



**Aesthetic and intellectual components of the motifs of
Islamic art**

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Abstract:

Islamic civilization with its geometric ornaments with sporting laws and geometric foundations achieves aesthetic values that dazzle all civilizations on their own. They have geometric vocabulary associated with each other as a series of simple or complex relationships of contact, overlay, exchange and fondness that suggest an appreciative movement of the eye.

This research revolves around the origins of Islamic art and its attributes of moving away from the representation of living beings, austerity, filling of spaces, repetition, surface decorations, geometric swab and color symbols and the Islamic civilization is one of the most important and great civilizations in the history of humanity. This was highlighted in the architecture of the mosques full of decoration, which barely leaves a vacuum and elements of Islamic decoration the plant elements. The field of plant decorations is one of the important fields in which the Muslim artist travelled and created different plant forms that departed from nature. There are also animal elements that have emerged gradually through overlapping plant decorations or photographs. Islamic art is characterized by written elements. It is considered one of the most beautiful elements of Islamic decorative. The writings have been used in ornamental formations such as Koranic verses, prophetic hadiths, archaeology, proverbs, hairdressing and prayers. The methods of writing have varied. This research also includes Islamic decorative units linear and written such as manuscripts, calligraphy and antiques as Arabs have never taken up Arabic lines before Islam emerged as an ornament, Research promises the most important aesthetic values in Islamic art of freedom, creativity and search for ideals, sublimation and divorce.

Keywords: austerity-repetition - sublimation-launch - geometric swab-color symbol-aesthetic values

Introduction:

Islamic civilization is one of the most important civilizations that has influenced the history of human civilization in all its dimensions. We see Glenn in the outcome of Islamic monuments in its philosophical content and its distinctive privacy in its authenticity, uniqueness and emancipation among human civilization. Islamic civilization, with its geometric motifs with mathematical laws and geometric foundations, achieves aesthetic values that dazzle and amaze all civilizations on its own. It has geometric vocabulary associated with some of them as a series of simple relationship or compound of contact, overlay, exchange and synergy that suggests an appreciative movement of the eye. The rhythmic accession in Islamic engineering art is governed by the laws of mathematics, geometric foundations and lends to the rhythmic values achieved by the artist in the Islamic era, of course distinctive. In the seventh and eighth century, his civilization was accelerated and aroused most. According to John Stathoff Badu, "the creation of a new, sprawling state in the Mediterranean and the Near East was the emergence of a new global civilization in this state, that both opening and civilization had the deepest implications of modern times. As an empirical accession, it has rarely had the same in history. Less than a century on the back of the Arabs took over the world stage from the Pernet on France's border west to the Pameres in central Asia. Spain, North Africa, Egypt, and the Byzantine properties south of the Toros Mountains and the Persian Empress in the east have all been bundled into the monarchy of a single emberet that matched the Roma emberet at the height of its magnitude, 3000miles east to west and contained a large group of different minerals and peoples. As a result, the Impartiality of the First Arab Conquerors has become an Islamic world in the middle centuries. It has become a world rather than an empirical one: a political monarchy encompassing a separate and often disputed state but nevertheless aware of a common identity that distinguishes it from other regions. Muslims were not only Arabic and based more on the unity of the creed than if they were based on strictly ethnic or tribal bonds ", p. 14.

Islamic conquests and the entry of peoples under the banner of Islam have increased the value of Islamic civilization as a civilization with diverse and advanced culture and civilizations. In India, Persia and North Africa, in addition to the Hellenistic culture known by Muslims as a medium of stoning, Different civilizations have been swept to form in a new framework emanating from the Islamic philosophy to impress us with the great cultural repertoire in the arts and literature with a distinct and special Islamic flavor. That science was a starting point for the Muslim artist to think about science and experimentation based on extrapolation and extrapolation. "The Islamic culture had its beginning and its own intellectual foundation derived from the Islamic religion." One of the areas addressed by the Muslim artist is the decorative geometric forms as a prominent name in Islamic art. "The designs of the Islamic geometric forms are very simple, making the artist and the sports world one person in the Islamic civilization. The artist used

the ideal of Plato and Faitha Gworth and their idealism to invoke the existence of basic bases for our geometric rules."

One of the particles that distinguishes a conscious man is his knowledge of his past, whatever his history or that of another, the ancient Islamic civilization contributed to the advancement of Islam, Muslims and all mankind, but unfortunately Arabs and Muslims have not now enjoyed any name. In the West, people have fallen victim to ignorance in misinformation. Yet Islamist civilization with its amazing genius and palatial manifestations in their remaining thrills of eras and civilizations has prevailed. It was an eloquent document of a Muslim people who contributed to the service of mankind in all levels and sciences.

Research Objectives:

- Reveal the most important artistic values of Islamic art and its diverse decorations
- Highlight the most important Islamic decorations and the most important features of Islamic art.

The importance of research:

The importance of studying that Islamic art is an art based on the pillars of Islamic religion that conforms to the values of Islamic religion and in it conforms to the monk and dazzle. In the Holy Quran he was the inspiration, and it appeared clearly in the decoration of the line and walls, With the innovation of the art of Arbask on wood, plaster, glass, pottery, and dazzling in the art of architecture and in a way that no one has preceded. To present it to the world, all on a plate of crudity, a scattergun with their bones and genius to imitate and extract them, and that manifested itself in their actions, their museums took pride in it as a great, authentic art, and were interested in studying the history of the world's forbidden and peaceful history. For its effective and authentic contribution to the advancement of our human civilization with formative values, artistic relations and impressive richness of art without artists.

The importance of the study is highlighted in the disclosure of these values of Islamic art, the fact that it is a source of art designs in general, interior design and contemporary home furniture in particular, and the achievement of aesthetic and guest values in modern Islamic style.

- Lack of studies and research on the origins of Islamic art.
- Highlight Islamic art as an authentic art culture and benefit from it in the design of modern art.
- The results of this research can be added to a new scientific research and study specializing in the field of decorative aesthetic values of Islamic art.
- Interest in similar studies of Islamic art as an inherent source of art in all its fields, especially in the ills of modern-day globalization and the dissemination of that fact.

Previous studies

1-Al-Ghamdi, Fawzia Ahmed (2004): Modifying elements of Islamic botanical decoration as an experimental entry point for the production of contemporary decorative designs. Master's thesis from Umm al-Qura University, Faculty of Education.

The study aims to develop creativity by studying the plant element and subjecting it to successive modifications, and to give decorative design a measure of self-privacy to art scholars reflecting their culture and contemporary concept of artistic creativity.

Current research informs the linkage of contemporary design to heritage through the development of the vision in the field of analytical study to produce new decorative units derived from elements of Islamic art.

2-Al-Harthy, Abdulrahman Ali (1994): A descriptive study of the motifs carried out on Islamic wooden works in the Abassi and Fatami ages, Master's thesis from Umm al-Qura University, Faculty of Education. This study benefits current research by identifying element formulation methods

٣-Ahmed, Hamid Abbas (2000): Abstraction in Animal Forms in Islamic Art as an entry point for enriching contemporary wooden occupancy, Master's thesis from Helwan University, Faculty of Art Education.

This study aims to achieve new structural dimensions in the field of wood works by studying and analyzing the abstract method of animal forms in Islamic and contemporary art.

The study relates to the topic of research by relying on Islamic art as an entry point for modern wooden works and works, and differs in that the present research depends on Islamic decoration as a source of cosmetic and functional contemporary furniture design.

٤- Al-Deeb, Elsayed. Al-Arabi Ali (2000): Experimental entrance to the Islamic singularity in computer design, Master's thesis from Helwan University, Faculty of Technical Education.

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

Abdul Khaliq, Mohammed Al-Sayed (2000): Designing a play for the development of complex thinking in the child using some of the Islamic engineering vocabulary The Message of the Master from Helwan University, Faculty of Art Education, Decorative Design Department

The study aims to design a toy for a child benefiting from the dynamic characteristics of some Islamic engineering vocabulary to help inform the complex thinking and develop the child's taste by living the vocabulary of Islamic art

The current research provides an analysis of the modules of decorations developed from Islamic art.

6. Abdul Karim, Ahmed Mohammed (1990): Design of experimental hubs to teach design foundations based on contemporary studies to analyze Islamic engineering systems. Doctor's letter from Helwan University. College of Art Education. Interior Decorative Section

The study aims at shedding light on contemporary analytical studies of Islamic engineering systems and classification, monitoring points of agreement and difference and addressing them by interpreting and identifying analytical entrances and scientific theories, for their fruits and designing new experimental axes to teach the foundations of design

7. Abu Ra's, Rehab Abdullah (2008): Zakhra Islamic as a source of design for contemporary furniture units, Majstir's letter from King Saud University, Islamic Education College.

The study aims to link the past in Islamic decoration to the present to produce modern furniture designs, using computer drawing programs.

Origins of Islamic Art:

Islamic art is vast and connects the heavens and the earth, the world's life and the afterlife, and the human and other; The individual and the individual group that ages this planet will express the most beautiful, fullest and enjoyable works of art that are abundant in life and will emerge from the enduring movement as a symbol of life and eternal immortality where Hedger sees art as placing the same truth in the artwork.

Islam is the last heavenly and major religion in the world and has produced the greatest cultural heritage as a great heavenly religion from the caliphate of Cardup in the West to the Sultanate of Delhi in the East. scattered the seeds of authenticity from the peoples of Ashta, embraced Islam as their religion, The treasures of Islam speak in the world and its ancient museums with great artistic values, It is Islamic art, pumped with its masterpieces on vast geographical spaces and spots and your love the fabric of a period of time since Islam arose in the fringes of the deserts of the Arab Island to widen that spots as a luscious rug that wowed mankind with influence and superiority that was not repeated in just a century in the countries of Africa. The Levant is the heartbeat of Christianity, devolution, and then to Persia, Then to Asia, India, China, Indonesia, and to the Far East, This wonderful entity is the Islamic Kinanuddin, which instilled its origins in the rules of its origins in a mathematical scientific capacity. To discover the greatest emperors that dominated the world with their artistic aesthetics, figurative images and sensory symbols in cosmic harmony, And its wonderful religious pattern, and its artistic works of Semitic origin, produced by the Islamic world to present to the world, Produced by parents as a gift for children, for humanity collect not just for Arabs, Including gold works, jewelry, sculpture paintings, architecture, metal and timber works and many art forms, Critics of the present era, morals, connoisseurs and intellectuals are lavishing ourselves with the great religion of its cultural and spiritual contribution to mankind. "

Muslims in their jihad were emigrated from Allah and His Messengers in God's vast land the love of the people of the Earth. The Levant was their first capital outside the Arab island. It had already been erased on a letter resulting from the Byzantine civilization. The beginning of Islamic art was an ornament of Roman-Byzantine origin. - This is not a challenge to Islamic art and weakness but a power and greatness, We see this evident in the fracture of a single cathara of the capital of Sisaniya in Tesson near Baghdad, As the largest hall of Lawan Kosri roofed in the form of a contract without support or weaponization to later be the source of importance for the Muslim artist, The use of fast-drying slurry without supporting the drier with wooden scaffolding, The plaster inscribed as its preferred technique in Islamic geometry is the basic material used by Sassanids, The Sassani style appeared in the textile and metal works of Islamic art with its Sassanism dye for Muslims to transport with them wherever they went. The Egyptian and Shami style of the Fatimid, Iubin, Mamalik and Persian era prevailed in the Cahan oasis in the Iranian, Saljouqi, Turkish and Ottoman architecture in the Umrah and Jabidal buildings.

Muhammad (peace be upon him) and the advent of Islam:

Al-Habib Muhammad (571 M - 632 M) was born from the sweat and raft of captivity (Qurish), in Makkah Al-Mukarama, a wealthy city, to which people from the uprising, famous for the trips of traders, Allah said:

[For the sake of the summer and winter, * Let them worship the Lord of this house * who fed them from hunger and safety.

After a year (610 m), people are called to Islam and faith in God, the individual is resilient. To be followed as the strongest result of those involved to migrate to Medina in 622. Thus, for Muslims, abandonment is a pride, with deep meanings in conscience and creed and in this, Founded the first regime and nations in Islam, in Medina, and took the Hijri date from that day The Prophet resurrected the most important architectural edifice. (The Prophet's Mosque) Under the Prophet Muhammad (PBUH):

"A large, unroofed courtyard shadows him, from the opposite side of the honored mecca two rows of palm tree trunks roofed with palm fronds. In the vicinity of the courtyard, the houses where the Prophet Salman and his wives resided were the essence of the exact design of the surrounding houses. But still, it doesn't matter how much we realize that this building is in its division. She had been prepared either as a house where the Prophet was descending on him or as a mosque for the traveler. Perhaps the second belief is closer to the truth in modern study, It is a pleasure to explain why many of the mosque that was erected in the early ages were sickened by the design of an art that bore a roof based on the columns of the side facing Mecca "

At that time, the Islamic civilization did not have an artistic model of value at the time of the advent of Islam in the Arabian Peninsula, and by the Islamic conquests of the country and neighbouring countries, the Muslim artist initially merged the Byzantine and Persian style together, serving as the first dye to artistic values in Islamic art.

"When Muslim Arabs opened the surrounding countries and countries, they had former artistic civilizations, the most important of which were Persian and Byzantine. These two models merged into the creation of the nucleus of newborn Islamic art while moving away from the sculpture of statues and aversion to human and animal painting in the ornaments. This helped to flourish the geometric and vegetarian ornaments with a modified decorative swab that is predominantly geometric and the art of Arabic decorative writings began to flourish, especially the Kofont

Islam spread as a result of conquests of the courageous Muslims, and Muslims settled in those Bekaa, To demonstrate decoration as well as stability, growth and evolution according to the tremendous rapid evolution, it began with plant ornaments modelled on an geometric decorative character. Engineering decorations and decorative Arabic writings flourished. Plant ornaments were varied in exquisite decorative formations, such as the most beautiful methods of Islamic art. Drawings of man, animal, bird and nature were added as illustrations with a decorative touch in books of poetry, biography, medicine, literature and science called "Islamic miniatures."

So Islamic art is a combination of glowing art, mixed with each other, to give us a wonderful combination. (Islamic Art) has distinctive features and a special character, emphasizing the philosophy of Eastern Muslims that underscores the raison d'être of mankind and creation, the worship of God in the architecture of the earth in which we live by development, science, peace, goodness and persistent growth without laziness, as the duty of man to come upon God. "Man is a part of this vast universe and divine power dominates this existence."

Features of Islamic Art:

Islamic art is crystallized through successive Islamic conquests, highlighting important phenomena that have grown within the framework of an eastern philosophy to be the most prominent features of that ancient art.

1-Move away from the representation of living organisms:

It was as a desire of the Muslim artist remotely from pagan manifestations, but it was some animal drawings and flat urbanism that appeared in artistic works and simple murals in the advanced times of Islamic civilization. Muslims stressed the absence of such drawings on the Quran, mosques, fountains and domes. Islamic art was not interested in the genuine representation of nature, a phenomenon prevailing in the arts of the East, inspired by nature in drawing decoration with various artistic subjects, and devised a modification (abstraction) method of decorative nature with great order and imagination. The Muslim artist knows that he will not match the Creator in creativity and creativity. In order to find elements relevant to nature that are abstract in their repetition, and to turn on living forms to rob them of their living nature, he painted the living forms of animals and birds with Baslopgirlov. In fact, the drawings of these forms end with the drawings of plant or geometric forms. "This modification" and misrepresentation was not the inability of the Muslim artist to emulate reality, but rather the artist's belief that reality is a slippery and

important thing is his own world or what he wishes for in the other world in paradise according to his religious beliefs "(Hassan, 2003).

2-Austerity:

Our High Faith called for ascension and luxury as a zeal display, which called the Muslim artist using cheap ores such as clay, plaster, wood with delicacy and beauty to become a great artwork. Muslims did not use gold, crude and stones in decorating mosques, pulpits and domes.

3-Vacuum filling:

The Muslim artist has a clear tendency to cover the spaces with decoration and draw attention in all Islamic arts, where he crowds with decoration connected to each other without boredom, a trend of his decorative approach (covering all surfaces under his hands) to eliminate all spaces completely, which is what I call (With dismay from the vacuum) And in the Islamic emptiness means the exploitation of the devil, busy your time with work, worship, male, science and work and leave no way for the emptiness of your life. With that philosophy the work of the Muslim artist by eliminating the vacuum by filling it with ornament, it hardly leaves empty spaces on the roofs, and that was evident in the monuments of Islamic civilization, so there is no Islamic artwork without it. (Walls, ceilings, domes, pistols, pirates, works, furniture, carpets, fabrics, baubles, pots, decoration of "Holy Quran" papers) It leaves virtually no vacuum without its ornament. ("By covering the bodies of animals and birds that it paints with various plant and engineering ornaments and that it plays its part in absorbing the substance of the body and attracting attention to those decorations that abolish the relevance of that body to nature, it cannot be the case in nature.") Abu Ras, Rehab "(As the Muslim artist has taken more than one course in filling the vacuum, he continues to fill the vacuum with his decoration on the surface, moving from small to smaller, and a circle that leads to the background and fills them with their lines, resulting in a variation in the surface level or a variation between light and shade, thus being a great aesthetic effect") (Shami, 1990).

4-Repetition:

It was an important feature of the vacuum, to solve the vacuum problem, to use the method of repetition, simple or mutual, units, fallen, symmetric and it was in tapes, fillings, or decorative images and geometric configurations. "The repetition radiates in the ornament the elements of vitality and movement due to the regular distribution and stability of the units, and helps to feel the reach and spread. This causes the creation of rhythm and balance, as happens in the wallpaper, carpets, floors and ceilings, resulting in psychological comfort due to the torment and acceptance of the shape, and the eye comfort of the beauty of its distribution paper, especially if the colors enter and repeat the other with the duplicates of the decoration."

5-Superficial motifs:

The Muslim artist did not embody in a sketch of living beings so that it was similar to nature as the Greeks, but rather relied on decoration in clear stripes and its ornamental modulation, in an explicit, clear, limited color, and when his motifs embellish an artist flattened with a decorative wipe.

6-Engineering Swab:

Decorative Engineering Division Plays a Key Role in Islamic Art (squares, rectangles and triangles) as beautiful geometric configurations stars and beautifully intertwined images, fills these geometric and decorative spaces of plant branches and also plays an important role in the beautification of these geometric relationships, "The Muslim artist thus demonstrated his ability to carry out his drawings and decorations through awareness of engineering and sports systems, enabling him to fabricate highly varying and complex spaces in terms of their surface composition, such as circular and semi-circular domes and cylindrical forms on tools, furniture and others." (Al-Jabri, 2003)

7-Symbolism of color:

The colors of Islamic art exude a vivid sense "and have used hot and cold colors to different degrees and the color was symbolic in Muslims, white is a sign of purity and light, which is the color of no man's clothing. and green is the colour of the people of the people of Paradise, and black is the one that surrounded most of the gilded ornaments in the Quran, and it is the color of the two rites that were in Badr's conquest, a symbol of the tenacity and non-change of the faith. " (Afifi, 1997), the Muslim artist did not use coloring to determine dimensions (particulation), was strong and explicit, using color in Islamic decoration as an aesthetic requirement, "The abundance of use of green and blue color is a reflection of nature's elements such as sky, rain and fertile ease, while the use of gold was an expression of spiritual meaning.

Islamic art and decoration:

Islamic civilization is one of the most important and great civilizations in the history of humanity and this is highlighted in the architecture of mosques full of ornaments that barely leave a vacuum. Islamic civilization has prolonged the fields of arts, literature and science, bringing the world to the present day. Islamic civilization has interacted with other civilizations, taking Muslims from a wonderful science. Over time, it has formed a civilization that has influenced history and human civilizations with a wonderful Islamic character, such as dazzling in Islamic architecture. "The art of decoration is a result of the art of architecture and must be accompanied to it and its service. It is the embodied expression of the needs, features and tendencies of the age in which I found, construction must be ornamental. The decoration cannot be deliberately constructed" p. 231

What we mean by Islamic art is every art that has emerged and developed in a country that lives under the banner of unification, From India East to Morocco and Andalusia West, from Turkey North to Sudan South, The Westerners have been touched by the arts of Asia, which are Muslim countries of Islamic arts, with a print that no one can deny and with a miraculous architecture in their arts of fabric and glass such as Malaysia, Indonesia and the Philippines, "that there are nations like Malaysia. (Malaysia) Indonesia condemns its inhabitants to Islam and the arts of its people are not considered Islamic arts, and the most important features of the decoration Islamic arts "Judy, p. 1, 1996, p. 19

Elements of Islamic decoration:

١-Plant Elements:

The field of plant decoration is one of the important fields in which the Muslim artist progressed and created various plant forms that came out on nature. And there is an Arabesque made up of plant decorations with curved and round lines or wrapped in contact with each other. They are forms with curved boundaries, including leaves, branches and flowers. This kind of 19th century A.D. was commonly used in architecture and antiques. Especially the Turkish School, the School of Egypt and the Levant (but less often) and this effect was clearly manifested in the simplest and ceramics. (Khanfar, 2000)

The Muslim artist also more than painted plant branches with circular and spiral curves from which leaves and flowers emerge in an engineering artistic relationship in which repetition, convergence, symmetry and overlap are characterized by its survey of modification and inspiration of nature and not its depiction. The cardiac paper modified has played a key role in plant decorations.



٢-Animal Elements:

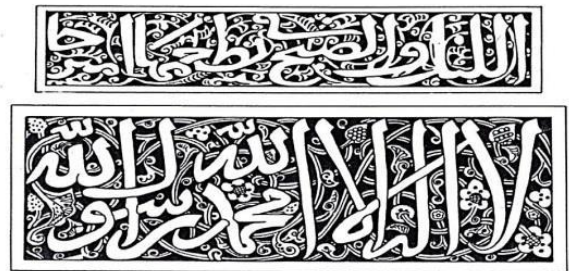
At the beginning of Islam, the Muslim artist's aversion to drawing animal and human portraits was due to religious intentions about her relationship with paganism. And then the cartoons of animals and birds gradually show up through the plant decorations overlapping with them or images representing animals and birds and their legs or wings have mutated with plant branches, then man's drawings also appeared in Islamic decorations but these drawings with a smear of decoration are clear and far from the sincerity of nature's tradition. Human, animal and bird fees abounded in the Persian school and subsequently affected other Islamic art schools.

Human drawings have flourished and abounded in the decorating of manuscripts, and have subsequently become features of Islamic art, especially in Faris (Iran), India, Turkey, Egypt, and subsequently known as Islamic miniatures. The Muslim artist also deliberately excluded human and animal painting from the walls and furniture of mosques and from the museums, religious subjects were subjected to paintings only rarely. And yet there were images of religious incidents, as well as in manuscripts and books called

Persian miniatures, which told and depicted certain religious events or explained some religious stories, which were rare and did not win the clergy's satisfaction.

There are also human decorations and drawings carried out on walls, manuscript pages, antiques made of silver, other metals, textile, leather, wood, stone, marble, glass, pottery etc. The drawing of living beings was known to the Umayyad, Abbas, Andalusians, Fatimus, Mongols, Persians and Ottomans, where Muslim artists portrayed people on various subjects.

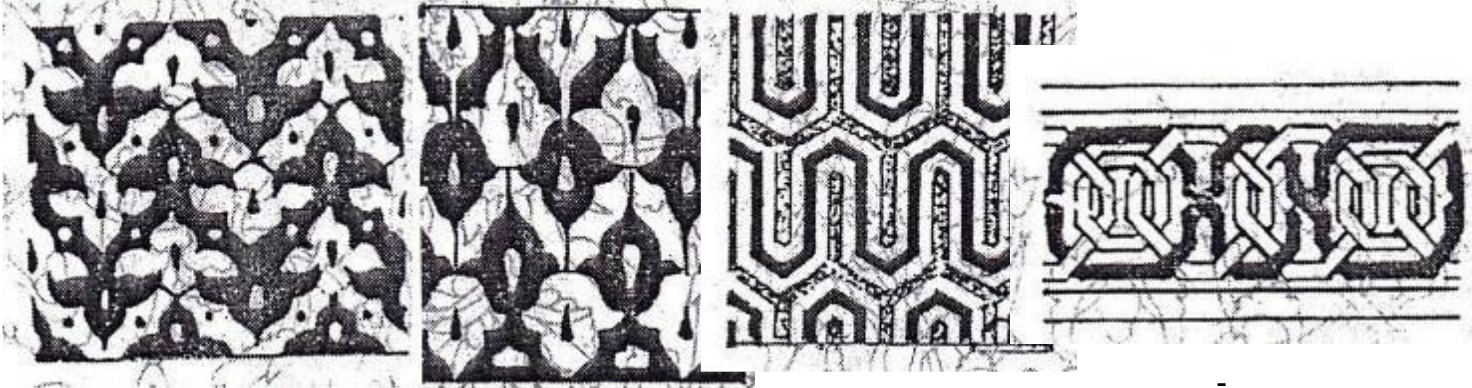
As a result of the reticence of Muslim artists in portraying people, their drawings were characterized by several manifestations, the most important of which was the decorative feature of the art image, where it was flat, non-stereotyped and appeared calm and still, and its terminological faces were not indicative of its owners but reflected man in general.



(2) Decorations of wall fillings showing human drawings (from the Fatimid palaces) from the 5th century Hijri

٣-Engineering Elements:

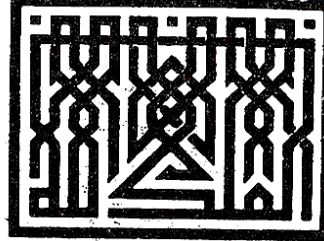
The decorative geometric swab was one of the most important features of Islamic art, especially in the repetitions, stars, multi-rib geometric compositions and other art formations. These formations were known in the previous Persian and Byzantine arts, but they evolved and took their exquisite aesthetic forms in the Islamic style until the effect of this style thereafter on other models, especially European arts. Geometric decorations have been commonly used in various architectures, manuscripts and antiques, whether from plaster, wood, metal or marble etc. The basis of the Muslim artist's ornaments is coherent and cross circles, interlinked lines and various geometric forms such as hexagonal, eight squares, triangles and branching forms. Geometric ornaments are characterized by a sense of universe, and sometimes by a sense of movement as a result of diversification in the use of different coloured ores and the exchange of shade and light on the exuberant and prominent parts of the ornaments. (Khanfar, 2000)



Written Elements: ٤

It is considered one of the most beautiful elements of Islamic decorative. The writings have been used in decorative formations such as Quranic verses, prophetic hadiths, monuments, proverbs, poetry and prayers. The methods of writing have varied, showing many kinds, including those related to writing pens such as:

Taupar, half, two thirds, one third abbreviated, one-third light, one-third heavy, and others. One of the most prominent types of Korean line with existing angles has been frequently used until the late 12th century. (Shay, p. 398) and still used as a beautiful decorative style, The Muslim artist is creative in using it as a decorative element, working on the grace of letters, the consistency of their parts, and decorating their stems, heads and bows with plant branches and flowers as well as the creativity of the Muslim artist in his interrelated writings, where phrases appeared in square, rectangular or varied decorative forms and sometimes on images of certain animals or birds.



Written and written Islamic decorative units

Decoration of manuscripts, calligraphy and antiques:

Muslims have been interested in the sciences of language, poetry, rhetoric and eloquence, especially in the field of poetry, which has received great interest and fondness. The Arabs never took Arabic lines before the advent of Islam as an ornament, After the fall of the Holy Quran, Muslims were keen to blog so that it would not be lost among people. The first version of the Holy Quran was written in the seventh century, after which the Kofi line appeared in the eighteenth century to occupy a prestigious place between all the lines and an ornament with clay and glass pieces and engraved on metal pieces, the line was accompanied by drawings of plants and animals as mutation and mixing and of the types of leafy, flowering and adorable kofi line. Along with the Korean line was the transcription line, the third, the patch, the Diwani and the Persian, But despite the many lines, the most prominent in the field of Korean decoration and the third, At the beginning of writing the pairing was on thin skins of goat skin, calf and Egyptian papyrus and then Muslims imported paper from China and then made paper after discovering its secret after defeating China 750 m. Muslims were keen to write Al-Musharraf Al-Sharif and to impart and decorate to the highest beauty. "The pages facing the title pages were decorated with geometric designs interspersed with plant branches and surrounded by concerted tires painted in gold and blue and red colors", p. 11.

- The most important aesthetic values in Islamic civilization

It is one of the greatest yes God Almighty upon humans to taste and feel beauty, They are a fountain of true happiness at every time and place L, dictating the heart with infinite satisfaction, And his wisdom creativity is unity, Islamic art has emerged with the emergence of successive conquests of the Islamic State, To be a civilization in less than a century, constantly evolving and growing at tremendous speed, Incentivizing its basic features, and deriving from its philosophy of religion, with its uniform personality in all countries, Which anyone can easily distinguish, with artistic theories that can only emerge from its philosophical Kenya, Al-Sham, Persia, Morocco and their artistry are Islamic art imdas since the dawn of Islam as a former style, The Muslim artist incorporated it into his religious leadership, and this is a strong basis for the Islamic art to do the dye that exists now, To be independent of any economic, religious or social background, As an independent composition associated with creed and not only religious teachings, Islamic thought and orientation, As a primary source of Islamic art, it cannot be subject to the criteria of Calvin's Persian, Renaissance or Greek aesthetic.

"The Romanian Greeks were based on respect for the anatomical perfection of the human body and Chinese and Indian art. They were based on the expression of moral ideals in a graphic, sculptural ritual and pre-Colombian Aztec art expressing the literary image through the goddess. Islamic art does not reflect any specific form of God's image, universe, ideals or man. It's about silence and striving to enter the world of the absolute and the secret behind these great meanings. "

The true beauty of the Muslim artist is never separated from the conscious heart "the real aesthetic results of this sobriety felt by the mind when Ka's eye, cognition and consciousness tendencies are in full satisfaction with the absence of any shortage of artwork" p. 231

Neither the colors nor the shapes nor the lines are repercussions of the inner beauty felt by the Muslim in his heart and naturally be such beauty and strength. "The beauty of the shape results from the lines in which

the line grows from the other in a graded ripple and there are no extraneous or anomalous overpowers. No part of the shape can be dispensed with and the design remains in good condition or is as good as it is" p. 231

Because the geometric forms were not an absurd choice, the Muslim artist was conscious of the reality of the coin, to achieve values that conform to his spiritual and ideological requirement, the Atiyah examiner says in it "The quadruple figure in Islamic art embodied the notion of the number, on the basis of the possibility of dividing the equal-rib triangle into four equal parts, looking at the symbolic character, and the artist could multiply the essential element symmetrically, in the direction of the horrors to get a grid of this element, and in complex layouts based on the square" "The circle represents the infinite transformation of the polygon and the shape to which the square ends. Although the circle is a complete form, it is a fertile baby form with many similar shapes, thus becoming a symbol of the movement of nature and the universe" p 23

From the aesthetics of geometric forms to the Muslim artist as he crosses art from the siblings of life, he crosses forms from simple to more complex "The vertical shape symbolizes the highness of the soul, and the horizontal represents the stability, and the scourge of the twists represents surprise, while the lines turn down expressing materialism, and the round shapes fit with calm and cold colors, and the white color suggests a cold world, blue with metaphysics, and green with calm, red with motion, and yellow with God." The most important aesthetic values in Islamic art:

-Freedom and creativity:

Muslim artist has enjoyed the most freedom and creativity, and has been the most valuable artist since the Stone Age and, Through Rafdi, the Greco and the Renaissance, all the way to today, a clear Sámi goal and when the goal is clear, there is no adultery on it, the end of freedom, As a vast mental frontier, when the Muslim artist has very little difficulty, For critics and scholars to stand in front of their great works dazzling and dazzling, they ask about the secret of that genius and creative foundations, and what is the artistic taste of that Muslim artist

The vast difference between specific and absolute explains the great difference that we have between Islamic art and other arts. "Islamic art is simply the art of absolute, of a nodal and non-subjective contract that draws for God only (absolute) the rest of its unity in its great kingdom and the vacation of dazzling, so why Islamic art is not dazzling! And how is it part of the Muslim recognition of unity, and the spirit of God Almighty, In the abstract works of art, the Western artist could not achieve that dazzling achieved by the Muslim artist, Islamic art meets modern art with spiritual autonomy and freedom, far from the reality that lives in it to the utmost limits of creativity, Unlike religions that depict the goddess and make it a terrifying powerful dominant, Completely separate from the artist, the Muslim artist and the gift of God with the absolute trust of freedom with miraculous flexibility, the Almighty said: (The thickness of the heavens and the earth made you from yourselves a marriage and from the blessing of the zoom that you will see in him not as an example of something and it is the hearing of sight.)

"It is here that Islamic art meets the modern art styles of the world, which are independent of reality without being regarded as a constraint. On the contrary, it is to the maximum extent of freedom and creativity, surrounding the reality of ancient art that was prevalent."

-Search for proverbs:

In ancient times, man worked in his work for utilitarian reasons, to be the artistic formula compensated for a need or desire, and this is apparent in the art of the stone age by drawing mammoths and alarming animals as a kind of control and has nothing to do with art, and appeared in the age of Christ, for the artist's sense of reassurance, and that was a kind of overcoming subjective oppression inherent in inability and vulnerability.

"It is the depiction of the faithful Christ that will promote the whole of the mind. The depiction of the naked or casual maga is satisfying to latent or exposing instincts, as well as the twisting of bourgeois life (two paintings by the Goya artist), it is satisfying the superiority and class differentiation" p. 12

Let the Muslim artist paint a writing expressing the absolute and a pill for him (No God but God), and the name of the beloved (Mohammed Salah Allah and Salam) The Muslim artist is in constant pursuit of the meanings behind a work. The philosophy of the secret of existence reveals the depth of the beauty of life and creativity in the creation of God Almighty, to depict his dreams of higher paradise, paradise fruit, palm, olive and snables, as you like and sail through what God describes in that gracious bliss, In the description

of Heaven, the Lord said, " Any 14, overwhelming Islamic art is the absolute nature of things and not relative.

-Sublimation and release:

When a Muslim leaves the drawing of the soul not only stems from the teachings of the honest Islamic faith, but also as a kind of dazzle from the creator's creativity, so how does God create a human body with humiliating water, and the hardest inflate the soul in it, God blessed the creativity, he did not do as Western by drawing his Lord in the form of a wetter or a mightier - The ceiling of the Church of Setien in Rome - even expressed through the Kingdom of Paradise, God could not match the Creator in creation, and it was an ornament with a delicate blend through branches extended by his ideological works to the fruits of Paradise, And about the reward and perseverance and work through radioactive engineering intercourse with repetition as a constant driving force towards the feet and pride of God in the name of the West, abstract Islamic art. Use the convergence, exchange and degradation to emphasize the stereotypes, times, minks and the exquisite Lord system in creation, He said, "All things created by us are capable and we have been ordered by the moon sight." A49, 50. The abstraction of the Muslim artist was a kind of direct expression of the universe. (Arbisk), to play the dimension and light with the dynamic aesthetic after the natural light and chapters of the year, Makhsin Attiya says, "When the connoisseur lives the life of the images, he feels the movements, and the connoisseur may describe a drawn linear movement while tracking its lines with heaviness, ease or tranquility thanks to the imagination and the storming of the viewer into the life of the subjects."

Natural light in the East is an aesthetic secret that is dazzled by the Orientalists and a lift in their paintings. Emotions and their mingling with light and erroneous grades create a wonderful aesthetic sensation and strengthen the idyllic tendency of the soul.

The floss is known as a painter who expresses natural phenomena, essential elements and the cosmic and geographic dimension, He is subject to God's will, to achieve creativity in artistic formation, not purely scientific mathematics logic, It is the Creator's creativity and criticalism to achieve the secrets of creation found by the Muslim man himself. To impress the world with those rules that God is important to Muslims, the study is symbolic of Islamic art and not of sporting logic, but of absolute art with its lofty spiritual connotation. "Islamic art was an application of Islamic thought. There is an overlap between thought and art formulas that make us say that the aesthetic rules on which art is based are themselves the rules of thought settled by scholars such as Canadian, Farbi, Ja 'qah and Abi Hayyan al-Tawidi.



Results:

- Not to use Arabic calligraphy as a kind of decoration before the advent of the Islamic religion
- The research revealed that Islamic art is ideal and suitable for every place and time.
- The research explained that Islamic art was a pioneer of many modern art movements that later emerged as the abstract and cubist school to reach the post-modern arts.

Recommendations:

- Return to Islamic decorations in the design of furniture units and interior design of houses so that society does not lose its identity.
- Further studies in the design of interior furniture emanating from the aesthetics of Islamic art.
- The researcher recommends that abstract art learners be made aware of the possibility of being inspired by Islamic art as a rich source for finding new solutions.

- The researcher recommends linking Islamic art to the present and reproducing the past with new contemporary formats to find modern designs in furniture design.

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