

# The Broken Line in Islamic and Deconstructive Architecture as a Structural and Aesthetic Component of Interior design and Furniture

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## **Abstract:**

Lines are one of the most important and simple elements that a designer use in his work. Designs begin with planning and defining the various design elements. Lines gives the design work clarity and dynamic rhythm and defines the general form. It is in itself an expressive and aesthetic value. The architect and designer used it from ancient times until the present era to express sharp or flexible design ideas. The expressions and types of lines in the design may vary between radial and curved to reticular, straight and broken.

The line in design or composition is not limited to being an external line that defines the shapes only, but it has become an independent value and arises from the development of a sense of movement, as limitless innovations have been accomplished in modern design based on employing the line as an independent value.

Broken Lines appeared in the design in the ancient Islamic architecture to achieve design goals, which exist on the architectural level through the walls in the interior spaces and some design elements in the horizontal planes, and on the urban level through the refractions of the facades and the relationships of the buildings with each other.

In the late eighties of the twentieth century, deconstructive architecture arose by the French philosopher Jacques Derrida, which relies on the idea of difference, highlighting contradictions and distance from everything that is old or inherited, while emphasizing what is strange in a shocking way of broken and fragmentation.

There is a difference in the design of the shape of Broken Lines between both Islamic architecture and deconstructive architecture in terms of form, principles and objectives used in the design and architectural formation of buildings.

Hence, the researcher was inspired by the idea of the research, which is the study of Broken Lines and the identification of Islamic and Deconstructive Architecture in which it appeared and how to use it as a means and tool in design and benefit from the aesthetics of Broken Lines in furniture design.

## **Key Words:**

Broken Line - Islamic Architecture - Deconstructive Architecture - Furniture Design  
Interior design

## **An Introduction:**

The line is the main element in the design and architectural formation of its various types and forms, as the architectural lines represent the main influence on the design in terms of their different types, shapes and expressions, especially the broken lines, which had the greatest impact in the arena of architectural design in our current era.

The strength of the lines and the idea of design are among the most important influences in forming the view of the recipient, so it becomes the spatial system of the design, and although the line has only one dimension, in the case of a simple thickness it becomes visible, and also plays a double role than usual in the presence of the color element.

The broken line results from the intersection of two straight lines with each other, as it consists of a continuous group of straight lines moving in different directions forming obtuse, sharp or right angles, which gives a sense of sharpness in the formation. These angles also result in variable tensions from the position of the line when its movement stops at a point to change the direction of its movement. The broken line is used to attract attention due to the sudden change in direction, and its rapid movement generates a sense of movement and intensity.



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## **Research problem:**

- Despite the use of the broken line in various fields of design, it did not receive sufficient technical studies that reveal its aesthetics and how to benefit from it in finding new artistic dimensions for interior design and furniture design.
- Deficiencies in knowing the real purpose of using the broken line in the design, which results in distorted designs.

## **Search goal:**

- Determining the methods of employing the broken line in design through studying it in Islamic architecture and deconstructive architecture, and clarifying the difference in the design ideas of each.

Determining the methods of employing the broken line and the purpose of using it in the design and its role in solving and addressing many design problems while finding human, functional and aesthetic requirements, and reducing some distorted designs by using the broken lines, whose aim is to attract attention only.

**research importance:**

Familiarity with the interior designer and the furniture designer with the indications of broken lines in the design as an important and flexible design tool that helps him in developing functional and aesthetic design solutions during the various stages of design and implementation.

- Designers' awareness of the connotations of broken lines and the purpose of using them in interior design and furniture design and employing them in their projects to improve the level of their design projects in terms of functionality, aesthetics and symbolism, so that they are not distorted quotes.

**search limits:**

Temporal limits:

In the past: Islamic architecture

Recently: deconstructive architecture

**Research Methodology:**

The historical approach: through the historical background of the broken line in the Islamic era in the past and deconstruction in modern times.

The analytical descriptive approach: through a descriptive and analytical study of models of Islamic architecture and deconstructive architecture.

Applied Experimental Approach: By applying the results of the research in making furniture design a structural and aesthetic element based on broken lines.

**Research results:**

1- The emergence of a contradiction between the goals of using broken lines in design in Islamic architecture and deconstructive architecture.

2- Islamic architecture was distinguished by being an ideological architecture with a special and distinctive architectural identity that corresponds to the surrounding urban fabric and the cultural and social background of the community. It is concerned with providing environmental architecture and religious symbolic metaphors.

As for the deconstructive architecture, it was concerned with deviating from the ordinary and introducing new vocabulary in design and moving away from the human scale.

4- When merging the two directions into one building, the result was the success of the building architecturally, fulfilling the function and the symbolic idea, preserving the architectural, urban and cultural identity, and adding an element of visual and mental suspense to the visitors.

**Research recommendations:**

1- Developing the scientific method to educate students in the field of design of the implications and aesthetics of lines of all kinds and broken lines in particular, in integration with scientific development, modern materials and building systems.

2- The need to enrich critical architectural thought by studying various architectural models using different types of lines.

3- Attempting to benefit from the concepts of deconstructive architecture and Islamic architecture, and paying attention to studying experiments and different architectural models, so that we start where others have left off.

4- The need to raise awareness of the causes and objectives of using broken lines, especially in Islamic and deconstructive architecture, as they help designers and architects to develop design solutions to the problems they face in the design stages.

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