

## **The Intellectual Concept and Aesthetical Values of Recycled Furniture Design (Using Pallets Wood Remnants and Glazed Ceramics Decorated with Islamic ornaments as a Model)**

Dr. Hani Khalil Farran

*Department of Applied Arts, Director of Interior Design and TV. Decoration  
Center, An-Najah National University, Nablus, Palestine.  
Hani.f@najah.edu*

### **Abstract**

*The idea of recycling various materials and industrial wastes, especially the "pallet" for the manufacture of furniture comes within the modern design trends that seek to achieve sustainability in the design and manufacture of furniture. Therefore, the problem of research is not to shed light on the technical and aesthetic values of the design results that depend on the recycling of various materials, especially "pallet" that decorate the glazed ceramic tiles with Islamic decoration units, as they reinforce the intellectual direction of modern design which aims to achieve sustainability by design results. . The research aims to highlight the artistic and aesthetic values enjoyed by furniture manufactured from industrial waste "pallet", by decorating them with Islamic decoration units implemented on glazed porcelain pieces that have been combined with furniture pieces. The most important results of the research, the pieces of furniture that were designed and manufactured from industrial waste and various materials enjoy a unique distinction from other pieces of furniture manufactured from new materials and wood, because it combines the modernity of the present and the ancient past and sustainability design.*

**Keywords:** Interior design, ornaments units, Recycled

### **1. Introduction**

When various designs among fine, formative and applied works include unites and elements of artistic and cultural heritage especially the visible ones such as Islamic ornamentation units that are rich with aesthetical and intellectual content. They add originality of the past and civilizational heritage to the design of the furniture pieces, that tell the story of civilization of the Arabic, Islamic nation.

That's what the researcher was trying to achieve through designing recycled furniture pieces from recycled pallets wood that are decorated with Islamic ornamentations in addition to realizing the principal of sustainability in furniture design.

### **The research problem is:**

Not highlighting the artistic and aesthetical values that the design results have, which depend on recycling various materials in particular "pallets wood" that decorates the glazed-ceramic tiles with Islamic frills units. That enhance the intellectual direction for modern design which aims for realizing sustainability at the design results.

### **The research aims:**

To analyze and clarify the artistic and aesthetical values that the furniture manufactured from recycling various materials, in particularly "pallets wood" have, and decorating the glazed ceramic tiles with Islamic frills units, being one of the modern design directions that seek to realize sustainability through the design results.

## **The research boundaries:**

The spatial boundaries: The Arabic nation.

The time boundaries: during the time of the Arabic, Islamic civilization 273-308.

The applied study:

The researcher designed and analyzed a collection of designing models “the applied state” for some furniture pieces where the pallets wood was used from various industrial remnants to manufacture them. A group of students at Al-Najah National University were working among the work team to design and draw the Islamic frills units on the glazed ceramic tiles which the team work has prepared.

## **The methodology of the study:**

The analytical approach was used in analyzing the study cases, as well as the inductive approach to achieve the right knowledge through induction of all available information to reach the truth within the theoretical frame.

## **The theoretical frame**

The Islamic, Arabic, artistic and cultural heritage, especially the Islamic ornamentation units are the best to express our Arabic nation and its identity as they are considered a big part of it. Each nation heritage is a genuine part of the nation that has created it. A nation can't build its progress on other nation's heritage as heritage absorbs the potentials of rising up and creativity in the nation's life. Some people are characterized by their civilizations that grant them distinguish, national and cultural identity. Cultural heritage is about the whole collection of experiences and cultural vocabularies, particularly the visual arts that have been transferred through generations across time.

When combining the Arabic ornaments that are full of philosophical, artistic and aesthetical meanings that carry a significant historical era in the history of our Arabic, Islamic nation, With the art of glazed ceramic that is full of details and aesthetical meanings inside a design that imitates the modernity we live today, the results will be impressive and special at every aspect.

## **2:1: Islamic ornaments units:**

Units of Islamic ornaments are the best to express the artistic heritage and civilization of the Arabic, Islamic nation, it's an honest mirror and a true measure of its artistic and cultural level, as they were designed to attract the viewer attention to understand the hidden facts not just the external shown ornamentations.

### **1st: Geometrical ornaments:**

They basically rely on geometrical drawing based on accurate mathematical rules, the drawings are consisted of variable geometrical shapes (circle, oval, square, rectangle, triangle, incomplete shapes, spiral shapes, etc.)

### **2nd: botanic ornaments:**

Some specialists call it the art of securitizing leaves (tawrek) as it depends on drawing modified leaves as a repeated base in the single botanic ornament unit and various parts of the plants (leaves, stems, roots, sprouts) especially definite shapes of plants, flowers particularly.

### **3rd: animal ornament:**

It depends on quoting shapes of animals and various birds to express attitudes or to present symbolism in expressing courage, strength, etc.

#### 4th: writing ornaments:

That type of ornaments depends on the integration of Arabic calligraphy according to certain rules that control the type of calligraphy used in the frill. The writing ornament is particularly linked to the Koufi font as it depends on straight lines and circles with some modification, those are the same basics that ornaments drawing relies on, which makes it easier to fuse both Koufi calligraphy and ornaments drawing.



**Pic. 2- Writing ornament**



**Pic.1-geometrical ornament**



**Pic.3- botanic ornament**



**Pic.4- animal ornament.**

**(Shape 1) examples of Islamic ornaments units.**

### **3:1: the artistic concept, and aesthetical and intellectual values of Islamic ornaments units:**

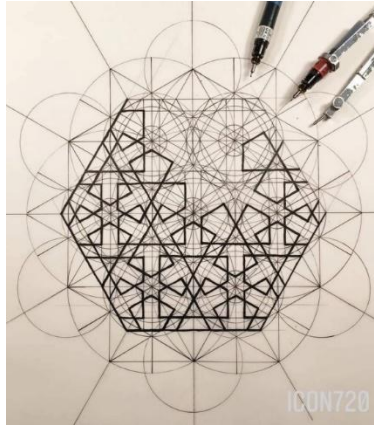
With the directions of modern design especially the age of post modernity, design is no longer has a campus with clear features as it used to be. We can notice the design production at the variable fields especially interior design and furniture is now a hybrid among different design schools. That was a definite result due to the new world system “globalization” that overwhelmed all fields of our lives.

That’s why the need to look for a mean of survival, away from losing the cultural identity which distinguish us from the rest of the world. One of the moderate intellectual trend that called for realizing balance between specifications of globalization as an international concept with excellency and the cultural identity that are represented by Islamic art elements with all its details. In particular, Islamic art units that are full of fine, artistic formations and carry tales from the Islamic heritage within them that was written through colors that mixed both originality and creativity.

Muslim artists replaced personalization by Islamic frills as they developed patterns with various shapes, some of them crossed time and many of them were about repeating the

use of squares and circles with certain pattern as in Arabesque which could integrate and fuse among each other.

They were the result of accurate thinking based on minute calculations that carried philosophical expressions and spiritual meanings, where a running life is exploded through the lines creating combinations that increase either they separate from each other or combine together as if they have a wandering soul that mix all those combinations and separate them then reunite them again to the point that it becomes hard to tell their true meaning.



**(Shape2) creating Islamic ornament unit.**

In spite of the huge difference in the philosophical intellect in Europe at the middle ages and the Islamic world, but tasting arts especially the visionary isn't about religious or psychological standards. The most prominent operations in Islamic ornament are: plating, inlaying, coating, meshing, inoculation, plastering, dovetailing, decorating and pinching. The materials used are: granite, gypsum, wood, metal, ceramic, pottery and mosaic. Islamic ornaments decorated ceramic utensils that were made of glazed ceramic. That was started at the Ayoubi era, when the ornaments created circle shapes that resembled the shape of the utensil, while the shapes were symbolic like tree leaves, similar flowers' petals with 6 leaves inside simple geometrical designs that combined both simplicity and natural frills using bright colors.



**(Shape3) decoration of ceramic utensils with Islamic ornament units.**

**2:1: Analysis of the applied state of the research “design matching couch, table and planting vessels”.**

**1<sup>st</sup>: the work team:**

The team was formed from a group of students from Faculty of fine arts/ Al-Najah national university/ Ceramic and interior design department.

3 girls showed up to T.V decoration and interior design center to spend the required time for practical practice inside the center. Since the idea of designing and executing recycled furniture from pallets wood, that idea was strongly recommended during their practice time inside the center. The idea was shown:

To design and execute recycled furniture from pallets wood and decorated with glazed ceramic which is ornamented with Islamic frills units. The girls liked the idea, hence the core of the team was formed which included 2 of volunteered workers specialized in interior design, and that's how the team was completed to deliver the required design.

### **2nd: The design idea:**

It relied on selecting certain numbers of various Islamic frills (geometrical, botanic) which are rich with heritage rootedness and the Arabic, Islamic civilization with what they have of unique aesthetical and philosophical depth, in addition to contributing in reviving Islamic art and heritage despite the default in its right by the Arabic community. To achieve the required design, it was applied by DMAX program inside 3 dimensional environment and reality simulation.



(Shape4) 3D design of the required furniture.

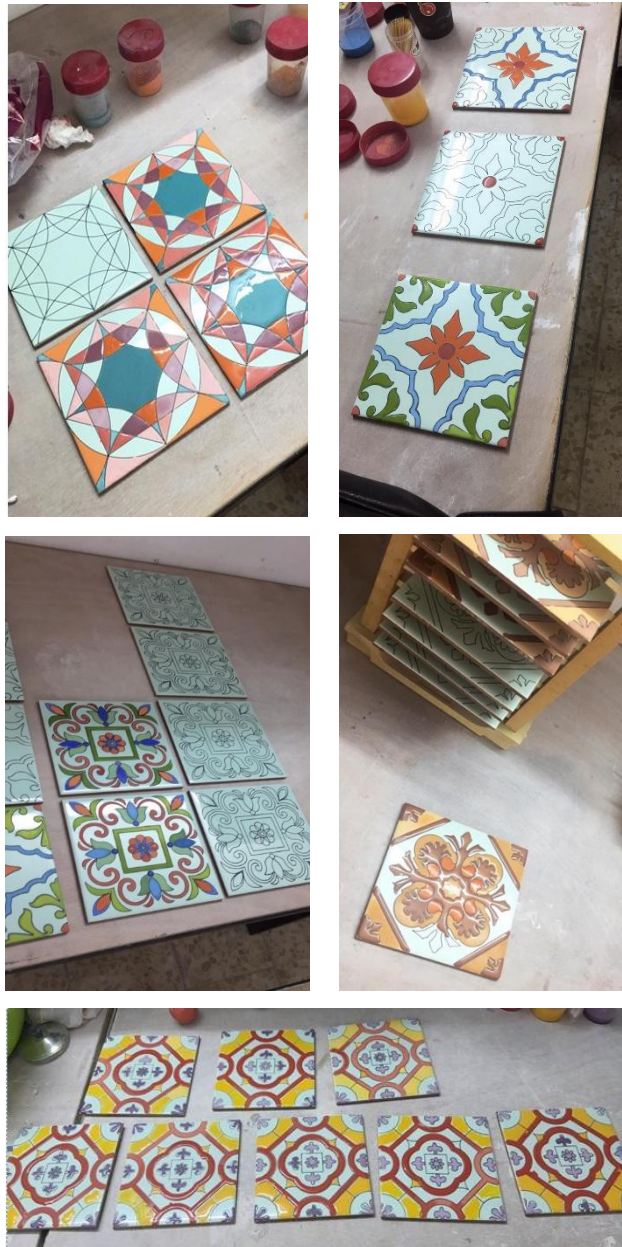
### **3<sup>rd</sup>: Work stages:**

After renovation of the required frills, the ornaments were drawn by silk printing methodology on 120 white ceramic tiles, size (15\*15) which were distributed among the team to finish the 1st stage of work as in (shape5).



**(Shape5) drawing Islamic ornaments through silk printing.**

Then they were colored by special ceramic colors that have glaze as in (shape6). Then the all tiles were burned only once inside the oven (burning stage) for 24 hours on high temperature as in (shape 7).



(Shape6) coloring the tiles with colors specialized for pottery.



(shape7) tiles after burning.

#### **4<sup>th</sup>: Aesthetical and intellectual concept of furniture pieces:**

##### **What distinguish the furniture pieces that were designed:**

- 1- They combine originality of the past represented in the frills and colors that Islamic, Arabic ornaments were characterized by, and the modernity and variation

of the present which are shown clearly inside the pieces of wood that were recycled from pallets wood.

- 2- Resembling the principal of sustainability in the design especially in the furniture design, that's how it contributes in preserving the environment from the pollution caused by burning pallets wood when they are no longer needed.
- 3- The resulting furniture units can be classified and related to (postmodern) school which combine the rootedness of the Islamic ornaments with the simplicity of pallets wood in addition to the simple straight lines that distinguished the furniture pieces which were decorated by the colorful and vibrant Islamic ornament units.
- 4- The furniture pieces are characterized by some aesthetical and artistic values that are derived from the simplicity of the design and the humility of the used elements in the manufacture.
- 5- Pallets wood through its journey from its original country using different means of transportation with different goods they carry, it witnesses many events that remain stored within its folds as part of its memory which can be transmitted to each part, which can distinguish them from each other as they aren't just a silent piece of furniture.



(shape8) Photos of the required furniture from the hypothetical, virtual World-D-MAX

### Results and recommendations:

- 1- Adding fine arts and Islamic ornaments which are rich in intellectual and aesthetical content, to the different designs, enrich those design with rootedness and originality of the past which tells the tale of certain civilization, in addition to simplicity and complexity of the present.

- 2- Arabic, Islamic ornaments are the best to express the identity and heritage of our Arabian nation as they are part of the heritage, which represents a major part of the nation that has created it. There is no founding of any nation that rises on other heritage that doesn't belong to it.
- 3- Through the cultural heritage of the Arabian nation we can identify and realize the details of the life that our ancestor had at all fields, especially the visual arts that appear clearly inside the Islamic ornaments, which varied from one area and one region to another, as they were inspired by the surrounding environment which enriched the Arabic heritage with many of them.
- 4- Artistic heritage is considered an honest mirror of the people, and a true scale and measure to the culture and artistic level of the civilization.
- 5- Due to modern trends and directions of design especially (postmodern school) there is no certain campus with clear features as it was before. We can notice the design production at various fields especially interior design and furniture have become a hybrid of different design schools, due to globalization and the new system of the modern world that overwhelmed all aspects of our lives.
- 6- Losing the Arabic cultural identity pushed thinker and researcher, each at his field of specialty to look for a way for the survival of our Arabic, Islamic identity and keep its distinguish from other people of the world. One of the moderate trend that called for creating balance between the specifications of globalization as a worldly concept, and the cultural identity that are represented by elements of Islamic art and civilizational inheritance with all its components that are rich with beautiful, artistic formations that carries the tale of the civilizational heritage within their folds, that has been written by colors that mixed creativity and originality.
- 7- One of the best characteristics about pieces of furniture which were manufactured from recycled pallet wood that they imitate the concept of sustainability in furniture design. That's how they contribute in preserving the environment from the pollution resulted from burning pallets wood once they are no longer needed.
- 8- Pieces of furniture which were manufactured from recycled pallet wood have artistic and aesthetical values arising from the simplicity of the design and humility of the elements used in manufacturing.
- 9- Pallets wood through its journey from its original country using different means of transportation with different goods they carry, it witnesses many events that remain stored within its folds as a part of its memory which can be transmitted to each piece of it, which can distinguish them from each other as they aren't just a silent piece of furniture.
- 10- Islamic frills are considered one of the most significant factors that affect the establishment of the Islamic, Arabic cultural identity in the present time.
- 11- Mixing and linking glazed ceramic which are decorated with Islamic frills with the design of furniture pieces manufactured from pallets wood is confirming the link between the past and the present which enhance the presence of the Islamic, Arabic cultural identity and introduce it with a unique and modern way.
- 12- The used colors in the Islamic frills carry fine, formative and artistic significances that are connected to the cultural and civilizational inheritance of the society.

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