

Contemporary Islamic Decorative Formulas to Enrich the Field of Wood Work

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Introduction:

The field of plastic art is a field for expression and disclosure of the artist's trends, thoughts and philosophy in seeing the reality surrounding him. "Art, as a means of expression, gives the passer the opportunity to reflect many of his underlying ideas that concern him from time to time and find meaning only by disclosing them. The disclosure of this hidden pressure, and the individual gained more balance with the environment than it was before. (12 - p. 227) Heritage is one of the important artistic sources that influence and contribute to the formation of the artist's aesthetic vision, and in the formation of his artistic personality. As one of the references stated, "Art and heritage are intertwined, so they cannot be separated because they have supported each other, since man's creation on this planet. If art can be defined as a human creation, creativity and awareness of history and heritage are two characteristics that distinguish man from other beings." (11-137) With the end of the last century and the beginning of the current century, and with the development of the concept of art, the concepts evolved towards woodworking, where the artistic works are artistic visions and innovations for aesthetic expressions based on natural materials and manufactured in the environment surrounding the artist, so he reshapes or synthesizes them based on his skills, information about this raw material and ways to deal with it and the development of new ways to adapt it. "Woodwork is no longer a name for an industrial and technical style only, or a title for things made of wood, or a symbol for a saw, a mouse and a hammer, as much as it has become today a plastic art like other arts, with its components, foundations and elements of art." (13-p. 4) The design of the woodwork is not limited to the aesthetic aspect only, but rather in its attempt to link the design to the function in order to satisfy the human being aesthetically and to be beneficial at the same time. The woodwork is an independent entity with its components integrated with its vocabulary and it is difficult to separate them due to the properties and the aesthetic and utilitarian values it carries. Sometimes I used wood of little value, but by using industrial tricks and combining with other materials and variable treatments, this gave it a high aesthetic and economic characteristic." (7- p. 3) The Egyptian artist's interest in wood and ways of forming them goes back to ancient eras, as the ancient Egyptian cared about carpentry and furniture decoration, and after him this interest moved to the Copts. "The Copts inherited this skill from their ancestors in the manufacture of wooden masterpieces, and the Coptic Museum has wonderful examples that demonstrate their cleverness and express their ability in this field." (14- p. 880) The Muslim artist promoted the woodwork and made a remarkable development in it, so he replaced the Coptic symbols with other decorative ones of his own, starting from the plant motifs and ending with the geometric motifs. Artistic civilizations are like a long series of artistic progress in which each episode is linked to what came before it and affects what comes after it. One of the important links in that series. Although Islamic art was influenced by Coptic

art, but it was able to be its distinct personality, "Artists in the Islamic era were able, within only about a hundred years, to absorb the data of previous and neighboring civilizations and to transform what they quote into their own characteristics to become Islamic in nature." (4-p. 28) One of those interested in Islamic art confirms this, saying, "The artist in the Islamic era benefited from everything that he had seen from the human, animal, and botanical elements, engineering and writing elements, so his designs gained creative characteristics, achieved his design goals and worked to transform natural elements, whether it is simplified and abstracted, or in addition to it. " (6- p. 32)

On the importance and diversity of Islamic motifs, he mentioned in one of the references, "Decorative and applied arts occupied large areas in Islamic art, and even the Muslim artist invented many distinctive decorative styles of this art until the Islamic motifs became unique and distinguished by their shapes, order, vitality, balance, rhythm, color richness, personality and beauty." (17- p.33) Among the artistic applications of Islamic art are those wooden artifacts that are abounded in artistic museums, especially those that serve interior architecture and interior furnishing in old Cairo houses, as the woodwork of all kinds, shapes and functions contain within them artistic and plastic values represented in the decorative elements that combine engineering and organic units. Since these Islamic decorative elements had a positive role in enriching and beautifying many artworks in various fields, some of them were used as frames surrounding spaces and decorative units "jams", or in decorating or defining vocabulary for Arabic writing, whether it came on the fronts of houses or inside many mosques, as well as in the decoration of domes and minarets, as well as the presence of these elements on many applied artistic artifacts such as metals, wood, jewelry, textiles, and in manuscript decoration, etc. and what indicates the extent of the importance of the Islamic decorative element and its role in serving the decorative designs in general, "The specific units within the decorative element give these designs a state of stability that does not give these elements free movement or departure in different directions, as the decorative elements always give meaning to directions. Horizontal, vertical or diagonal in the design, and it also gives the feeling of elongation and direction in the width side in the north and the right, and the mixing of elements with the shapes of strands and plants a kind of formative solution. (24-p.153) By studying the various woodwork throughout the successive Islamic eras, you notice the existence of richness and diversity in the decorative elements, especially the organic ones, and that the craftsman dealt with them in artistic methods that developed from one era to the next, and that there are foundations upon which the decoration of the elements on the woodwork during the Islamic eras in Egypt is based on. Putting its elements on an engineering basis, and the structural engineering system is the property of a creative woman who moves it as he pleases. It is possible for one system to lead to dozens of different creative solutions through the artist's adaptation to this construct, and Muslim craftsmen dealt with geometric shapes in an organic relationship with the science of preparation in a mathematical expression, for mathematics is the language of the mind and it is the path of spiritual change related to coding. (31-) P. 65) The Muslim artist followed in the design of these decorative elements an engineering system based on the repetition of the decorative elements, and the regular repetition is used in most of the design of the decorative elements with its different direction, for example in the narrow bands that surround the geometric, botanical, human and animal decorative spaces and writings as external frames. " (32-p. 129) And that the study of the organic elements that adorn the Islamic

decorative elements which are the subject of the current research and the various forms they contain, whether plant, animal, birds, human beings, or writings, "and making use of the Greek arts in some mathematical foundations as mentioned in the island rectangular spirals" Islands 2, Carrots 3, carrots 4, carrots 5 and so on ... "which he dealt with in many of his leafy vegetal decorations, which through their analysis could be revealed" (21-p. 90). Which appeared on the surface of the various wooden artifacts, including boxes, doors, frames, pulpits, benches, chairs, masts, wooden tunics and other wooden artifacts that abound in our museums and Islamic monuments in Egypt, and is a fertile artistic source through which the Muslim artist was able to leave us with works of beauty in addition to its functional role to serve his purposes Utilitarianism through foundations and technical standards acquired from the realities of environmental life around it.

"The Muslim artist's understanding of those foundations has led, over the ages, to place his botanical folios in several different elements, using the leafy plant elements alone, occupying various spaces, and these elements may be in one or two levels, and use them as a ground for other elements or combine them. To fit between the material, the space and the functionality used in it, provided that diversity is achieved for the sake of the same diversity, despite the evidence of the material, the area or the function. (22-p.112) There were many performative methods to implement those decorative elements that he carried out, the most important of which was the engraving method through which he was able to highlight countless plastic values, and is considered one of the most wonderful artistic creations of Islamic art in the field of woodworking. The Islamic character has been known in carving on wood since the Umayyad era. Ali foundations from the arts of the countries that were subject to the vast Islamic state. " (28-p.21) There is also another method used by the Muslim artist in shaping on the surfaces of the artifacts, which is "al-tafraj", because of its aesthetic and utilitarian effect. The design is linked by intertwining linear relations that represent unity with diversity in an aesthetic framework, using wood raw materials and their natural potentials to achieve their utilitarian purposes. Whereas, the raw wood as a natural material still has its technical specifications without changing it over the centuries, which led researchers and artists to seek to highlight the original and contemporary formative values of that raw material, and there is no doubt that wood remained a source of products that are difficult to count despite the production of materials which are Competitive industrially, but the natural material remained preserved in its value and its uses expanded by applying scientific research methods and modern experiments. (20-p. 81) On the role of the material and its importance as a plastic mediator in building the artwork, Zakaria Ibrahim says, "The material plays an important role as one of the basic factors in building the artwork because it carries its nature, distinctive characteristics, and multiple plastic capabilities. The material acquires the artistic formula after the artist's formation of it by the act of skill and artistic thought which he gains special aesthetics, and the artist must preserve her own qualities to highlight her artistic richness. " (7- p. 32) Whereas among the goals of art education and the curricula it contains, especially the subject of woodworking, the emphasis is placed on the importance of studying heritage and its positive role in developing national concepts and training in artistic skills among students, and since heritage and originality are two mutually related things, authenticity does not mean going back to the past and imitating heritage, but rather it means studying the aesthetic standards that our ancestors previously worked with so that we could invest them in accordance with the concepts of art and the

requirements of the modern era to create a kind of creativity characterized by uniqueness, distinction and contemporary, and in this regard, and that science, technology, and the moral and aesthetic values are the human faces of the heritage, which are the main important elements that a person inherits to man. In place and time, and that the importance of studying history and artistic heritage from this point of view is not to revive the heritage or its entire resurrection or reincarnation, but an attempt to identify the aesthetic phenomenon in the artworks by training the eye to see the aesthetics of the rhythmic systems as well as the aesthetic ratios with mathematical connotations emanating from natural phenomena as well as learning about the intellectual values and contents that gain for the researcher and the reader some basic concepts that develops within him the idea of national belonging. " (26-p. 108) Through the researcher's assistance in the educational process, you notice that students have stumbled over how to employ some of the imported or local wooden decorative elements and apply them in their wooden works that do not have a national heritage characteristic, but rather are a group of European decorative elements and others in the form of wooden frames and adding them to their work as it is without what they have a role in, that is an appropriate application in a way that does not suit their wooden designs. It is clear that these decorative elements are imposed by an investment class in the commercial market that some craftsmen may resort to without awareness due to the values they carry, far from our heritage, in order to add them to the woodwork they implement. And since those elements are available in the market but they do not keep pace with the masses of consumers, especially artists and art students, and it is possible in light of studying the concepts of woodworking decisions and also in line with the objectives of art education, as well as understanding the expressive logic of Islamic decorative arts and their aesthetic and plastic value, and we can find applied inputs through several variables and various systems in a series of simple or complex relationships, and the systems that arise from them suggest a discretionary movement of the eye, which gives it the character of continuity and leads to the development of Islamic decorative elements bearing national characteristics and is included in the system of artistic education goals and woodworking curricula in the academic teams in the college so that Artistic values can appear in them such as "overlay, segmentation, reduction, enlargement, extension, compression, concave, convex, seam and interlacing as well as deletion and addition using the method of hollowing and engraving on wood surfaces." It is evident from the foregoing that the Islamic decorative elements and the various organic units they contain are considered a source that is still fertile and needs more specialized study based on description and analysis to reveal their artistic and aesthetic values that can be invested in enriching the field of woodwork with a contemporary vision.

Research problem:

The research problem is determined in the following question: How can contemporary Islamic decorative elements be utilized in the field of woodworking?

Research importance:

- 1- The importance of the Islamic artistic heritage as one of the informational sources for artistic culture and to identify the intellectual and philosophical contents behind these works.
- 2- Supporting the educational process with a visual culture through the aesthetics of artistic works.
- 3- Providing practitioners with technical performance skills when implementing their artistic works.

Research aims:

- 1- Achieving artistic and aesthetic values. Islamic decorative formulas that abound in woodwork.
- 2- Exposing the organic units of Islamic decorative formulas and methods of dealing with them in the field of woodwork.

Search limits:

- Islamic decorative formulas based on the organic vocabulary of woodwork throughout the Islamic ages.

Research hypotheses:

- 1- It is possible to benefit from the diverse organic unit of Islamic decorative formulas in woodworking.
- 2- It is possible to explain the various artistic styles of the Islamic woodwork and the enrichment of contemporary woodwork.

Search terms:

Decorative formulas: The organic elements in the current research are intended to be the vocabulary, units and shapes based on soft lines that are willing to shape them through their design and implementation, such as plant, human, animal, birds, and writings in their natural and abstract form.

The Artistic Technics: What is meant by it is all that is followed to the production of woodwork in terms of shape, design, technical forming methods that vary between drilling, inlaying, hollowing and inlay ... etc. and its various materials in proportion to its shape, and industrial compositions (techniques) such as: tap, tongue, thrust, and wires, etc. in proportion to their function in order to enrich the artistic and aesthetical values of contemporary woodwork. (29-p.14)

Interlace: Interlacing of a grid and a mesh of a thing as a net: that is, intertwine each other, and intertwining in art is the overlapping of geometric or zigzag lines to each other in a way that makes it difficult to distinguish the beginning of the line, follow its path and know its end. (9-p.102)

Decorative tape: Decorative Band in the Mameluke documentary term, the tape was used either to denote a rectangle decorated with Arabic Kufic, cursive, or triangular inscriptions, or with inscriptions with plant and geometric elements, either to denote copper ribbons that were placed behind the stucco or glass compartments from the outside to protect them. (8-p. 163) The word ornament is the art of embellishment, and adornment with plastic elements in color, light and shape. (5) Arabesque: The word arabesque is a European term applied in the English, German and French languages to the decorations of Islamic art in general and the botanic ones in particular, and the true meaning that has become agreed upon among historians of this western name, i.e., arabesque, is that it expresses the arts of Islamic countries in general, and the truth

is that it specifically refers to Floral motifs. Also, "Ernst Konil" defines the word arabesque (which means the scope of decoration in general in the Islamic East, and thus his definition included geometric and botanical shapes and even the inscriptions executed in an ornamental manner). (33)

The word arabesque indicates that the Muslim artist used the branch of plants and leaves in the form of curved or wrapped lines that connect to each other, and between them may appear flowers and leaves, and branches may emerge from them that extend in the form of arcs, folds, or spirals in a series, succession, interlacing or intersection.

Regarding the arabesque, Abdel Aziz Marzouq says, "European art historians have called this word on me from the decoration, which he singled out for Islamic art and no other art. Therefore, he described Arabesque as the language of Islamic art, and the humanistic image is described as the language of European art." (10- p.10)

Tauriquos securitization: This name is used to denote a group of decorative elements, whether they are botanical, geometric, or written, and suggest growth and reproduction.

I issued an expression. " (15-p.16) In this regard, Abdel-Aziz Salah also says, "... the manufacturer in the Ayyub era was a master of drawing plant motifs, and sometimes the plant branches ended with human or animal axes or birds." (27-p.231)

The frill: The word raqqish in the medieval dictionary means "ragghah" means "ragghah," meaning "carving, ornamentation, hasan and adornment" (1-p. 364). The term evaluation refers to two types of soft motifs, which are botanic, and they are called puppets and geometric ones are called al-natul. (3-p. 21)

Recommendation: It is intended to identify a repeating group that fills in the blanks and consists of two or more decorative elements intertwined with geometric intertwining, identical or regular, in which the movement differs in sign contrast (2- p. 182), and "Claudio Mubarat" participates in his definition of this art as a dynamic art. (34) **Engraving method:** Carving is one of the methods of engraving on materials to create flat or three-dimensional decorations, using the shadow and light method, and the engraving method differs according to the different materials, tools and purpose. (26-pp. 88: 89)

Discharge method: Piercing "It is the process of completely removing some parts from the surface or separating a part from the inside of the inner surface, or part of the outer frame. Throughout the different ages, the artist has used the hollowing process when treating the surfaces of the woodwork, especially the Muslim artist because of its aesthetic and beneficial effect. Finding the relationship between hollow units within spaces and the surface. " (19-p. 11:30)

Research methodology: It follows the descriptive and analytical approach.

First: The theoretical framework: Conducting an analytical study of selections of Islamic decorative elements based on decorative units, which are rich in woodwork throughout the Islamic ages.

Second: Analytical Framework: In the following, the researcher deals with some artistic works of wooden decorative elements and analyzes them to clarify their usefulness in the research.

First action: Subject: Jewelry box with Dimensions: 28 cm long x 17 cm wide x 18 cm high. Analysis: This woodwork is a wooden jewelry box, using beech wood and 4 cm MDF wood, and the box consists of four sides, the upper, back, right and left, in addition to the cover and

the bottom base, and the upper part is fixed with two wooden hinges, which helps to open and close the box, The decoration of this box is composed of a ribbon with updated floral motifs which are inspired by the decorative elements, methods of recessed engraving and diagonal drilling have been used to show the anthropomorphism through and its features, to emphasize its dynamic position in various directions, and this is observed in some curves and arcs of the decorative units, some of which are directed to the right and some to the left, and this decorative strip is on all sides of the box and also in its lid, a strip of the same plant motifs has been engraved on it, and the researcher took into account the proportions between the parts of the work, and its dimensions appear to match its function, which confirms the researcher's interest in the need for the elements and parts to merge into one integrated unit, the researcher has selected a group of various straight and curved lines to match the design, the general shape, and the decorative elements used through the lines and the resulting spaces corresponded to it, and achieved balance, rhythm and harmony to achieve the aesthetic aspect, and the decorative elements and the surfaces of the woodwork were sanded to smooth them, then the box was painted in black and gold, and the brown color was added as an antique in the sunken places of the decorative elements, then the work was painted with diluted sealer. Figure (1, 2)



Figure (1) botanical decorative formulas in a ribbon on the jewelry box jewelry box

Figure (2) botanical decorative formulas in a ribbon on the jewelry box jewelry box

Second work: Subject: Pencil Case Dimensions: 18 cm long x 25 cm wide x 8 mm high
Analysis: This woodwork is a wooden pencil case using mahogany wood and Swedish musk wood, it was designed in a modern way decorated with stylized plant motifs, using two long bases with slots for pens to put in, and the pencil case consists of three pieces of two bases, and the third piece is the decoration that has been enlarged to cover the façade of the two bases and give an aesthetic view of the pencil case, balance and rhythm to achieve the aesthetic and artistic functions, as the hollowing and recessed drilling techniques were used to highlight some of the decorative elements and units on the surface, and the decoration was modified in a way that suits the pencil case, which was designed in a modern way, as its edges were modified and bent around each other, and the two wooden bases are designed diagonally, one smaller than the other to give the rhythm of the form harmoniously, as this artwork appears in the securitization that the researcher intends to express through the vegetal motifs, the bends and the design of the decoration in a diagonal that is embracing the plant decorative units, which resulted in the presence of different spaces that vary between large and small. The researcher was interested in the aesthetic aspect as she was aware of the space she uses, proportions of the plant decorative elements to the base of the pencil case, the researcher selected a set of curved lines that match the decorative elements that she used through the diversity of the line that combines the softness of the curved lines, as well as the rhythm of the artwork through the aesthetic relationship between the engraved and hollow elements and the space surrounding them. Figure (3, 4)



Figure (3) vertically stacked vegetal decorative formulas and their use in the pencil case

Figure (4) vertically stacked vegetal decorative formulas and their use in the pencil case

The third work: Subject: Hand Woman Dimensions: 17 cm long x 10 cm wide x 18 mm high
 Analysis: Wooden hand mirror using 18 mm MDF wood, English gold paper, acrylic powder colors, and transparent varnish. It is inspired by plant motifs and is a hand-held mirror, as new decorations have been developed through computer programs and several new formulas have been developed to complete achieving this ornament, choosing it and using it in the woodwork, and from this decoration and its use in the woodwork, and using the hollowing method to define the external shape of the mirrors and empty the space of the mirrors, and using the engraving method to emphasize the shapes of the decorative units, the soft lines expressed in it and their bending, intertwining and refraction that gives a sense of movement. It was chosen as it has the characteristics of reproduction and repetition in all directions, depending on the continuity and the infinite that characterizes the decorations of Islamic art, and the method of treating it has brought about a kind of beauty that works on the joy of the eye and the pleasure of the mind together, and the treatment of the occupied surface created a kind of excitement and attractiveness in terms of aesthetics, and the relationship that exists between the work in the decoration on the hand of the mirrors and their base through vertical and horizontal lines, as well as the presence of the emerging equilibrium from the movements of the lines and their repetition in different directions with the presence of the hand of mirrors achieving the required weight to connect the elements of the artwork, as well as the presence of window spaces that allow the comfort of the eye and the frequency of the formation values with the horizontal piece, and the process of unloading with drilling caused a kind of harmony between the relationships emerging between the horizontal and vertical lines. Horizontal lines confirm them and raise the monotony of these short vertical lines, and the finishing was done by means of files to refine and smooth the external shape of the work piece, as well as fine sanding to smooth the surface, and the gilding style is one of the methods that the Islamic artist relied on to show the aesthetics of the motifs, where the mirror was gilded with gold leaves, and a layer of transparent varnishes was added for preservation of the motifs that have gained aesthetic value through the contrast of golden and green colors. Figure (5, 6, 7)



Figure (5) floral motifs on a hand mirror

Figure (6) floral motifs on a hand mirror

Figure (7) floral motifs on a hand mirror

Figures (3, 4, 5, 6 and 7) illustrate a group of geometric decorative forms from the Islamic heritage arts

Findings and recommendations:**First: the results**

- 1- Each Islamic era was affected by the artistic style in the state of the rulers and the rulers who ruled it, in art in general and in modification in particular, and all arts flourished with it, so the modification at that time appeared clearly and in various arts.
- 2- The emergence of Islamic art schools in different political roles and eras that were influenced by the decorative arts and among these schools (the Umayyad, Abbasid, Egyptian, Iranian, Turkish, and Andalusian schools).
- 3- The Arab-Islamic heritage, especially the decorative tapes, and the constructive logic they bear, coherent on the formal level, make it capable of transformation and reconstruction within the framework of renewed philosophical and aesthetic changes and data that shape the mind and sentiment of the contemporary artist.
- 4- The Muslim artist carried his modified installations and formulas for the elements of living creatures in the space of the decorative tapes with aesthetic and expressive values that differ from other values devoid of emotion and pertaining to organic elements.

Second: Recommendations:

- 1- The researcher recommends more to pay more interest in studying Islamic arts, because it is still a fertile field for research and analysis.
- 2- Departing from the organic Islamic decorative elements (tapes) beyond the scope of the imitation and dealing with them with specific contemporary concepts and approaches that have no limits, and at the same time they are related to a deep understanding of the solid foundations on which the Islamic tapes are built.
- 3- The necessity to study decorative arts in other Islamic countries and also in East Asia, Asia Minor, and North African countries.