

The mythological time dimension as a constant in the formulation and formation of elements of interior design " the Egyptian and Chinese Civilization"

Prof. Ola Hashem

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

o.a.hashem@hotmail.com

Prof. Ashraf Hussin

Professor of Interior Design Furniture Faculty of Applied Arts, Helwan University

ashrahus@gmail.com

Assist. Lect. Marwa Zenhom

Assistant Lecturer, Higher Institute of Applied Arts, Fifth Settlement

marwa.zenhom1404@gmail.com

Research Summary:

The importance of the research lies in studying the causes and motives of formation and change in the architectural features and formative vocabulary of interior design by studying the role of mythological factors as an emitter of intellectual discourse in the process of formulation and formation, which was adopted by the research as an intellectual and philosophical construction that has an impact on the formulation and formation of the physical structure (architectural product) which is affected by any change at any component of its components and its formation, through a continuous study of stages, development, and change in the form and expressive features of architectural production under various architectural phenomena and schools, and its influence on change and development in mythological elements in the twentieth century. The research assumes that there is a major and influential role that mythology plays as an intellectual stimulus in the formulation and formation of architectural ideas and their production, working on the formulation and formation of architectural vocabulary and expressive images of trends and styles across different times. To extract ideas and symbols from the folds of civilizations of ancient nations, and to explore how they have transformed over time into legacies and raw materials suitable for contemporary inspiration in many fields, the most important of which is architecture and interior design, and that is by defining mythology, which is the tenor of belief systems that prevailed among nations of civilizations of the ancient world and explaining nature and humanity. Mythology also refers to a branch of science that deals with the collection, study, and interpretation of myths. It describes the relationship between mythology and architecture: in terms of describing "the distinctive features and architectural expressions of civilizations, they are only the embodiment of the beliefs of nations." By extrapolating mythological works through ages. There is a mutual relationship between mythology and architecture, this relationship enriches the value of both architectural and mythological work together, and the role of architectural work in the mythological event, and clarifies the concept of mythology of the ancient world where contemporary mythologists contributed to the development of references and codes that include the study of the different mythologies of civilizations and also the clarification of various concepts such as myth, which is a tale with extraordinary strange

events or historical facts that the collective memory has changed, transformed and embellished. As it is a rumor that has become part of the oral heritage of the people, and linguistically we often use a common word in the place of legend and vice versa. Explanation of the branches of mythology: are the branches in which the mythological works are embodied, with each branch taking on the mythological role as one of the most important components of civilization, which in turn reflects on architecture. It consists of: Firstly, religious belief. Secondly, society's view of the creation of the universe. Thirdly, legend and religious stories. Fourth, metaphysical trends. Fifthly, religious symbols, and sixth, sacred figures and figures.

Then the research deals with the branches of ancient Egyptian mythology and its most important architectural features: It is represented in: The first mythological branch "religious belief" where religion played an important role in the life of the ancient Egyptian man, so there was no force that controlled his life as religion, because it was an attempt to explain the phenomena surrounding man, it has always come from a desire for benefit or awe of the unknown and dangers. Deities, in the opinion of the ancient Egyptian, as human beings, we can satisfy them with offerings and they have the characteristics of human beings. Man has imagined God as a Marda or a terrible being, even if a person begins to realize the spiritual connection between him and God, and he relied on him and loved him.

The second mythological branch: society's view of the creation of the universe. Throughout the different ages, a number of deities were distinguished by a higher position in the divine society, than those of the deities: the sun god, the mysterious god Amon, and the mother goddess Isis. Usually the higher idol was credited with creating the universe, often associated with the life-giving powers of the sun.

The third mythological branch: myth and religious stories since the Egyptian myths are those sacred stories that the ancient Egyptians believed in, among the most famous Pharaonic myths: the legend of Isis, the legend of Osiris, the legend of Set and the legend of Horus.

The fourth mythological section also deals with: "metaphysical trends": the most important expressions and architectural features of ancient Egyptian civilization. Perhaps the most important influence of Atonian worship on architectural thought is this connection between the building and the god Aton and the attempt to link the sun's rays with the building, the street and the city.

The fifth mythological branch: "religious symbols" where the monotheistic doctrine advocated by Akhenaten and the stage of the establishment of the pyramids and obelisks is a symbol of the god "Ra" the sun god, as was the statue of the Sphinx receiving his sunrise face "the face of the god in the horizon of the sunrise".

The sixth mythological branch "Sacred Shapes and Figures": Whereas - the sacred forms are: the hundreds of deities that appeared in historical times in human, animal or plant bodies as wands or primitive symbols that were in ancient times, they are the sacred forces felt in the universe and in nature. While the sacred numbers are some numbers in Egyptian mythology which have a particular importance, where the ancient Egyptian considered certain numbers as sacred, divine, or magical numbers.

The research also includes a study of the mythology of the ancient Chinese civilization. The research also includes an explanation of the branches of Chinese mythology and its most **important architectural features: where the first mythological branch "religious belief":** The Taoist religion was known as the religion of silence and meditation, where the

Taoism believes that nature is an automatic activity, a fully integrated cosmic system in its own right.

The second mythological branch: society's view of creating the universe. Followers of this religion believe that the universe has no creator, but nature controls the management of its affairs, granting the Taoists the greatest sanctification of nature's silence and ability.

The third mythological branch: myth and religious stories: the term Chinese mythology refers to those myths that originated in the historical region of China and smell legends written in Chinese and other languages.

While the fourth mythological branch: "metaphysical trends": the most important expressions and architectural features of Chinese civilization, where architectural expressions shrank due to the belief in nature and distance from the images of the material, Chinese buildings were limited to each of: - The dwelling: It is a simple building made of wood and clay and is considered part of nature.

The fifth mythological branch: "Religious Symbols": Chinese society was not affected by the types of religious acts of worship while its belief is considered a certainty in the philosophical approaches of the wise and philosophers, so the Chinese used a set of religious symbols, the most important of them: Showcasing the right cadre (the symbol of two-spirit), it is a form of Yin Yang expressing the integration of both of the Taoist and the Confucian intellect, then the symbol of patience and struggle) where the dragon, who has holiness and spiritual importance, stems from his fiery being.

The sixth mythological branch "Sacred Forms and Numbers": where the square: is a form that expresses balanced intellect because all its lines are straight and its angles are right. A study of Chinese sacred numbers and their various expressions.

Then the research deals with the application part and includes the researcher's design for a chair inspired by the ancient Egyptian style, where the researcher explains the design idea and the elements of inspiration and images that are inspired by the design, where in the front legs the design was inspired by the legs of the ancient Egyptian seats that were inspired by the legs of the animals, while the base of the chair was inspired by the seats of the ancient Egyptian chairs suitable for putting the human body so that the seated person feels comfortable while sitting. The chair appeared: - In the middle of the back upholstery inspired by the abstraction of the ancient Egyptian lotus flower and the back of a half-circle of copper stripping to the golden sun disk. The back of the chair is inspired by the movement of the Pharaonic hand. while the colors were inspired by the ancient Egyptian colors with the use of copper ore in the checks, and in the symbol of the sun disk and back trinkets, which is one of the raw materials used in the designs of ancient Egyptian furniture. The aesthetic of colors, if used with thoughtful consistency and complementarity, the colors also have psychological and physiological effects on the human body. From that philosophy: the colors were inspired by the ancient Egyptian colors with the use of copper in the checks and in the symbol of the sun disk and the back trinkets, which is one of the materials used in the designs of ancient Egyptian furniture.

Factors that affect the architectural character can be summarized in two main groups: The first group: are the natural environment factors that determine the properties of the place and its effect on it, directly over the successive ages, then it is a constant effect of time and place on the architectural character such as climatic factors, geography and local building materials. While the second group: are the civilizational factors that happened as a result of a person's

interaction with his natural environment and it includes the religious, social, political and economic factors in addition to philosophical, scientific and artistic ideas.

Then the researcher designed a chair inspired by the Chinese style, where she clarified the design idea and added pictures inspired by the design and the identified elements of inspiration. Namely, that the back of the chair was inspired by the upper formation of the back of the chair from the formation of Chinese houses to link it with the Chinese heritage and a sense of highness, and height. While the legs of the chair: Inspired by the vocabulary of the Chinese chairs and the weight in the bottom of the man to suggest stability, the legs of the chair: Movable forward to facilitate the attachment of the chair and backward to install the chair on the ground. While the color: the chair was made of red, because it is one of the favorite colors of the Chinese, which suggests a special symbolism, as the red color symbolizes joy and happiness, and it brings good luck. With the use of copper in the back of the chair, which is one of the favorite materials of the Chinese. The researcher clarified the design philosophy through the mythological time dimension. As the philosophy of colors was explained: where colors occupy an important place in all the different life activities of human beings, and unlike the aesthetic effects of colors in the case of their use in harmony and thoughtful integration, colors also have psychological and physiological effects on human body. From that philosophy: the chair was made of red, this is because it is one of the favorite colors of the Chinese, which suggests a special symbolism, as the red color symbolizes joy and happiness, and it brings good luck the red color that represents the sun is the dominant in the paintings on the rocks (murals) that the Chinese created thousands of years ago. The red was a synonym for prestige, wealth and honor, (water, metal, and dirt).

The research also included the researcher's design for a piece of furniture that combines the Egyptian and Chinese style, which is a chess table inspired by the ancient Egyptian style and the Chinese style: and he presented pictures inspired by the design idea, where the design idea and the inspiration elements appeared on the back of the chess table. It was inspired by the shape of the Chinese chess piece and was engraved with the king's logo in Chinese chess in black, the back is also inspired by the shape of the Pharaonic obelisk while the introduction of the chess table is inspired by the shape of half of the pharaonic sun disk and below it is the abstraction of the pharaonic hand holding the sun. Copper was used for the Chinese love of this material. The chess table pinch: the pinch is divided into two parts: the first part: The Egyptian chess pinch is three horizontal slots and ten longitudinal slots. The second part: a pinch on which the Chinese chess divisions are divided, which is nine vertical and nine horizontal slots. The lower chicle of the chess table: in the form of the Pharaonic stretcher, which is inspired by the shape of the chess base of Chess King Tutankhamun. Good luck and yellow color: as the color of Chinese chess, the yellow color also symbolizes the emperor's authority on the ground and the pride and the rituals. The Sun's Sun and the handle of the Blessed Four are among the favorite materials of the Chinese and it showed the design philosophy through the mythological dimension of time. In terms of showing the philosophy of colors, where colors occupy an important place at all different life activities of human beings, and unlike the aesthetic effects of colors in the case of their use in harmony and thoughtful integration, colors also have psychological and physiological effects on human body. This is because it is one of the favorite colors of the Chinese, which reveals a special symbolism, as the red color symbolizes joy and

happiness, and it brings good luck. Yellow and black color, show the philosophy of the traditional design character.

At the end of the research, the researcher stated the results and recommendations of the research that aim to take advantage of the mythological time dimension of different civilizations as an intellectual emitter in formulating and shaping the elements of interior design and furniture.

References:

- jad arab, hussam aldiyn. doctor. moagam al mostalahat al beaaya.
- . darwish, abd alhamid. doctor. alflsafa fi misr alqadima, maktabet wahba, alqahera.
- hassan, saleem. doctor. misr alqadimaa, aljuza' alkhamis. ahyaa almesria alama lilkitab, 2000
- abd alkhalig, samir abd almeneam. doctor. "alhadara alsinyiaa alqadima. nozom wa qawanin". almarkaz althaqafy al siny.
- Karem, sayed, doctor, ekhnatoun al hayaa al masrya al aama lel ketab, al qahera, 1997 s 29.
- jyan , hangh. doktor "alfunun walheraf alsinya". almarkaz althaqafy al siny
- sidiyq , muhamad slah. 'ahmad , samih euthman. doktor. "almawsueat fa mukhtalif majalat almerf al markaz al thaqafy al siny"
- albanna , rajab. doktor. "rehla ela alsin" al markaz al thaqafy al siny
- fangh lingh yo washy we men. "lamhaa an althaqafaa alsinyia". dar alnashr alsinyia abr alqarat. almarkaz althaqafy alsiny
- almawsuaa al arabya al alamyaa. altabeat alththania .muasaset 'aemal almawsuea lilnashr wa altawziea. dar al'abniaa altaelimya
- khah jaw woo / bu jin jee / tangh yu ywan / sun kay tay. tarjamat abdaleziz , abdelaziz hamdy. "tarikh tatawur alfikr alsiny ". almarkaz althaqafy alsiny.
- barik , ghazwan brik ./ mamout , ali / bin muhamad , abdelrahman. "motalaa shynjyangh" almarkaz althaqafy alsiny
- lawh tashingh shee. tarjamat: wagh fo , farida. "almeamar alsinyii alqadiym". silsilat asasyaat alsin. almarkaz althaqafy alsiny.
- . 'alays ye / 'alays , baryan. "taaraf 'iilaa aadat alshaeb alsiny". aldaar alarabiaa lileulum nashirun. almarkaz althaqafy alsiny.
- nidham , juzif nidham. tarjamat jowdaa , muhamad gharib. "mwjez tarikh aleilm walhadara fe alsin". alhayaa almisriaa al aama lilkitab.
- h. fan biraj. tarjmet: muafaq almashnuq. "hekmat alsin". almarkaz althaqafy al siny.
- abd almaqsud , 'asmaa' hamid. "syagha asryaa liltasmim aldakly fi tatwer alnazl albeaey bi almahmyat altabieiyat siahyan". risalat dukaturat. qism altasmim aldakhly wal'athath. kuliyat alfunun altatbiqiat. jamieat hulwan. 2005.
- alsukkry , amal muhamad ataa. risalat majstayr. "fenoun asraty tanj wa sunij fe alsiny" kolyat al fenoun al jamela jamieat hulwan.
- alsawi , ali , "altahawulat fi alfikr wa altaebir almuemarii liqaherat alkhidywii 'ismaeil" , risalat majsatyr ghyr manshuraa , kuliyat alhandasa , jamieat alqahera , 1988.

- garhy , mahmud morsy mohamed. "dlalat tawhid alqotrain bi alfan almesry alqadim 'iilaa nihayat al'usraa althaminat ashr". majalat aleamarat walfunun waleulum alainsaniih. almujuhad 4 , aladad 18 , nufimbir 2019.
- abd alharis , 'ahmad hamdy. "roaya alfalasafia lilmawruth althaqafy wa atharoh ala altajribaa alfaniyaa lilfannan alshiymy , awad wa lfannan abd almoty , saleh". bahath manshur .majalat aleamarat walfunun waleulum alainsaniah. almujuhad 4 , al adad 16 , yuliu 2019
- https://ar.wikipedia.org/wiki/%D8%B9%D9%84%D9%85_%D8%A7%D9%84%D8%A3%D8%B3%D8%A7%D8%B7%D9%8A%D8%B1#cite_note-1
- <https://ar.wikipedia.org/wiki/%D8%AA%D8%B1%D8%A7%D8%AB>
- <https://ar.wikipedia.org/wiki/%D8%A3%D8%B3%D8%B7%D9%88%D8%B1%D8%A9>
- <https://www.facebook.com/notes/shaheersherif/%D8%A7%D9%84%D9%87%D9%86%D8%AF%D8%B3%D8%A9->
- https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9_%D8%A7%D9%84%D8%AF%D9%8A%D9%86%D9%8A%D8%A9_%D9%81%D9%8A_%D9%85%D8%B5%D8%B1_%D8%A7%D9%84%D9%82%D8%AF%D9%8A%D9%85%D8%A9
- https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D9%85%D8%B9%D8%A8%D9%88%D8%AF%D8%A7%D8%AA_%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9_%D8%A7%D9%84%D9%82%D8%AF%D9%8A%D9%85%D8%A9
- https://ar.wikipedia.org/wiki/%D8%A3%D8%B3%D8%A7%D8%B7%D9%8A%D8%B1_%D9%85%D8%B5%D8%B1%D9%8A%D8%A9
- https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%AD%D9%8A%D8%A7%D8%A9_%D8%A7%D9%84%D8%AF%D9%8A%D9%86%D9%8A%D8%A9_%D9%81%D9%8A_%D9%85%D8%B5%D8%B1_%D8%A7%D9%84%D9%82%D8%AF%D9%8A%D9%85%D8%A9
- ¹https://ar.wikipedia.org/wiki/%D8%A7%D9%84%D8%A3%D8%B1%D9%82%D8%A7%D9%85_%D9%81%D9%8A_%D8%A7%D9%84%D9%85%D9%8A%D8%AB%D9%88%D9%84%D9%88%D8%AC%D9%8A%D8%A7_%D8%A7%D9%84%D9%85%D8%B5%D8%B1%D9%8A%D8%A9
- <http://www.sauress.com/alhayat/174329>
- https://ar.wikipedia.org/wiki/%D8%A3%D8%B3%D8%A7%D8%B7%D9%8A%D8%B1_%D8%B5%D9%8A%D9%86%D9%8A%D8%A9
- <http://www.edracat.com/new/articles.php?ID=194&IDS=194&do=view&cat=8>