

Enriching the visual culture of the textile printing designer through the creative values of the arts Islamic

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An introduction

The contemplator of Islamic arts cannot neglect the existence of a fundamental aesthetic philosophy of deep originality that has characterized Islamic art, and that it is the only art that is distinguished by a diverse creative presence. The research interest in studying the aesthetic artistic expression of Islamic arts is considered as the language of communication between us and the prosperous past in order to build a contemporary civilization with authenticity expressing our cultural identity in all fields in general and the field of textile printing in particular. Creativity and innovation in the field of textile printing can be achieved by making use of aesthetic expression of Islamic arts.

Search problem:

The research problem can be formulated in the following questions:

- What are the essential characteristics and features that ascended the manifestations of Islamic aesthetic art in the period from 661 AD to 1700 AD?
- What are the basic concepts that emphasize the promotion of creativity and linking the innovative side with the applied side?
- What is the possibility of employing the aesthetics of Islamic decorative arts in the work of innovative contemporary print designs characterized by individuality?
- What are the opinions of specialists about innovative typographic designs?

The importance of research

- Raising the level of print design in the field of ready-made garments printing.
- Presenting new ideas to producers who own ready-made garments factories.
- Contribute to enriching the visual culture of professionals and consumers.
- Contribute to reviving the creativity and innovation view of the contemporary designer.

Research objectives

- Studying the essential characteristics and features that help the aesthetic aspects of Islamic art.
- Access to concepts that link the innovative side to the applied side to enrich the visual culture of specialists and revive the creative vision of the contemporary designer.
- Benefiting from aesthetics of the aesthetic expression of Islamic decorative arts in creating print designs for ready-made clothes.
- Taking advantage of computer technology in creating and developing print designs and implementing them using digital printing by thermal transfer.
- Knowing the opinions of specialists in the proposed designs.

Research hypotheses

- The possibility of benefiting from the aesthetic expression of Islamic decorative arts in enriching the innovative aspect of the textile printing designer.
- The possibility of changing the view of specialists in innovative print designs.
- The possibility of benefiting from studying the concepts that link the innovative side to the applied side in the field of ready-made garments printing.
- There is a statistically significant relationship between making use of aesthetics of the aesthetic expression of Islamic arts and making innovative print design applications for ready-made clothes.

Research Methodology

It follows the descriptive analytical method, in addition to the applied studies.

Search terms

- The Islamic aesthetic approach: - It is the symbolic approach inspired by the material and necessary need and the invention of the Muslim artist to express the indefinite absolute.
- The visual culture of print design: - It is a system of symbols, shapes, and relationships that carry the experiences of civilized peoples and contribute to creating new innovations in the field of visual aesthetics.

The research samples

The research sample consists of (11) specialists in order to identify their opinions towards innovative print designs implemented by digital printing technology by thermal transfer.

Search tools

- The World-Wide Information Network (Internet) - Computers - A questionnaire with the aim of measuring opinions towards innovative designs.

Theoretical framework

The interest in researching the importance of the aesthetic expression of the Muslim artist arose by searching for the aesthetic and philosophical origins of Islamic art with the aim of diving into its depths. The interpretation of the content of the aesthetic phenomenon and the interpretation of its first intellectual springs, which represent the primary source of inspiration in it, with the aim of effective communication with our decorative Islamic artistic heritage. The purpose of this communication is not to transfer it and repeat its models, but rather to draw inspiration and make it a starting point for every contemporary and future creativity and innovation linked to the roots.

Research results

To answer the first question, which states: "What are the essential characteristics and features that raised the manifestations of Islamic aesthetic art in the period from 661 AD to 1700 AD?"

1- Monotheism as an intellectual reality and aesthetically reflexive in Islamic art through absolute expression: - This unification was reflected in the Islamic arts in the works of art that were characterized by unity and abstraction, as in Figure (1).

2-Unity and diversity within the fields of Islamic decorative arts: - It becomes a mental pleasure for the textile printing designer to taste and enjoy aesthetically by moving from one unit within the design to another, as in Figure (2).

3- Abstraction as an aesthetic content and the aesthetic significance of Islamic decorative art: - The Muslim artist's success in moving from the language of the limited direct form, which represents tangible and direct dimensions and qualities of lines, spaces, colors and shapes, to the expression of essential abstract mental qualities through mental systems of engineering sports that turned into endless visual aesthetic rhythms as in Figure (3).

4- Repetition as an aesthetic content in Islamic decorative art: - Rhythmic repetition is one of the methods of organizing artistic elements within the artwork or within the space used, as in (4).

5-The geometric system in Islamic decorative art and its relation to the aesthetic meaning: - The geometric system in Islamic art is the product of mental and mathematical thinking based on well-studied and carefully calculated geometric foundations, as in Figure (5).

6- Centrality as an aesthetic connotation in Islamic decorative art: - The intellectual meanings of this term extend beyond its linguistic limits and are confirmed in all types of Islamic art through comprehensive meanings that create forms in Islamic thought from the reproduction of geometric unity as in Figure (6).

7- Space and emptiness in Islamic decorative art and its aesthetic meaning: - The Muslim artist studied the form and its proportion to the void and found this proportion in a tight fabric between form and space in all his creations as in Figure (7).

8- The light in Islamic art and its aesthetic meaning: - The light in Islamic art is considered an aesthetic element that is safe from the elements of formation. It represents one of the sensory elements within the integrated fabric of the artwork, as in Figure (8).

We conclude from the above that Islamic decorative art is a cognitive performance and formation for a textile printing designer who can formulate Islamic decorative elements and interact with himself and the environment, embodying this interaction by creating print designs with multiple visions and multiple aesthetic judgments.



shape (1) Calligraphic designs executed with ceramic material, writings in white color, from a mosque in Islam



Pole (currently Istanbul) Figure (2) A wooden filling with plant, animal and geometric decorations, Figure (1-2) a ceramic pot with metallic paint and it has floral and animal decorations.



shape (1-3)

shape (2-3)

Figure (3), Figure (2-3) porcelain dishes and the last porcelain jug drawn with abstract vegetal designs, and Figure (1-3) a detailed part of a wall of Harun Mosque, Is fahan – Iran.



Figure (4-1)

Figure (4)

Figure (4) A carpet woven from birds and the other repeating the knots from the inside of Shah Jahan Mosque, Figure (1-4) and the last piece of textile.



Figure (1-5)

Figure (5)

Figure (5) a jug containing shapes of the Islamic star. Figure (1-5) a complete wall from the Friday Mosque in Kerman - Yazd, Iran.

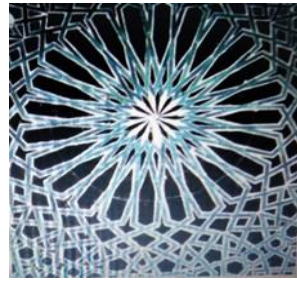


Figure (1-6)

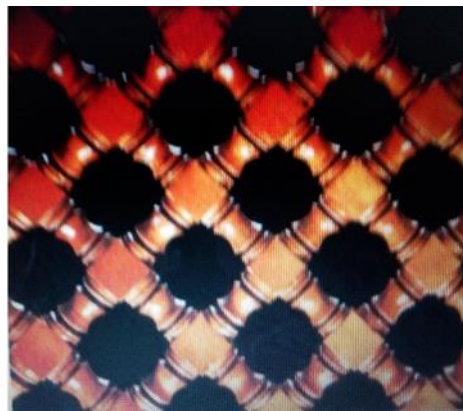


Figure (6)

Figure (6) A detailed part of Abdullah Al-Ansari's wall - Figure (1-6) a detailed part of a wall showing the star plate.



Shape (7)



Shape (8)

To answer the second question, which states: “What are the basic concepts that emphasize the promotion of creativity and link the innovative side with the applied side in the field of textile printing for ready-made clothes?”

- The culture of Islamic decorative artwork/ visual culture/ Visual culture foundations of interest to the textile printing designer/ Points that prepare the consumer to taste innovative typographic designs/Principle of innovative typographic design/ the creative process/ the creative person/ creative output/ Climate consideration/ artistic vision.

To answer the third question, which states: “What is the possibility of employing the aesthetics of Islamic decorative arts in the work of innovative contemporary typographic designs characterized by individuality and realizing the basic concepts that link the innovative side with the applied side?”

The following are innovative design models that are characterized by the change in plastic values through the generation of innovative ideas that benefit from the basics of aesthetic artistic expression of Islamic arts: -



Functional side (1)



Design (1)



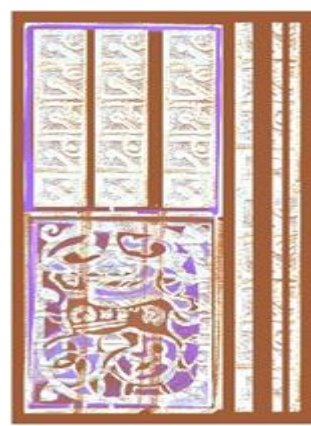
Typographical idea of form (1)



Functional side (2)



Design (2)



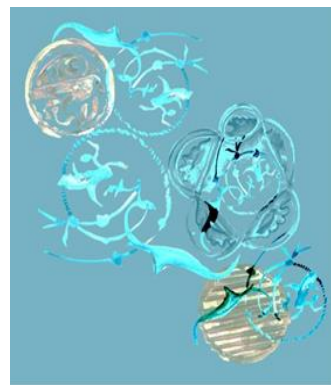
Typographical idea of form (2)



Functional side (3)



Design (3)



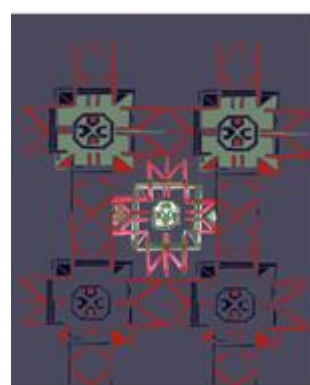
Typographical idea of form (3)



Functional side (4)



Design (4)



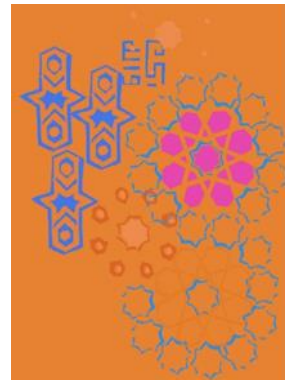
Typographical idea of form (4)



Functional side (5)



Design (5)



Typographical idea of form (5)



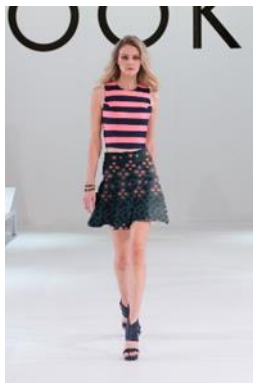
Functional side (6)



Design (6)



Typographical idea of form (6)



Functional side (7)



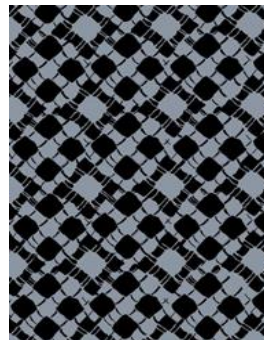
Design (7)



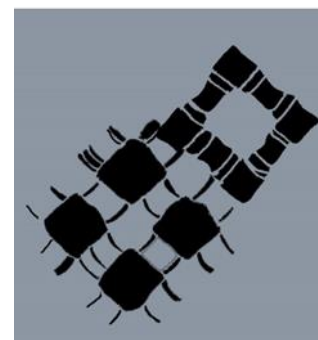
Typographical idea of form (7)



Functional side (8)



Design (8)



Typographical idea of form (8)

To answer the fourth question, which states, "What are the specialists' opinions about innovative typographic designs?"

After completing access to innovative typographic designs influenced by the aesthetic expression methods of Islamic arts, a questionnaire was made with a form for each design to judge the proposed typographic designs.

The form was presented to a group of professors specialized in the field of printing textiles and ready-made clothes, and owners of printing factories and ready-made clothes to verify the validity of the terms of the form.

-The foundations and elements of design, the structural system of design, the perceptual dimension of print design, and the possibility of marketing the product, and thus proving the validity of the first, second and third hypotheses.

- The existence of a statistically significant relationship between benefiting from the aesthetics of the aesthetic expression of Islamic decorative arts and making innovative print design applications for ready-made garments of an Egyptian character with a distinct individuality in a special occasion, which proves the validity of the fourth hypothesis.

Recommendations:

Carrying out more artistic studies of heritage/ Utilizing computer technology to innovate and develop print designs/ Interest in studying the idea of establishing a center for textile printing designs/ Paying attention to what the media and the market carry by announcing the print designs for ready-made garments that carry traditional designs and are far from our Egyptian identity and environment.

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