

Problems facing the application of Islamic wooden artifacts ornaments in contemporary Islamic style interiors

Hayam Mahdy

Professor of design, Faculty of Education, Helwan University, Egypt

A number of problems seem to face those who attempt to apply traditional Islamic ornaments in the interior design. Some of these problems is related to the lack of craftsmen and designers who are capable of adapting the ancient designs to modern works of interior design and cabinet making (Anon 2009). Up to the middle of the last century, craftsmen were capable of utilizing whatever they need to adapt to the industry without suffering any problem. The diminished experience and the deteriorating industry contributed to a great extent to limit their competence and level of expertise (Petrie 2008).

This study is an attempt to explore the difficulties faced by designers in the area of utilizing creative Islamic oriented techniques, and skills of engraving, inlaying, and different ornamenting techniques associated with. Woodworking usually take time, practice and knowledge to master which adds to the faced difficulties (Petersen 2002). A designer will need to learn about various woodwork equipment, and have a knowledge of the nature of wood itself (Bloom 2009). Woodworking is a craft but when done right is also a creative, imaginative and inspired art. A designer must acquaint himself with the techniques and skills to be able to full reach his potential. The study has concentrated on The major features associated to each of the Islamic civilization. Main features were captured, studied and were used in a new vision to match the developing criteria of modern interiors in order to provide a special style as functional as carrying the essence of the traditional Islamic work. Therefore the paper is focusing on the area of utilizing Islamic wooden artifacts features, essence and spirit in enriching modern interior design.

An element of Islamic art usually found decorating walls and window screens of mosques and Muslim homes and buildings, arabesque as an elaborate application of repeating geometric forms that often echo the forms of plants, shapes and sometimes animals. The choice of which geometric forms are to be used and how they are to be formatted is based upon the Islamic view of the world. To Muslims, these forms, taken together, constitute an infinite pattern that extends beyond the visible material world. To many in the Islamic world, they in fact symbolize the infinite, and therefore uncentralized, nature of the creation of the one God. Furthermore, the Islamic craftsmen and artist conveys a definite spirituality without the iconography of Christian art. Arabesque is used in mosques and building around the Muslim world, and it is a way of decorating using beautiful, embellishing and repetitive Islamic art instead of using pictures of humans and animals.

The research question can be summarized as, can the spirit, values and principles of Islamic traditional Islamic artifacts be adapted to enrich modern interior design?

The study uses an inductive approach. This included a lot of work in specifying main features, analytical work to determine the main techniques that should be functional in achieving a certain criteria to enable designers to properly read, understand and utilize

the old tradition in enriching modern interiors with their different attitudes, utilities and daily uses. A great number of Abbasid, Umayyad , Mughal, Ottoman, Fatimid, Mamluks dynasties designs, techniques and treatments. were carefully studied and features were extracted in a simplified approach.

Designs were introduced, evaluated and made available for application. Certain locations were used to be redesigned in a creative way to rather reflect the Islamic art real meaning. Traditional engraving. Illustration are presented and evaluated by a group of eminent designers. This showed that the introduced designs were extremely successful in demonstrating a the skilful work of designer carrying the spirit of an Islamic craftsman to resolve modern interiors requirements and utilities.

The paper comes to a conclusion that although many traditional crafts play an effective role as an important constituent in our local culture tradition This may contribute somehow to support the local industries thus saving our deteriorating economy by export of traditional manual artifacts

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