

# Decorative aesthetic aspects and their use in Islamic architecture

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## Abstract:

The architecture of the richly decorated mosques demonstrated that the Islamic culture is one of the most significant and greatest civilizations in the history of humanity. The plant decorative units are one of the key areas in which the Muslim artist excelled. As a result, he created various plant forms that he took from nature, which led him to invent the arabesque art consisting of plant motifs with curved and rounded lines or wrapped between them. These shapes with curved borders include leaves, twigs, and flowers. Buildings and artefacts from the nineteenth century AD have this shape. they achieved their objectives during the twelfth and thirteenth centuries. There was another kind of vegetable decorative unit, made up of stems and flowers drawn in arranged geometric patterns. This sort of design, which deviates from the standard in Islamic art and takes on a form more akin to that of nature, was particularly popular in Persia. The types and shapes of flowers vary, as well as the shapes of the leaves, their edges, or their miniatures. The artist also painted more plant branches with circular and spiral curves, leaves, and flowers emerging in a geometric artistic relationship in which repetition, contrast, symmetry, and overlap, which is distinguished by a hint of modification and inspiration. This later influenced art schools in the architectural decorative unit methods. Do not construct from nature.

**Keywords:** Islamic Art , Architecture , Veganism , Islamic Culture.

## Research goal:

The decorative units presented various and multiple formations that were not based on the classification of their use as a decorative element in one place only, but were one of the most important decorative elements for the designer in the ancient Islamic era, and the combination between them and the rest of the elements of architectural construction, interior design, furniture or Lighting units or complementary units is an essential feature in the ancient Islamic era, starting from the interrelationship between the external architectural form and internal decorative details, down to the design of furniture corresponding to the external architectural form and internal decorative details, and the compatibility in the use of materials in architecture, interior architecture, and even complimentary elements and extended To reach the use of decorative units in writings and manuscripts and everything that the hand of the Muslim artist extended in ancient times until it reached us in the modern era.

Geometric shapes weren't a silly choice. Rather, the Muslim artist was conscious and aware of his work, to achieve values consistent with his spiritual and ideological requirements. Therefore, recognizing the aesthetic value of Islamic decoration and the artistic dimensions of architectural decorative units, both geometric and botanical, may benefit researchers and scholars in the field of Islamic aesthetic thought and Islamic decoration.

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**Research Importance:**

**Identify the features and characteristics that distinguish Islamic decoration, which is:**

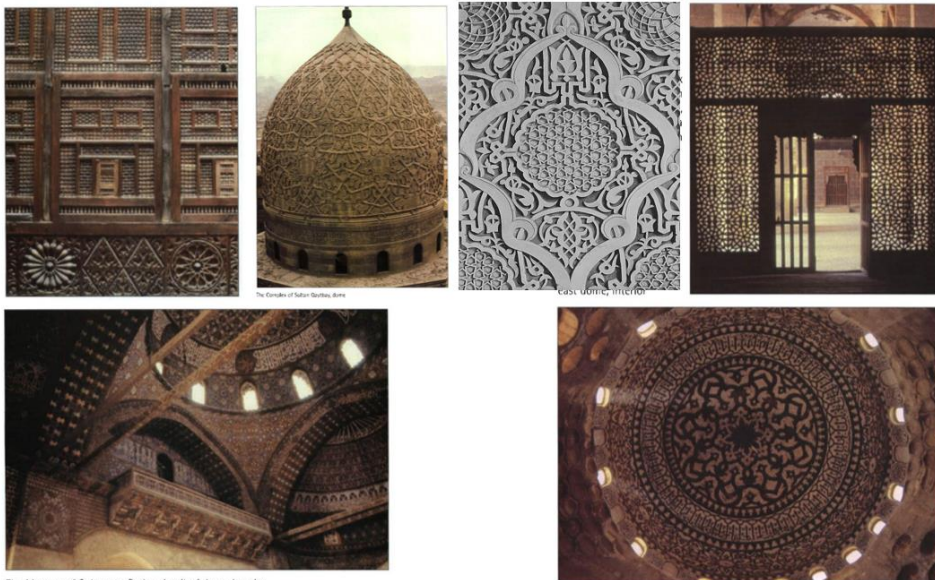
- 1- Attention to renewal and innovation and relying on direct development without transferring and moving away from imitation and artificiality in many different decorative works in architecture and other fields.
- 2- Recognizing the aesthetic value of Islamic decoration and the artistic dimensions of the various types of decorative units, to benefit researchers and students in the field of Islamic aesthetic thought and Islamic decoration to achieve originality in the majority of works, which are considered among the most important works. From the innate works of the Muslim painter and artist.
- 3- detachment from anthropomorphism; Where Islamic decoration does not target the third dimension, as is the case in some decorations in other arts, but rather focuses on another dimension, which is the emotional dimension or depth that we almost always see in the decoration of Islamic doors spread in many ancient times, mosques and modern palaces.

**Problem:**

How did the Muslim artist adopt the principle of moving his imagination in a way that enables him to link the aesthetic values of decorative elements with his various intellectual activities whose roots extend to the depths of human existence, and what is their importance and what is it? Did he need to give fiction more opportunity to think about and read the artwork? To support the clear influence of the Islamic faith in terms of the absence of decorative drawings that include animate beings and all living creatures, especially in drawings inside mosques, how the artist managed to get out of the crisis of imitation of the forms of creatures.

**An Introduction:**

At the beginning of Islam, the Muslim artist refrained from drawing pictures of animals and humans due to the prohibition of religion on them because of their relationship to paganism, then gradually the drawings of animals and birds appeared through the overlapping of plant motifs with them or images of animals and birds whose legs or wings were modified with plant branches, then drawings of humans were taken as They appear in Islamic decorations, but these drawings have a clear decorative tinge and are far from the true imitation



The Mosque of Sulayman Pasha, detail of dome interior

of nature and plants. Animal decorative units became one of the most important elements of decoration in exterior and interior architecture. Drawings of humans, animals, and birds spread in the Persian school and later influenced other schools of Islamic art, and flourished Human drawings multiplied until they reached the decoration of lines and their exploitation as one of the elements of decorative formation, and later became a feature of Islamic art, especially in Persia (Iran), India, Turkey, and Egypt, and later became known as Islamic miniatures. These miniatures were widely used in biographies, poetry, books, stories, epics, and proverbs, mainly



as one of the most important architectural decorative elements. In it, the Muslim artist drew humans and animals on purpose from the walls and furniture of mosques and the Qur'an and rarely was he exposed to drawings related to religious subjects. He depicted some religious events or gave an explanation of some religious stories, and these pictures were rare and did not please the clergy, And when the decorations and drawings diversified and developed, they were divided between painted and colored decorative elements, and carved and engraved decorative elements on walls and furniture, and not only that, but there are also decorations and human drawings carried out on walls, manuscript pages, and antiques made of silver, other metals, and textiles. Leather, wood, stone, marble, glass, pottery, etc. Painting of living creatures was known to the Umayyads, the Abbasids, the Andalusians, the Fatimid's, the Mongols, the Persians, and the Ottomans, as Muslim artists depicted people on various materials.

Fig 1 Decorations of wall fillings showing human drawings (from the Fatimid palaces) from the fifth century AH There are a variety of ways to exploit decorations of different styles, some of them are employed in external architecture, and some are employed as an element of decoration in interior architecture or furniture design, writings, inscriptions, decorations, and architectural elements such as columns and even lighting units , As a result of the reservations of Muslim artists in depicting figures, their drawings were distinguished by several aspects, the most important of which is the decorative feature of the artistic image, as it was flat and disembodied and seemed calm and static, and its idiomatic faces do not indicate their owners, but rather express the human being in general.

### Types of Islamic Decorations

#### 1-The geometrical motifs:

The geometrical motifs were one of the most important features of Islamic art, especially in the repetitions, stars, polygonal geometric structures, and other artistic formations. other, especially European arts, the use of geometric motifs in buildings, manuscripts, and various antiques, whether they were of plaster, wood, metal, marble, etc., were common, and it was the basis on which the Muslim artist built his decorations were coherent and intersecting circles, interlocking lines, and various geometric shapes such as hexagons, eights, squares, triangles, and shapes branching from them.





**Fig 2** The geometric motifs were characterized by conveying to the viewer a sense of the universe, and sometimes a sense of movement as a result of the diversification in the use of different colored materials and the exchange of shadow and light on the sunken and prominent parts of the decorations.

## 2- Font motifs:

Decorative writings were used in the formations of writings and verses of the Qur'an, hadiths, proverbs, verses, poetry, and supplications. The methods of writing varied and varied, and many types emerged, including what is controlled by the type of pens used in writing, such as half, two-thirds, abbreviated third, Tobar, light third, heavy third, and others, one of the most prominent types of fonts is Kufic calligraphy, which is distinguished by its right angles. Calligraphy patterns were widely used until the end of the twelfth century AD. It is still used until now as a beautiful decorative style, and the Muslim artist excelled in its use as a decorative element, as he worked to soften the letters and harmonize their parts, and decorate their stems, heads, and arches with plants, branches, and flowers, and also decorate the floors of letters with various decorative formations in addition to the creativity of the Muslim artist in the overlapping of his writings. Where the phrases appeared in the form of a square or rectangle or in various decorative forms and sometimes on pictures of some animals or birds (Fragment 2018).



**Fig 3** Islamic calligraphic and written decorative units

From the aesthetics of geometric formations, the gradation of shapes from the simple to the most complex:

The use of ornamentation in manuscripts, calligraphy, and artifacts,

and Muslims were interested in the sciences of language, poetry, rhetoric, and eloquence, especially in the field of poetry, which received great interest and fondness for the use of decoration in writings. In the seventh century, and after that, the Kufic script appeared in the eighteenth century to occupy a prominent position among all the fonts and was decorated with pottery and glass pieces and was used in engraving on metal pieces. Kufic is the font of Naskh, Thuluth, Ruq'a, Diwani, and Persian, but despite the multiplicity of fonts, the most prominent

of them are in the field of Kufic and Thuluth decoration. After the defeat of China in 750 AD, Muslims were very careful to write the Noble Qur'an, its binding, and its decoration to reach the utmost beauty. Geometric meme interspersed with plant branches and surrounded by intertwined frames drawn in gold, blue and red colors

### 3- Plant motifs:

Plant decorations on the front of the Bab San Stepan at the Jama Mosque in Córdoba represent the composite nature of the ornaments during the eighth and ninth centuries, where restorations and expansions by Abdelrahman al-Nasser overwhelmed (iii) The second ruling and the Mansour Ben Abu Amer during the 10th and 11th centuries, resulting in a great variety of plant decorative forms and documents with different techniques. Successive studies on the front of this door have demonstrated Sasanist and Hellenistic effects that outweigh Byzantine ones (Akkach, 2005).

### Aesthetic and intellectual components of the motifs of Islamic art:

#### 1-Freedom and creativity

Islamic decoration enjoys freedom and creativity, which has been one of the most popular arts in spreading since the Stone Age as vast mental limits. The Muslim artist did not face any difficulty. Critics and scholars stood before their great works, amazed and bewildered, asking about the secret of that genius and creative foundations, and what is the artistic taste of that artist.

The vast difference between the determinant and the absolute explains the great difference that we notice between Islamic art and other arts. "Islamic art is the art of absolute simplicity; it has no complexity or subjectivity. It paints for the sake of God only (the Absolute) remaining in His oneness in His great kingdom and dazzling miraculous Ness, and in artistic abstract works he could not The Western artist achieved that dazzling achievement that the Muslim artist achieved, and when the art of Islamic decoration meets the methods of modern art, it reaches the maximum limits of freedom and creativity, which led to the fascination of orientalist with it, and this is what appeared clearly in their paintings.



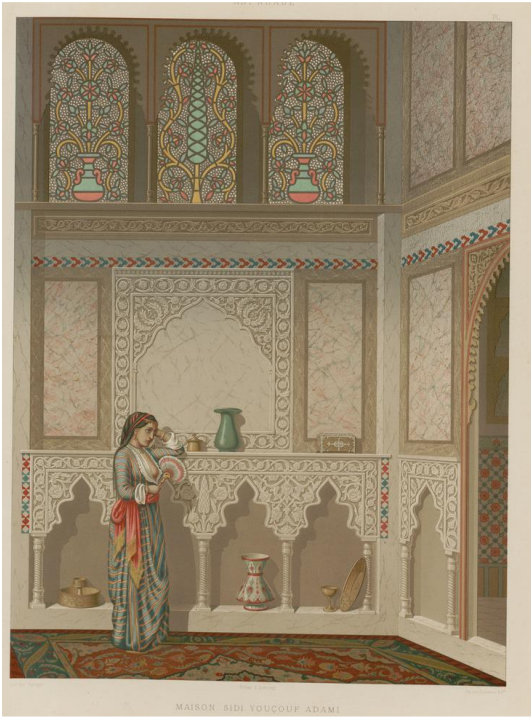
**Fig 4 geometric shapes decorations.**

The use of decorative units spread, which began with plant motifs modified with a geometric decorative nature, and geometric motifs and decorative Arabic writings flourished, and the plant decoration varied with exquisite decorative formations as the most beautiful methods of decorative art. Islamic miniatures.

So Islamic art is a mixture of arts of different countries, mixed with each other, to give us a wonderful and amazing synthesis (Islamic art) that has distinctive features and a special character, reflecting an oriental philosophy that emphasizes continuous growth without stopping or laziness, as the duty of man to come to what God Almighty (life) granted by returning the favor. For this good land: "Man is rewarded from this vast universe, and that the divine power is in control of this existence". He was inspired by nature in various artistic subjects and invented the method of modification (abstraction) of a decorative nature

with a system, arrangement, and great imagination. He knows that he will not be matched by the Creator in creation and creativity. The live, drawing living forms of animals and birds in an unfamiliar way in reality, where the drawings of those forms end with drawings of plant or

geometric shapes, their bodies were filled with decorations and writings in order to keep them away from their natural form and dye them with a geometric character. about simulating reality,



**Fig 5 Decorations in one of the houses and it may even be due to the artist's belief that reality is a fleeting thing, and the important thing is its own world 2-fill the blank:**

He had a clear tendency towards covering spaces with decoration connected without getting bored, which is the direction of his decorative approach, covering all surfaces that fall under his hands to eliminate all spaces, and this is what is called (dread of the void) and with that philosophy, the artist worked to eliminate the void by filling it with decoration, it hardly leaves empty spaces on the surfaces, and this was evident in the traces of Islamic civilization. An Islamic artwork is not free from that (walls, ceilings, domes, niches, muqarnas, artifacts, furniture, carpets, fabrics, ornaments, utensils, and the decoration of the "Noble Qur'an" papers).



**Fig 6 Repetitive and varied decorative units containing abstract floral and animal motifs**

His decoration even covers the bodies of animals and birds that he draws with various plant and geometric decorations, which in turn absorb the substance of the body and draw attention to those decorations that cancel the connection of that body with nature, as it cannot be in this case in nature, and the Muslim artist has taken more Whoever takes the path of filling the void sometimes continues to fill the void with his decoration on the surface, moving from the smallest to the smallest, and sometimes he goes to the background and fills it with lines, resulting in a discrepancy in the surface level or a discrepancy between light and It would have that wonderful aesthetic effect

### 3-Repetition:

It was one of the most important distinguishing features of this character. To solve the problem of space, he used the method of repetition, simple or alternate, units, falling, symmetrical, and that was in stripes, fillings, or decorative images or geometric formations. It is amazing that this repeated repetition was never boring or monotonous. Ingenuity in a graceful style in its lines and diverse in colors and creative in the beauty of its relations with artistic genius.” Repetition radiates in the decoration with vital elements and movement due to the regular distribution and stability of units, which helps to feel the extension and spread, and this causes rhythm and balance, as happens in wallpaper, carpets and floors And the ceilings, which leads to psychological comfort due to the sweetness of the shape and its acceptance, and the comfort of the eye because of the beauty of its distribution, especially if the colors entered and were also repeated with the repetitions of the decoration.”

### 4-superficial motifs:

The artist did not embody living creatures in such a way that they were similar to nature as the Greeks, but relied on the decoration in the clarity of its lines and its decorative modification, with frank, clear, limited colors. and non-stereoscopic.

### 5-Geometric division

The decorative geometric division plays a major role in Islamic art (squares, rectangles, and triangles) as geometrical formations intertwined in a strikingly beautiful way, filling these geometric spaces, a decoration of vegetal branches. Color also played an important role in beautifying these geometric relations. Through his awareness of engineering and mathematical systems, which enabled him to clad highly variable and complex spaces in terms of their surface composition, such as circular and semi-circular domes and cylindrical shapes on tools, furniture, and others.

### 6-color symbolism:

The colors of Islamic art exude a lively feeling.” Hot and cold colors were used in different degrees, and the color had a symbolic connotation for Muslims. The white color is a sign of purity and light, and it is the color of the Ihram clothes, and the green color is the color of the inhabitants of Paradise, while black is the one that surrounds most forms of gilded decoration. In the Qur’an, and it refers to the color of the two flags that were in the Battle of Badr, and it is a symbol of the firmness of the belief and its unchanging. The artist did not use coloring to determine the dimensions of Stereoscopic installation, the use of color in the decoration was strong and explicit as an aesthetic requirement, “the frequent use of green and blue color is a reflection of the elements of nature such as the sky, rain, and the fertile plain, while the use of the golden color was an expression of a spiritual connotation and a reflection of the atmosphere of heaven, which is the goal in Islam.

The close interdependence between the different regions around the globe was evident in all technical, economic, and political aspects, and this was reflected in Islamic art, making it difficult to distinguish between what was produced in each part of the Bekaa, and the survival of some of the special features of some models that distinguished some eras, but some Islamic



regions distinguished some The special features that made it an artistic model for the Islamic unity, and we will simply review some of them in the next few lines.

### The most important models of Islamic decoration through the ages:

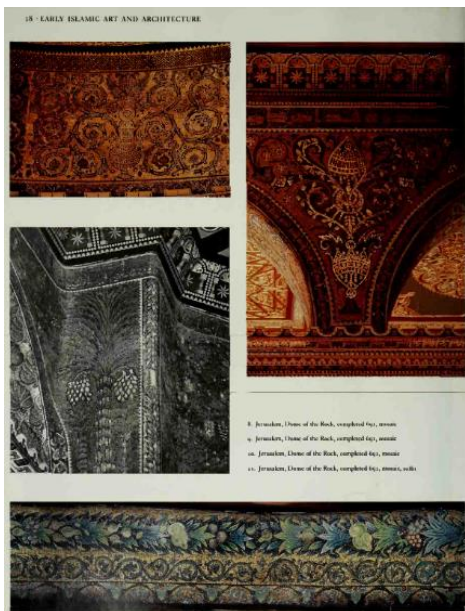
#### 1-Umayyad style decorations:

(The Umayyad state was interested in science, literature and the arts, and architecture and arts flourished, as they brought building materials and brought in the most skilled craftsmen from various Islamic states to establish new cities and establish palaces and mosques) (Diamond, 1985 AD). The features of Islamic art were not clear at the beginning of the formation of civilization, as a result of the conquests, and as a result of the multiplicity of the areas that were conquered, there were many cultural assets according to the regions, and the Umayyads brought the dowry of the builders from those cities to build their Umayyad state, which led to the presence of mixed artistic influences, the style between Sassanid and Byzantine In the beginning, and little by little, the so-called Umayyad style appeared.

In the Umayyad period, the artist moved away from similar depictions of nature and stereoscopic sculpture within religious places. By order of the Umayyad rulers, many edifices, such as the Dome of the Rock in Jerusalem and the Umayyad Mosque in Damascus, were erected as symbols of power, victory, and the influence of the Umayyads. Mosaics and stucco, replete with figurative drawings on the walls, with themes of animals, plants, and monsters, in a dazzling transformation, and those molds were carved in rock or on plaster. Metal and woodwork also appeared with high levels of accuracy and achievement, with accuracy, coordination, and organization. They dealt with deep prominent engraving, and clarity of shapes from the background to give a sense of depth. It was also distinguished by placing units and decorative elements within various geometric frames such as square, rhombus, triangle, circle, rectangle, and hexagon. This method remained known in the era. Al-Abbasi and the

artist continued to express their creativity steadily. They were interested in ornate wooden furniture and made sofas, benches, and wooden boxes, which were decorated with acanthus leaves, leaves, and branches of grapes, baskets hanging from them, branches of plants, and fruits, which were the main units known at that time.

He was influenced by the Sassanid methods in the Near East at the beginning of the emergence of the Islamic State, and by Hellenistic and Eastern Christianity, and among the most important monuments of the Umayyads (Al-Aqsa Mosque, Dome of the Rock, Great Umayyad Mosque in Damascus) Dome of the Rock - Jerusalem: which was built by Abd al-Malik bin Marwan in 73 AH, and it is also called the Dome of the Rock And the Omar Ibn Al-Khattab Mosque, as he had built a wooden chapel in his place, located on a vast rocky plateau.

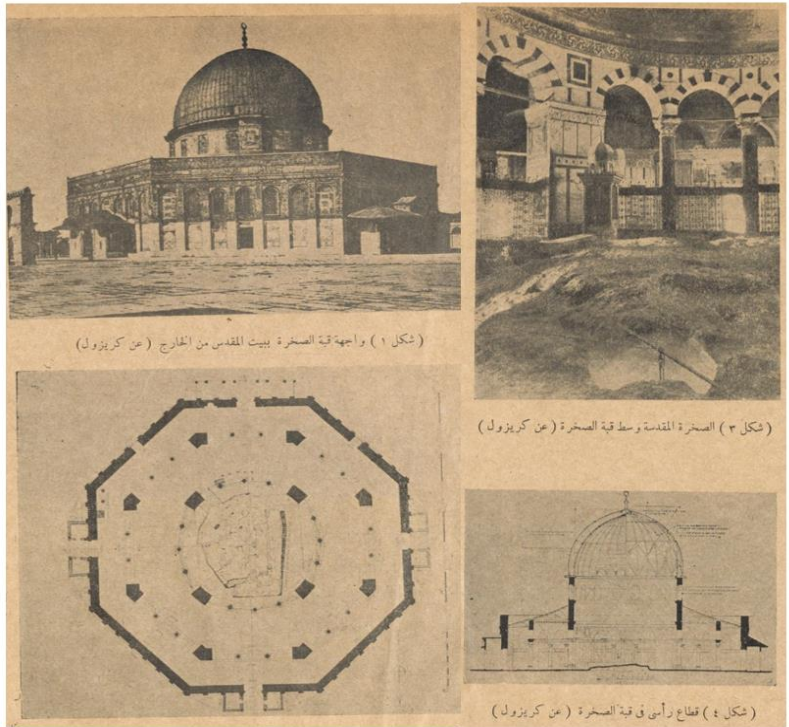


**Fig 7 Inscriptions and decorations of the Dome of the Rock from the inside, Palestine**

The dome is decorated with gilded Kufic inscriptions (Qur'an verses) 240 meters long, with a dark blue background of mosaic decorations of green, gold, blue, black, red, violet, red, gray, and silver vegetal motifs spiral



emerging from candlestick-shaped pots of flowers, plants, pivotal and natural trees. palms) and leaves of trees and fruits (grapes and pomegranates) in two colors, as well as drawings of stars and crescents, the move of the Muslims from the Byzantines, who were transferred from Iran to make the crescent emblem These decorations in the Dome of the Rock, which was previously mentioned, are located in the upper part of the appraisal. It is rich in wonderful



precious decorations, and it also includes a phrase referring to the date of construction and the following phrase:

**Fig 8 Dome of the Rock Mosque in Palestine “The construction of this dome was Abdullah Al-Imam Al-Mamun, Commander of the Faithful, in the year seventy-two”.**

**2-Abbasid style decorations:**

The Abbasids established their state and made Baghdad their capital. That was during the reign of Harun al-Rashid, and Baghdad was an example of the development of science, arts, and literature, then the city of Samra was built. It was built on a rectangular area without any arches on the roof with columns made of marble and around it round towers to rise the minaret outside the wall as a spiral tower derived from the civilization of Babylon in Iraq, (and it became a center of culture and the Sasanian and Iranian spirit was strengthened in the early Abbasid state, while the Turkish element appeared in Islamic art As a result of the Abbasids bringing in the Turks, and among them became those who rule the country, such as the Tulunids and the Akshidids in Egypt, and the Ghaznavids in Iran. The most prominent contribution of the Turks in the field of art is that decorative style known as the third style of Samarra styles,

**Fig 8 Kairouan Mosque**

Through his experiments, the Abbasid artist came up with a new method of modifying decorations to lose the elements and shapes of plants and animals to their true appearance to form decorations with good formations, as the Abbasids in Turkey invented inlays in an innovative way, their influence on Greek and Roman civilizations appeared.

The third and fourth centuries Hijri / ninth and tenth century AD represent the golden age of the Abbasids, during which the Middle East and North Africa regions witnessed a great transformation from an agricultural economy



in the first place, to an economy driven by trade, which led to a new revolution in many crafts, especially glass, pottery, and weaving, which are commodities It was exported to all parts of the world, and to places such as China, Africa, and sub-Saharan Africa. The Abbasid state always encouraged the pursuit of knowledge, so many schools were established in Baghdad and in the provinces, and the art of translating books flourished and resulted in the preservation of many Greek, Persian and Indian works that were translated into Arabic. The Arabic language. Significant contributions have also been made in the fields of science, mathematics, medicine, and philosophy.” Abu Ras, Rehab

As a result of the development, civilization, and conquests, architecture flourished and they were interested in furniture and building palaces. They decorated furniture and walls with plaster and floors with shiny porcelain tiles that shine like metal. They used the method of inlaying with wood in furniture, antiques, engraving, and decoration.

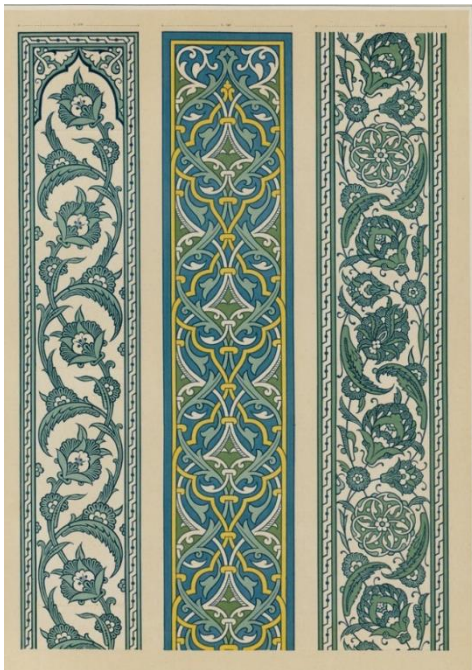
### 3-Fatimid motifs:

Throughout the Fatimid provinces, the entrances to mosques and their furnishings were endowed with an abundance of gifts, a river of graceful religious inscriptions, and intricate and delicate arabesques.

At the same time, the royal patronage secured the highest verses of craftsmanship and ensured the expression of the state's religious and ideological convictions by artistic means. As for the decorations, they used some elements executed by the Coptic artist, such as animal, plant, and geometric elements, in addition to the Byzantine and Sassanian influences, "in addition to the fact that the Fatimid's brought with them from their original homeland in North Africa to Cairo an artistic style trained in Umayyad and Moroccan works," a natural thing that they are affected by. The life of ancient art such as Hellenistic, Berber, Tuareg, Coptic, and Abbasid Islamic civilization shows us the Fatimid civilization as an Islamic civilization that mixed the arts of civilizations before it, the features of the Fatimid era appeared in the architecture of the palaces, including carved decorations and luster-ware works. The decorators were interested in the surfaces of artworks, where inscriptions with geometric, plant, animal, and human elements, in addition to the wooded Kufic script and soft cursive letters. The Fatimid artist was interested in the raw material of wood and engraved on it with a mastery that was not matched by anyone

before him. He imported wood and repeatedly painted it, painted the panels, painted them, polished them, and innovatively treated them to resist combustion. He did not stop here, but rather tasted them with decorative copper chips, added ivory and bone, and engraved on them, and baited them.

**Fig 10 Square tile decoration of faience floral ornament from Egypt**



**Fig 9 Colorful plant decorative modules**

#### **4-Mamluk style decorations:**

When the Mamluks dominated and prevailed, they mixed arts and decorations, and their arts appeared in Andalusia, Syria, and Persia to have a style that distinguishes them, and their decorations were dominated by triangles and geometric stars. in Islamic art.

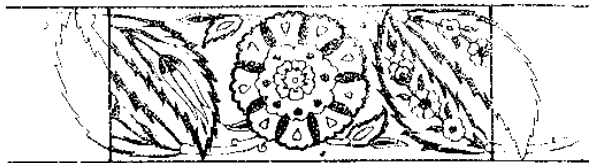
#### **5-starry geometric motifs:**

The wooden pieces were inlaid with a thin layer of mosaic consisting of pieces of bone, ivory, ebony, or shells, and the decoration of the latticework made of conical wood, which is known as the (mashrabiya) flourished, as it reached the level of perfection, in addition to its diversity and richness of decoration. It is filled with pieces of conical wood to compose writings or drawings

#### **6- Andalusian motifs:**

Andalusia or Spain today, you still enjoy the Islamic civilization that appeared in architecture, which was characterized by a unique oriental Arab style, combining Byzantine and Gothic art,

"and the references tell that the Byzantine emperors helped Abdul Rahman Al-Nasir to decorate Al-Zahra Palace in the north of Andalusia, and the decoration appeared in the forts and palaces. Which had majestic columns like palms, its head crowned with muqarnas and bouquets, and the walls were full of flat decoration." It is noted during the era of the caliphate that the path of arts has changed, the shapes of the Mediterranean and the Levantine features were merged into a single Spanish Islamic style that carries a symbolic meaning of the Levantine inheritance and local tradition because Andalusia became an independent Islamic And strong. The Umayyads in Spain took several cultural ideas from the Abbasids in Baghdad to be an incentive for them to reach power, and for their cultural competence to have meaning to extend to the rest of the Islamic cities in Morocco, and the Andalusian civilizations were affected in Africa and Egypt



**7-Ottoman style motifs:**

The Ottomans were influenced by the Romans and followed their approach in their decorative arts, as well as by Iranian, rococo, and Baroque art. They attracted artists from Iran during the reign of Sultan Selim I, and other artistic influences such as Iranian art entered them. The Ottoman Sultanate was a centralized state, subject to the management of specially trained employees in the court. This system had a profound influence on Ottoman art, providing it with a unified decorative style, (Bonner, 2003)



**Fig 11 Floral motifs of flowers and saz leaves from the Ottoman era dating back to the second half of the sixteenth century**

across the length and breadth of the Ottoman lands, and designs were employed in different ways, through all other arts, gradual from books, calligraphy, carpets, ceramic plates, chinaware, woodcarving, and stone carving. The similarity in designs and subjects and appears in their use of a variety of materials such as metals, wood, and stone, as designs were employed outside the palace, as is the case in Iznik and Ushaq carpet weaving workshops. As for calligraphy, it was subject to the leadership of palace calligraphers, who, thanks to their distinguished position in society, enjoyed great respect among the sultans, and were empowered to read and study. The most valuable manuscripts in the palace library. Interest and respect for calligraphy have never diminished over the centuries, and despite the corruption that has spread in other branches of the fine and decorative arts, the art of calligraphy has continued to develop and adapt to the tastes of different periods. In the ninth century, all the sultans of the Othman family were training in one of the branches of art. Sultan Abd al-Majid, who was himself a very skilled calligrapher, used his writing box to practice his hobby represented in calligraphy

**Conclusion:**

We must not forget that our duty is to revive heritage, not just to preserve it, and to re-exploit its rich elements with its vocabulary and details that are suitable for all ages, because cultural and artistic heritage is one of the most important wealth we have, and it is the main

pillar in keeping pace with the information age to paint an honest picture. It exceeds the models linking the aesthetic values of Islamic declines based on careful technical performance based on the bases and basis on the consistency and harmony of the components and the harmony of the elements, the mobility, repetition, and interconnection as well as the infinite extension and the reduction of decorative units only. At the limits of the realistic form, rather it goes beyond it to the form that expresses deep spiritual contents and pure aesthetic values.

#### **Previous studies:**

Al-Ghamdi, Fawzia Ahmed (2004 AD): Modification in the Elements of Islamic Plant Decoration as an Experimental Approach for the Production of Contemporary Decorative Designs. Master's thesis from Umm Al-Qura University, College of Education.

The study aims to develop the creative ability by studying the plant element and subjecting it to successive modification processes, and to give the decorative design a degree of personal privacy for art students, which reflects their culture and their contemporary concept of artistic creativity.

The current research is useful in linking contemporary design with heritage through developing the vision in the field of analytical study to produce modern decorative units derived from the elements of Islamic art.

Al-Harthy, Abdul Rahman Ali (1994 AD): A descriptive study of the decorations executed on Islamic woodwork in the Abbasid and Fatimid eras, a master's thesis from Umm Al-Qura University, College of Education.

This study benefits the current research by identifying the methods of formulating the elements

Ahmed, Hamed Abbas (2000 AD): Abstraction in animal forms in Islamic art as an introduction to enriching contemporary woodwork, Master's thesis from Helwan University, Faculty of Art Education.

This study aims to achieve new plastic dimensions in the field of woodwork by studying and analyzing the abstract style of animal forms in Islamic and contemporary art.

The study is related to the topic of the research by reliance on Islamic art as an entry point for modern woodwork, and differs in that the current research depends on Islamic motifs as a source for designing contemporary furniture that takes into account the aesthetic and functional aspect.

El-Deeb, Al-Sayyid Al-Arabi Ali (2000 AD): An experimental approach to dealing with the Islamic decorative vocabulary in computer design, a master's thesis from Helwan University, Faculty of Art Education.

This study aims to identify the elements and foundations of building the Islamic decorative unit, and the use of the computer to invest the Islamic decorative units in finding new innovative bodies for these units.

Abdel-Khaleq, Mohamed El-Sayed El-Sayed (2000 AD): Designing toys to develop divergent thinking in a child using some Islamic engineering vocabulary, Master's thesis from Helwan University, Faculty of Art Education, Department of Decorative Designs

The study aims to design a game for a child, taking advantage of the kinetic characteristics of some Islamic engineering vocabulary to help teach divergent thinking and develop the child's taste through his exposure to the vocabulary of Islamic art.

The current research reports the analysis of new decorative units derived from Islamic art

Abdel Karim, Ahmed Mohamed (1990 AD): Designing empirical axes to teach the foundations of design based on contemporary studies to analyze Islamic geometric systems. PhD thesis from Helwan University. College of Technical Education. Interior decoration department

The study aims to shed light on contemporary analytical studies of Islamic engineering systems and classification, monitor points of agreement and disagreement, and address them by interpreting and defining analytical approaches and scientific theories, for their investment and designing new empirical axes to teach the foundations of design.

<https://www.zahrahrose.com/islamic-geometric-art-patterns/>  
<https://issuu.com/ryadowoy/docs/islamic-monuments-in-cairo>  
<https://www.alammadani.com/2021/05/islamic-archeticture.html>

### **Results:**

Aesthetic standards represent one of the most important features of standard activity that characterizes human thinking when assessing external phenomena in all material consequences and moral sense. And dialogue with disagreements and trends related to discussions on intellectual references with various cognitive and cultural roots that define these trends and promote their characteristics.

The Islamic decoration of the use of botanical, technical, and written elements in the construction of a technological world with aesthetic aspects not only recognizes the immediate meaning but also evokes the aesthetic composition of the world reference in the hope of meaning. The vocabulary can appeal to the spirit, but don't think and copy them. A spiritual aesthetic that can only be achieved by pondering, intuitionally, and deeply understanding the nature of the elements, buildings, and relationships that make up Islamic decoration and its abstractly shaped structures.

### **Recommendations:**

I recommend returning to the exploitation of Islamic motifs as one of the basic elements in design so that society does not lose its identity and realize the deep meanings behind the abstract shapes that express a special aesthetic world that transcends the boundaries of images and shapes and acquires a personality by moving away from simulating reality by simplifying and abstracting the shapes to be able to exploit the elements of nature in innovative ways.

I recommend being Attention to renewal and innovation, relying on direct development without transferring and moving away from imitation and artificiality in decorative works in architecture and other fields

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# الجوانب الجمالية الزخرفية واستخدامها في العمارة الاسلامية

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الملخص:

إن نشأة هذه الزخارف ومردّها ومنبعها هو الإسلام والعروبة، ولم يتأثر هذا الفن بالتقاليد والعقائد التي تحكم وتطبع غيره من الفنون الأخرى في الحضارات الأخرى، فلا غرو أن نجد إذن خلوة هذه النقوش والزخارف الإسلامية والأشكال الهندسية عبر القرون من ذوات الأرواح من إنسان أو حيوان أو غيره من الكائنات، كما أنّ هذه الزخارف وقفت صامدةً عبر الأزمنة المتعاقبة لا تتأثر بما حولها من البلدان المجاورة كالأسلوب الإغريقي مثلاً، الذي سبق هذا النموذج الإسلامي في الوجود، وهذا ما جعل الأسلوب الإسلامي يتمتع بالتفرد والسيادة على مَرِّ العصور محافظاً على خصوصيته وتميُّزه، وعدم ذوبانه في الآخر. قدمت نماذج الزخرفة عناصر مختلفة ومتعددة لم تستند إلى تصنيف استخدامها كعنصر زخرفي في مكان واحد فقط، لكنها كانت أحد أهم العناصر الزخرفية للمصمم في العصر الإسلامي القديم، والجمع بينها وبين بقية عناصر البناء المعماري، يعد التصميم الداخلي أو الأثاث أو وحدات الإضاءة أو الوحدات التكميلية سمة أساسية في العصر الإسلامي القديم، بدءاً من العلاقة المتبادلة بين الشكل المعماري الخارجي والتفاصيل الزخرفية الداخلية، وصولاً إلى تصميم الأثاث المقابل للشكل المعماري الخارجي والتفاصيل الزخرفية الداخلية، والتوافق في استخدام المواد في الهندسة المعمارية، العمارة الداخلية، وحتى العناصر المجانية والممتدة للوصول إلى استخدام وحدات الزخرفة في الكتابات والمخطوطات وكل ما مدته يد الفنان المسلم في العصور القديمة حتى وصلت إلينا في العصر الحديث. بالإضافة الي انه كيف تبنى الفنان المسلم مبدأ تحريك خياله بطريقة تمكنه من ربط القيم الجمالية للعناصر الزخرفية بأنشطته الفكرية المختلفة التي تمتد جذورها إلى أعماق الوجود البشري، وما أهميتها وما هي ؟ هل احتاج إلى منح الخيال المزيد من الفرص للتفكير في العمل الفني وقراءته؟ لدعم التأثير الواضح للعقيدة الإسلامية من حيث عدم وجود رسومات زخرفية تشمل الكائنات المتحركة وجميع الكائنات الحية، خاصة في الرسومات داخل المساجد، كيف تمكن الفنان من الخروج من أزمة تقليد أشكال المخلوقات. من الضروري العودة إلى استغلال الزخارف الإسلامية كأحد العناصر الأساسية في التصميم حتى لا يفقد المجتمع هويته ويدرك المعاني العميقة وراء الأشكال المجردة التي تعبر عن عالم جمالي خاص يتجاوز حدود الصور والأشكال ويكتسب شخصية بالابتعاد عن محاكاة الواقع من خلال تبسيط الأشكال وتجريدها كما أوصي بالاهتمام بالتجديد والابتكار، والاعتماد على التطوير المباشر دون الانتقال والابتعاد عن التقليد والاصطناعية في الأعمال الزخرفية في الهندسة المعمارية والمجالات الأخرى.

الكلمات المفتاحية: الفن الاسلامي، الهندسة المعمارية، زخارف نباتية، الثقافة الإسلامية.

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