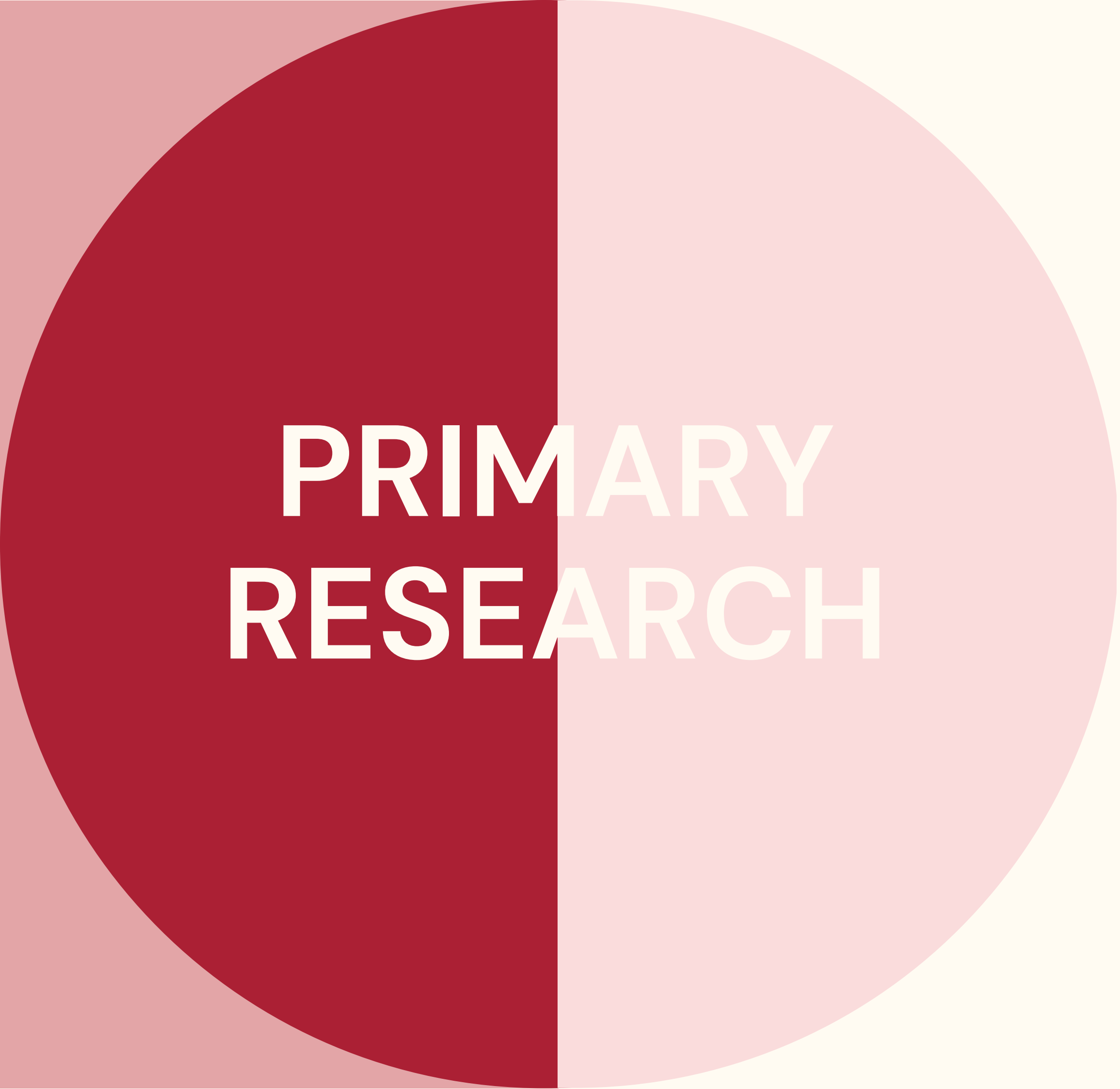




PRIMARY RESEARCH

INTERVIEW QUESTIONS

SET 2 FOR FURNITURE AND INTERIOR DESIGNERS

FOR FURNITURE/INTERIOR DESIGNER:

- In your experience do you think the design of public spaces like museums impact people's ability to relax and engage meaningfully?
- What are some common factors that encourage people to pause, rest or reflect in busy environments?
- How does a space's design affect people's ability to feel calm or connected to their surroundings?
- What aspects of seating design contribute to a person feeling comfortable and engaged in a public space?
- How can seating support people's ability to disconnect from external distractions in a busy setting?
- Do you think having quiet seating areas in museums supports visitor well-being?
- What types of environments are most effective for encouraging reflection or social interaction?

INTERVIEWING A FURNITURE DESIGNER

PURPOSE OF THE INTERVIEW

I wanted to dig deeper into how furniture can create emotional connections, especially in public spaces like museums. My goal was to explore how designers balance functionality and aesthetics while making furniture that feels meaningful and unique. This was an opportunity to get fresh perspectives on designing for reflection and connection in a world that feels increasingly overstimulated.

KEY QUOTATIONS FROM DESIGNER

If seating is part of the exhibit, it can stand out. But if it's just for utility, it should blend seamlessly with the environment, using materials and colours that integrate into the museum's design

When you try to design something that does everything, you end up diluting its purpose. Prioritise one or two core functions to create a stronger design impact.

Customisable doesn't have to mean interchangeable parts it can mean creating something that feels personal, even in a shared public space.

In public spaces, furniture should support different behaviors, but it's difficult to achieve everything in one piece. Instead, you can design a system or set that accommodates various needs

For museums, seating should be durable and functional but not overshadow the art. Use materials and forms that subtly enhance the environment without distracting from the exhibits

The future of furniture design will focus on timeless, customisable, and sustainable pieces that respond to both personal and shared needs

TRANSCRIPT

Speaker 1 0:15
The main problem that I'm tackling is that first I need to design for the world of 2030 so when looking at that world and looking at how it will look like and all of that, I see that problem I want to tackle or a problem that I know is going to exist is the difficulty of disconnecting in this like over stimulating world and time, okay so I'm responding to that problem with furniture, because furniture is an area that, like I personally, Hana, I want to explore and I want to learn more about. So I'm tackling this problem through furniture. Okay, so as a designer, how do you perceive furniture? What's the importance of furniture to you?

Speaker 2 1:41
What what is what do I perceive as important concerning furniture? Or how do I perceive furniture? Okay, so mainly a piece of furniture should be just more than more than a bunch of materialology, more than a bunch of functionalities, and it should be something personal. So it should be something that makes me feel good when I use it, or when, or whenever the user is interacting with it. So that means comfort. First of all, it can't be uncomfortable because that limits the experience. So comfort is a big thing in terms of it allows, it allows for the experience to take place. So that's your first issue to tackle, or that's the first important thing I look at when considering furniture, so it needs to be comfortable enough for me to experience something. What that something is is tied to what this piece is solving. So whether it's a sofa or an armchair or an accent chair that just looks nice in the Nook, or a bed, like whatever that piece of furniture is, it needs to deliver, firstly, on that experience, and needs to deliver on its primary function of a being, like why it exists as why it exists as an object. So after that comes a second layer of

Speaker 2 3:30
Okay, so we already established that it needs to be functional and it needs to be comfortable and it needs to tackle a certain objective. So beyond that, that piece needs to respond to me emotionally. I need to feel I need to emotionally connect with the piece. So when we think of emotionally connecting with the piece, it could solve a plethora of things, whether that, whether that be a pain point or just an esthetic, emotional connection with the object. So I think that's what's very important in considering furniture as an investment or as a product to be made, or as product to be branded or sold like we need to see how it responds to all of that while maintaining the functionality, the comfortability, the aestheticness of the piece and everything that revolves around it. So it's a tough challenge to consider, but I think it's a very personal one as well.

Speaker 1 4:42
since you spoke about this emotional connection with the piece, what do you think? Or how do you think like I personally think that when people are buying furniture pieces for their own homes, yes, they make sure that they have this, like, emotional connection with their pieces, and they are more likely to develop this emotional connection How do you face the challenge of creating an emotion collection to a furniture piece and a public space?

Unknown Speaker 5:18
I definitely think it should be unique, like it shouldn't be something that we're seeing on our daily or else it simply won't even catch our attention, and we won't even spend a minute in our super busy day to even like appreciate what we're looking at. So I think that's what we need to like. That's what I gravitate towards.

Unknown Speaker 6:01
how that piece grabs our attention is also, is also up to a bunch of interpretations in terms of like that could be in just visual interest, like, maybe there's a use of colors that just stand out within their environment or context. So maybe that could be a layer of it, another layer of it could be just how interesting it is in in contrast to the space it's in as well, like not just in terms of color, but maybe in terms of proportion, maybe in terms of just feeling materiality, like just how that piece is felt and is felt physically, like how you physically can feel it against the roughness, maybe of A stone, like it's also something that brings together communities, and it brings together different cultures. And I think that's also part of our emotional attachment and our initial interest, or peak of interest of that piece, because we respond to that culture. Maybe, or there's a show, maybe, the chair is releasing something in our cultural environment that we perceive as visually interesting, like that could be very broad.

i

REFLECTING

Talking to the designer really opened my eyes to **how much furniture can do beyond just being functional**. What stood out to me was the idea that **furniture in public spaces should feel personal and emotionally engaging**, even if it's shared. I hadn't thought about how unique design, whether through unexpected forms, materials, or cultural connections can grab attention and make people pause. It was also a reminder that even in a space for personal reflection, there's potential for subtle, shared experiences. This has made me think more about how my design can balance being calming and reflective while still creating moments of connection with others. It's about making something that feels personal, even in a shared environment.

Extract of transcript – full one can be found in appendix

INTERVIEWING AN INTERIOR DESIGNER

PURPOSE OF THE INTERVIEW

This was my second interview with a designer, building on insights from my first discussion. While the first interview helped me understand broad considerations for creating emotional and functional furniture, I wanted to deepen my understanding by exploring specific challenges and approaches to designing for shared public spaces like museums. My goal was to validate and expand on my assumptions about balancing functionality, aesthetics, and user connection in the context of museums, where the furniture needs to foster both personal reflection and community engagement without overshadowing the exhibits.

KEY QUOTATIONS FROM DESIGNER

After an hour I get tired and just want a to find a place to sit

Sometimes I just need to sit to take the weight off my feet for a second

There aren't that many places to sit that are actually near the exhibits

To be honest the first thing I did when I sat down was check my phone, its a reflex

Sometimes you just want a quiet isolated space to take it all in but theres no space for that

Allot of the time we forget to actually switch off and end up just walking with no

The main seating areas are located near the entrance or canteen, with limited availability in gallery spaces.

REFLECTING

Talking to the designer gave me valuable clarity on the balance between functionality and integration in public furniture design. I hadn't fully considered how seating in museums should either blend seamlessly into the environment or stand out only if it's part of the exhibit. The idea of prioritising specific functions, rather than trying to accommodate everything in one piece, really resonated and has made me rethink how to approach flexibility in my design. The conversation also reinforced the importance of creating furniture that feels personal and reflective, not through modularity, but through thoughtful design that connects emotionally with users.

Extract of transcript – full one can be found in appendix



Speaker 1 010
Hi, I'm good. How are you good? Thank you so much for taking the time to talk, of course, and I'm sorry I'm in the car for any jala, but network will be good. No

Speaker 2 017
worryes, no worryes. Well, you can't hear me properly. It's okay, like we can reschedule her as you like, and I can hear you now. Well, yeah, okay. Thank you so much. Um, and I just wanted to have a talk with you, if possible, to give you context. I study design at Loughborough University in the UK, and I'm in my final year, and I'm doing my final major project, and for the first stages of this project, I'm currently doing my primary research to get as many like insights as I can, and to sort of see whether my assumptions for this project are correct or not. And so he recommended speaking to you. And I think it would be very valuable to hear your advice and hear what you have to say. But firstly, I was gonna, like, just quickly explain to you my project and get your opinion on that, and then I have, like, a list of seven questions to ask you. And I can either ask you here, or I can, like, send them to you on WhatsApp, and you can, like, respond there, like, whatever you prefer.

Speaker 2 133
Let me see the questions first. If it's like, it's easy for me to answer on the phone, unless you're on the phone, if I want to give it a bit of thought, then I'll ask you to write it.

Speaker 1 141
Okay, perfect, okay. Okay. And my course is design, and it's quite broad, like, it's not like masalan product, our experience, okay, that you kind of go through all of them, and then on your final year, you specialise. And I have, I asked to do furniture, which is like, quite different than what other people do on my course. But my favorite thing about design is the experience that you get to, like, enhance for a user and like I like, for my result, I have like, a meaning behind it, and I've been looking into furniture this past year, and last year, I did an internship for Ikea home beauty, and I did retail design. It was close to the furniture aspects that are in store. Okay, then I thought it would be interesting to look at. And the one thing that my course has like as a rule for our final major project is for our design to be based in 2030 so to have this sort of future state mind for our design. FA my project is based on helping people like disconnect from this probably very overwhelming world that people are going to live in with tech filling them everywhere. And yeah, I believe in our lives are getting more and more hectic, and I think that there could be an opportunity to create something to help people disconnect from that world, and help people sort of reconnect within themselves or even with different people, and I had to focus it on a specific like context and a specific user. And I thought it would be very interesting to look at museums. And I believe that for the future, generation came in like, for example, my little sister has the shortest attention span or the shortest, like tempo or or patience. And I believe in no museums should be a space where you get to sort of pause and you get to reflect, and you get to learn, and you get to sort of take the time to they really embed in that experience. But my goal is to design a seating that like not only helps people to like pause in museums, but also gives the visitor, like a moment to pause and reflect on the art around them and connect in the space that they're in. Fayafa, this is sort of the initial opportunity I'm looking at, I think.

Speaker 2 426
It's very interesting. I think it's, I think it's very exhibit or music specific, because, like, sometimes you want the user experience to be standing up. Things being they're being active and such with the exhibit and others, you want them to get a have the time to contemplate something to share. So it definitely, it depends upon what kind of exhibit, what type of exhibit it is. But if it is an exhibit that does require furniture, it's a huge it's a huge element that's not studied enough. I think it's a very interesting idea, like how to make it comfortable, or somebody could just sit in front of a painting and contemplate it.

Speaker 1 513
them exactly you wanna, like, for example What made me initially think of this is an I go to a lot of galleries with my dad, and my dad has he Yeah, and he's always complaining, and know, his back hurts muscle and he never finds comfortable seating. There's always like, these very small foldable chairs to the side. But it's not even always, but it's always like this issue, and we can't, like, keep going to the different daughters. But this is something that I also want to keep in mind. You know, I wanted to also be somewhere that people can actually sit and pause like, not just like you kindle on a on a like pillar or something, no a place where they can sit, but also have this connection behind it. Lovely idea. I'm glad you like it. And then the more the questions. Yea that I asked the first one was more like Masalan on your general design approach, like when you're designing furniture for a shared space, for example, how do you balance to make it like, functional, but also like, aesthetically pleasing? Like, is there anything specific in your in the steps that you follow, or in the design approach that you take, that you could, like, advise me with

Speaker 2 623
and one, I believe everybody has their own process that works best for them. And so what, what works for me might not necessarily work for you, but for me, what I like doing is I like dressing on the function first and seeing exactly what, what what's needed there, and how I could, like, maximize the functionality and then adding the element of the style or the beauty, that's usually easier than doing the functionality, because I think that if you give anything any looks that you really want, you know. So I think like once you do the functionality, if you have a solid functionality, then it becomes a much better design piece, and then from there you take it to the next level.

Speaker 1 707
Okay, okay, and have you ever designed something with the goal of, like, influencing how people feel or behave in a space like, for example, I mean.

Speaker 2 721
for example when you do restaurants and do like, seating for restaurants, there's chairs that we get for restaurants for people that have a high turnover, they don't want somebody saying for too long, so you don't make the chair too comfortable. And then they want somebody to save it longer to increase the chair estimate the goal of the especially in a commercial space, they tell you how they want the user experience to be. So it's up to the designer to make that happen. You know, through interiors, it could be through like lighting, it could be through even music, but like, the overall thing that your designers kind of overseeing all of that.

Speaker 1 759
Okay, I think. And do you think it's possible like, see Anna now, I want to design this seating for like, different behaviors, like, for example, someone wanting to sit and rest and reflect, or maybe someone like connect within themselves, but maybe even connect within with other people that like, share the same interests ask them. For example, do you think it's possible for one design to support all these different behaviors, or would you advise to like, make it like a different set of objects, rather than one cheating? I

Unknown Speaker 835
think every type has this functionality, and so at the end of the day each one is going to be different functionally, there's always ideals like, how I how ideally you want to be functional to what extent, right? And so you can do something which, which includes everything, but some of the functions are going to be less of a priority if you have to have be flexible in that situation, right? If it's meant for everything. So you want to make it comfortable for thinking, comfortable for reading, get feel comfortable for meditating, whatever like you have to have flexibility and when you're making those decisions. So when you make things which are more function specific, it serves its purpose a lot better, and it serves its purpose at a higher level. It just it depends, like how you have to know the numbers as well. From that, what's the percentage at each single chair, because that also has an effect.

Unknown Speaker 940
size wise, etc.

Speaker 1 941
So. When designing furniture for a specific place, how do you make sure that it fits, like visually, without like overshadowing, say I'm designing for a museum. So obviously I can't really make this extremely interesting, like a piece of art, or to overshadow the existing art pieces that people will be coming to see it. But at the same time, I wanted to engage people and grab their attention and notice and know it's different. So do you have advice on how to balance that out

Speaker 2 1025
for like any exhibit seating, unless this, unless the seating is part of the exhibit, I would suggest that the exhibit seating would be very, very simple and like blending in with the With the environment of the actual exhibit hall, right? So, like for example if its got colored walls, I'd make it attached to the wall and colored the same color as the wall. So it's there because it's not that visible.

Unknown Speaker 1049
men

Speaker 2 1052
I would incorporate it into the actual museum, into the materials the finishes. So it's not, so it's not it can still be artistic, still be beautiful, but you don't. You never want anything to be too powerful. And exhibit space, whenever you're exhibiting is the star.

Speaker 1 111
okay, and when, when picking like materials, for furnitures and public spaces where you know it needs to be durable and it needs to last. And were there any challenges that you faced where you picked the material, and you realized they know all this really doesn't last. Oh, and no, you found something that was like different, and you thought, this is really great to use, it lasts And it's comfortable for different types of users

Speaker 2 1149
when it comes to that sort of decision. The nice thing about Egypt, at least, is that customization is like very easy to do, right? And so most people you work with, they're used to customizing stuff, and they're used to the carpenters here are actually really smart, and many ways that abroad, they really aren't over here. They they do a lot of different models, I think, also different feedback, a lot of smaller kind of clients, but there's a lot, there's a lot more person to first interaction, you know, okay, so they hear the feedback on a regular basis. They they're very helpful when you're working with them. So when I'm designing any piece of furniture, I wouldn't have to do a prototype, because no matter how talented or experienced you are as a furniture designer, prototyping is fundamental really. It really helps see any, any, anything you might not have seen on paper. Yeah, there's something that you want to do in quantity. So it's like, it's like, it's not like, Okay, how

Unknown Speaker 1249
men

Speaker 2 1251
people buy it, how many pieces you're gonna need? It's a long term investment. This is very, very central. And if you're working with somebody who knows that if you go into a wood person, go to somebody who's experienced because I whenever I'm doing any prototypes or any furniture, I always speak to all the suppliers. So I never go through the situation like I should have used a different material, because always speak. I always speak to everybody that's involved who has much better experience than I do in the materials.

Unknown Speaker 1321
and the material, you know what? I mean? Yeah,

Unknown Speaker 1323
yeah. So

Speaker 2 1324
if you see things as a team thing, and like everybody, definitely succession, you create, you create a much better environment to do something good, very good. It's important resource by keeping everybody.

Speaker 1 1330
yeah, okay, and the last question is, where do you see any the future of furniture design?

Speaker 2 1348
I think, I think people are kind of getting sick of the fast fashion and the fast designs. I think there's always going to be a space for, like, handmade pieces and more customized, unique furniture. I think, I think people like more reflective of who they are, what their needs are, so like, buying standard furniture doesn't really fall into that category.

Unknown Speaker 1422
Thank you so so much for this was so inside.

INTERVIEW QUESTIONS SET 3 FOR MENTAL HEALTH COUNSELLOR



REFOCUSING ON MY USER

As I developed my primary re, I realized I needed to understand my users on a deeper level, especially those facing mental health challenges. Speaking with a counselor felt essential to validate my assumptions and explore how environments can truly support well-being. The conversation highlighted the importance of creating safe, predictable spaces and how small design details, like tactile materials and quiet corners, can have a big impact. This has sharpened my focus on designing furniture that's adaptable, inclusive, and meaningful for museum visitors seeking calm and connection.

FOR COUNSELLOR

- In your experience, how do people with mental health challenges typically respond to public spaces like museums? What are common feelings or behaviors they exhibit?
- What are the most significant environmental factors that help people feel calm, safe, or supported in any space?
- What are some of the biggest challenges people with mental health struggles face in overstimulating or crowded environments?
- How might these individuals' needs differ from those of the general population when navigating shared public spaces?
- What kinds of spaces or settings have you seen that successfully support mental well-being? What makes these spaces effective?
- How can spaces be designed to help individuals manage feelings of anxiety, overwhelm, or overstimulation?
- Do people with mental health struggles generally prefer spaces that promote personal reflection, or do they also benefit from opportunities for light social interaction?
- Are there specific behaviors or coping strategies that people use in public spaces to manage stress or anxiety that a space could better support?
- From your perspective, how can physical environments help people reconnect with themselves and feel more present in the moment?
- Are there specific sensory elements (e.g., lighting, sound, textures) that you think play a key role in supporting mental well-being?

INTERVIEWING A COUNSELLOR

PURPOSE OF THE INTERVIEW

To design museum furniture that truly supports visitors struggling with mental health challenges, I need to deeply understand their needs, behaviours, and emotional responses in shared public spaces. This interview with a counselor aimed to explore the specific barriers and triggers these users face, as well as the environmental and sensory factors that can foster calm and connection. The goal was to validate assumptions from my research and gain insights into how museum furniture can better address mental well-being in overstimulating environments.

KEY QUOTATIONS FROM COUNSELLOR

Secluded seating is essential because they give people the space to decompress without feeling observed. It's not just about sitting; it's about feeling safe enough to pause

Grounding techniques rely on touch and calm environments. Furniture can help with tactile, soothing materials

Flexibility is key some visitors want solitude, others seek light interaction. One size doesn't fit all

Spaces that reduce distractions and create a sense of stillness help people reconnect with themselves and feel present

Distractions, like loud noises or harsh lighting, make it almost impossible for someone to feel present or calm

Furniture should invite and support, not impose an experience on the user

Small choices like soft textures and calming colours make a big difference to emotional experiences

REFLECTING

As I developed my project, I realized I needed to understand my users on a deeper level, especially those facing mental health challenges. Speaking with a counselor felt essential to validate my assumptions and explore how environments can truly support well-being. The conversation highlighted the importance of creating safe, predictable spaces and how small design details, like tactile materials and quiet corners, can have a big impact. This has sharpened my focus on designing furniture that's adaptable, inclusive, and meaningful for museum visitors seeking calm and connection.

Extract of transcript – full one can be found in appendix



Speaker 1 0:10
Hi, I'm good. How are you good? Thank you so much for taking the time to talk, of course, and I'm sorry I'm in the car for any jala, but network will be good. No.

Speaker 1 0:22
worries, no worries. Well, you can't hear me properly. It's okay, like we can reschedule her as you like, and I can hear you now. Well, yeah, okay. Thank you so much. Um, and I just wanted to have a talk with you, if possible, to give you context. I study design at Loughborough University in the UK, and I'm in my final year, and I'm doing my final major project, and for the first stages of this project, I'm currently doing my primary research to get as many like insights as I can, and to sort of see whether my assumptions for this project are correct or not. And so he recommended speaking to you. And I think it would be very valuable to have your advice and hear what you have to say. But firstly, I was gonna, like, just quickly explain to you my project and get your opinion on that, and then I have, like, a list of seven questions to ask you. And I can either ask you here, or I can, like, send them to you on WhatsApp, and you can, like, respond there, like, whatever you prefer.

Speaker 2 1:33
Let me see the questions first. If it's like, it's easy for me to answer on the phone, unless you're on the phone, if I want to give it a bit of thought, then I'll ask you to write it.

Speaker 1 1:41
Okay, perfect, okay. And my course is design, and it's quite broad, like, it's not like a material product, our experience, okay, that you kind of go through all of them, and then on your final year, you specialize. And I have, I asked to do furniture, which is like, quite different than what other people do in my course. But my favorite thing about design is the experience that you get to, like, enhance for a user and like, like, for my end result, I have like, a meaning behind it, and I've been looking into furniture this past year, and last year, I did an internship for a home beauty, and I did retail design. It was close to the furniture aspects that are in store. Okay, then I thought it would be interesting to look at. And the one thing that my course has like as a rule for our final major project is for our design to be based in 2030 so to have this sort of future state mind for our design. FA my project is based on helping people like disconnect from this probably very overwhelming world that people are going to live in with tech filling them everywhere. And yeah, I believe in our lives are getting more and more hectic, and I think that there could be an opportunity to create something to help people disconnect from that world, and help people sort of reconnect within themselves or even with different people, and I had to focus it on a specific like context and a specific user. And I thought it would be very interesting to look at museums. And I believe that for the future, generation came in like, for example, my little sister has the shortest attention span or the shortest, like, temper or or patience. And I believe in no museums should be a space where you get to sort of pause and you get to reflect, and you get to learn, and you get to sort of take the time to they really embed in that experience. But my goal is to design a seating that like not only helps people to like pause in museums, but also gives the visitor, like a moment to pause and reflect on the art around them and connect in the space that they're in. Yeah, this is sort of the initial opportunity I'm looking at, I think.

Speaker 2 4:26
It's very interesting. I think it's, I think it's very exhibit or music specific, because, like, sometimes you want the user experience to be standing up. Things being they're being active and such with the exhibit and others, you want them to get a have the time to contemplate something to share. So it definitely, it depends upon what kind of exhibit, what type of exhibit it is. But if it is an exhibit that does require furniture, it's a huge it's a huge element that's not studied enough. I think it's a very interesting idea, like how to make it comfortable, or somebody could just sit in front of a painting and contemplate it.

Speaker 1 5:13
them exactly you wanna, like, for example What made me initially think of that is an I go to a lot of galleries with my dad, and my dad has he Yeah, and he's always complaining, and know, his back hurts muscle and he never finds comfortable seating. There's always like, these very small foldable chairs to the side. But it's not even always, but it's always like this issue, and we can't, like, keep going to the different daughters. But this is something that I also want to keep in mind. You know, I wanted to also be somewhere that people can actually sit and pause like, not just like you kindle on a on a like pillar or something, no a place where they can sit, but also have this connection behind it. Lovely idea. I'm glad you like it. And then the more the questions. Yeah that I asked the first one was more like Maslow on your general design approach, like when you're designing furniture for a shared space, for example, how do you balance to make it like, functional, but also like, aesthetically pleasing? Like, is there anything specific in your in the steps that you follow, or in the design approach that you take, that you could, like, advise me with.

Speaker 2 6:23
and see, I believe everybody has their own process that works best for them. And so what, what works for me might not necessarily work for you, but for me, what I like doing is I like dressing on the function first and seeing exactly what, what what's needed there, and how I could, like, maximize the functionality and then adding the element of the style or the beauty, that's usually easier than doing the functionality, because I think that if you give anything any looks that you really want, you know. So I think like once you do the functionality, if you have a solid functionality, then it becomes a much better design piece, and then from there you take it to the next level.

Speaker 1 7:07
Okay, okay, and have you ever designed something with the goal of, like, influencing how people feel or behave in a space like, for example, I mean.

Speaker 2 7:21
for example when you do restaurants and do like, seating for restaurants, there's chairs that we get for restaurants for people that have a high turnover, they don't want somebody saying for too long, so you don't make the chair too comfortable. And then they want somebody to save a longer by increasing the chair estimate the goal of the especially in a commercial space, they tell you how they want the user experience to be. So it's up to the designer to make that happen. You know, through interiors, it could be through like lighting, it could be through even music, but like, the overall thing that your designers kind of overseeing all of that.

Speaker 1 7:59
Okay, I think. And do you think it's possible like, see Anna now, I want to design this seating for like, different behaviors, like, for example, someone wanting to sit and rest and reflect, or maybe someone like connect within themselves, but maybe even connect within with other people that like, share the same interests ask them. For example, do you think it's possible for one design to support all these different behaviors, or would you advise to like, make it like a different set of objects, rather than one cheating? I

Unknown Speaker 8:35
think every type has this functionality, and so at the end of the day each one is going to be different functionally, there's always ideals like, how I how ideally you want to be functional to what extent, right? And so you can do something which, which includes everything, but some of the functions are going to be less of a priority if you have to have to be flexible in that situation, right? If it's meant for everything. So you want to make it comfortable for thinking, comfortable for resting, feel comfortable for meditating, whatever like you have to have flexibility and when you're making those decisions. So when you make things which are more function specific, it serves its purpose a lot better, and it serves its purpose at a higher level. It just it depends, like how you have to know the numbers as well. From that, what's the percentage at each single chair, because that also has an effect.

Unknown Speaker 9:40
size wise, etc.

Speaker 1 9:41
So When designing furniture for a specific place, how do you make sure that it fits, like visually, without like overshadowing, say I'm designing for a museum. So obviously I can't really make this extremely interesting, like a piece of art, or to overshadow the existing art pieces that people will be coming to see it. But at the same time, I wanted to engage people and grab their attention and notice and know it's different. So do you have advice on how to balance that out.

Speaker 2 10:25
for like any exhibit seating, unless this, unless the seating is part of the exhibit, I would suggest that the exhibit seating would be very, very simple and like blending in with the With the environment of the actual exhibit hall, right? So, like for example if its got colored walls, I'd make it attached to the wall and colored the same color as the wall. So it's there because it's not that visible.

Unknown Speaker 10:49
Speaker 2 10:52
I would incorporate it into the actual museum, into the materials the finishes. So it's not, so it's not it can still be artistic, still be beautiful, but you don't. You never want anything to be too powerful. And exhibit space, whenever you're exhibiting is the star.

Speaker 1 1:11
okay, and when, when picking like materials, for furnitures and public spaces where you know it needs to be durable and it needs to last. And were there any challenges that you faced where you picked the material, and you realized they know all this really doesn't last. Oh, and no, you found something that was like different, and you thought, this is really great to use, it lasts And it's comfortable for different types of users.

Speaker 2 11:49
when it comes to that sort of decision. The nice thing about Egypt, at least, is that customization is like very easy to do, right? And so most people you work with, they're used to customizing stuff, and they're used to the carpenter here are actually really smart, and many ways that abroad, they really aren't over here. They they do a lot of different models, I think, also different feedback, a lot of smaller kind of clients, but there's a lot, there's a lot more person to first interaction, you know, okay, so they hear the feedback on a regular basis. They they're very helpful when you're working with them. So when I'm designing any piece of furniture, I wouldn't have to do a prototype, because no matter how talented or experienced you are as a furniture designer, prototyping is fundamental really. I really helps see any, anything you might not have seen on paper. Yeah, there's something that you want to do in quantity. So it's like, it's like, it's not like, Okay, how

Unknown Speaker 12:49
men.

Speaker 2 12:51
people buy it, how many pieces you're gonna need? It's a long term investment. This is very, very central. And if you're working with somebody who knows that if you go into a wood person, go to somebody who's experienced because I whenever I'm doing any prototypes or any furniture, I always speak to all the suppliers. So I never go through the situation like I should have used a different material, because I always speak. I always speak to everybody that's involved who has much better experience than I do in the materials.

Unknown Speaker 13:21
and the material, you know what? I mean? Yeah.

Unknown Speaker 13:23
yeah. So

Speaker 2 13:24
if you see things as a team thing, and like everybody, definitely succession, you create, you create a much better environment to do something good, very good. It's important resource by keeping everybody.

Speaker 1 13:30
yeah, okay, and the last question is, where do you see any the future of furniture design?

Speaker 2 13:48
I think, I think people are kind of getting sick of the fast fashion and the fast designs. I think there's always going to be a space for, like, handmade pieces and more customized, unique furniture. I think, I think people like more reflective of who they are, what their needs are, so like, buying standard furniture doesn't really fall into that category.

Unknown Speaker 14:22
Thank you so so much for this was so inside.