

Identity and its reflection on the design and forming in Islamic design

Assoc. Prof. Dr. Dalia Sami Thabet Georgy

Associate Professor in Interior Design and furniture - Faculty of Applied arts

dr_daliasami@yahoo.com

dr.daliasami0@gmail.com

Abstract

One philosopher saw that values can only be understood in terms of what people feel. Even the creative process is linked to man, society, age and its roots in history and the reason for our interest in history stems from our understanding of art on the basis that the contemporary artist does not start from emptiness; it is a broad and fertile human accumulation For thousands of years through the attempts of many people and continue to understand the world. This understanding is often the result of the interaction between the individual and social dimensions of heritage and contemporary, based on the history that cannot be ignored in the creative process and the recognition of art in the greatest achievements of great artists including the attraction and genius of history and the subject does not stop at this point but should Taking into account contemporary trends to deal with designs to achieve sustainability and preservation of natural conditions and the environment and urban areas, which creates special features interact with tourists as a result affects the mental image surrounding some of the tourist areas to become one of the factors Attractions in these areas so that any country can obtain a competitive advantage through the development of designs associated with its history and identity provided that the concern for continuous renewal and improvement and development to speak sustainable development

This study deals with the reflection of the philosophy of contemporary Islamic art, rich in many elements and vocabulary, which has become a fertile end for every contemporary art designer to provide them rich and diverse designs, which helps to create a technical identity of buildings

Through the Islamic art, contemporary designs of hotel apartments in the tourist cities of Egypt can be developed through the development of designs stemming from the elements of Islamic art, which have emerged in the Egyptian environment for centuries and then remodeled in a contemporary manner based on foundations, standards and methodology to help solve problems and create something The research focused on addressing the previous points to reach the best model of the units that can be developed in a contemporary way to design the apartment building buildings and find a certain rhythm between the buildings and spaces to help confirm the visual bond with the unit Diversity and the concept of quality of life and different depending on the time and place

Key words:

Identity – Islamic design – hotels and resorts building - contemporary Islamic design

الملخص:

رأى أحد الفلاسفة أن القيم لا يمكن فهمها إلا فيما يتعلق بما يشعر به الناس حتى أن العملية الإبداعية مرتبطة بالإنسان والمجتمع والسن وجنورها في التاريخ وسبب اهتمامنا بالتاريخ ينبع من فهمنا للفن على أساس أن الفنان المعاصر لا يبدأ من الفراغ ، بل إنه تراكم إنساني واسع النطاق وخصب منذ آلاف السنين من خلال محاولات الكثير من البشر والاستمرار في فهم العالم.

هذا الفهم الذي غالباً ما يكون نتيجة للتفاعل بين الأبعاد الفردية والاجتماعية للتراث والمعاصرة ، استناداً إلى التاريخ الذي لا يمكن تجاهله في العملية الإبداعية والاعتراف بالفن في أكثر إنجازات الفنانين العظماء بما فيه من جذب وعبقريه من التاريخ والموضوع لا يتوقف عند هذه النقطة ، ولكن يجب أن تؤخذ في الاعتبار الاتجاهات المعاصرة للتعامل مع التصميم لتحقيق الاستدامة والمحافظة على الظروف الطبيعية والبيئة والمناطق الحضرية ، مما يخلق سمات خاصة تتفاعل مع السياح نتيجة لذلك يحدث تأثير على الصورة الذهنية المحيطة لبعض المناطق السياحية لتصبح واحدة من عوامل الجذب السياحي في تلك المناطق بحيث يمكن لأي بلد أن يحصل على ميزة تنافسية من خلال تطوير التصميمات المرتبطة بتاريخه وهويته بشرط الحرص على التجديد المستمر والتحسين والتطوير لتحديث التنمية المستدامة

ويتناول هذا البحث دراسة لانعكاس فلسفة الفن الإسلامي المعاصر ، الغني بالعديد من العناصر والمفردات والتي أصبحت نهاية خصبة لكل مصمم للفن المعاصر فهي توفر لهم تصميمات خصبة ومتنوعة مما يساعد على خلق هوية فنية للمباني ومن خلال الفن الإسلامي يمكن وضع تصميمات معاصرة للشقق الفندقية في المدن السياحية في مصر من خلال تطوير التصميمات النابعة من عناصر الفن الإسلامي ، والتي ظهرت في البيئة المصرية لقرون ثم إعادة تشكيلها على الطريقة المعاصرة و التي تقوم على الأسس والمعايير والمنهجية للمساعدة في حل المشاكل وخلق شيء جديد أو تحويل حالات أقل رغبة الي حالة أفضل وقد ركز البحث على معالجة النقاط السابقة للوصول إلى أفضل نموذج للوحدات التي يمكن تطويرها بطريقة معاصرة لتصميم مباني الشقق الفندقية وإيجاد إيقاع معين بين المباني والمساحات ليساعد على تأكيد الترابط البصري مع الوحدة والتنوع و ملائحته بمفهوم جودة الحياة ومختلفه اعتمادا على الزمان والمكان

الكلمات المفتاحية: الهوية – التصميم الاسلامي – مباني الفنادق و المنتجعات – الفن الاسلامي المعاصر

Introduction:

In the plastic arts of different human civilizations, the vocabulary of its design and formality has become a fertile end for every student of art. It provides them with a fertile and varied balance of art. Creative work is connected to man, society, age and contemporary artist. It does not start from the scratch but is exposed to a human heritage. Many human attempts to continue to understand the world this understanding, which is often the result of the interaction between personal and individual dimensions and social influences, both historical and contemporary, so the creative process was associated with man and society. Based on the fact that the history (1) can't be ignored in the process of creativity and recognition that art in the achievements of the greatest artists and derives the power and genius from history has used some of the patterns of contemporary art vocabulary design and form of the different models to help solve problems and create something new or transform less cases desire For better condition (2)

Islamic art occupies a prominent place among the artistic styles known to human civilization in general (3), where Islamic architecture was based on architectural and decorative elements that conformed to its spirituality and were not merely a refinement of the surfaces and

decoration. Its achievements are almost similar in all Islamic countries with some slight variation. And has been used by these elements as decorative units or vocabulary for composition in decorative designs in a contemporary manner in which originality and excellence (4) and allowed to confirm different identities according to the environment from which this art and factors (5) that And in it Egypt has overcome the architectural aspect which reflected the aesthetic values of the architectural formation, which emphasized the optical coherence and unity with the care of the people (6). Diversity in the concept of quality of life and its difference depending on the data of time and place

When designing tourism buildings in a country, it seeks to confirm the identity and excellence to find a competitive advantage, which works to create a factor of tourism attractions. The research focuses on the previous points and applied to the design of the hotel apartments in one of the tourist cities in Egypt through the development of designs stemming from the elements of Islamic art and reshaping it in a contemporary fashion

Research Problem:

The problem lies in how to

- Emphasizing the cultural identity and clarifying the concept of globalization and its effects through studying the regional models of Islamic art in Egypt and clarifying its characteristics and vocabulary
- Determining the characteristics of contemporary Islamic art and its characteristics, factors affecting it and its various applications

Objectives:

The research aims to

- Study and explain the general concept of identity and types and factors affecting the building of identity and study responses and challenges to face the global
- To clarify and determine the general characteristics and the basic features on which contemporary Islamic art was based on the study of regional styles in Islamic art in Egypt as an important source of design and study some selections of design in contemporary Islamic art and applying this to the design and construction of hotel apartments in Hurghada, one of the tourist cities in Egypt

Methodology:

The study uses the

- The analytical descriptive methodology in clarifying and explaining the design by lighting and has concentrated on the light designs on modern application in design
- applied methodology in the design by lighting in Nile yachts

Research axes:

- Globalization and cultural identity
- Islamic art in Egypt
- Contemporary Art
- Applied Study in Residence and Accommodations Hotel Apartments building in Hurghada

Part of applied Study in Residence and Accommodations Hotel Apartments building in Hurghada



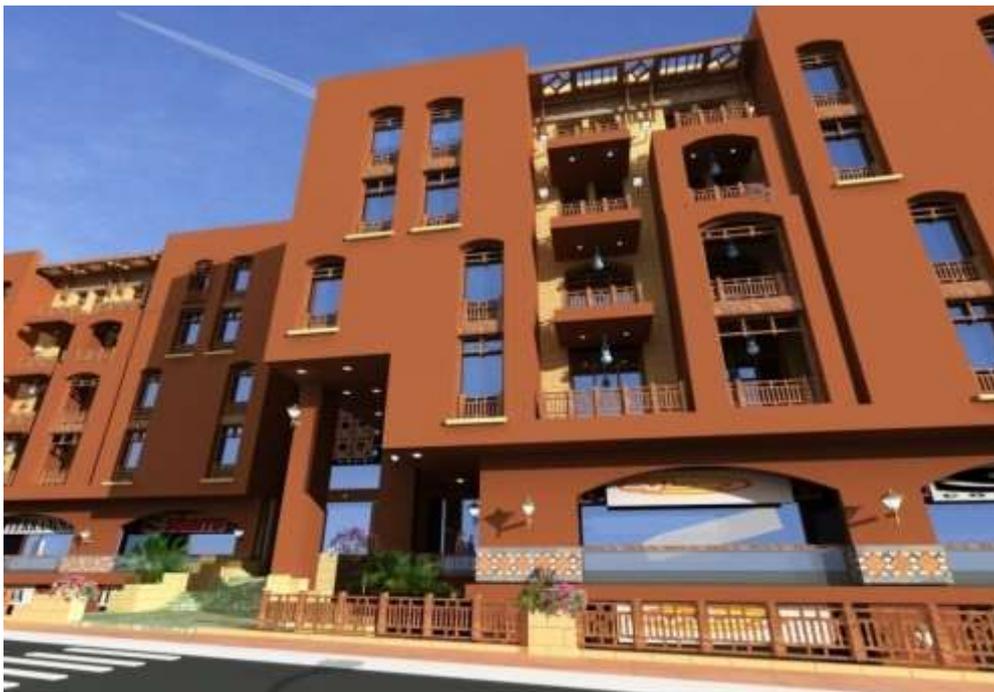
project plans for Residence Hotel Apartments building in Hurghada



First Proposal for the architectural facades



Second Proposal for the architectural facades



Second Proposal for Residence Hotel Apartments building in Hurghada



Third Proposal for Residence Hotel Apartments building in Hurghada

Results:

1. Contemporary art is a growing object subject to the law of ascension and renewal and can be directed and produced and restructured according to the paths of systematic and conscious and effective in order to reach the confirmation of identity
2. The design associated with the arts that arise in societies contributes to the affirmation of identity, competitiveness and development when a balance is achieved between the surrounding environment and the aesthetic values of contemporary art
3. Contemporary Islamic art depends on abstraction in the lines of design and attention to content and substance

4. Windows in the residential buildings are protected by a contemporary reinterpretation of mashrabiya, a type of latticed projecting oriel window, constructed with sustainably developed, glass-reinforced concrete, colored with local sand to integrate with its desert context and to minimize maintenance. The perforations for light and shade are based on the patterns found in the Islamic traditional architecture
5. The various elements of Islamic art of engineering, vegetative and animal and linked to each other distinctive features make it solo on the civilization and the heritage of the architecture to which he belongs and the principles of engineering design is not complicated but the attempt to analyze from the final works of art is difficult
6. Identity is an integral part of the origin of individuals from birth until their departure, a means to promote belonging to individuals and groups and increase awareness of cultural and social self, which contributes to the differentiation of peoples
7. Identity is not formed by the impact of the social environment only, but focuses on the composition of two elements, the first acquisition of production capacity and the relationship with the ocean and the second sense of integration into an appropriate moral world
8. Globalization seeks to create unity and an integrated system and aims to eliminate the various boundaries and different entity while identity defending of the diversity and recognizes the differences and refuses to dissolve
9. Globalization is looking for the general and the comprehensive while the identity is the transition from the public to the private and from the general to the limited
10. Developing countries cannot prevent cultural globalization from spreading because it is a realistic phenomenon that imposes itself on the basis of political influence, economic pressure, and the information and information penetration practiced by the new world order
11. Developing countries can control the negative effects of globalization if they promote the idea of identity and belonging to individuals and have made a double effort to reach the stage of progress in many fields, special in the field of arts and cultural
12. Cultural factors, the content and pattern of education, the economic, social and political situation, the technological development and modern materials used in the construction of buildings and the laws of organization and construction are important factors in the spreading of this thought and culture of contemporary Islamic art

Recommendations:

- 1 It is recommended to motivate the strong directed to the citizen community participation and engineers to adopt the thought of design of tourist buildings in the style of contemporary art of local character to confirm the identity and belonging to find a competitive advantage of the tourist attraction
- 2 It is necessary to intensify research and studies heritage of arts it is of importance and richness, which invites us to further study and research. on this field in order to define and prepare a true theory of contemporary art of local character to define its principles and guide in a way that supports the cultural identity.

Research axes:

- Globalization and cultural identity
- Islamic art in Egypt
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1 Globalization and Cultural Identity**1-1 Identity**

The identification of the first concept of citizenship and identity had been known in Greek thought in Athens (7) , while the identity of the individual was determined only in the seventeenth century as the Oxford lexicon indicates that the identity is a unit of physical and psychological elements that make the person differentiated from others and feel the unity of self and distinguish it from others (8) Everything is common Among individuals of a specific group or social group that contributes to building a general environment for society and its culture. (9) These individuals are treated according to their own identity (10) and include in their meaning a number of values and norms that constitute the human culture and the extent of his knowledge in a number of different fields as well as his knowledge and awareness surrounding the issues of society, as it represents the intellectual heritage of his.(11) Therefore, the identity expresses the assertion of the principles of unity in exchange for pluralism and continuity in exchange for change and transformation, where the history of the group is a starting point for defining its identity and highlighting the history of the group and its effects in written formulations as the traditions and legacies of the past. (12) The French thinker Alex Michele considered that identity is an integrated system of physical data Psychological, moral and social processes involve a pattern of cognitive integration processes characterized by the unity embodied in the inner spirit that involves the sense of identity and sense of the (13) The Western philosopher John Dewey 1934 Dewey that each civilization of its unique characteristics And distinctive as well as in individuals, each individual characteristics and characteristics of a particular character distinct from other individuals and shows in the art resulting from those civilizations, the difference between them is not due to the reasons and technical capabilities of technical, but it is the goal of that civilization and its faith and what it aims (14)

1-2 The general concept of identity

The psychologist Erikson formulated the general concept of identity for a number of situations

Achieving Identity: Individuals are aware of their individual identity, which is aimed at self-esteem, respect for personal qualities and increased overall productivity in society

Suspicion of identity: Some individuals suffer from a crisis in their individual identity as they lose any ability to identify their own identity

Identity closure: A condition that affects individuals when certain things are imposed on them, resulting in a lack of a sense of identity

Detachment of identity: A situation that results from a lack of understanding of identity as a result of individuals being subjected to persecution and injustice resulting from ill-treatment (15)

1-3 Types and elements of identity:

1-3-1 National physical identity

It is the identity used to refer to the individual's home and the physical organization of the regional organization and the system of housing and communications and its relationship all this in the wider social world, (16) which is defined through the ID card containing a set of information and data that characterizes the individual who belongs to a country such as name, money and housing. ... etc. (17), and the physical affiliations such as social affiliation, distributions and ownership of subjects, people and differentiates of the various capacities and economic, financial and mental strength

1-3-2 Special identity with historical elements

Historical assets such as the ancestors and proximity and composition, events and historical effects important in the development and transformations of basic and social and social development and customs and traditions and the decade arising from the process of normalization or laws and standards that united in The stage of the past(18)

1-3-3 The identity of the special elements

Includes identity in the perspective of others and group affiliations in terms of age, sex, activities, social values, quality, quality, estimates and abilities of the future and behavior pattern

1-3-4 The identity of cultural elements is psychological

It includes the identity of the premises and cultural symbols of faiths, religions, cultural crossroads, closed trends, societal norms, social customs, the cognitive system of special features, attitudes of values and mental elements in the world view.

1-4 Identification of cultural concepts and cultural identity Civilization

Culture is defined as all the spiritual, intellectual and national characteristics that characterize a society (19) and all that relates to inventions, industries, traditions, customs, beliefs, literature, values and creations in that society in which the individual lives from the moment of his birth to be the basis of his composition throughout his life and becomes part of his nature (20) Relationships, movements, organizations, techniques, methods, methods, ideas, theories, expressions, and all manifestations of human creativity, both material and moral. This group consists of a homogeneous group of perceptions, memories, symbols, customary expressions and aspirations for someone (21) or certain ethnic groups, including a common history and a common language and similar methods for understanding the world (22)

The cultural identity covers three individual, collective, national or national levels so that the relation between these levels is determined by the opposite type and the relationship between the parties to the cultural identity are individuals, groups, society or the nation takes the form of tides and can develop and cannot be determined as a final given It is intrinsic to the concept

of culture. Accordingly, an individual or group can have one culture or a different group of cultures and civilizations. It is a dynamic moving thing that can bring out one or all of them at a certain stage. (23) For example, it tends to be closed, isolated or which seeks to open up and spread

1-5 Factors affecting on the building of identity

The community is the first factor influencing the construction of identity as the community contributes to building the identity of individuals and their formation based on the nature of the environment surrounding them. Individuals are affected by the behavior of previous generations, whether in the family, neighborhood or society in general. This contributes to building the individual identity and helps to understand it more clearly.

Affiliation is the link to a place that depends on the role of identity in promoting its concept. The individual belongs to the state in which he lives and is considered to be a citizen of his citizens. He has rights and duties which are regulated by the provisions of the Constitution. Therefore, identity is a means of strengthening this belonging in individuals and groups (24)

1-6 How to confirm and build the identification?

Since the beginning of mankind, the peoples of the world have been keen to preserve their social and national uniqueness and culture so that they have an identity that helps to elevate individuals in societies. The presence of identity has contributed to the increase of cultural and social awareness, which has helped to distinguish peoples from each other. Is an integral part of the origin of individuals from birth until their departure from life (25) and the most dangerous threat to the identity of the nation and culture is the overall challenges (26) that surrounds Erikson addressed the question of identity from a purely psychological point of view and the central point in his theory is that identity is not formed by the impact of the ocean meeting He questioned the theories that assume the possibility of creating entirely new industrial identities through a planned effort. He also questioned the view that an individual can separate himself from the ocean and create a completely new identity. According to Erikson, the identity of the individual is formed during a long struggle that begins in adolescence and focuses on The first is the acquisition of the ability to produce and the relationship with the ocean and the second sense of integration into an appropriate moral world (27)

1-7 Globalization

Identity is not an independent, rigid entity distinct from action, movement and transformation. It is the result of the interaction of social, national and historical elements on the one hand and biological reactions on the other, where there is an innate disintegration in humans for exchange. This tendency may be customary or sentimental. This view of the nature of existence largely explains the inevitability of interaction in the global system (27) so accordingly to that Globalization means making the world universal. It is not only the financial and economic dimension. It has become a vital cultural dimension in the totality of traditions, beliefs and values. It does not recognize the geographical borders of any country. It makes the world a small village that uses the concept of globalization to describe all the

processes in which social relations acquire a kind of separation and the disappearance of distance

The British thinker Ronald Robertson defines globalization as a historic trend towards shrinking the world and increasing the awareness of individuals and societies of this downturn as defined by Malcolm Waters, the author of Globalization as all the latest developments and developments that seek to integrate the world population into a single global society

The definitions of cultural identity we conclude that it is impossible under the argument of globalization for multiculturalism around the world as there is no one global culture but there are a number of different cultures and diverse, both at the level of individuals, groups and nations and each culture to maintain its constituents and its own entity of any positive contact Or negative, of other cultural identities that overlap in one form or another (29)

1-8 The relationship of globalization to cultural identity

Cultural globalization refers to the cultural connection between societies and races. In other words, the transfer of ideas, customs and the arts from one society to another The cultural transition processes between societies vary in importance, degree of influence, and the relationship between globalization and cultural identity is in a conflict and globalization seeks to create unity and an integrated system while Identity defends the diversity . Globalization is aimed at eliminating the various boundaries and identities while identity seeks to recognize the world of differences and refuses to dissolve. In short, globalization is looking for the general and the universal, while identity is a transition from the public to the private,

1-9 Feedback and challenges

Continuing the challenges and pressures of globalization, especially cultural and tangible escalation in the political will to preserve the legacies to confirm the identity is a strong incentive and directed to the citizen for community participation (30) Developing countries cannot prevent cultural globalization from spreading because it is a realistic phenomenon that imposes itself on the basis of political influence, economic pressure and the information and information penetration practiced by the new world order, but it can control the negative effects of this globalization if it promotes the idea of identity and belonging to individuals and made double efforts to The stage of progress in many fields, especially cultural and cultural, in view of the interdependence between the elements of comprehensive development and its components and efforts to create sustainable development in that regard.

2 Islamic art in Egypt

The phenomenon of city planning was one of the most important phenomena that the Arabs walked side by side with the Islamic conquests and their desire to establish administrative and religious centers in the open country and in every area opened by the Arabs built a new city to be their administrative capital. (31) The theory of Islamic art means those ideas, opinions, visions and interpretations related to the Islamic art phenomenon with all its concepts, relations and functional transformations.(32)Thus, the general characteristics of Islamic art and decoration converged and were similar in their sections in the country. However, they were influenced by the local environment in each country of their country, and then the Islamic styles developed in their different styles in the countries such as Egyptian, Moroccan

and Andalusia styles. Like regional models such as the Fatimid, Ayoub and Mamluk styles of Egypt were established (33)

Research in this area needs to be intensified to define the features of art in each country in order to determine its principles and aesthetic and scientific values (34)

2-1 General Features Of Islamic Art

2-1-1 The Arabic language has a great influence in Islamic art. (35) It is the organization of the rhythmic variables of the geometry of form in Islamic art and plays an important role in the art of calligraphy known as line geometry (36)

2-1-2 The philosophy of the Islamic art stems from religion and belief (37) and is the structured principle of the artist has drawn many forms of decorative but in units linked to the philosophy of the universe and the whole nature, which contains all the elements of human life (38) so he did not leave a wall without decorative motive inspired from it

2-1-3 The principles of Islamic engineering design seem complex because trying to retrieve principles from final works is difficult (39) because the designer does a number of networks and creates configurations for regular shapes and repeat them. (40) These formations may be vegetal forms or geometric shapes (41), its elements consist of a small number of repeated geometrical elements (42) of the simple shapes of the circle or the square and the straight line which are the basis for these elements, whether combined or repeated, tangled or graded in complex groups

2-1-4 the circle represents a symbol of primitive unity and the ultimate source of all diversity in the creation and natural division of the circle into ordinary divisions is the starting point for many traditional Islamic arts (43)

2-1-5 Islamic designs are often two-dimensional have a background and introduction and there is no attempt to create the depth can be set against the contrasting background of light

2-1-6 They had a passion for endless and infinity .they had the knack for exploring a wide range of possibilities for design offered by variety in (44) natural plant life and engineering. The geometric and vegetal motifs were usually used for (45) walls of wood, mosaic, stone, etc. (46) and some designs of wood-shaped Twelve-pointed stars inlaid with beautifully carved ivory (47)

2-1-7 The stones and wood in Egypt were used as a basic element in the design, and the emphasis was placed on geometric motifs, which may be interspersed with some vegetal or animal motifs or depictions of daily events.

2-1-8 the natural colors used was from the stones and wood color which had found in the surrounding environment in Egypt and varied between beige and yellow and brown and their color grades and in wood grafting used black color extracted from ebony and white wood extracted from ivory and the back of the tortoise

2-2 The General Features of Islamic Art in Egypt in the Tulunids era

The Abbasid style was transferred to Egypt by Ahmed Ibn Tulun, who took advantage of the weakness of the Abbasid Caliphate and was ruled by Egypt

And the most important effects of the Mosque of Ahmed Ibn Tulun and focused on the most important features of that era in abstraction and the use of living decorations just in the pits on the wood and the placement of full wooden boards on the walls and columns carved plaster and parts of the walls covered with wood and was used wood to make and decorate niches and palaces (48)

2-3 General Features of Islamic Art in Egypt in the Fatimids era

2-3-1 Fatimid architecture, according to Professor Ira Lapidios, professor at the University of California, combines eastern and western elements from the early Islamic Caliphate to the Abbasid period, making it difficult for any scholar to classify them into a specific category. One of the most significant influences in Fatimid architecture is the Abbasid architecture in Samarra and the Roman architecture in the Levant Byzantium and Coptic architecture in Egypt, (49) where elements of Coptic and Persian technicians appeared in Fatimid art, such as the fish or bath units that appear among the floral decorations. The Fatimids founded Cairo on the banks of the Nile in 969 AD

2-3-2 Many styles and architectural ideas emerged for the first time during the Fatimid period, such as the construction of the facades of the mosques with sculpted and embossed stone instead of brick, as is the case in Al-Azhar Mosque (50) and Al-Hakim Mosque

2-3-3 the domes were built small and simple and were built polygon in the later period of the Fatimid period

2-3-4 The realism emerged in Islamic art in the artistic works that depicted the daily life in the Fatimid era (50) and the depiction of the scenes of dance, music, hunting scenes, books and drawings representing man, birds and animals.(51) They were used in the decoration of the stone surfaces inscriptions with multiple elements geometric, vegetative and Adamic, for example, a stone tablet found in Mahdia, the oldest inscriptions depicting a prince sitting in his hand a cup and his mother a girl playing on a flute showing the influence of Sassanid art, which appeared in the Abbasid

2-3-5 Have taken care of drawing the stems of the plant and features of this type of vegetal motifs, for example, found in the courtyards of Sayyida Nafisa and Sayyid Raqih. The decoration of the frescoes in the qibla gallery in Al-Azhar mosque consists of plant units derived from the Tulunian and Abbasid style,

2-3-6 the importance of the written decoration in the Fatimid period increased and the use of the kufic line was spread over the plantations and flowers drawings which was drawn as lines (53)

2-3-7 The Fatimids devised architectural styles such as the use of the mukarnas forms as decoration decorating the surface and this is a new innovation in Islamic art.

One of the most beautiful mosques Fatimid Mosque Alqamar, which is important to the stone facade rich in carved decorations, (54) is the first facade of religious architecture in Egypt decorated with this technique and the decoration of the façade of Hanaya in the form of a shell, For the first time, there were buildings suspended in the Fatimid period, under which many shops were built to spend from its proceeds

2-4 The general features of Islamic art in Egypt in the Ayyubid era:

The effects of the dialogue exchange emerged as a result of the wars led by the Ayyubid on the arts and Islamic architecture. (56) The precise drilling and the fillings were in the form of squares and rectangles with vegetal motifs and the frame was decorated with cornices, (57)

2-5 The general features of Islamic art in Egypt in the Mamluk era The

2-5-1 The Mamluk era witnessed the establishment of many religious, civil and commercial establishments. It is considered the golden age of Islamic architecture in Egypt, and the remaining 18 buildings remained in it, while most of its buildings deteriorated due to the many wars and epidemics that the country suffered.

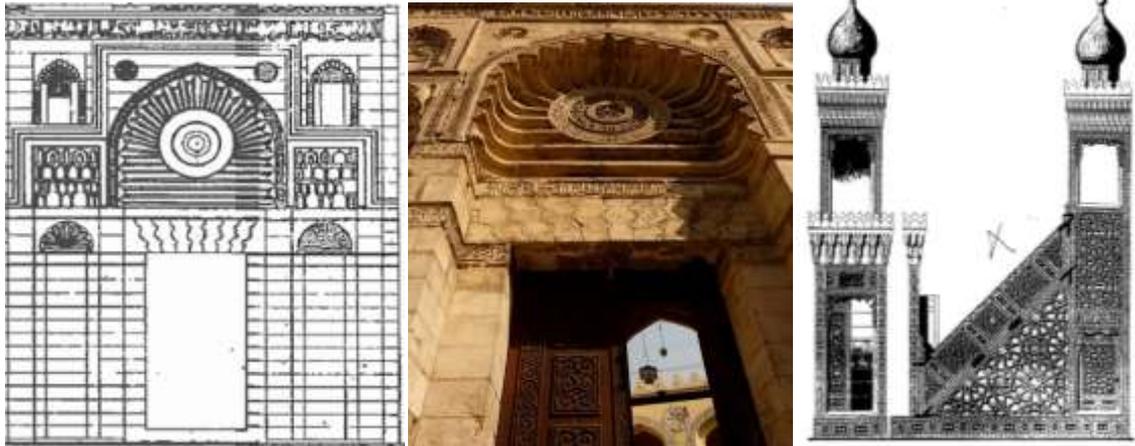
2-5-2 The buildings of this stage were characterized by a small area due to the congestion of the areas in which they were erected. There were different plans varied and the plan was to combine the Arwaqah and the Iwans. The small courtyard was covered with marble or windows for lighting and ventilation and the fountain disappeared from the center. and the use of broken entrances was common (58)

2-5-3 Mamluk decorative elements were for vegetal or abstract forms or geometric forms or drawings of animal representing the public life and plant decorations and consists of branches of plants and decorations and flowers and veins and branches and bend and wrap with each other and emerge from the sheets and flowers and fill the vacuum floor and leaves plants cabbage And once again shrunken or open and the trimming of the decoration on the body of twisted branches intertwined and hugging each other and from the folds of this hugging flowers or veins to replace the background

2-5-4 Geometric shapes including ribbed or stellar dishes that decorate doors, walls, and wall frames used in marble, mosaics, and others. In some cases, the geometric shapes are combined with vegetal ornamentals, veneers or rhizomes, or vegetal branches mediating geometrical shapes, and there are also scenes of public life and Animals, birds graced on metals, leather, ceramics, etc... on a body similar to dance, singing and music or its decree in the manuscripts and miniatures and landscapes represent the predation of animals and attack prey on their prey and deers in the pasture, and these are similar to the Fatimid era, but differ in the lines and features

2-5-5 The Mamluk minbar is made up of two pieces, each of which consists of pistols, octagon, machete, and two dozen, and its fillings are engraved or decorated with age, ebony or tin.

In the mosque of Al-Sayyida Nafisah, the minbar was from a fine cone-shaped wood adorned with decorated Arabic inscriptions and hexagonal floral motifs decorated with engraved wood



Picture (1) the entrance of the Mosque of Al-aqmar in Al-Mu'izz Street (60) of the Fatimid Period
 Picture (2) Qaytbay Mosque is one of the most famous collections of Sultan Qaytbay in the Mamluk Desert. It is a famous architectural collection in Cairo built in the Islamic style dating back to the Mamluk era.

3 Contemporary Art

3-1 Creativity

That art is not a tradition of nature according to the statement attributed to Plato, but is the disclosure or expression of the absolute thought in the form of sensory paintings or statues (62) Therefore, the problem of artistic creativity is one of the most profound problems of art and complexity. It is the most profound because it is related to the deep depths of the artist and the artistic work that emanated from it. Therefore, it does not look at anything tangible as much as it sees in the source and the reason. The beginnings of the potential are often complex for the artistic output is apparent, in addition to that the most important issues of art as the creativity is an innovation that expresses the origin and genius reveal the bone artist every art work and expression for the will of creative and The creative process goes through the four phases of preparation or awakening, the crystallization of the idea, the weaving and the elaboration of the idea, then the production and the investigation. (63) The objective of aesthetic creativity in the Islamic vision is to show beauty as a divinity (64) the absolute level of aesthetic value in the earth, in the limited reality of time and space

3-2 Concepts of art and beauty and its relation to cultural identity

Art is known as the first expression of the activity of the spirit is an intuition through which the artist presents imaginary images and the connoisseur recreates these images in his consciousness as he defines beauty as the conciliatory expression and ugliness as the expression of failure and therefore art is a form of the form of the opposite of awareness of physical reality, What are they only part of the superstructure which is just a reflection of the historical infrastructure and the class of aesthetic values and there are no absolute aesthetic values as they are based on historical Each stage of historical development has its aesthetic values (65) The art of asceticism, as Tawfiq al-Hakim says, is the art that serves society without losing anything of its supreme artistic value. One of the philosophers believes that values can only be understood in relation to what people feel and aesthetic value is the ability or power to bring about a certain type of aesthetic response. The viewer capable of this

response (66) with the need to distinguish between art and workmanship art intuition first and second article, the workmanship is essentially a material (67)

The geometric motifs were developed over time in Islamic art. 68 Abstraction stemming from the Islamic concept and its view of nature and its simulated philosophy was unrealistic and invisible. It differs from the Western concept of abstraction based on realistic visual abstraction. The aesthetic aspects of Islamic decoration are due to the spiritual values of civilization and religious norms And engineering with great precision. (69) Therefore, it was used in architecture and applied arts according to a specific formula

The decorative design is defined as the reorganization and arrangement of constituent elements in repetitive and different ways using or without retinas by adding something new and the process of innovation that adds to this increase and is not born out of space because it is part of human behavior (70)

3-3 The origin and evolution of contemporary Islamic art

The European Renaissance and its scientific movement in the recognition of human culture and the civilization of the societies in the world led to the emergence of systematic thinking in the philosophical issues related to the human sensations and perceptions of all images, The middle of the seventeenth century AD on behalf of aesthetics or philosophy of art and according to all these new variables has been influenced by art and artists began a journey of exploration and creativity through the so-called modern art in various directions and prospects and emerged new theories Aesthetics and aesthetics that fit the new concepts of art in its new surroundings. These new aesthetic theories reflect the historical development of this new field of knowledge through the ancient and modern theories of aesthetics, which include aesthetic beauty, emotional beauty, abstract intellectual beauty, functionalism, spiritual beauty and plastic beauty. On science, technology and capital in industrial production, cultural creativity and cultural discovery in the geographical, natural and human world, this new field of knowledge has become a manifestation of the historical development of culture For man and his identity cultural and prominent feature of the modern movement of cultural and civilization and humanitarian knowledge (71)

3-4 General features of contemporary Islamic art

The view of one of the philosophers that values cannot be understood only in relation to what people feel beauty of the wise is an old saying of an Indian poet (72) Art in sophistry is not divine talent, but is a skill acquired by experience and learning and features of contemporary Islamic art (73)

3-4-1 Unlimited has no beginning or end what distinguishes the Islamic art is the delivery that God is unlimited and has no beginning or end and it gives the impression of infinity and infinite

3-4-2 Utilizing the forming characteristics of geometric decoration in contemporary design

3-4-3 Architectural works are characterized by simplicity in configuration and fonts

3-4-4 Abstraction Confirmation of the meaning of No simulation Landau has seen that it was stuck deep and it is not escape from reality, but recognition of the greatness of God

3-4-5 Rhythm and repetition built on the basis of the engineering and sports rules as a body only through a focused focus and regular rhythm

3-4-6 Use modern raw materials or sustainable minerals treatment

3-4-7 Color choices, most of which are light colors, away from the traditional color of wood

3-4-8 In most contemporary designs, the proportions and size of decorative units have been changed, which were used as treatments for external facades such as sun rays or used internally as partitions or dividers, as used in some pieces of furniture such as designing the base tables and setting the glass top

3-4-9 The units are repeated in rhythmic rhythms to avoid constant rhythm

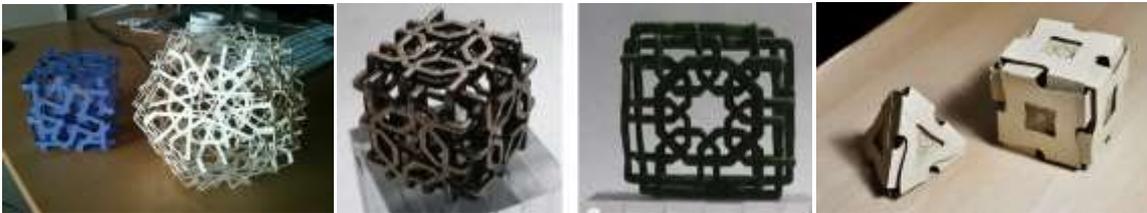
3-5 Factors Affecting Contemporary Art

The cultural factors, the content and the pattern of education, the economic, social and political situation, the technological development and the modern materials used in the construction of buildings and the laws of organization and building are important and important factors for the spread of this thought and culture of contemporary Islamic art

3-6 Various designs of contemporary Islamic art

Different ideas for using motifs in contemporary design

3-6-1 Suitable for architectural formations or tables design

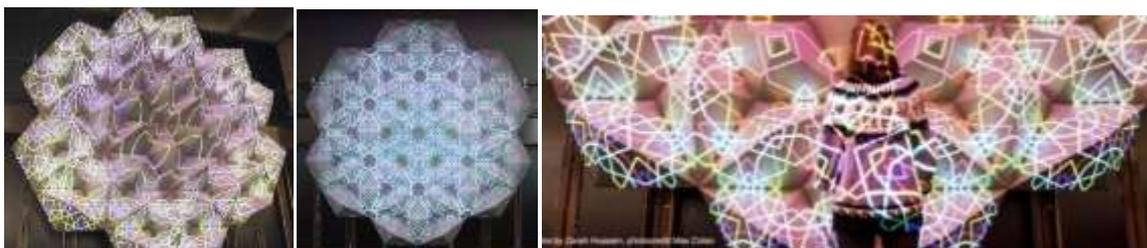


Picture (3) different Suitable for architectural formations or tables design

3-6-2 Different ideas for using motifs in lighting and illusion design



Picture (4) Different ideas for using motifs in lighting



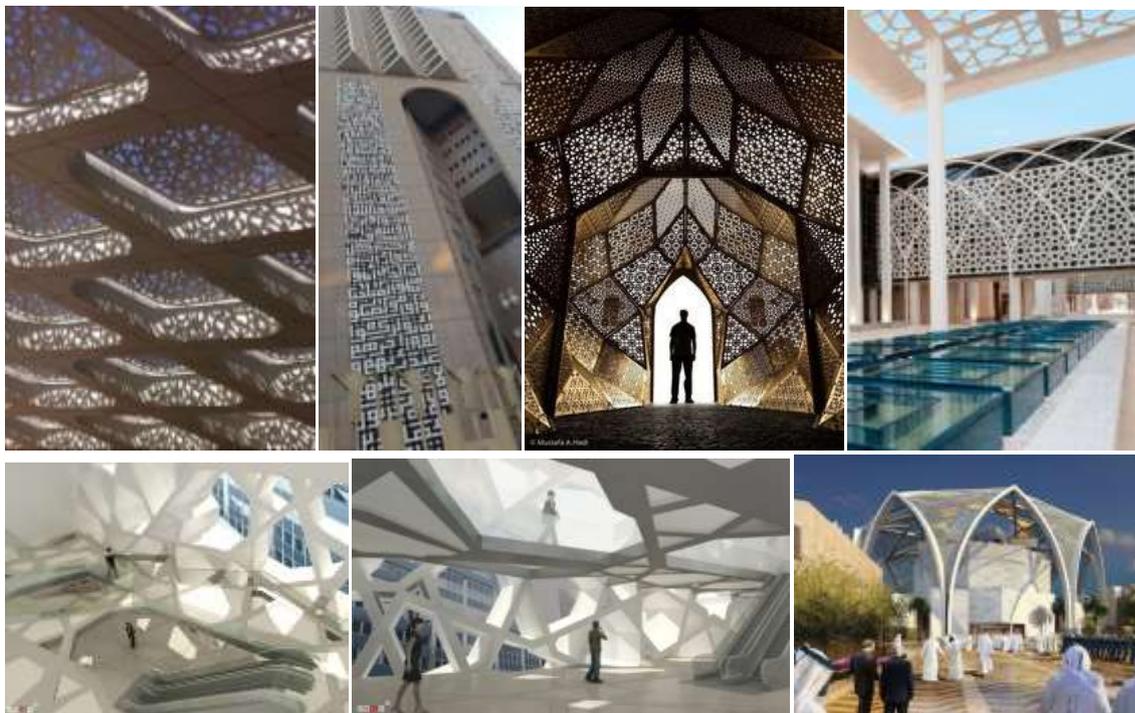
Picture (5) British artist Zarah Hussain's Numina

3-6-3 Different ideas for using motifs in architectural facades and interior design

Windows in the residential buildings are protected by a contemporary reinterpretation of mashrabiya, a type of latticed projecting oriel window, constructed with sustainably developed, glass-reinforced concrete, colored with local sand to integrate with its desert context and to minimize maintenance. The perforations for light and shade are based on the patterns found in the Islamic traditional architecture



Picture (6) this building which is Masdar Institute it designed by Foster and Partners



Picture (7) Different ideas for using motifs in in architectural facades



Picture (8) the Islamic Pensburgh Center for Art and Design 2005

4 Applied Study in Residence and Accommodations Hotel Apartments building in Hurghada

The design of tourist buildings is one of the most important elements to confirm the identity, it reflects the tourists culture and civilization that arise in that place, taking into account contemporary trends in design to achieve a competitive advantage and often illustrated in the architectural formations that can confirm the cultural identity in a country, Requires the achievement of sustainability and preservation of natural conditions and the environment and urban areas, which are working to create features interact with tourists as a result of their impact on what surrounds them to become a tourist attraction in those places

4-1 Project plans

The building was built on repeating residential unit of the unit with repetition and preservation of the continuous rhythm of architectural blocks



Picture (9) project plans for Residence Hotel Apartments building in Hurghada

4-2 First Proposal for the architectural facades

The use of light colors to approach with the surrounding environment and achieve aesthetic values in contemporary Islamic art in the repetition and rhythm and harmony in the blocks and the distribution of architectural openings and the use of decorative units in the design of the walls of balconies and umbrellas and lighting units



Picture (10) First Proposal for the architectural facades

1-1 Second Proposal for the architectural facades

The use of degrees of dark color of the environment surrounding with the achievement of the aesthetic values, such as repetition and rhythm ... etc



Picture (11) second Proposal for the architectural facades



Picture (12) second Proposal for Residence Hotel Apartments building in Hurghada



Picture (13) second Proposal from the other side

1-2 Third Proposal for the architectural facades

The use of light colors, reflection glass in facades, and abstraction in blocks, taking into account the achievement of aesthetic values in contemporary Islamic art, such as repetition, rhythm and harmony in blocks and distribution of architectural openings



Picture (14) Third Proposal for Residence Hotel Apartments building in Hurghada



Picture (15) second Proposal from the other side

Results:

13. Contemporary art is a growing object subject to the law of ascension and renewal and can be directed and produced and restructured according to the paths of systematic and conscious and effective in order to reach the confirmation of identity

14. The design associated with the arts that arise in societies contributes to the affirmation of identity, competitiveness and development when a balance is achieved between the surrounding environment and the aesthetic values of contemporary art

15. Contemporary Islamic art depends on abstraction in the lines of design and attention to content and substance
16. Windows in the residential buildings are protected by a contemporary reinterpretation of mashrabiya, a type of latticed projecting oriel window, constructed with sustainably developed, glass-reinforced concrete, colored with local sand to integrate with its desert context and to minimize maintenance. The perforations for light and shade are based on the patterns found in the Islamic traditional architecture
17. The various elements of Islamic art of engineering, vegetative and animal and linked to each other distinctive features make it solo on the civilization and the heritage of the architecture to which he belongs and the principles of engineering design is not complicated but the attempt to analyze from the final works of art is difficult
18. Identity is an integral part of the origin of individuals from birth until their departure, a means to promote belonging to individuals and groups and increase awareness of cultural and social self, which contributes to the differentiation of peoples
19. Identity is not formed by the impact of the social environment only, but focuses on the composition of two elements, the first acquisition of production capacity and the relationship with the ocean and the second sense of integration into an appropriate moral world
20. Globalization seeks to create unity and an integrated system and aims to eliminate the various boundaries and different entity while identity defending of the diversity and recognizes the differences and refuses to dissolve
21. Globalization is looking for the general and the comprehensive while the identity is the transition from the public to the private and from the general to the limited
22. Developing countries cannot prevent cultural globalization from spreading because it is a realistic phenomenon that imposes itself on the basis of political influence, economic pressure, and the information and information penetration practiced by the new world order
23. Developing countries can control the negative effects of globalization if they promote the idea of identity and belonging to individuals and have made a double effort to reach the stage of progress in many fields, special in the field of arts and cultural
24. Cultural factors, the content and pattern of education, the economic, social and political situation, the technological development and modern materials used in the construction of buildings and the laws of organization and construction are important factors in the spreading of this thought and culture of contemporary Islamic art

Recommendations:

- 3 It is recommended to motivate the strong directed to the citizen community participation and engineers to adopt the thought of design of tourist buildings in the style of contemporary art of local character to confirm the identity and belonging to find a competitive advantage of the tourist attraction
- 4 It is necessary to intensify research and studies heritage of arts it is of importance and richness, which invites us to further study and research. on this field in order to define and prepare a true theory of contemporary art of local character to define its principles and guide in a way that supports the cultural identity.

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