

Employing the Aesthetic Values of the Decorations of Kaaba Covers in the Design of Contemporary Furniture and Accessories

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First: The Kaaba Covers

The Kaaba Covers is one of the most important manifestations of reverence and honor for the Holy Mosque of Makkah. The history of Muslims is linked to the Kaaba Covers and its industry in which the greatest artists of the Islamic world excelled, and raced for this great honor resulted in what we see now on the walls of Kaaba beautifully crafted, ultra-perfect, perfect image making us pay tribute to the abilities and faculties of this designer, and Glory be to he who inspired minds to design through the fingers of the artist

(Ibrahim, Helmi, 1994, p. 6).

The linguistic meaning of Cover: means dress and cloth that cover something

(www.maajim.com)

The Contextual meaning of Cover: It is a term given to the cover covering the four walls of the Kaaba from the top to the bottom, and is tied to copper rings on the alabaster base along the ground. The cover has different colors but is mostly black.

Kaaba Cover Factory: King Abdul Aziz Al Saud commissioned his son Prince Faisal in 1927 to establish a factory for the production of Kaaba cover. Ajiad factory was established as the first Saudi factory for the Kaaba covers. Most of its workers were Indian technicians with some Saudis. In 1352 AH (1934), Indian technicians left the factory, and this year the Kaaba was clothed with the first Saudi covers.

In 1397 AH (1977 AD), Saudi Arabia established a new factory for the Kaaba Covers in Umm Al-Joud area in Makkah, and provided it with the latest capabilities necessary for the production of covers, while maintaining the manual production method because of its artistic value, and the factory (Umm Al-Joud) is still going on till now

(Abdul Latif bin Daish, 1999, p. 15)

Kaaba covers industry: Kaaba covers is made of natural silk dyed in black and consists of five pieces each piece covers of the face of the Kaaba, and the fifth is the curtain placed on the door of the Kaaba. The four pieces are connected with each other and the Cloth consists of 47 cloth rolls; each one is 14 Lm and 95 cm width. The cost of each cloth is about 17 million Saudi riyals, including the cost of raw materials and the wages of workers, administrators and all necessary accessories. In the top third of this height there is a belt of 95 cm wide, including some Quranic verses and surrounded by two frames of Islamic decorations. The Covering of the Kaaba is of pure silk (Jacquard) inscribed with: (There is no god but Allah and Muhammad is the Messenger of Allah) and (Glory and Praise be to Allah and praise) and the Arabic word (ya hannan, ya mannan)

It is embroidered with prominent embroidery covered with silver gold-plated wire. The belt is 47 meters in length, and consists of 16 pieces. the covers include door curtain of Kaaba made of pure natural silk, and a height of seven and a half meters and four meters wide with Quranic verses and Islamic decorations embroidered with inscriptions covered with gold-

plated silver wires. The covers are lined with raw cloth, and there are 6 verses under the belt, and a piece of gift and 11 candles placed between the corners of the Kaaba. The tall of the door curtain of the Kaaba is 7.5 meters with a width of 4 meters inscribed with Quranic verses of the golden and silver wire. despite the use the automatic style; the Handmade production is still mastered and have brilliant beauty as it excels in precision and perfection and delicate artistic touches and wonderful Islamic lines. the Kaaba on the ninth of Zu-Hijjah is dressed in a new cover that was manufactured at the factory Kiswah in Umm Al-Joud in Makkah to be used instead of the old one, which is usually done every year according to the annual Islamic Hijri calendar. These phases are carried out in all sections of the factory, which include belt, hand weaving, automated weaving, printing, flags, curtain and dyeing. The factory includes more than 200 well-trained Saudi employees. The Factory produces exterior and interior covers of the Kaaba in addition to flags. (Mohamed Hussein Mogan)

Second: Islamic Decorations:

Islamic decoration includes the decoration of portable objects made of wool, metal, ceramics, textiles or any other material. It also includes what is commonly called architectural decoration and improvements in sound and movement arts. Regardless of the materials and methods used, the Islamic decorations reveal the attractive manifestations such as unity in its functions or significance as in the structures that underpin it. Islamic art turned to new things, away from the drawing of persons, and from the simulation of nature, and here appeared his creativity and the genius and imagination, sensitivity, and authentic taste creating the world of decoration. Because the industry of beauty is one of the advantages of Islamic art, the appropriate way to make this beauty is the art of decoration, as the decoration was found to be a decoration of shapes and drawings, and here the form of artwork meets its content to be a cohesive unit and form a masterpiece, and this is not found in all types of arts. (Nasser, al-Harbi, 1426, p. 30)

The definition of Islamic Decoration: Inaam Issa defines it as "precise shapes with sharp edges and the shapes themselves tend to be geometric in nature or abstract forms without including any diagnostic features". It also means (art cares about the foundations and roots inspired by religion, and traditions inherited from the righteous predecessor, and to represent the intimate relationship between the Islamic religion and architecture and its decoration to reflect the beauty of the Islamic spirit, which Islam has drawn to the life of a Muslim) (<http://mawdoo3.com>)

Islamic decorations in Kaaba Covers: The history of the decorative arts recorded its innate origins, and recorded how it changed and underwent the foundations of upgrading and development; it is a means for the Muslim artist in expression, because it is based on abstracting natural objects and bring them out in their normal form to a new image. The decoration in Islamic art is characterized by a general unity that combines it that can distinguish any piece produced under the Islamic civilization in any country of the world. The most prominent decorative elements in which the Muslim artist excelled are: geometric decorations, plant decorations, linear decorations, and decorations derived from living forms. These elements intermingle, to a great degree of perfection and splendor, with other elements such as gilding and coloring, thus translating what is deep in the artist's self and expressing the traditional emotion of the reader, and thus these three elements are organized in a dynamic

image, according to mathematical rules to coordinate and fill the floor accurately while the few spaces left are filled with gold and colors that add special beauty to the original painting (www.kenanaonline.com)

The Kaaba covers are decorated with embroidered Islamic decorations and the use of the " thirds " line is surrounded by a frame of Islamic decorations repeated throughout the entire covers with a width of 10 cm. These forms are known as (glass decoration). (Nasser, Al-Harthy, 1426, p. 30)

The (prismatic format) is also used to start writing from the bottom up and then descend back down and a belt thread from above and below is decorative band (Canary) textured by a zigzag plant branch to bring out a leaf from each curve of the upper and lower curves consisting of one lobe. From these distant spaces and from this branch a four-petal rose appears, followed by a three-lobed plant leaf (palm fan). Each piece is separated by circular-shaped cub including from the inside a series of sequential balls with of a circular-shaped cub in the middle of it having six-petal rose inside it. The area between the small cup and the series of successive balls has been divided into four evenly radiated sections, each is inscribed with a single word, with a beautiful third line and clockwise as follows: (Ya Subhan), (Ya Hanan), (Ya Manan), (Ya Dayyan)

Each of the four corners created between the large circular cub and the end and the curved beginnings of both the previous and subsequent pieces, and in the two bands, which also wrap the belt, are embroidered in the form of a five-petal rose with two small branches, one of which goes right and the other left with a two-lobed leaf' each head of them is a cluster.

The curtain was surrounded in all its aspects by a decorative strip of textured consists of zigzag plant branches that a five-petal rose and a cluster and in the cluster emerge from their upper and lower curves alternately. In front of each corner of the curtain within the same decorative strip is a palm tree without a trunk. Another strip is larger than this strip is inscribed with Quranic texts within twelve oval shapes, each of which extends elongation. The two oval shapes at the bottom of the strip from the right and the left are small in both the left and right, and two in both the top and the bottom separating the shape of the last circular shape including the word Allah

As for the Qur'anic texts, they start from the top of the oval shape in the lower right corner and end in the lower corner opposite the left side of the curtain. The text in the upper side begins in the upper right corner and ends in the upper left corner.

(Nasser, Harthy, 1426 e, p. 46)

Third: aesthetic values: The Muslim artist has always been to provide new images subject to his taste and reason and experience as well as his doctrine, and aesthetic and useful values that come in a liberated and modified treatment away from crude metaphors and cheap imitation because he does not see art as a tool for transmission and imitation, but sees it from the view of innovation and creativity, which is based on the foundations of balance and correspondence, symmetry, rhythm and and treatment of the vacuum in a precise and delicate sense and feeling of the value of what works and what is created away from exaggeration, but if he shows some extravagance, this is only for the inevitability and necessity.

The definition of aesthetic values: It is a criterion for selection and choosing between alternatives of value trends characterized by a set of characteristics such as relations between

forms and color harmony and balance of composition and others where it combines self-needs on the one hand and the requirements of public taste on the other.

(Mohsen Attia, 2010, p. 139)

Elements of aesthetic values:

The elements of aesthetic values play aesthetic role in any work of art to find a correlation between its elements to achieve intellectual and aesthetic message:

1) Ratios and metrics: A measure is a relationship and ratios of things together with each other within the field of comparison.

2) Unity of Design: The unity of design is one of the most important elements of the design itself, because it reflects the relationship of blocks with each other and with the surrounding spaces and also shows the compatibility between areas.

3) Texture: The texture depends automatically on the type of ores used in the design, an expression indicating the distinctive external appearance of the material surfaces i.e. the distinctive characteristic of the properties of material surfaces formed by internal and external components and by arranging its molecules and systems of construction in a format through which the general features of surfaces are clear.

4) Materials: Building materials are the most important things for the composition of elements; they reflect the nature and characteristics of this element and show how they are different from other elements in terms of texture and color.

Aesthetic Values in Islamic Decorations:

Islamic decoration has been able to employ plant, engineering and biblical elements to build artistic worlds with aesthetic dimensions that cannot be realized by of a direct sense only, but can address the soul with leads to contemplate aesthetic components referring to the world of sense and its items. It is reproduced through spiritual aesthetic thought, which can only be perceived through introspection, intuition and a deep understanding of the nature of elements, structures, and relationships governed by Islamic decoration and its abstract forms.

The aesthetic values of Islamic decorations are linked to the fine artistic performance based on solid rules and foundations based on the consistency in the proportions of the shapes, the harmony of elements, the smooth movement and the studied rhythm, as well as the infinite extension and repetition of the decorative units, which constitutes a world of features and specificity that is far from monotony and boredom. It excels the realistic form limitations to a form that expresses deep spiritual implications and pure aesthetic values.

Based on this, the Islamic decoration was able to contain all the plant and geometric elements in the architectural features constructed by Muslims in various parts of the world and added to them artistic analyzes of the various decorations implemented in various materials, techniques and treatments. (Inam Ajam, 2013)

Aesthetic Values in Kaaba:

The decoration in Islamic art is characterized by its general unity that can be distinguished by any piece produced under the Islamic civilization in any country of the world. The most prominent decorative elements in which the Muslim artist excelled are: geometric decoration, Botanical decoration, linear decoration, decoration derived from living forms.

(Abdul Rauf, Khalil, 1985, p. 510)

These elements intermingle, to a great degree of perfection and splendor, with other elements such as gilding and coloring, thus translating what is deep in the artist's self and expressing the traditional emotion of the reader, and thus these three elements are organized in a dynamic image, according to mathematical rules to coordinate and fill the floor accurately while the few spaces left are filled with gold and colors that add special beauty to the original painting (www.kenanaonline.com)

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