The utilization of Iraqi civilization heritage in contemporary decorative designs

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Abstract:
Art and workmanship; Also, the ancient Arabs used both terms on all their arts (line, prose, poetry, etc), those various arts of all kinds, including Islamic decoration in general form, such as writings, floral motifs, engineering motifs, and other graphic (human or animal) in the first place is an art. My application searches for what is a beneficial benefit for various industries and crafts. Each country has a civilized architectural heritage with a specific ornamental character where our decorative arts are but a mirror of the thought of the Arab-Islamic civilization and the philosophy of that Arab and Muslim artist that was created in the best pictures and shapes to include various aspects of architecture with its multiple components so the engraving was on wood and from it what tasted coincidences and ivory, as well as carving stone, marble, plaster, and mastery of paving the bricks in the style of exclusive decoration... etc. Among the decorative patterns of the stucco mother who must be emulated are the motifs of the Al-Mustansiriya School building in Baghdad in 631 AH. The most famous traces of Iraqi Islamic civilization are purely Baghdadian decorations that cover the walls of the school’s architecture, which date back to the Abbasid Caliphate era and are characterized by a style of decorative diversity, richness and simplicity together. By adopting the color of the stones in a recessed and prominent style with decorative works that are varied in kind and size, where re-employing them in contemporary designs stems from the importance of those historical and artistic motifs, and it is one of the tributaries that we aspire to in this study, by using them we get to know the identity of the decorative ornaments. The significance of the historical buildings of Iraq in general and the Al-Mustansiriya School in particular, as Iraq currently lacks in previous periods in the use of its decorative legacy with contemporary designs, which turns those decorations into extinction gradually, as the study seeks to develop the artistic taste of the recipient, especially modern generations. And introduce them to the types and decorative methods they inherited from their ancestors. We also seek to take advantage of these motifs by using widely executed designs, such as paraffins, murals, pendants, stained glass, etc. Besides taking advantage of modern materials, according to their availability and compatibility with the place, such as the use of wood in graves and gypsum in the pendants and mosaics in the murals, etc. Finally, the researcher followed the descriptive approach to historical study, and the experimental approach in the applied study.

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