

Inspiration of Islamic ornamental and architectural components to find a plastic equivalent for theatrical performances derived from Arabic heritage

Soheir Abdel Raheem Abu El Oyoum

Assistant – Master in the Fine Arts Faculty- The Decoration Department El-Minia University

Introduction:

All nation has special art, the art is characterized by its social and historical features. The arts have features, significances and symbols that relate to the identity of the creative society. The difference of the art from place to other place makes it very certain character due to its geographical beginning. For example: we consider that the andalous art is very different from Al Fatima art in Egypt according to shapes of the arches and domes. The difference is determined by the time, social and historical turning. So, the identity of the art is related to the real life. The cultural identity is one of the social identities that stems from the cultural categorization for the group through its religious and historical components.

The term "heritage" is called on group of results from the previous civilization that is inherited from the ancestor to the grandson. It is result of the experience of the man, desires and feelings whether they were in the field of science or thinking or language or arts. Also, they expand to include the emotional and actual aspects for the society such as: philosophy, religion, architecture and economic and folkloric heritage andetc. Islamic architecture represents mighty heritage so, it is considered a source for inspiration in many aspects.

Islamic heritage has peerless and featured specification. It influences on all fields of arts, science and visual arts like theatre and the inspired heritage influences on development of the contemporary art with its various forms like, paintings ,sculpture, pottery, walls and architecture by various components such as domes, arches, opening, minaret and niches.

The design has formal and aesthetic features and the specification that stabilizes the identity of Islamic thinking. The contemporary designer used these compositions and was influenced by the determinants that were imposed by the nature. Consequently, Arabic and Islamic contemporary art was related to symbols and units of Islamic artistic formation belief and Islamic ideas. So, some ornamental and architectural designs depend on reorganizing, arrangement some components, addition, deletion and recirculation in order to produce visual picture. The picture should relate to the origin and different in(its) the modern shape. It should subordinate to bases and components of the design. It benefited from Islamic heritage. It depends on many components of Islamic heritage that was discussed by various ideas and considerations according to many artists. So, Islamic heritage becomes motivation for the resources of the various artistic considerations. The creation process is part from the human behaviors through the addition or deletion. It is integrated system for achievement of special idea through formal / plastic components that depend on constructive bases. It aims to achieve the expressional significances and reflects aesthetic values. The inscriptions are considered the base for development of ornamentation and creation of many units that contributed in giving new picture for Islamic art. Also ,role of Arabic line as a plastic component by its various types in order to take form and style within the artistic art especially it depends on the aesthetic aspects , the elegancy and the beauty to express about Islamic ornamentation, its balance and parallel.

According to the architecture, as it is the most associated with the society. we find it more circulated and used. It is more used that the plastic arts that searches in the aesthetic art. The artist creates the artistic form to formulate visual and aesthetic language..... through arrangement of the visual component that form the artistic work, such as: the architecture design or sculpture or design of theatrical scenes. When the architect begins in the creation stage, he thinks about the goal "purpose". But, the design should be integrated from the occupational and visual aspect.

Then, the search turns to the theatrical design field that possesses the role of the important audience. It receives synchronic messages. The messages have one rhythm that stem from the decoration, clothes, light, and place of actors, their movements and their dialogues. So, we have various information issues within space area that is full of the creation of artists. It is called the theatrical performance. So, the theatrical formation is considered one of the most important components in the performance. It has significant and aesthetic values. It reflects the spirit of event by the visual means, messages and successive pictures. This field has great revolution in the contemporary theatre. This revolution led to complete change and comprehensive reform in the direction.

Even, the absence of decoration likes its existence. It has significance according to considerations of director and the plastic designer. The two depend on the formation in the time space by using the actor body that are considered moved scene mass and some light means that give visual and timing effect by movement of light which penetrates the visible and invisible theatrical depth. The theatrical design process with all visible formations are considered the plastic equivalent for the director and author. The words, dialogues and conflicts turn to lines and colors within the theatrical depth. They translate the main thinking for the theatrical performance. Here, we find the correlation between thinking and formation in order to find visual and audio significances. The historical factor, architectural style, economic status, determination of the dramatic event location and the social behaviors for the dramatic characters play role in representation of the theatrical performance to turn / reach to the audience