coptic art, Bedouin art, Nubian art….) where the exterior is integrated with the interior with the design of printed textiles.

4- Printing of resources of the documentation of the Pharaonic vocabularies, table no. 1 and distribute them as souvenirs as an introduction for the Pharaonic civilization inside the hotel, and move feelings of nostalgia inside the tourist to encourage him/her to repeat the visit.

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