

## **Formal Rhythm of Islamic Mamluk Motifs as a Creative motivation for Printed Hanging Textile**

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### **Abstract**

Islamic arts have its distinguishable characteristics as the Islamic civilization started integrated and progressing inspired by the Islamic faith. It flourished, time after time and illuminated the whole world after eras of darkness. And when the Islamic culture reached its prosperous era, the features of the oriental Islamic art were defined. The Mamluk era is considered the golden age of the history of Islamic arts in Egypt.

Up till now, the magnificent works of art in the museums around the world date back to the Mamluk era which proves the elegance of the artistic life and its progress in the Mamluk era. The formal rhythm values stemming from the Islamic Mamluk heritage represent a motive to the innovative designing. And in spite of the formal variation and the artistic enrichment of the Islamic Mamluk arts, they never received sufficient studies neither on terms of the artistic analysis nor on terms of benefiting from their ornaments and elements in a modern form in designing printed hanging textiles.

### **Research problem:**

The problem lies in the lack of scientific research and Arabic studies that dealt with the motifs of Mamluk ceramic art as an artistic study, which requires more specialized research that benefit this field.

The research problem also lies in not utilizing the aesthetics of the Mamluk Islamic arts in the design of printed textile hanging.

### **Research objectives:**

Study the aesthetic and artistic values of the formal rhythm systems of Mamluk Islamic motifs. Inspiration of Mamluk ceramic art motifs for the design of printed textile hanging.

### **Research importance:**

Utilizing aesthetic and rhythmic values stemming from Mamluk Islamic arts. Inspire those aesthetic values as a creative source of innovation based on authenticity and contemporaryity.

### **Research hypotheses:**

The research assumes that Islamic Mamluk motifs can be used to create a textile hanging printed design.

### **Search limits:**

Limits of time: The artistic study of the Mamluk Islamic motifs is limited to 648-923 AH / 1250-1517 CE.

Limits of Spatial Research: The artistic study of Mamluk Islamic decorations is limited to Egypt and Syria.

### Research Methodology:

To reach the objectives of the research follow the research:

**First:** The Historical Method: A Historical Study of Mamluk Islamic Arts in Egypt and Syria (Mamluk Ceramic Art).

**Second:** Descriptive Analytical Approach: A technical analytical study of selected models of Islamic Mamluk decoration (Mamluk ceramics).

**third:** the experimental approach (applied art): where the technical and applied experiments inspired by the previous technical analytical study to apply the design using digital printing on textile hanging.

### Search Terms:

Formal Rhythm - Islamic Mamluk Motifs - Creative motivation

The Mamluk era is one of the brightest times in the history of Islamic arts in Egypt, Mamluk art is the cause of the development of Islamic art by the emergence of elements of the various arts introduced by the Mamluks, showing a Mamluk artistic style as a result of cultural friction and movement of translations, the evolution of the use of these forms, led to the creation of new forms with special features, until it became full sovereignty in the Mamluk era.

The fine elements of the Mamluk era varied between: **Plant Elements:** Whether they are in nature or far from their original form in nature either purely plant motifs without any other elements (used as a main element without the use of any other elements), Or plant ornaments that serve as the ground for other elements that are major, whether geometric or animal or .... etc.

It included previous historical decorative elements including ancient Egyptian motifs and Coptic units, In the Mamluk period, life and movement (in the plant drawings) came out of the traditional style, which reached a great degree of accuracy and mastery, it varied between flowers, roses, plant leaves, twigs, wavy branches, palm fans, willow trees, palms and fruits.

### Geometric elements:

The Muslim artist created and produced a variety of motifs that demonstrate his ingenuity and understanding of geometry and mathematics. The geometric elements used are divided into:

1-- Simple geometric shaps: such as triangles (equilateral or equal legs), circles, squares, rectangles, pentagons, hexagons and octagons. Composite geometric shapes. Muslim artist devised new forms not known by other arts such as what he called star dishes. The Muslim artist merged geometric and plant elements together and used them to decorate the floor of various works.

### Calligraphy elements:

The Muslim artist did not draw these calligraphy elements from any previous or local art, He used its flexibility and voluntarily to create writings decorated at the beginning and end of the letter with leaves or flowers or pictures with human or animal heads. The Calligraphy were used for two purposes: the history of the artifacts names and functions of the owners, the second is to decorate these artifacts as a decorative element.

The subjects of the Calligraphy were: Qur'anic verses, supplications, poems, the name of the owner of the artifacts, his surname, and his supplication, the writings decorated all products of

ceramics, wood, metals, textiles, glass and stones, the inscriptions on the Mamluk porcelain varied between the Kufic script, the Nask line, and the Tholoth line, (In readable or unread writings).

Human and animal elements:

The Muslim artist used these elements as motifs and (not to simulate nature). which were decorated the ceramic pots. Human images on the Mamluk ceramic were few in total, but The animal forms were many, were derived from the surrounding environment such as horse and rabbit. The animal drawings were energetic and dynamic with realistic attention to detail.

### **Birds Elements:**

Bird shapes were an essential element of Islamic motifs, especially on ceramics with variety in the forms of these birds, which characterized by Movement and vitality.

Mamluk Islamic art was characterized by creativity based on the formal rhythm, it was characterized by the work of the art of slippers Mamluk rhythm resulting from the repetition of forms and elements in different types, whether simple interlocking or complex to obtain standards used as decorative models.

The art of ceramics witnessed a special kind of prosperity during the Mamluk era, it should be noted the most important external influences on the Mamluk ceramics industry, so The effect was evident from the themes and decorative elements and from the types of porcelain itself.

The Mamluk ceramic works were distinguished over the period of the Mamluk rule with rich and various fine elements that were influenced and influenced many arts and civilizations, It is characterized by diversity of elements in an attempt to enrich the field of printed textile hangings to create contemporary designs based on authenticity and inspired by innovation and innovation, The researcher selected 7 models of ceramic tiles for the Royal study of analytical technical and inspired from 10 design ideas for the textile suspension printed digital method using the potential of the computer.

### **Results:**

1- The Mamluk Islamic decoration is rich in various plastic elements and aesthetic values. It is an important source for creating designs suitable for the printing of textile commentary and deserves more scientific research and Arabic studies.

2- The richness of the Mamluk period technically in all fields, especially the art of ceramics to inspire the elements of this art to create new formats for the design of printed textile commentator where the research presented a set of design ideas with models employing the use of computer capabilities, which contributes strongly to enrich the creative process.

### **Discuss the results:**

1- Islamic art, with its various elements and aesthetic values, is the true link between the originality of history and the splendor of art, It deserves further study, both at the university and research level because of its valuable art treasures.

2- The field of textile printing design is one of the most important fields capable of absorbing and inspiring the Arab heritage with a mixture of creativity and contemporary to root our Arab identity.

**Recommendations:**

- 1- The need to spread awareness of the importance of reviving the Arab heritage and study it in depth historical artistic study.
- 2- The need to activate the role of art and design to revive the authenticity of Arab arts in support of the rooting of identity and belonging.
- 3- The need to pay attention to the development of design trends based on the ancestral originality to suit the requirements of the times.

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