

A proposed strategy for employing the Nubian folklore in metal furniture design (an applied study)

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Abstract:

Nubian folk art is considered in all its forms an artistic production characterized by originality and innovation, full of symbols and linked to history and legend. Furniture design in general and metal furniture design in particular as the subject of research from The design fields that draw their design inspiration from multiple sources, and the Nubian folklore is one of the most important of those sources, which is characterized by being in the first place with its own character, which was influenced by the ancient Egyptian and Islamic architecture, which created a unique blend of design vocabulary bearing the fragrance of the past and the authenticity and identity of the present. The research came to the conclusion of a design strategy for metal furniture by employing the vocabulary of the Nubian folklore and achieving its formal values and symbolic connotations. Third: The strategy of employing the Nubian folklore in the design of metal furniture (an applied study). The research reached a design methodology that relies on the vocabulary of the Nubian folklore as an entrance to the design process by interacting with the symbolic connotations to achieve the design thought in terms of formality and functionality, where the resulting design alternatives developed by the designer can show multiple predictive solutions, and design forms that show themselves through Its own form and expressive of the Nubian folklore.

Keywords:

Nubian folk art , metal furniture design, folk art heritage

Introduction:

Nubian folk art came as an original, symbol-filled art associated with history and legend, reflecting the Egyptian folk artist's experience towards his feelings and the feelings of the society within which he belongs and lives. Nubian folk art was interested in the artistic symbol to give meaning, values and expression to the spirit of the Egyptian folk heritage. The symbol has its general functions, which are clearly understood by the public from members of different societies. And its special functions, which are known only by the children of the same customs and traditions of a particular society, have varied The decorations and artistic formations associated with Egyptian folk art are inspired by nature and other symbolic characters used by the artist in various decorative compositions.

Furniture design in general and metal furniture design in particular as the subject of research are design areas that draw their design inspiration from many sources and the Nubian folk heritage is one of the most important of these sources, which is characterized by being primarily of its own character and which was influenced by the ancient Egyptian architecture and Islam , which created a unique music of design vocabulary bearing the fragrance of the past and the authenticity of the present.

This research aims to come to the conclusion of a design strategy for metal furniture by employing the vocabulary of nubian folk heritage and achieving its formal values and symbolic connotations.

To achieve that goal, the research is divided into three axes:

First: the concept and features of Nubian folk art.

Second: The types of decorations in Nubian folk art and their use in furniture design.

Third: The strategy of employing nubian folk heritage in the design of metal furniture (applied study).

Search problem : The research problem stems from the need to.

- The problem of this research is the loss of the design thought of the Nubian heritage in the design of metal furniture to achieve formal and symbolic values.

- The designer of contemporary metal furniture is far from addressing the characteristics and features of the Nubian people's heritage in his work despite the rich artistic values that enrich the design process.

Search Objective:

This research aims to infer a design strategy for metal furniture by employing the vocabulary of nubian folk heritage .

Research methodology :

Research is based on descriptive approaches.

Research hypothesis:

The research assumes that the conclusion of a design strategy for metal furniture by employing the vocabulary of the Nubian folk heritage will work to create creative scripts of metal furniture that have a distinctive character and carry its own philosophy.

First: The concept and features of Nubian folk art

Folk art dates back to ancient stages, descending from fathers and grandfathers over many centuries, which is attributed to the popular community that transmits these arts to generations through oral novels such as the oral arts and folk literature or by simulation and imitation based on color, line and movement.

folk art is in all its forms an original and innovative art production, full of symbols and linked to history and legend that reflects the experience of the Nubian folk artist towards his feelings and the feelings of the people with whom he belongs and lives.

▪ **The general features of Nubian folk art include:**

Abstraction – Symbolism- Function – Cumulative- Idealism and realism

Second: Types of decorations in Nubian folk art and their use in furniture design:

1/ Geometric decorations: -

These geometric motifs are used in the design of furniture using triangle shapes, fittings, square, appointees, circle and rectangle.



the use of geometric motifs in furniture design

2/ Decorations derived from nature: -

These geometric motifs are used in furniture design using simulation, inspiration and compatible binding between design elements to achieve symbolic significance and aesthetic values.



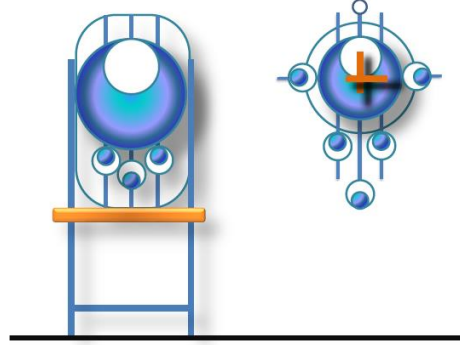
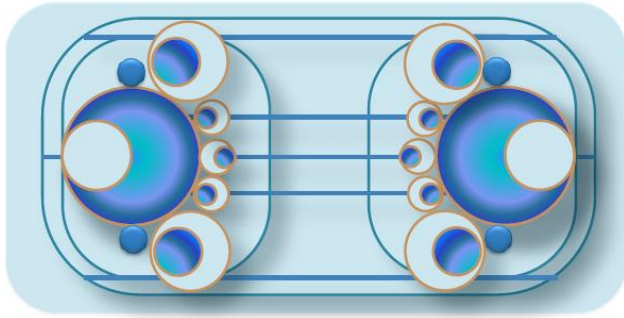
the use of natural decorations in furniture design



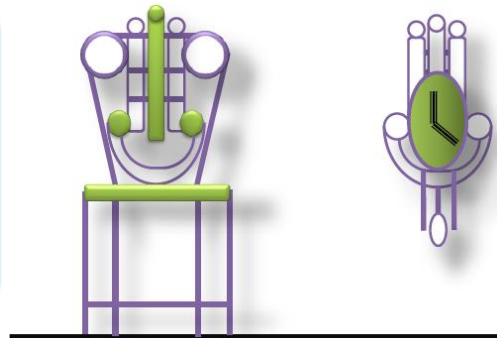
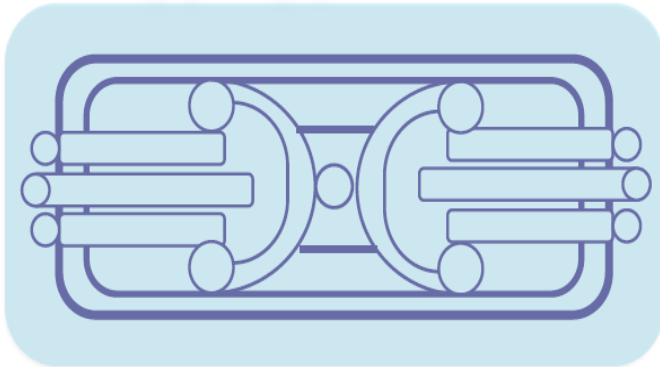
the use of symbolic decorations in furniture design

Third: Strategy for employing Nubian people's heritage in the design of metal furniture (applied study)

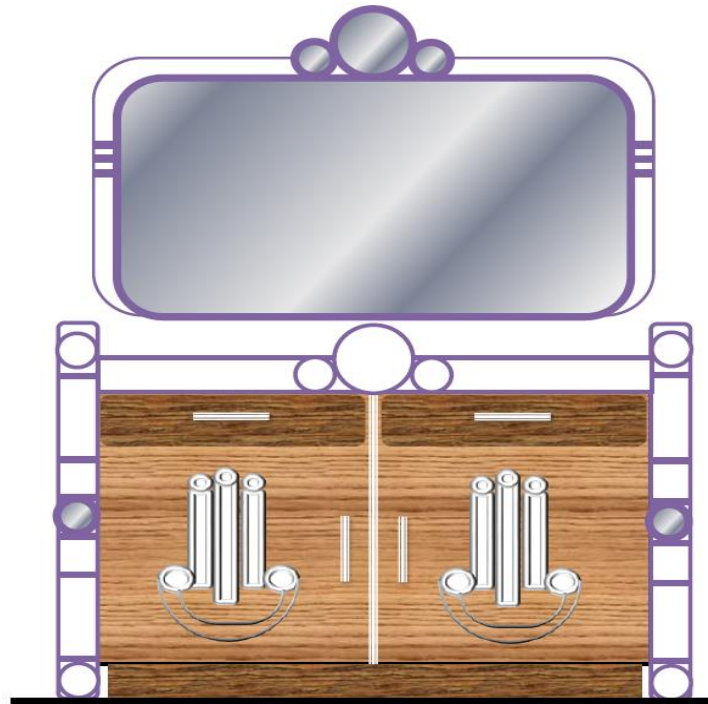
The design strategy was applied to metal furniture by selecting a travel room with its components (6 chairs - a large table - buffet with a large mirror) and relied on the symbolism of the crescent and eye and kif and employed it as a formal individual in all the furniture pieces that were designed and implemented and explain the following forms proposed designs:



the design of a table, chair and wall clock inspired by Nubian heritage using the symbolism of the crescent and eye



the design of a table, chair and wall clock inspired by nubian folk heritage using the symbolism of the palm



the design of a large mirror buffet inspired by nubian folk heritage using the symbolism of the palm
The following shapes show the design after implementation: -



a table inspired by nubian folk heritage using the symbolism of the palm after implementation



a chair inspired by nubian folk heritage using the symbolism of the palm after execution



a buffet with a large mirror inspired by the Nubian folk heritage using the symbolism of the palm after execution

Results and Recommendations:

By studying the research axes, the researcher reached the following results:

1. The Nubian artist in all his works of art seeks to achieve the job or practical in the first place, so we find him choosing for each industry the decoration that suits her and indicates the function, which is commensurate with the design of metal furniture and its flexible materials that can be adapted formally and symbolically indicative through shape and raw.

2. The vocabulary of the Nubian folk heritage, which carries with it a legacy of symbolic connotations associated with the perception of my life, is dropped on the design thought of metal furniture, and the product shifts from an aesthetic form that leads to a certain function to a beautiful art with a message of purpose, meaning and significance.
3. The design of metal furniture by employing the vocabulary of nubian folk heritage is based on the realization of aesthetic, utilitarian and symbolic values and their implications in design.
4. The research reached a design methodology based on the vocabulary of the Nubian folk heritage as an entry point for the design process by interacting with the symbolic semantics to achieve formal design thought and function, where the resulting design alternatives developed by the designer can show multiple predictive solutions, and design forms that show themselves through their own form and expressing the Nubian folk heritage.

Through the results of the research, the researcher recommends :

1. To draw attention to further research on local folk heritage and its implications for the areas of metal furniture design.
2. Directing experimental studies and research towards taking advantage of the detachments and philosophy of Nubian people's heritage in various fields and dropping them on the design of metal moths to achieve a certain character that can be used in the field of tourism and commerce.

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