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ISLAMIC ARCHITECTURE IN ANDALUSIA BETWEEN THE PAST AND THE PRESENT

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Abstract:

The Islamic artistic heritage, which its influence has spread in the Andalusian countries nearly for nine centuries “The Islamic ruling period”, left arts characterized by diversity and richness became considered one of the most rich artistic sources with decoration and ornament elements.

In addition, the Islamic art has spread in Andalusia from Spain to Morocco, and its features appeared in many countries and cities “Marrakesh, Tlemcen, Tunisia, Sfax and Spain”.

Using the Islamic heritage adds originality to the modern artistic works.

From this view came the idea of the research based on the historical artistic study of the Islamic arts in Andalusia countries, starting from beginning of the opening in the year 92 B.C, until the fall of Granada in the year 898 B.C.

In addition, the research presents an analytical study of the decorative ornaments units, which have emerged from those arts diversified between the plants, engineering, and the writing elements, to benefit from them in innovating hanging designs usable to print the textiles.

Introduction:

The Arab Islamic influence in Andalusia and especially in its southern and southern western parts is considered civilizational development characterized by many characteristics that

remained in it as witness on the intellectual and artistic renaissance known by the UmayyadKhelafa and the different Arabic emirates in Andalusia from the second until the ninth century / eighth until the fifteenth centuries B.C (Atiyah, 2011).

Kings of the sectors is considered one of the most prospered Andalusian and Islamic eras in the far west when every king wanted to make his kingdom more powerful and beautiful to be the country's pearl and magic.

Prosperity and well-being, and civilization have prevailed in that remote region from the centre of the Islamic Khelafa in the east, the kings' desire increased to make their kingdoms capitals, their decoration and fascination are not less than the big orient cities.

Since the arts in this era have been influenced by the past era which is the Umayyad era in Andalusia which is considered the most prospered Andalusian eras, followed by the Morabeteen and the Mowahdeen era, then the Islamic civilization in this region has witnessed weakness and its last fortress which was Granada falled at the hand of the Christians to end the rule of the Muslims in those countries leaving civilization, architecture and humanitarian history to witness Muslims' strength and greatness in those regions.

The Islamic artistic heritage, which its influence has spread in the Andalusian countries left arts characterized by diversity and richness and became regarded one of the most rich sources with the decorative elements clearly appear in the syntheses, carpets, potteries and the Andalusian architecture that experienced popularity in the European high-ranking classes.

From this perspective, referring to the Islamic heritage adds originality to the modern artistic work, leading to the research idea based on studying arts of the Andalusian countries, which have been influenced by the Islamic arts to benefit from the aesthetic features as a source to create textile designs.

Statement of the Problem:

Despite the richness and formation diversity of the Islamic Andalusian arts, still they did not receive the due amount of studies, regarding the technical analysis or addressing its components in designing the textiles.

Furthermore, research problem resides in the fact lack of the benefit from the decorations of the Islamic arts in the Andalusian countries to be able to treat that technically because of what they contain of formative artistic, values, and innovating printing designs by using the modern computerized techniques.

Objectives of the Research:

This research aims to achieve the following objectives:

- To benefit from the formative and aesthetic values of the Islamic arts in Andalusian countries.
- Innovating designs applicable to print textiles.

Assumptions of the Research:

This research assumes that it is possible to benefit from the formative and the aesthetic of the Islamic arts values in Andalusian countries in creating contemporary textile print designs.

Limitations of the Research:

1- Temporal Limitations:

The study is limited to the technical and historical study of the Islamic arts in Andalusian countries starting from early opening in the year 92 B.C until the fall of Granada in the year 898 B.C.

2- Spatial Limitations:

The study is limited to the historical Islamic arts in Andalusian Countries.

Methodology of the Research:

This research follows the following methodologies:

- Historical Method: Technical historical study of the Islamic arts in Andalusian countries from the start of opening in the year 92 B.C until the fall of Granada in the year 898 B.C.

- Descriptive Analytical Method: Through studying and analysing models of arts in Andalusian countries, which have been influenced by the Islamic arts.

- Experimental Method: Dealing with the technical experiments and creative designs from the technical and analytical studies.

Theoretical Framework:

The Umayyad is considered the first ruling dynasty resides in Spain after its fall at the hand of Musa Ben Nusair in the year 91 B.C, and the Umayyad Khelafa era continued until the Taifa kings era came in the period between 1012-1085 A.C.

At that period, Andalusia formed minaret for the science and prosperity in Europe and Granada became one of the most important and greatest cities in the world, and a civilizational and permanent cultural centre in Europe, the Mediterranean and the Islamic world.

Then came the Morabeteen era from the year (1085-1129) followed by Al-Mowahdeen era from (1129-1268), then Granada and end of Andalusia. (Al-Samerai, 2000, Abdullah, 1997).

The Arab domination over Spain ended in the year 1492 when Cardinal Gonzalez rise the Christ over Al-Hamra Palace and by the end of that Arabic dominance ended one of the greatest civilization known by Europe in the middle centuries, and the end of the greatest era in which Spain enjoyed prosperity in industry, sciences, literatures and arts at an unprecedented degree before (Zeegred, 1993).

Andalusia Arts:

Arab opening of Spain has resulted in entrance of arts and the Far East industries to the European countries, Andalusia was famous of the architectural constructions, and the epoch was divided into three architectural periods, the first stage included Granada Mosque, which was built in the eighth century

The middle stage included Seville Minaret constructed by Al-Mowahidoon in the twelfth century, while the third stage included Al-Hamra Palace in Granada, which was built in the 14th century as an obvious title of the Andalusia architecture (Gostaf, 1969) sees that it indicated by its different styles at its Arabic originality.



Figure 2: Lighthouse of Seville
Mosque of Cordoba



Figure 1: Semicircular Arches - The Great
Mosque of Cordoba

One of the most wonderful Andalusian architectures is Al-Hamra Palace in Granada which is characterized by beauty of its building, agility of its columns with ornamented crowns, and the walls covered by network of plaster ornaments and the Islamic writings.

The main ornaments consist of carved stones of this palace included plant branches characterized by ornaments extensions and continuity to hide the vacant areas from the ornaments, (Abu-Saleh, 1984).



Figure 3: General view of the Alhambra from the outside



Figure 4: Entrance to the grid of gypsum decorations



Figure 5: The walls are covered with a Alhambra in Granada

The distinguished Arabic and Islamic writings clearly appear crafted and present in the productions, metalwork of arts, carpets and Andalusia textiles carrying the Arabic inscription aesthetics.



Figure 6: Inscriptions from the Palace in Andalusia

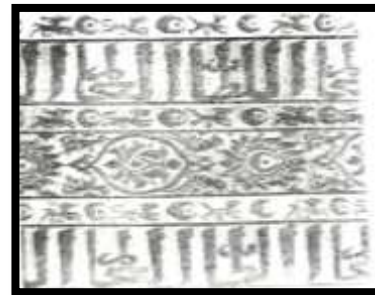


Figure 7: pieces of multi-colored silk Alhambra

In General, the metalwork made in Spain did not differ from the Islamic artistic methods, although they have some aspects making them specific to that district.

In Granada made most of the jewellerys by the Moroccan – Spanish style, also the Bronze work of arts industry became famous in Andalusia, what indicates at that the discovery of the multiple traces in Al-Beera, candleholder surrounded by ornament of circles and sharp edge to fix the candle in it, and the desk in which collected the liquid wax, (Maldeado, 2002).

The use of the different metals varied from silver, lead, copper, and tin, and how to conduct the melting and blinding process between them, also the production of the metal plates in the decoration and the crafting.

The pottery industry with metallic glitter in Andalusia was unknown before the 14th century, it is likely that this kind of pottery was found in Andalusian countries before Bani Nasr era was imported from Iraq and Egypt, Malaga and Granada cities were famous of producing this kind of pottery since the 14th century but its production stopped in Cairo and Damscus.

Also, Malaga was famous of the pottery tiles industry with metallic glitter.



Figure 8 box in gilt silver Figure 9 shining Spanish pottery vase

The cylindrical and squared ivory boxes industry was famous to a great extent in the Umayyad state era in Andalusia and a number of these boxes carry date of their production (Yousef, 2013).

And in the 11th century the Andalusian method in crafting on the boxes, and the ivory reached high degree of accuracy, and the palm branches became more organized, including jewelry boxes in Burgosh and Qoorka presented in Madrid Museum, their date back to the years 1026 and 1049.

Phonka city was important center of the industry in crafting on the ivory (Dimand, 1994, as seen in figures 10 and 11).



Figure 10

Figure 11

The Spanish textiles were mentioned within the popes' possessions since the 9th century, in Balmariya in Andalusia there were four factories to synthesize the luxury silk garments as in figures 12 and 13.

That industry was established in Marsiya, Seville, Granada and Malaga and there are groups of Andalusian textile characterize by stiffness of the persons, birds and animal drawings.

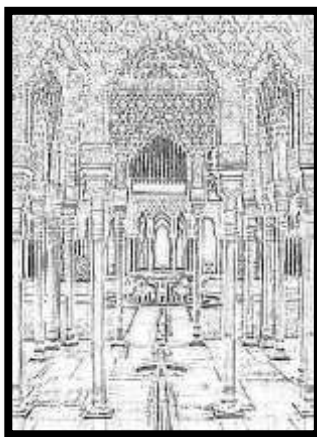


Figure 12



Figure 13

Practical Framework of the Research:



Model No. (1)



Technical Analysis

Model No. (1) represents facade of entrance to Al-Hamra palace in Granada, it consists of a group of decorated columns of marble leading to the lions parlour which is considered one of the most famous wings of Al-Hamra Palace, the Islamic architecture features clearly appear in the buildings in using the thin ornament elements in engineering arrangements and circular arches (Anan, 1997).

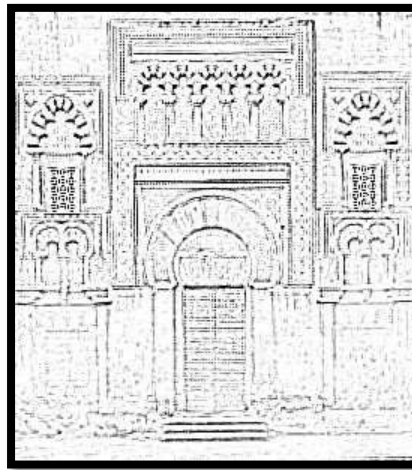
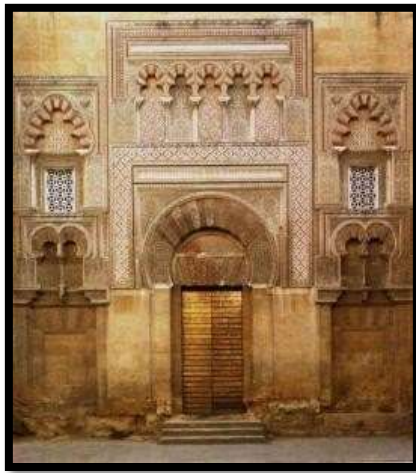
Model No. (2)

Technical Analysis



Model No. (2) represents mihrab of Granada Mosque, it is considered hollow casted with gold, ornamented with pieces of marble and mosaic and gold crafts on a blue ground, above the mihrab a tie of agile columns and decorated vaults, ornaments were diversified between plant, engineering and writing ornaments, included the word God and some of his names; “Rahman, Raheem” and some of the calls, surrounded by ornaments of coloured plaster casting the walls

Model No. (3) represents one of the side walls of Granada Mosque which characterized by the compound and repetitive arches and the interchange between the red and yellow colours in the stones making the building a distinguished model in the history of the Islamic architecture in Andalusia, also it is seen the rhythm and the repetition in the Islamic ornaments and crafts in

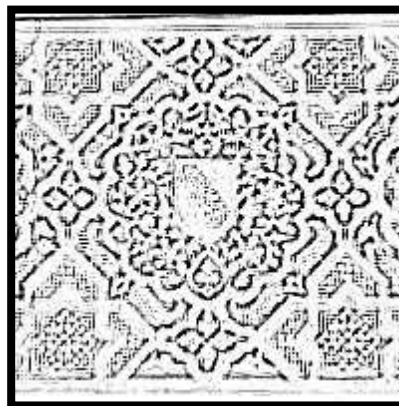


details of the engineering building.

Second: Models of the ornaments and the crafts “Crafts on the Plaster”



Model No. (4)



Technical Analysis

Model No. (4) represents one of the crafts on the entrance of the ambassadors hall in Al-Hamra Palace which shows the blend between the engineering elements and the plant's leaves centred towards circular flower.

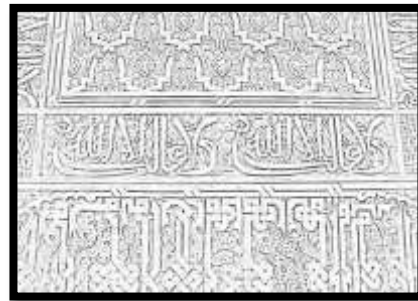
Bearing inside it plant leaves reaching a pentagon form written inside it “No Victor Except Allah”.

The continuity of the elements appears as one of the most important aspects of the Islamic art in using the symmetric crafts centring around one element and return to the same formation (Soad, 1968).

Model No. (5)



Technical Analysis



Model No. (5) represents crafted plaster filled with interrelated engineering ornaments, in the middles written ornaments “No Victor Except Allah” Al-Hamra Palace, the Used scripts were diversified between the “Tholth” script in the middle of the wall and down of it the “Koofi” script.

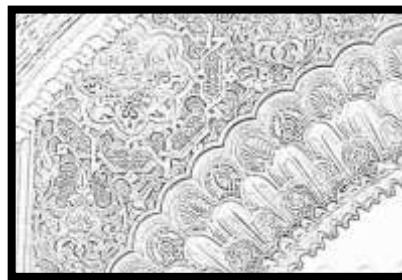
One of the distinguished features of the Andalusian plaster filling, the disappearance of the hollow areas from the ornament, and the divide of the different ornament expressions to small and thin branches consist of groups of forms resemble to the dantaila (Demand, 1954

Model No. (6) represents the crafts on one of the walls of Al-Hamra Palace, it is clear from these crafts that they were of a unique feature and distinguished nature appears in it extent of accuracy

Model No.6



Technical Analysis



and maturity of the Muslims artists in Andalusia in the formation of the craft of the interrelated elements which diversified between the plant elements, the leaves and the engineering forms.

Third” Models of the Textiles and the Andalusian Carpets



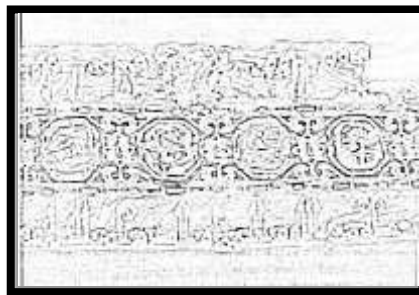
Model No. (7)



Technical Analysis

Model No. (7) represents a piece of silk style multi-color consists of written strips by the “third script” its text “Al-Sultan the Knowledgeable” repeated.

The elements were diversified between the plant leaves the different scripts in size, in addition to the writing elements in an organized aesthetic coordination indicates at the repetition and the continuity, which confirms the idea the extension and infinity.



Model No. (8) Technical Analysis

Model No (8) represents a piece of very thin textile from the Andalusia silk model multi-color, contains a group of animal components, and birds interchangeably in the middle with plant ornament from the palm, and flowers, while some writing appear in the Koofti script on the two sides of the central stripe.

Also, the colors of the used threads were diversified between the golden, white, light blue, cream, yellow, light green and violet, it is a consistent group contributes to achieve the coordination and the unity between the components.

The Innovative Design Ideas Inspired by the Analytical Study:



First Design Idea



The Proposed Employment

Design idea number one: The formation depends on using the “Mihrab form” “Granada Mihrab” and some of the horizontal stripes that appear differ in the size above and under the design, the vertical lines used in the design background repeated in a rhythmic form to cause clear harmony and used consistent group of colors “brown, orange, and dark red” to help in creating the unity to the work.



The Design idea (1-a)



The proposed employment

The design idea (1-a): It is considered a colorful plan for the main idea, it shows the usage of the computer’s capabilities to add different filters and the use of the luminous vertical lines in the work’s background, opposite to them some of the horizontal lines achieving visual balance to the work.



The Second Design Idea The proposed employment

Design idea number (2): This design is based on the blend between the engineering components represent in the interrelated squares and the bending lines, the triangles form, the writing components represent in the writing “No Victor Except Allah” in addition to some plant components under the work, while a consistent color group was used characterized by harmony and coherence.



The design idea (2-a) The proposed employment

This design is based on the use of the square form to achieve feeling of stability and consistency, the work has addressed the repetition as one of the unique features of the Islamic art either in the repetition of the writing component in the middle of the work, the interrelated squares, the declined lines to achieve the gathering between stability and the movement to confirm the idea of the extension and to prevent feeling of boredom and dullness.

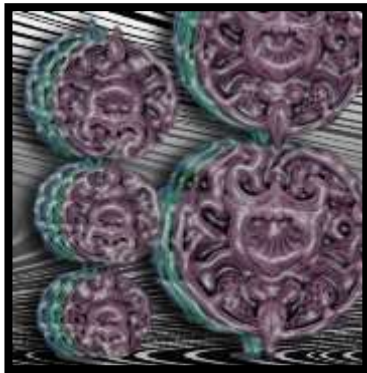


The design idea number 3



The proposed employment

This design idea depends on plant element; flower with multiple petal, the capture capabilities were used in causing filters and influences to change its form, then distributing them from the larger size in the far right and the smaller when we move to the left of the work to indicate at centrality and using the wavy lines with tangible influences to connect between the components in a vertical direction to increase the components coherence with each other.



The design idea number 4 The proposed employment



This idea depends on using the luminous circles with different sizes from the smaller to the bigger when we move towards the center of the design, to assure the feeling of centrality and the depth, the design also consisted of evolving latent motor energies from using the engineering ornaments and the repeated plant ornaments in the background of the work.

The gradual color was used and the differences between two dark shadow degrees and the luminous regions to cause the visual balance of the work.



The design idea number 5 The proposed employment

This design idea depended on the dynamic in the design movement emerging from repeating the circle element with different areas to achieve the color variance through using the positive and negative values of the white and the black, which clearly reflects the feeling.



Design idea number 6 The proposed employment

This design depended on merging between a group of plant components, flowers, plant branches distributed with consideration the background, front, different sizes and positions to achieve diversity to the technical work, the consistent colors were used to add to the design a sort of cohesion resulting from that color relation for both the form and the floor.

In addition to performing the role repeating the rhythm of the units with the effective participation in forming the total shape of the design.



Design idea number (6-a) the proposed employment

This design idea is considered a color plan for the basic idea, with the appearance of using the computer's capabilities to add additional touches.

Different methods were used in organizing the formative components for the design between the proximity relations compositions and repetition of some elements with change in the size, the position, the place, the color density, while preserving the total unity of the work.

Results:

- 1- Andalusian countries arts influenced by the Islamic arts with what they carry of values and aesthetics an important source to create designs valid for designing the contemporary textile hanging garments.
- 2- The research showed extent of the Andalusian era richness regarding the technical side which make us confirm to say that it deserves to call the last paradise since the research has introduced a comprehensive historical and analytical study about the different Andalusian arts in all the Andalusian periods.
- 3- The analytical technical study of the different Andalusian arts helped in understanding the principles upon which these models were based and how they were built which rise the contribution in the research and experiment to reach new creative formulations in field of designing the textile hanging garments.
- 4- The research has introduced a group of design ideas with models to actually employ them by using computers.

Recommendations:

- 1- It is recommended the necessity for the interest in the studying of Andalusian arts that have been affected by the Islamic arts because of the technical and formative values making them perpetual, since this art did not receive the due study and evaluation despite of its great value.
- 2- Necessity for the interest in supporting the field printing the textiles with new innovative designs with special nature inspired by the arts of the Andalusian countries valid to print the textile hanging garments.

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