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## CULTURAL AND SOCIAL HERITAGE AND ITS IMPACT ON INTERIOR DESIGN AND ARCHITECTURE IN EGYPT

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### **Abstract**

*The internal and external architectural character in Egypt in different eras is a reflection of successive civilizations, and the influence of these different civilizations is the result of a set of interactions between religious, social, cultural, political, natural and other factors, and these factors together are considered the main influence on any society, which distinguishes this society with its special character that It differs from the environment and from one era to the next, and the internal and external architectural formations always express these backgrounds and interactions.*

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### **Keywords**

*Cultural, Social Heritage, Interior Design, Architecture, Egypt.*

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### **Introduction**

Architectural design, whether internal or external, always derives its originality from its environment, for each society has its own environment, customs and traditions, and in turn the concept of space and its use differed, so there is no harm or defect from the designer's adherence to the traditions of his community to reach local design or planning solutions that depend on the practice and help to root the identity. One of the most important features that distinguishes Egypt and Egyptian urbanism is the succession of civilizations (Pharaonic and Islamic) on it, which gave it a unique architectural character, with special phases that differ from other countries, as each civilization was affected by what came before it and was colored by its surrounding environment, so it differed from the appearances and features of the same civilization in other countries. The internal and external architectural design in Egypt has contributed to cohesion with the surrounding environment in various civilizations and the translation of the customs and beliefs of the Egyptian man into the vocabulary and components of the space. We find that it occupies great importance in completing the manifestations of successive civilizations without prejudice to the aesthetic aspects of the environment around him, and leads to all the actual needs of the Egyptian man, whether They were spiritual or life needs.

The effect of these beliefs and legacies - whether social, religious or cultural - was a positive, complementary effect on the scope of internal and external architecture, its divisions, the selection of its vocabulary, components, or ornaments, and the creation of new architectural forms that fit with the general character and play the required role, whether a functional role or

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an aesthetic role. Every nation has the type of architecture that suits it. Besides beliefs and legacies, we find other basic factors such as the nature of the region, the climate, and the availability of materials used. That is why this research paper is concerned with shedding light on how this social, cultural or ideological heritage affects the vocabulary and divisions of internal and external architecture, and the extent to which this differs from what we see now in terms of the loss of identity in the general character of interior and exterior architectural designs.

### **Research Problem**

the state of chaos and the lack of character in the interior and architectural design elements, including the formation of surfaces, incompatible colors, or chaos in the selection of design elements, which negatively affects the general cultural and social character and the Egyptian identity.

### **In Order to Conduct This Research in Order to Achieve its Goal, the Following Elements Must Be Studied**

The influence of legacies on the elements that make up the architectural space: The architecture of the land is the truest record of life and it is the one that documents history, and the works of architecture and urbanism come from the main experiences of any nation, and represent the accumulated life experiences of the nation and its quest for survival. Architecture in general grows from the inside out, so the inner space is the core and heart of any building, and from it we learn about the impact of social and cultural legacies on architecture as a whole, as they are reflected in several forms, including the heights of the walls, the shapes of openings, their sizes and locations, the choice of building materials, and the architectural expression of human movement. Where the openness to the inside or the outside, he will list that in the research in detail.

### **Influencing Factors on Internal and External Architecture**

**The Interior and Exterior Design of an Architecture Is Influenced By a Number of Major Factors, Namely:**

#### **Architectural Void**

The architectural void is defined as a part of the general void of the building, and each architectural void has its own formation stemming from the nature of the activities built inside it, and the union of a group of architectural vacuums in different forms is what constitutes the external architecture, nor for any void a set of determinants that make up its body.

#### **Determinants of Architectural Void**

It is divided into horizontal determinants, which are floors and ceilings, and vertical ones that

represent the walls with their openings and entrances, as well as the fixed and movable partitions or partitions, and these combined elements determine the space, and the sense of an architectural void varies according to the relationship between these determinants, so the greater the percentage of openings in these determinants Small, the sense of the surrounding architectural void was strong, but if the number of openings was large, a strong merging and communication with the external spaces would occur, and over the civilizations in Egypt this concept developed as follows:

The first stage is where the void is through the interaction between the different blocks, which is the stage of ancient Egyptian architecture, the second stage in which the problem of internal space and the covering of roofs and the use of domes and air rafts and the separation between the internal rooms of men and women is the stage of Islamic architecture, then some time was added to the space, where The void is perceived through movement in it, which is represented in rural architecture, for example, and contemporary architecture. The ceiling of the middle hall is higher than the rest of the rooms and was built on a group of wooden columns from two to eight depending on the area of the hall and was designated to receive visitors. In Islamic times, the roofs were distinguished and developed by a group of unique architectural formations. In the mosques, schools and bimarastans (hospitals) were covered with domes of varying diameters, and the dome is a type of architectural formations used in roofing, and it consists of a hemisphere or part of a ball, and is based On a set of muqarnas that would transfer the load of the circular shape to a hexagonal or octagonal shape and then to the square shape, as an alternative to its anchorage on four columns, but in the residences, the roofs of the middle halls (animals and the hall) were covered with wooden chambers, which are square wooden blocks Or a rectangular section extending between the two ends of the ceiling, resting on wooden cabins. The wooden ceiling is completely decorated with coloring or fringing or with decorative inscriptions and various inscriptions.

The open dish is considered one of the basic components in Islamic homes, and it is overlooked by the living chairs and reception seats, and the transportation of the external environment was used inside and to moderate the temperature in summer, and in some houses there was an architectural element, which is the air that rises above the summer halls and rises from the rest of the ceilings and ends With a wooden skylight to renew and cool the air in the rooms, and in some houses I found some small stucco domes with circular openings closed with colored glass, and they covered the bathrooms. In the homes of the Egyptian countryside, we find the roof openings, which consist of several adjacent openings in the upper balconies in order to secure the movement of those inside and the freedom to look at the outside.

## **Floors**

Marble was used as a basic element for cladding the floors of homes of Islamic architecture, and it was characterized by designs that take mainly geometric shapes with a multitude of colors and types of marble used, and in the large halls the floor was divided into two levels, and in the middle of them was a low floor one degree, and usually it contained a marble fountain And sometimes a marble row on the two sides, and this low floor separated the two main iwans of the hall with places for seating, whether on the floor boards or on a part of the marble floor, which rises by 30 to 70 cm.

## **Walls (Walls) and Fixed Partitions**

The walls in the architecture of ancient Egypt were of two types. Regarding the walls of temples and tombs, they were very high and were built from thick stones that were adorned with pharaonic pits, inscriptions and writings and had no holes. The mortar was decorated with botanical landscapes, drawings, or colorful holographic writings, and they were few openings, and the interior walls at times were painted on them with imaginary doors symbolizing the passage to the afterlife and life after death, and this stems from the ancient Egyptian belief that the world is not lasting, but rather he is looking for The other life after death and thus the greatest interest in religious buildings and cemeteries. As for Islamic architecture, the external walls were built on the foundations of a system of stone and a number of brick blocks in succession or different colored stones, and they were few openings overlooking the public road, so we find interest in the existence of the inner courtyard (the open courtyard), and to make the important and main openings overlooking this courtyard From the inside. The walls of the buildings were adorned from the top with crenellations, which were an equal horizontal row of ornaments that were stacked next to each other, including those that took the form of a triple or pentagonal leaf or the shape of brides, which you see intertwining with the sky, negative and positive, like the teeth of the comb.

## **Openings and Entrances**

Openings represent great importance in influencing the properties of the visual formation of walls and facades, and Egyptian architecture has varied over the ages in its shapes, sizes and even heights. In ancient Egyptian architecture, the entrance to the house was covered in the courtyard, which was preceded by my father, who was surrounded by a curtain wall designed to hide the entrance and cover from Inside, the windows opened at the top of the walls to illuminate.

As for Islamic architecture, the contrast between the surfaces and openings appears due to the nature and methods of construction that were dependent on local building materials such as

stone, which gave most of the openings a longitudinal direction and created contracts to cover large openings, and the entrances to public buildings differed from dwellings. In public buildings, they were deep openings. Rectangular in the horizontal plan, its depth is about half its width, and it occupies most of the civil height, and ends with a knot. As for the entrances to private homes, they were always broken in the horizontal plan so that those inside the house were not visible in the street, and most of the upper openings were large and covered with wooden mashrabiya. A functional purpose for the entry of the sun and the movement of air inside the rooms, and to cover those inside from those passing by the street, and it was also the formation of my beauty.

### **The Organic Expression of Architectural Elements**

Organic architecture aims not to destroy the environment in which it enters and become part of it, and this idea has been handled over the ages in several ways, including the use of existing environmental natural materials so that the building appears an integral part of the surrounding environment. The ancient Egyptian respected his environment and preserved it from his faith perspective. The building materials used in the ancient Egyptian interior and exterior architecture are mud bricks made of Nile silt, brick, sand and limestone, and granite, and he used wood at times. All these materials are organic environmental materials and are composed with Natural colors are used in painting, writing and decorating interior walls only. The great value of ancient Egyptian architecture lies in that organic unity, homogeneity, uniqueness and distinction that characterized it as if it were the product of a single school that teaches all of it style, reduction and impartiality. As for Islamic architecture, the architect did not separate the constructional side from the architectural side, as it needed to reinforce the walls with support walls and prominent shoulders due to the height of the halls walls, and these elements were merged and exploited in the interior architecture, for example the spaces between the shoulders were used as seating platforms, or as wall cupboards The space of the mashrabiya was used as a fixed place for sitting. Instead, the formation of the halls reflected the functions of the architectural components, so they appeared in a clear organic form without being overly concerned. In rural dwellings, mud bricks were used in the architectural construction, timber and palm fronds were used to cover the roofs, and the fixed terraces for sitting and sleeping were built of mud and mud bricks, in a way that forms with the surrounding environment and merges with it in perfect balance. The softness available in the surrounding environment in addition to the coarse salt, and the houses that were supported by wooden poles were built from date palms or dom palms, and in the Sinai desert the Bedouins used the tent element and it was called the house of poetry, where it was made of goat hair, adding sheep wool and camel hair,

which adds It has durability and durability, and used to merge with the desert like a piece of it. We conclude from this that the interior design and architecture in Egypt throughout the ages have merged and blended with the surrounding environment as an integral part of it, pursuant to the principle of membership in design

### **Furniture**

Furniture is one of the most important elements of interior architecture, and the design of the furniture depends on its function and the space in which it will be placed. The ancient Egyptian was more interested in funerary furniture than with furniture used in the house for common purposes, and this stems from his belief in eternity after death and the permanent readiness for the other life with all that he owns, so the house usually contained simple pieces of furniture based on the human scale, and it was environmental wood and linen And palm fronds and some other materials such as bronze, animal skins and linen were used with it. Fixed furniture was also used in the form of terraces for sitting or sleeping at times. As for the homes of princes and senior statesmen, they were rich in all kinds of ornate furniture, covered with inscriptions, colors, precious stones, and sometimes plated with gold, and they used the shapes of the heads and feet of animals as lists for tables or the legs of chairs, and the chair of the head of the house always had a footrest as evidence of greatness. As for the Islamic civilization, it adhered to the human scale in interior architecture and furniture, so we find the hall despite the high design elements in it. The walls were divided into two horizontal sections, and the lower parts of it were allocated to what the human needs in his daily living and behavior, and what is related to the human scale of doors, wall cupboards and incomes And places to sit are fixed and unstable, and collect the knead in the so-called Alwazrah of a suitable height and use this overalls as a base for the rest of the wall. Furniture pieces varied between fixed and movable, and the negative spaces of the mashrabiya and the large shoulders of the buildings were used to make fixed sessions of wood or sometimes from buildings, and the summer seats overlooking the inner courtyard were full of many pieces of furniture, including the floor boards and in the middle of a circular tray of copper With a wooden base and legs, including wooden sofas, side tables and wall cabinets, and in general, all pieces of furniture were decorated with many types of decorations, including engraving, engraving, inlay, inlay, ivory works, etc., and it did not leave empty parts without decorations, and this was originally stems from the ideological philosophy of the Muslim artist with the necessity of filling The emptiness to not give any opportunity for the devil to exist, just as the decorations were all geometric or abstract plant and refer to the doctrine of contravention of nature and the inviolability of drawing or identifying living creatures.

This differed in the Egyptian countryside, where the house was based on some modest pieces of furniture, no, and the first was the mastaba, which is a building of rough bricks next to the walls of the rooms and used instead of wooden sofas or chairs for sitting, and it may be used to sleep in summer, and it was necessary to have a terrace Outside the house next to the door and designated to receive male visitors, and this may indicate the Egyptian peasant's belief in the necessity to honor passersby, and the Egyptian peasant was keen on ancient and well-established traditions that his wife and daughters of his family would not be exposed to strangers, and the larger houses had a room or hall immediately after the entrance It is designated for this purpose, and the house also contains an oven in the winter hall, and it is topped by a large terrace that sleeps family members in the winter for heating, and the rooms contain wooden boxes that were used to store clothes or some valuable possessions, and they were called siphons. As for the Bedouins in Sinai, their furniture was very simple, and one of its basic conditions was that it was able to be folded and carried, due to their constant need to travel behind water and pastures, and they were mostly made of animal skins, wicker, palm fronds, or spun wool. 2- The influence of legacies on the complementary elements of architectural design.

### **The Light**

Natural light is considered a means of architectural expression, light alone can create a sense of the surrounding emptiness. The ancient Egyptian architect realized this and translated it in his works, in addition to his beliefs that the light symbolizes the sun or the god Ra, the guardian of the sky, so he was keen on erecting spacious courtyards and tall columns, and the middle columns were always higher than the side, which creates a surrounding space from the top from which the intense light enters Then it spreads to the rest of the place, which increases the terrifying and wonderful atmosphere.

The buildings were all static blocks, in which the light appears new formative relationships through the coalescence of the parts of shadow and light falling at different angles, which makes them characterized by a context of movement and flow with the effect of the daily journey of the sun through the facades of the buildings. The aim of lighting in the temples is to create an atmosphere of mystery and secrets, so the openings were always narrow, thin and upper, which governed the movement of people inside the temples by means of repetitive rhythms of the mini elements towards a calculated direction towards the light and shadows, and the interstitial spaces, whether recessed or protruding in the walls with the upper openings, were all marked. A feature of the simple interior formation is based on the strength of shadow and light. As for Islamic architecture, the spaces were all photocompatible, and the light was

an organic part of any building, so the main halls were usually lit from one of two directions, either the views of the inner courtyard with the entire wall, which gave a complete, consistent lighting in the place, or through the mashrabiya that worked on the distribution of lighting in an orderly distribution inside the halls.

Shadows had a basic functional value in addition to the aesthetic value in Islamic architecture, and this was done to moderate the heat of the air, and this was evident in the mashrabiya and the use of plunge blocks, burrs and shoulders in buildings. As for public buildings and mosques, the Qamariyat, which is a group of circular upper openings that produce good lighting all over the place, appeared, giving shadows and lights that increased the appearance of the place from inside, in addition to the dome that does not define the space but rather expands it and raises it up, it contained the dome's neck contains openings that give off indirect overhead lighting distributed throughout the whole place in complementarity and harmony.

### **The Color**

It is known that many of the elements of ancient Egyptian temples were originally colored, but time has robbed them of many traces of colors so that only stones of their natural color remain, and although they have changed a lot, it is still an impressive architecture, as the architecture is mainly concerned with forming blocks and the distribution of spaces, while the color function is to clarify the character of the building or focus its shape. He relied mainly on the colors of the materials found in nature, such as sand stones, pasters, or granite, and used some oxidative colors or dyes for cosmetics and for decoration or cladding with gold to illustrate specific drawings and shapes, so the colors were seen as symbols, because the color in the ancient Egyptian is more suggestive than real. Green was a symbol of growth and greenness, the yellow color indicated eternity and permanence, represented by the golden rays of the sun, the red color a symbol of strength or anger, and the white color indicated a convergence or high social status. As for the Egyptian Islamic architecture, its value increased by merging and incorporating plastic arts in it, such as decoration and inlay with silver or ivory, mosaics, stained stained glass, metalworking, and marble inlays. Based on this, we find that colors played basic roles in the Egyptian Islamic architecture as an integral part of it, and the color was mostly the original color of the material or material.

### **Inherited Values Affecting Interior Design and Architecture**

The heritage is the product of a united group of cultural forces that merge with the spirit of the times, creed, popular culture, cultural heritage, economic situation, as well as the influence of natural determinants such as the framework of the relationship between man and the surrounding environment, available building materials, and when those forces interact together,

the style is generated, which is what Embodies a shape resulting from civilization.

### **What Is the Cultural and Social Heritage?**

That everything that is transmitted or inherited from one generation to another of customs and traditions is called social heritage, and what is inherited in terms of literature, science, arts or architecture is called cultural heritage, and the heritage always reflects everything that civilizations have reached, and every civilization must have roots It is based on it originating from the surrounding environment, and the sophistication of any civilization is measured by the extent of its influence and reflection on people's behavior and their lifestyles.

“What distinguishes the Egyptian people and the Egyptian civilization is not only the antiquities of the ancient Egyptians, but also the old neighborhoods and alleys, mosques, minarets, and ancient churches that give Cairo its own reach. As for the skyscrapers and modern architectural buildings, they are similar in all countries of the world. If you see pictures of them, you will not recognize the country that built it. In them, they are all buildings with a single character, unchanging and without identity and do not indicate originality or history ... "From an article by Richard Alan Anderson in Al-Ahram newspaper in 1988

### **Social Value**

The way the ancient Egyptian dwellings were organized expresses the social values that prevailed, where respect for the elements of the environment perfected the use of the materials available in them, and respect for privacy by disappearing the entrance to the house and twisting behind the attached garden yard, and his interest in the idea of immortality and resurrection after death appeared in the interest in temples, religious edifices, cemeteries and attention With the funeral furniture that is placed in the cemetery more than the furniture used in living, and the ancient Egyptian revered all kinds of life and this was recorded on the walls in the form of holographic drawings and writings, and it simulated the shapes of plants, birds and animals in all the requirements of life and in architecture and furniture, and there was no separation between Men or women in the houses, but the reception rooms for visitors in the middle of the house. In the Islamic heritage houses, we find an honest model expressing social life through the components and elements of the building, whether internal or external, so the horizontal projections were designed in a way that was unique to them, and it was made to envelop some parts of the building and allocate them to women and were called the Haramlek. The exterior is either small, protected by metal bars, or large, completely covered with mashrabiya. The principle of privacy was achieved in broken entrances and openness to the inner courtyard, preserving the rights of the neighbor and not looking over it, and the buildings were adjacent to each other, compact in one fabric, and this may express compassion or the possibility of

easily visiting between people, and the main factor was to block women using the mashrabiya. Which overlooks the outside and the wooden barriers between the halls of men and women. The social value also appeared in rural dwellings, where terraces built outside the house were found, which indicates the generosity of passers-by, and appeared in the Sinai Bedouins in the simple living elements whose most important advantages were the possibility of being folded and transported with the tent on the backs of camels to travel behind water and pasture.

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### **Results**

- The internal and external architecture in Egypt reflects the Egyptian civilization and its present.
- Architecture was carried out from the inside out in all Egyptian styles, believing that the basic function of architecture is to protect the privacy of a person and his sense of comfort and belonging.
- Many countries, including Egypt, have found that preserving the inherited architectural features is a good method in order to preserve the personality of their people, by working to link the present with the past, as nations are based mainly on the factors of tangible reality and history.
- The main reasons for the loss of originality in Egyptian architecture are due to blind imitation in imported architectural systems and the absence of national awareness.

### **Recommendations**

- A comprehensive analysis and examination of the Egyptian architectural heritage must be carried out and protected from extinction.
- Attempt to belong and relate to the locality in the internal and external architectural designs.
- The necessity of identifying the elements that have lasting value in the architectural heritage and are in harmony with our present times and apply them to internal and external architecture.
- The architectural heritage must be used in tourism projects as a distinct factor of sterility and for rooting the Egyptian identity.

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