



design of home furniture with iranian and traditional design approach

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ABSTRACT

furniture manufacturing industry is growing in the world. in light of the international furniture markets, the industry enjoys a variety of tastes. furniture design tailored to the design of each country is different. The purpose of this paper is to explore the Iranian culture and traditions of furniture design and integrate it with the inner space of homes. for this purpose, we study the history of furniture, traditional designs and iranian culture. with the iranian and traditional design, we will have an effective role in the international furniture market. Following the aesthetic importance of designing the furniture and considering the designer's insecurity towards Iranian culture and the traditional Iranian design that has led to the disregard for this attitude of design in the world, we decided to explore this attitude to use it.



keywords: furniture design, traditional design, iranian culture, iranian design

Introduction

At present, the furniture and wood products industry has become one of the most important productive industries of employment and wealth within developing countries, as well as one of the major branches of international trade. The growth and development of this industry can serve as the engine for the development of a large part of the related industries of the country's furniture and has a significant impact on its GDP growth. Iran's share of the global business of furniture is only 2 percent, in other words, there are only 2 Iranian sofas for every 10,000 world-class furniture (House of Exporter of Furniture and Office, 2009).

The study of aesthetic values as one of the early stages of research in designing products for industrial production is very important. This is especially important with the advent of the phenomenon of globalization. Taking into account local aesthetic values can be a great way for designers, and at many times, to differentiate their products in the global arena (Hajati Tolabi, Jalalzadeh, No. 6, 30).

The rich culture of Iran during its 2500-year-old civilization and the various traditional styles in various arenas and numerous Iranian arts, the modeling of these resources in the design of furniture can help to identify the design of Iranian furniture and highlight this industry in world markets.

Considering the welcome of foreign tourists from Iran's architecture and their enthusiasm for this style, it is expected from traditional Iranian design that will attract the combination of traditional Iranian design and furniture for countless audience around the world.

From the eighteenth century onwards, architects had a tremendous influence on the way furniture was constructed, and they believed that there should be unity and coherence between the interior architecture and the items placed in this space (Sardashe, Mahmoudi, Old Rood Pasht, 1394).

Furniture history

Dehkhoda defines the furniture as follows: generally it refers to all the movable objects that are used at home or used to decorate the house, and in particular to the large quilts used to make

soft wood and metal and springs, and with woven fabrics Or skin or plastic, and so on, to cover them easily.

Therefore, the original furniture should be searched in the first civilizations.

stages of furniture changes from ancient times to today

in egypt , for some reasons , furniture manufacturers seem to emphasize all aspects of ceremonial by using symbolism . in the old greek communities , unlike egypt , as the evidence remains , the furniture was neither fully functional nor absolutely ceremonial . roman furniture was made directly from greek furniture , but from the end of the republic later the roman enthusiasm showed the roman passion for luxury .

from the 12th century onward , we have a lot of information about medieval furniture , and this information can be divided into categories : today 's parts , images in art works , and descriptive description of furniture on the property list . medieval furniture used to use and represent a hierarchy of social order . this means that special furniture , including certain types of furniture , with the usual accompaniment of formality , reflects the character and social class of the individual .

in the 16th century , despite the spread of renaissance structure in decorations , regional differences were more apparent than before . the mid - sixteenth century is notable not only for stylistic progress but also for practical situations in furniture construction and comfort . in the 17th century , we see an increase in the number of pieces of furniture , tables , tables , etc. the furniture of the eighteenth century is still the ideal furniture for people interested in antiques . in this century , for the first time , there was a correct understanding of comfort and luxury . the desire to live more comfortably in the early nineteenth century was still increasing . this tendency was partly due to privation . from the 1960 s onwards , the situation grew calmer and the sheer density lost their importance . but still , the minds of the people continued to focus on life easier and simpler . before world war i , another step was taken . at the time , large and misshapen couches and sofas were common , popular and pioneering ottomans before the 1980 s . this concept was unknown until 1984 . in those , a german architect designed chairs that were functional , light and easy to impact on us , because they were built on the basis of their principles . one of the major developments in the 1960 s was that architects considered some special rooms , in which architecture , furniture , and application were fully integrated .

in the modern extremist style , extensive technical experience can be seen , in fact it can be proved that furniture in terms of production and raw materials in the 1980 s had a faster progress than previous decades . one of the obvious differences between advanced and backward countries is how to observe the principles of ergonomics . furniture from the middle ages has always been under the influence of architecture.

history of iranian furniture from prehistoric till now

Elam

Among the works obtained from the Arjan tomb, we will find the bronze base. Another example of this collection is the images on the body of the Arjan Cup. The Arjan Cup or the Kodin Hutran Cup has 5 rows of video tapes. On these tapes, we see three types of furniture, including tables, chairs and a flat sample (Rahmanpour, 1379, 15, and 16)..

lorestan

the images of lorestan cups generally include scenes which show the king in various ceremonies including religious ceremonies or ceremonies . based on these designs , furniture designs can be classified into four main groups of beds , beds , tables and legs . the applied techniques applied in these works (beds) can be divided into three categories of lathe , engraving and sometimes volume . the aim of this study was to investigate the effect of different factors on the quality of life . many of these chairs have been carried out in this group in the way of making statues because the full volume - generally the head of the birds - has been implemented . the second group , which consists of resumes , faces some of them which are considered structurally and artistically .

the third group consists of tables which can be considered . the bases of these tables are derived from animal legs and consist of two groups , the first group is inspired by the feet of sam , such as deer , deer and even horse and other animals such as lions and leopards . the last group of these datasets can be used as cores and jugs . (reproduced with permission .)

achaemenid

furniture in this period is closely related to architecture and this relationship can be clearly seen in jamshed beds . (reproduced with permission .)

it is well to observe the power of design and skill in construction and beauty of achaemenid period furniture , and it is said that art - the art of making furniture as other arts in this period was at the peak of perfection and beauty . but unfortunately , as quintus cicero writes in a report : the precious furniture is left behind . greek looters have picked up the gold cover of the sofa and pulled on wood from ivory , lapis lazuli , and other gemstones by breaking furniture . at the end , we say : iranian are the first ethnic group that they employ in order to provide the beauty and comfort of their campaigns .

seleucids

although the seleucids was not fully accepted by the seleucids as compared to other cultures , the seleucids was not fully accepted by the people of iran because the seleucids was not fully accepted by iranian people . (reproduced with permission .)

arsacids

although the arsacids regard themselves as art and achaemenid civilization , they never achieved the same glory in their furniture . most of the furniture in this period had very simple designs and ornaments . (reproduced with permission .)

sasanian

as noted in the last section , achaemenid furniture was decorated with different stone . ~~~ because the sassanid art was considered as the heir to the achaemenid art and civilization , it is impossible to know the designs that have been decorated on the edge of the achaemenid art . the sassanid designs can be considered as an end to the construction of glorious iranian furniture as the arab attack and the arrival of the arab - islamic culture in this country has lost its credibility as an art - application and is regarded as a luxury item and the construction of furniture for many years has suffered . john wiley & sons , ltd .

seljuk

there are few remaining examples of wood industry art in this period . but according to two pieces of a pulpit which is built around the late seljuk era in the late seljuk period , it can be said that in this period , decoration of wood is common with flowers and flowers (something like modern wood carving) .

the il - khans

the characteristic of mongol " s furniture , or in the form of ilkhanid , in the flat part of the flat shapes and long standing bodies that formed the shape of the room was accompanied by prolific designs and designs of iranian - chinese and also by introducing elements such as persian - chinese designs and motifs .

timurid

according to the studies done , it seems that the construction of furniture in this period is implemented in different styles and structures and more work styles can be mentioned . in the case of structural style in beds , we can mention simple cubic building method , cubic method of stamped and rectangular style with short hand , single chair and stool .

safavid

in general , according to the study of safavid furniture, it is obvious that furniture as other art in this period was built at the peak of beauty and elegance . the decorations in the furniture of this period will dominate the overall structure . ~~~ this means that the designs used in the decorations of this period of geometric and plant (arabesque and arabesque) have a non - peer elegance . ~~~

this elegance is obvious in all decorative techniques such as wood carving, engraving , painting , studded and decorated .

12th century

the furniture of this period does not change as much as other arts and the same style of safavid - albeit not as prolific and beautiful - is iterated .

qajar

wood decorative arts in this period are used in different methods such as wood carving , mosaic , khatam , knotted chinese , painting on wood and also the work which is used to decorate the furniture of that period . in general , most of the furniture of this period was built under the influence of western furniture and was used by the combination of iranian elements color and smell .

Pahlavi

In general, there were two moves in furniture during the Pahlavi era. A series of furniture made in furniture factories was divided into two types of metal and wood furniture. In these factories, although some of the furniture was produced with innovative designs, most of the furniture was made with pan-iron. Exterior painting was a style of furniture that was created to imitate European furniture, and sometimes some changes were made to it, but in general it was a copy of the furniture, and the producers were also called "ironmongers" (Rahmanpour, 2000, 125).

Considering the history of furniture design in Iran, the peak of furniture design has been adapted to the Iranian art and culture of the Achaemenid and Safavid periods, and the design of Iranian furniture from the Qajar period has diminished and replaced its design with the West.

social values

the use group should be considered as one of the important elements of industrial design . because in the design process , it cannot be designed without considering its use group and hence the aesthetic value in this process is of particular importance . the idea of " " international style " " was introduced in the 1960 s with the aim of achieving world aesthetics criteria , in fact , to help design and produce industrial products in such a way that they can find global audiences and customers . he made an effort , however , but soon he failed . however , it resulted in such an effort that realistically the differences and distinctions of social groups were recognized and valued , and tried to associate themselves with the needs and values (especially aesthetic values) of the society (and not them with their products) .

according to the color of persian furniture design and the spread of western and arabic furniture , people 's taste is changed in the choice of furniture style . so by taking inspiration from

the style of achaemenid and safavid - which is the peak of iranian art in the design of furniture , it can be paid attention to the elegance of iranian design and the enthusiasts of this style of design .

aesthetics

the word " aesthetic " was first used by a person named aleksandr heinrich , a german philosopher who was a follower of the frankfurt school for the first time . referring to the dictionary and finding the dictionary , the sense and sense means the senses , especially by the senses , and it is explained that the dictionary is a branch of philosophy that studies the beautiful . it is also a branch of psychology that examines emotions and emotions that are influenced by artistic works and artistic literature Bumgarton used the aesthetics as an independent philosophical orientation in 1735 with the meaning of knowledge of how emotional perception and understanding of objects were understood. (Soleimani, 1396, 28-29)aesthetics as a key word in understanding the concept of aesthetics values is important . beauty has always accompanied mankind .

aesthetics has penetrated the most profound layers of the existence of any society and provide a basis for their affective forces .

the relative beauty of beauty also stems from the relativity of culture and the difference of different cultures . thus , the arts , which have a close relationship with aesthetics , are at the height of its glory which can be embedded in rituals and cultural traditions that guarantee the stability and social order .

according to the definitions of aesthetics and also the use of safavid and achaemenid art in the fields such as designing clothes , containers , jewelry , carpets , etc. and positive feedbacks that have been done in this regard , can be done by designing iranian and traditional furniture in furniture industry and furniture industry .

Native American furniture

The small expanse of modern life reveals the importance of internal architecture more than ever , when space is small and it seems small , regardless of performance , it can be effective and useful , as if the walls are driven back and space is actually larger (Parveen , 2006 , 7) .

The relationship between furniture and domestic environment can be viewed as double - sided . because , in the first place , internal design involves choosing the design elements and their proper layout next to each other in order to respond to functional needs as well as the aesthetics of the users . in this regard , what is important is how these elements interact with each other . Because none of them act alone and independently of other elements (d . K . Ching , 1382 , 136 .

The furniture also affects domestic architecture . attention to these properties in the analysis of furniture used in the iranian - islamic interior architecture of past years has a contemporary look and concern that we meet the needs of the present . Therefore , furniture used in this architecture

can be divided into two fixed categories (typically part of the structure) and moving (typically composed of additional elements to the house) , following the examination of each of them and examples of their examples on Iranian local architectural monuments . (predictive , 542)

users ' demands

by analyzing gestalt and gestalt products , the style of modern furniture has more adaptation with modern period . the aesthetic values of the modern period are as follows :

4.3 removal of decorating the tradition of tradition before industrialization

remove non - application decorations

5.6 following form of performance

using symmetrical geometric landforms

using color values instead of pure colors

minimum color diversity

5.6 harmonic and regular buildings

8.4 precedence of mass production constraints

14.5 mathematical and geometric proportions

collectively , the needs of users and the points arising from theoretical research can be described as follows :

5 - observance of content aesthetic values (functionalism - elimination of non - functional ornaments - simplicity - seriousness - sincerity and relaxation) .

to observe the aesthetic values of the form

the use of traditional iranian elements to attract the group of users .

using durable rules in the new design and avoiding elements based on fashion in the design of the final product .

the most important priority of practical functions such as comfort , variable dimensions and use , small , durability , beauty and dignity against fashion , luxury , luxury and appearance of being , spiritual and spiritual .

maximum use of facilities and capabilities of the culture of land to sit for the studied families in the design of the new product .



conclusion

the development of furniture industry during the history of iran was studied as a research subject by introducing the style and the arts of each period . the prosperity of furniture industry is obvious in the achaemenid and safavid era . unfortunately , this industry declined and furniture industry lost its traditional and traditional identity and replaced it with foreign and western furniture . therefore , furniture designers can successfully rotate iranian culture to iranian homes by studying the peak times of furniture industry and export iranian culture to iranian homes .

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