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## HERITAGE AND ITS IMPACT ON CONTEMPORARY INTERIOR DESIGN APPLICATIONS

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### **Abstract**

*There are many aesthetic and creative values in our heritage, Egypt is the cradle of civilizations and the Egyptian people as long as the whole world is concerned with the basic elements of civilization and the Egyptian identity has been influenced by other civilizations, but it always returns to its Egypt, so the Egyptian designer must adhere to his identity and work to confirm it in most of his designs, so he must It creates other goals for the design related to cultural communication and the transfer of ideas and meanings, as the designer works to formulate semantic symbols extracted from the cultural and civilizational heritage and components of the environment and intellectual trends, so the design fits into the user's thought and culture, so our popular heritage is the true image of what the ancestors created and where their feelings were mixed with nature Surrounding them as if they were part of it, so their heritage fulfilled all their needs, so they lived their lives in harmony with their environment.*

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### **Keywords**

*Heritage, Contemporary, Interior Design, Applications.*

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## **Introduction**

Among the most important of these heritage innovations are those buildings and their interior design, as they were distinguished by a unique character, rich in many elements of material culture that were created with environmental materials to accommodate them with the circumstances.

### **Climatic, economic, customs and traditions of society.**

On the other hand, interior design and architecture reveals the identity of the nation that produced this art, and it is an art rich in relationships, shapes and formations that undoubtedly add a creative aspect by entering the elements of interior design and here is what the research aims to, in how to benefit from the elements, shapes and relationships Formative with our heritage and developed to suit the modern needs of interior design. And due to the interest of the interior designer in our present time, to draw inspiration from that heritage that represents the inexhaustible (pure fountain) and where permanent giving, the research presents several designs that succeed in creating a compatibility of elements and ideas of our popular heritage with contemporary interior design.

### **Research problem:**

The research problem lies in the direction of many designers in the global trend that sought to strip design elements from their nationalism and impart modernity to them, and from here comes the need to find a new idea that works to employ and integrate heritage and civilization

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into modern interior architecture in line with the age and its requirements, Hence the importance of research.

Heritage is rich in ideas, relationships and functional elements of aesthetic nature. The interior design consists of several aesthetic and functional elements. The designer's success in choosing the appropriate materials and design for the place and function, and their suitability for that.

Egypt is the mother of the world and the cradle of civilizations, and the Egyptian people have always inspired the whole world with the basic elements. The Egyptian designer had to adhere to the identity and work to confirm it in most of his designs, so he had to formulate the language of the product and its creative symbols as a vivid representation of cultural and social values, as it creates other goals for the design related to cultural communication and the transfer of ideas and meanings where the designer works to formulate semantic symbols extracted from Cultural and civilizational heritage, environmental components and intellectual trends to create a design that carries communicative goals that address the consciousness and culture of the user.

The Egyptian identity for design derives its elements from the heritage. The mediator defines the identity philosophically as the reality of the thing that distinguishes it from others, and the dictionary goes to define another meaning of identity when it is added to the word card to make us obtain the term "identity card" so it states that the identity is in which the name of a person and his nationality are proven. Identity in the English language, defined by philosopher Andre Lalande as "a term indicating the characteristic that makes a thing itself, and not something else." Identity is like a human fingerprint that distinguishes it from others, and identity is modern defined as everything that expresses or It is related to the environment and the culture that surrounded us or interacted or even produced by man on the face of the earth on which he lives, to imprint it with a special character, generating a kind of collective feeling that is close to each other, and generates a sense of belonging to them of the land on which they live, and reinforces the common need between them for coexistence Together, it tied them to one destiny, and made them feel strong bonds, whether they were Ethnic, religious, tribal or other. Hence, the designer must emphasize that identity and reinforce it by using elements of heritage that refer to identity, and our popular heritage has many elements and symbols related to a close relationship with interior design and keep pace with the times and the spirit of development.

- The influencing elements in the design of the space.

Elements with a direct impact on the design.

Elements with indirect influence in the design.

The influencing elements in the design of the space:

- Furniture .
- Spacers.
- floors, ceiling and walls.
- Lighting and color.
- The influencing elements in the design of the space
- Planning.
- the movement .
- the sound .
- Ventilation.

**Environmental breakdown:**

It is how to control the creation of human conditions in the internal space with the aim of providing comfort in all its psychological and physiological aspects for the human being, through the internal treatment of the architectural determinants and the internal space, the integration of the interior outside and the integration of the outside inside.

A successful model for a heritage-inspired design that keeps pace with the spirit of the times in the house of the architect "Tariq Labib" Babu Sir in Egypt.

Since the forties of the twentieth century, the urban bourgeoisie began fleeing the noise of Cairo towards the Saqqara area in search of tranquility. And these new residents had the desire to build new vacation homes in this narrow strip where dry yellow, desert color, soft, flourishing, plantation green. In the design of these houses, they tried to search for a simple and calm plastic language, far from the architectural designs spread in Cairo at the time, such as neo-classical and art deco. At that time, architecture professors such as Ramses Wissa Wassef (in the Harrania complex 18) and Hassan Fathi (in 1949), and their students followed them to experiment with a new architectural style that carries a plastic language that draws its vocabulary from the elements of folk architecture used in the homes of Egyptian villages in northern and southern Egypt. In the Saqqara area, the dream of the owner of the house met the experience of the architect and the new style introduced the place to grow and flourish over the following years, to become the new style of Egyptian folk architecture. Abu Sir or Ozair House is considered part of the desert plateau, where there are a group of these vacation homes overlooking the ruins of the pyramids of Abu Sir. In the vicinity of these luxurious havens, although in a completely different expression, the architect Tariq Labib's house is located and bears the name "Abusir House".

After he finished his studies (Bachelor of Architecture from the Faculty of Fine Arts in Cairo 18) and (PhD in designing buildings compatible with anach from the University of Los Angeles

18), Tariq Labib has many specializations in the process, where he worked as an academic and a specialist in architectural sciences and finally as a practicing architect in the states United, France and Egypt. Tariq Labib believes that his scientific studies in building buildings with good thermal performance have contributed to making important decisions in his designs. After a few years of residency and architectural work in the heart of Cairo, Labib moved in 2009 with his permanent residency and currency to his new home or the dual-purpose project in Abu Sir.

Abu Sir House “As the owner and architect of the project likes to be called, it has multiple characteristics that are noticed starting from approaching the house. When crossing one of the gates of this quiet and elegant community where the house is located, the visitor passes through many walled houses within the larger wall of the residential community. And, unlike all the houses that precede it on the rather short road, Tariq Labib’s house is located without fences, flat, free, and open to nature around it. Openness is the basic and impressive pattern of this house, especially in the residential area in which it is located. On the green and desert areas surrounding a front garden and a back garden The front yard takes advantage of the location of the house at the end of a small residential resort while the back garden takes advantage of the view of the house

On the pyramids of Abu Sir. These front and rear spaces were used as an open viewing area that illustrated the dimensions of this sculptural and functional architecture at the same time.

One of the features of freedom of expression in the building that the visitor immediately notices is the fluid mixing of shapes. We find gray blocks with clear and sharp geometric shapes that stand out from white and other earth-colored blocks in curved and smooth shapes.

Architectural Treatments for Thermal Comfort In order to ensure thermal comfort, the architect has used his theoretical and practical experience to provide the optimum climatic conditions for a home. Architecturally, Labib designed the courtyard to receive the northern winds, in order for its cool breeze to cool the walls of the building while preserving the direction of the building so that the main hall overlooked the Abu Sir pyramids. And also all the separate, connected, sculptural architectural blocks that are part of the building's architecture are formed in a double envelope. The interstitial spaces contain an insulating layer of polyurethane lining the inner cover and tracks of sheet iron and passive and positive ventilation machines to supply the house with cold air and draw hot from it and expel it outside the house.

Statistically, the climatic solutions used increased the thermal performance of the building and provided% of indirect ventilation during the summer. In winter, the double-encased building, with its large thermal mass, traps the amount of heat needed to keep warm on cold winter

nights.

During the short fall and spring seasons, indirect ventilation is effective 20% of the time. In addition, the white and colored walls have been used as a reflection of heat. Windows that open to open spaces are used to collect air currents. And just as the viewer of the house from the outside cannot see any of the heat treatments, the user of the house from the inside does not notice any architectural or thermal treatment that cuts the flow and spontaneity of the interior design.

Architect Tariq Labib says, "He did not make much effort in designing the interior spaces of the house, but it was found in this way as a natural result of the architectural design of the building, especially through harmony with the architectural envelope and in order to fit with the architect's personal collection of antiques and furniture, so the result is a design I have a unique soul.

The interior spaces are open to each other and are suitable for everyday use of home living. The diversity of finishes and materials and the freedom to use them in outdoor spaces extends and continues in spaces

Interior. The collection includes furniture pieces from Europe, Turkey and Syria. We find the Sufi flags made in the Khayameya style next to an oil painting of a woman painted in the first half of the 1500s in the Renaissance style, and in the heart of the entertainment hall of the house we find a warm-colored museum piece that flows in contrast, which highlights it on a gray epoxy concrete floor, industrial in character. Once again, through the interior design of the house, the designing architect emphasizes the freedom of his open architectural thought to combine different architectural styles from several architectural styles that rarely converge and various marbles as well.

During the design and construction of the Abu Sir house, Tariq Labib used a variety of language and vocabulary that combined all his accumulated scientific and practical experience with absolute freedom. It used cadastral and architectural formations.

He also introduced new formations that complemented his vision of the house, and he did not find any impediments to move freely between different architectural styles and expressive materials. The architecture of the house is in great harmony with its location, where green meets yellow. Finally, Labib considers this architectural product to be one of a series of other projects he is trying to implement in order to use and define a post-popular style in Egypt. Upon leaving the house, the visitor reads a verse that expresses the architect's vision of his architectural language: "And for people as they love doctrines.

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