Preserving Identity against Challenges of Digital Technology (A case study of history of Islamic arts)

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Abstract:

History of Islamic arts is one of the branches of the humanistic science that combines the study of several fields and disciplines, some of which are humane and social and some of which are linked to the experimental methodology of science. It is one of the global courses that represent a link among the different ancient, modern, and contemporary civilizations as well as the future. As a result, care must be taken to develop its curricula and adapt them to the demands of the labor market, which call for proficiency with current digital technology tools. In order to accomplish this, academic curricula should be supplemented by intercultural sciences, whether they be philosophical, empirical, economic, or in any other field that can interact with the nature, function, and objectives of Islamic arts in order to meet educational challenges in the current era of digital technology. The goal of the study is to suggest the creation of introductory and related courses that are consistent with the goals and missions of the fields of Islamic art history that is derived from Islamic law. with an analysis of some models that have addressed Islamic arts using cutting-edge digital technologies. We are attempting to expand the labor market by introducing new sectors in light of modern technological acceleration. Without understanding the philosophical and constructive foundations from which Islamic arts were derived, research has a tendency to devalue Islamic arts and view them as a collection of colorful decorative objects, technological miscreants, and digital applications. The significance of connecting contemporary technologies to the study of Islamic art history in order to prevent it from being overlooked or exhilarated by the flexibility of integrating and blending its components. The importance of the study is to uncover the relationship between technological development and the humanities; through which we will ask a question; Can you avoid the dangers of obliterating and dissolving the ancient cultural Islamic heritage in the crucible of reducing and stripping away accelerated technological progress? Especially after the technological information explosion and the spread of the culture of postmodernist arts. Given that the nation's youth serve as the guardians of the cultural and historical memory of human creativity, it is crucial to develop technological awareness and direct it positively toward developing Islamic arts as a component of Egyptian nationalism. The results showed how important it is to cultivate and direct technological awareness so that the arts of ancient human civilizations that emerged from modern science are not exhausted. This was accomplished by pursuing an analytical and investigative approach. To achieve this, it will be necessary for the humanities, social sciences, and applied sciences to work together to create a systematic framework for studying Islamic art in light of contemporary digital technology advancements. Then, in order to determine the best-case scenario, to develop and innovate methodologies and decisions, try to reveal some of the advantages and disadvantages of digital technologies, with

a focus on maximizing advantages; in light of the fact that modernizing the curricula of the fields of the history of Islamic civilization art, which is abundant in many aspects, requires a concerted effort by specialized research teams with a variety of fields and experiences.

keywords:
History of Islamic Arts, Digital Technology, Technology & Art History, Multimedia, Identity

الملخص:
تاريخ الفنون الإسلامية هو أحد فروع العلوم الإنسانية التي تجمع بين دراسة عدة مجالات وتخصصات بعضها إنساني وإجتماعي وبعضها مرتبط بالعلوم التجريبية العلمية، فهو أحد المقررات الدراسية العالمية التي تمثل حلقة إتصال بين مختلف الحضارات القديمة والحديثة والمعاصرة وكذلك المستقبلية. لذا يجب الإهتمام بإستحداث مقرراته وموائمته مع متطلبات سوق العمل الذي يقتضي ضرورة التمكن من توظيف أدوات التقنيات الرقمية الحديثة. ولتحقيق ذلك ينبغي ان تقترن مناهج المقررات الأكاديمية بالعلوم البينية سواء كانت فلسفية أو تجريبية أو أقتصادية أو أي مجالات يمكن أن يتفاعل مع طبيعة ووظيفة وأهداف الفنون الإسلامية لمجابهة التحديات التعليمية في ظل التكنولوجية الرقمية في العصر الحالي. **يهدف البحث** إلي إقتراح إستحداث **مقررات دراسية أساسية ومرتبطة** تتناسب مع رسالة وأهداف مجالات تاريخ الفنون الإسلامية النابعة من الفقه الإسلامي. عرض بعض من النماذج التي تناولت الفنون الإسلامية بإستخدام التقنيات الرقمية الحديثة. العمل علي خلق مجالات جديدة في سوق العمل في ظل التسارع التكنولوجي الحديث. **مشكلة البحث** الميل إلي تقليص مكانة الفنون الإسلامية والنظر إليها أنها مجموعة من الوحدات الزخرفية الملونة، والجنوح إلي إستخدام التقنيات الحديثة، والتطبيقات الرقمية دون الخوض في معرفة الأساسيات البنائية والفلسفية التي توالدت منه طرز الفنون الإسلامية. أهمية ربط التقنيات التكنولوجيا الحديثة بمجال تاريخ الفنون الإسلامية حتي لا يتم تهميشه أو إندثارة من خلال مرونة دمج وتهجين عناصره . **تكمن أهمية الدراسة** في الكشف عن العلاقة بين التطور التكنولوجي والعلوم الإنسانية، والذي من خلاله هل يمكن تجنب مخاطر طمس وإذابة التراث الإسلامي الحضاري العريق في بوتقة إختزال وتجريد التقدم التكنولوجي المتسارع؟. خاصة بعد الإنفتاح المعلوماتي التكنولوجي وإنتشار ثقافة فنون ما بعد الحداثة. وأصبحت أهمية تنمية الوعي التكنولوجي وتوجيهه بإيجابية في تطوير الفنون الإسلامية بأعتباره أحد مقومات نسيج القومية المصرية ضرورة ملحة، فشباب الأمة هم الدرع الواقي للذاكرة الحضارية والتاريخية للإبداع البشري الإنساني. من خلال إتباع **المنهج التاريخي التحليلي الإستقرائي** توصلت **النتائج** إلي أهمية تنمية الوعي التكنولوجي وتوجيهه بإيجابيه حتي لا تنضب فنون الحضارات الإنسانية العريقة التي بزغت منها العلوم الحديثة. وليتحقق ذلك ينبغي أن تضافر الجهود بين العلوم البينية والعلوم الإنسانية والتطبيقية لوضع خطة منهجية لدراسة مجالات الفنون الإسلامية في ظل تغيرات التقنيات الرقمية الحديثة. من ثم محاولة الكشف عن بعض اوجه إيجابيات وسلبيات التقنيات الرقمية، مع التركيز علي الاستفادة من الجوانب الإيجابية؛ علي إعتبار أن تحديث مناهج مجالات تاريخ فنون الحضارة الإسلامية العريق الزاخر بعدة جوانب متعددة، يتطلب جهود متضافرة لفرق بحثية متخصصة، ومتنوعة المجالات والخبرات، من أجل التوصل إلي وضع أفضل تصور ممكن؛ لإستحداث وإبتكار منهجيات ومقررات؛ قابلة للتطبيق والتدريس الفعلي. مع الحرص علي تلائمها مع التقنيات الرقمية المتنوعة. وكل ذلك في سبيل تحقيق هدف الحفاظ علي الهوية القومية للفنون الإسلامية التي حافظت علي وحدتها عبر العصور.

الكلمات المفتاحية:
تاريخ الفنون الإسلامية، التكنولوجيا الرقمية، التكنولوجيا وتاريخ الفن، الوسائط المتعدده، الهوية

Introduction :

Algorithms have become a major source of artistic creation, as well as a source of effective teaching, learning, and production. As a result, the dynamic of technological advancements does not serve the humanities in vain because it depends on them for both theoretical and practical applications, scientific research, teaching, and learning. The technological informatics revolution is intended to fulfill one of science's objectives: expanding and improving the human mind and satisfying its functional, emotional, and mental needs. Technology-based applications have evolved into one of the simplest ways to advance science, knowledge, and application. Although there has been a significant increase in information, humanity still plays a crucial role because it is the fundamental pillar that supports, fosters, and uses these applications to achieve its goals.

Therefore, for complementarity to occur between them, the use of their respective curricula should be coordinated. In particular, globalization has facilitated the circulation of information across the world through the Internet in all areas, this has resulted in semi-integrated graphic bases on which the fields of Islamic arts belonging to the humanities are based.

We should therefore work to challenge stereotypical thinking in order to investigate new educational directives, preserve national identity in the fields of Islamic art history as the in the focus of the study, and ensure sustainability in light of the prevalence of war risks and their consequences from illegal trade, phenomena of accelerated climate extremism, and undocumented information online and elsewhere. The study problem addresses the affirmation of the fundamental values and norms of Islamic arts that have enabled them to preserve authenticity and continuity throughout history in the light of modern variables, living with these techniques, and reducing the tyranny of the nature of modernity that has already influenced public and private personalities of Islamic arts. Islamic arts are characterized by harmony, diversity, balanced flexibility, and adherence to the fundamental principles of Islam. However, it must contend with the era of globalization and the abundance of digital tools that treat artistic and architectural creations in dazzlingly contemporary ways, condensing time and space. So that the arts of civilizations that predated ancient humanity and that emerged from modern science are not exhausted, technological awareness must be developed and directed positively.

Search Issue:

- What effects does digital technology currently have on Islamic art?
- How can digital technological advancement be used to improve the skills of experts in Islamic arts?
- What interdisciplinary fields can help Islamic Arts History students to become more marketable in the future job market?
- Can curricula prevent the dangers of eradicating and melting civilizations in the furnace of slowing down and erasing accelerated technological progress?

Research Aims:

- Use of digital technology to maintain the identity of the history of Islamic arts.
- Contribute to the inherent building of the Islamic mentality and artistic personality, commensurate with the current technological revolution.
- Try to develop a preliminary design in accordance with the needs of the labor market through scientific synergies.

Importance of the Research:

- Disseminating knowledge of Islamic arts fields and disciplines through the use of modern technology means.
- Rationalizing the use of modern technology as an innovation and sustainability tool for Islamic arts.
- Confirm the preservation of the mother's memory as a protective shield for human creativity.
- The importance of linking the quality of the content of theoretical and practical education to the fields of Islamic art history with the requirements of the labor market to reduce unemployment.

Search Prognostications:

- By introducing courses in the history of Islamic art, national identity can be preserved by developing intellectual and emotional awareness among researchers; while enabling them to employ modern technologies.
- The nations are evolving through the synergy of science across all fields.
- Modern technologies have become one of the requirements of the labor market in all fields of humanities, social and scientific sciences.

Search Restrictions:

- Disciplinary framework: Faculty of Fine Arts, Art History Department

Time limits:

- According to the needs of modern education and the future of the expected labor market.

Methodology of the Research :

- Curriculum that is analytical and extrapolative.

Research Issues:

- How do we preserve national identity between the fight for heritage conservation and the challenges of technological development?
- Can modern technological development contribute to the continued creativity of Islamic arts?
- What types of courses are offered that can enhance students' abilities in the fields of Islamic art history; Commensurate with the needs of the expected future labor market?
- **Research Features**:

Digital technology has affected all cultural and heritage arts including Islamic arts, creating a gap between the content of Islamic art courses and the demands of the job market.

Study terms:

Identity: Includes doctrines, customs, traditions, and historical origins, as well as religion, the ideology of the system of cultural values, and forms of expression such as art and literature. It was described by Mohammed Abed al-Jabri. According to Mohammed Abed Al-Jabri, there are "Three levels of a person's cultural identity, namely personal identity, collective identity (community) or national identity"[1] (Halla Abdul-Monim:2021).

Humanities: Social Studies: The term "social sciences" includes, but is not limited to, studying and interpreting the following: language, modern and classic; Linguistics Literature; History; jurisprudence philosophy; Archaeology; Comparative debt; Ethics; History, criticism and theories of arts. Those aspects of social science that have human content and use humane methods; Study and apply humanities to the human environment with special attention to the reflection of our diverse heritage, traditions, history, and the importance of humanities in the current circumstances of national life.[2]

HYBRID ART: According to Cambridge Dictionary, it means "a combination of two very different things, each[3] with special qualities" . This gives way to the integration of various materials and techniques to produce an integrated and balanced work of art.

Previous studies:

- Sara Choudhrey, Digital Islamic Art: The Use of Digital Technologies in Contemporary Islamic Art in the UK, Conference: Electronic Visualization and the Arts, July 2016. The research included aspects of the use of modern technologies, emphasized their importance in the development of Islamic arts, and also helped to erase the prevailing idea of Islamic arts, which is decorative stereotypes. The researcher also noted that digital arts did not influence traditional methods in Islamic art products, but that the researcher did not address how to conceptualize or rule to preserve the character of Islamic art in the light of the variables of modern techniques.
- Abdelmonim Ahmed: "Does technology erase our contemporary history? Islamic Consciousness, 1999. The study examined the threats posed by technology to human sciences, and it did so in a critical manner, focusing in particular on the Qur'anic and jurisprudential sciences. However, we focus on the updated rhetoric of Al-Azhar Al-Sharif in the present day because it re-explains the ideas and legacy of jurisprudence on the basis of sound religious principles and is eager to engage with technological sciences in order to spread Islamic science and its sound ideas throughout the entire world.

- Mostafa Omari and Islam Ahmed confirmed that an Arabic calligraphy is a living object that expresses its owner: technology has damaged the art of calligraphy, the Ministry of Waqf and Islamic Affairs, vol. 52, No. 598, 2015. The article addressed the impact of modern technology on the art of Arabic calligraphy and the lack of interest in Arabic. However, it did not discuss this from a technological perspective. What modern science should be used to develop Arabic and ensure its sustainability in light of the technological revolution that imposes itself on all fields?
- Heba Saif al-Nasr Ali Mohammed, Digital Impact on Plastic Arts, International Journal of Artificial Intelligence and Emerging Technology, vol. 3, Issue2, 61-83, 2020. The study

examined the importance of linking modern technology to plastic art, highlighting the importance of digital media and software in general in our current reality, but it did not address its negatives and how to address them.

In fact, there is much valuable scientific researches, directly and indirectly, relevant to the research topic; Some have the greatest use of modern technology, while others have some negative doubts and speculation that may be lost from the identity of the arts of Islamic civilization. So I decided to focus my research on how to use and interact with digital technology advantages and disadvantages. In order to meet various challenges regarding the preservation and development of the authenticity of Islamic art heritage, as well as the requirements of the current and future labor market, the study of the history of Islamic arts is being developed.

Study samples: Study samples were selected as general models to illustrate the impact of digital arts employment on Islamic arts in the current era.

Introduction:

The rules of the Renaissance of Nations have been established through the concerted efforts of science and learning in all fields in order to improve the quality of life in accordance with its living needs. By using basic tools, man has gradually progressed. The instruments have evolved into cutting-edge methods that allow him to simplify his work and satisfy his industrial needs. This change has not been isolated to the arts. As a result, both the form and the subject matter of art were influenced, for instance, at the technical level, the development of artistic treatments. Themes included humankind, symbolism, religion, decoration, and many others. The artwork's composition and design interacted. According to the philosophy of the time that scientists, engineers, skilled artisans, and philosophers have adopted. Certain historical sacrifices were acceptable in those artistic and philosophical movements that supported ideologies, religions, and the ruling and nobility classes; Similar to the ancient world's civilizations (such as ancient Egypt, the ancient East, Greece, Rome, China, etc.), modern trends emerged in the 19^{th} and 20^{th} centuries and further were developed in the 21^{st} century. As a result, modern technology has advanced and is now an integral part of all sciences, where "The earliest projects integrating computers with art history primarily emerged from museums and libraries in the late 1970s and the early "[4]1980s.(Benjamin Zweig:2015) In both Europe and United States of America. Now that the traditional stages of (artist, design idea, and performance experience) have given way to (modern technology applications) that anyone can use and that use all experiences, ideas, and stored designs known as (big data) to be analyzed through special processors, producing works of art and applications in short order with high quality, we are in the process of an overall and comprehensive change in the work of art. Thus, the recipient audience's concept, taste, and use of art have changed as a result of their participation in, and sometimes incorporation into, the artwork, as in the case of photovoltaics and other contemporary synthetic arts. Some specialists in digital art history, such as Anthony Hamber and Michael Greenhalgh, suggest "how information technology within the world of the history of art has, until recently, lagged somewhat behind [other disciplines]"[5] (Anthony Hamber:1992). From this vantage point, it is

essential to create a proposal for some courses in the history of Islamic arts in order to include the technological boom that has become compelling and inevitable, paying attention to the risks of this cultural transfer, focusing on its positivity, and working to manage its risks by integrating with other sciences to achieve the greatest possible benefit in the history of Islamic arts; Its unity and excellence have become a hallmark of the field. As a result, I became aware of the properties of materials and how to adapt them, differentiating between the features and requirements of the various geological and geographical environments that contribute to the formation of the climatic atmosphere, while also taking into consideration the environmental resources readily available and the cultures of the peoples that serve as markers of citizenship and belonging. Scientists have uncovered the characteristics of the used substances and how they are adapted, differentiating between the features and needs of the various geological and geographical environments that contribute to the formation of the climatic atmosphere, taking into account the environmental resources available as well as the cultures of the peoples that represent citizenship and belonging. Skilled laborers and makers, who serve as the foundation for all great civilizational achievements, can be seen as the most renowned manufacturers from the perspective of contemporary technical science. In the current applications of modern technologies, the Maestro and the teacher leader, who create the plan and strategy for the implementation of the work through a group of workers according to their career grades and competencies after their preparation and training in advance, are regarded as (product achievement tools).

Introducing Science from an Islamic Perspective:

On the basis of tolerant religious belief, Islamic civilization protected science and provided for the needs of the soul, body, heart, and mind. It did not dissociate religion from the demands of social, political, and human life. Its laws were founded on a fair and moderately balanced system of justice. It formed an integrated fabric with strong unity and opened up to civilizations and their various sciences. The memory of history was successful in leaving its mark through human activity based on learned information. Even though humanity is mortal, it still makes an impact on the world through its evolving science, which is reflected in the architecture, various arts, and manifestations of human life. The Holy Quran, God's beloved book, contains numerous examples of how the universe is interconnected and one, showing how the Creator is one. These examples come from the earth, heaven, planets, and creatures. "*It is not for the sun to overtake the moon, nor does the night outstrip the day. They all float, each in an orbit* "[6](Yā-Sīn: p. 442). *"It is He Who made the sun a shining thing and the moon as a light and measured out its (their) stages, that you might know the number of years and the reckoning. Allah did not create this but in truth. He explains the Ayat (proofs, evidences, verses, lessons, signs, revelations, etc.) in detail for people who have knowledge"*[7]. (Yūnus: p. 208) Biosciences have determined that the cell, which is based on continuous and energy-producing active automatic interactions, is the source of the persistence of organisms. In this context, electronic modules are designed in an interconnected hyperlink. The Holy Qur'an actually frequently represents divine unification and affirmation of human unity, which makes Islamic civilization proud of many scholars despite their diversity of racial origin.

Ethical guidelines for protecting cultural heritage from technological risks:

Modern knowledge is built on the preservation and meticulous documentation of ancient civilizations, particularly religious and scientific manuscripts. It has general controls for documentation, publication, and discussion in reputable scientific institutions and is given to it by a group of scientists, investigators, and auditors. An encyclopedia of cultural art heritage is vulnerable to the risks of fraud, addition, and deletion, in light of contemporary technological factors. Parts can be removed and replaced for reasons that are far from humane or civilized values and may have political, commercial, or possibly psychological and social dimensions, all of which erase belonging, in the absence of a law or application that specifies the specifics of this distortion. On a legal and moral basis, Islamic arts maintained their status, privacy, and respect for the artistic traditions of civilizations that came before and after them. They did not ignore or reject the preferences of those civilizations when they were still forming. However, given the openness of technological and cultural information and the negative and positive effects of information dilution, its specificity may be abused and defrauded, so we must acknowledge the significance of fortifying our human minds to protect the country's identity within the arteries of contemporary digital development.

Effects of technology on society:

After becoming the meeting place for scholars in the halls and laboratories of research centers and universities, mobile devices have spread to communities all over the world, and digital applications are easily accessible, and simple to use, with the overall goal of literacy. As a result, individuality has taken precedence, social relations have fragmented, and collective work has become less cohesive, which has an impact on human psychological workers. The experiences and pulse of society are reflected in art. Additionally; it is based on group effort. Technical schools had a number of makers under the direction of a teacher, who assigned roles to the makers. We discover complementarity, and the work becomes unique based on templates that are stored in digital memory. Despite the exuberance of the artistic product and its swift execution, this declares artistic dependence and destroys the imagination and thought of the artist whose mental, emotional, and sensory abilities have been raised by those applications. How then can the artist create genuine works of art that draw on his cultural and civilizational roots? But for sustainability, the tenets and guidelines of artistic creativity (innovation and renewal) are essential. It is impossible to do without digital media in the age of digital revolution.

This calls for us to be mindful of the significance of allowing the use of digital technology in fields related to the history of Islamic arts. We need to develop the fundamental guidelines that pioneers of science have established. They are graduating and starting to study the fundamentals of digital science using modernity logic. In the same way that Muslim scientists translated and carefully studied Greek sciences, hosted and corrected some scientific theories, and eventually took the lead in creating methodologies and organizing philosophical and mental natural sciences. It was also interpreted by Ibn Khaldoun in his book on (science classification), which emphasized the significance of the ethics of scientific research and the ethics of young people as well as the fact that science and discoveries would not have been possible without the need

for humans. Ibn Khaldoun also emphasized the significance of understanding the sources of knowledge and "relying on knowing things by knowing their reasons and principles and employing them in an integrated system with attention". (Abdalah Alwakdany:2021)

The Challenges of Information and the Dissemination of Postmodernist Arts Culture:

The quality of educational programs related to the labor market demands, the momentum of knowledge, and material finance to ensure continuous development are some of the global and local challenges facing research into the history of Islamic arts. Therefore, one of the top priorities for developing abilities and skills to spur innovation and genuine artistic creativity is to invest in and develop human minds. Reconstructing the national entity's identity and sense of national identity in order to embrace global culture "Globalization means the transition of knowledge, industries, ideas, and cultural patterns from national to global fields and, at the same time, from the concept of a regional state to the concept of a global state." (Maha Mohamed: without date). Modernism and Post-Modernism gave rise to a variety of visual art forms using digital technology and its ever-evolving potential, which turned the challenges of carrying out routine human tasks into simple designs and implementations in a short amount of time, bringing harmony and synergy between the different art forms that had converged in the furnace of technologies. The Renaissance emerged in the century (9H/15B.C), and this was one of the first signs of the rejection of the medieval tradition of academic art. Innovative steps were taken at the start of the 20th century, and contemporary artistic movements like the future, which expressed the possibility of accelerated dynamic energy in bodies, as well as the development of modern science and expressionism, which were influenced by the beginnings of African primitive arts. and Cubism, which disassembled shapes and then rebuilt them using engineering principles to reflect the three-dimensional vision, surreal shapes that addressed dreaming and unconsciousness were abstracted and simplified. Modernity still expresses the pulse of various societal issues in accordance with the mental and emotional needs of the average person despite having evolved into a new, variable structural processing method devoid of constants. It is important to note that Western modern art was influenced by Islamic art. In terms of designing, analyzing, engineering, and abstracting forms, creating new aesthetic components, and processing them in line with the Islamic faith, that came before them.

Likewise, while maintaining mutual privacy, integrate arts of contemporary and earlier civilizations. A number of artistic movements were built on the tenets of complete abstraction, palpable environmental coexistence, and a shared familiarity with diverse cultures has continued with Post Modernism. (The art of absolute concepts, conceptual, beyond absolute concepts, post conceptualism, minimalism, Neo Dadaism, Provera, happening art, Environmental art, Synthetic art installation, Folk art Pop Art, as well as the art of centrism). The intellectual and philosophical pillars of art have crumbled, and subjective art and uncertainty appeared, which affected cultural, religious, and ideological identity, which are now the main poisons. The two stages of modernity and beyond set the pace for variables of modern technologies, providing ample space to store these ideas and experiences digitally by allowing those who are unfamiliar with the laws, principles, and philosophy of the arts to use them,

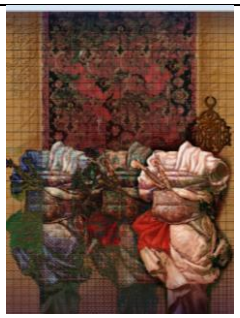
disseminating undocumented ideas, and relying on cutting-edge technology without considering cultural privacy or the right to intellectual property. Thus, self-expression devoid of adherence to societal and humane norms is the definition of individual freedom.

Models of integration of Islamic art with digital art:

Human intelligence and its interactions with cognitive, cultural, social, and political environments as well as the tools available for the production of artistic work result in the processes of creativity and innovation. Digital transformation and modern technology have improved the prospects for artistic creativity. The process of creativity and innovation results from human intelligence interacting with the social environment, the cognitive and cultural context, and the tools available to create the artwork. Digital transformation and modern technology have improved the prospects for artistic creativity. Arts and architecture have evolved into diverse, multifaceted, and versatile forms of expression as a result of the creative leap in artistic production. The artist has produced a record number of artworks thanks to the variety of modern techniques and tools. Its visual and design vision has changed as a result of the abundance of contemporary technology and the speed of performance. Through the use of software, an artist with a creative idea rooted in his culture and experiences has been able to participate in a variety of experiences while learning about the best tools, programs, and multimedia.

Models inspired by Islamic arts applied in contemporary techniques:
a.Traditional and digital drawing techniques are combined:

Awadullah Taha Al-Sayed Al-Shimi (1949)

		
(Fig.1), Awadullah Al-Shimi, Shahrazad Guardian Group (1983)	**(Fig. 2), Awadullah Al-Shimi, Glorification of the Veteran (1991)**	**(Fig. 3), Awadullah Al-Shimi, Veteran Glorification Group (1991)**

With the mobility and acceleration of digital technologies, it is one of the nearly essential tools in the domains of modern and future arts. So, most of the artist's experiences in the present era have gone to looking to employ these modern technologies to match their works. The first to blend modern digital technologies with classical traditional methods was the artist Awadullah Al-Shimi at the Arab level.

The first Arab artist to combine traditional artistic techniques with cutting-edge digital technology is Awadullah Al-Shimi. The artist performed several experiments resulting in a collection of authentic artworks, set in the legendary tragic era of the monarchy. The artist

wanted to convey philosophical ideas about the tendency to imprisonment and heartbreak during the Mameluke State era, which was marked by scientific, cultural, artistic, war, and economic progress. These ideas were reflected in the lights and shadows of digital works of art. The environment and genesis of the artist who lived in one of the ancient Cairo regions contributed to the maturity of his imaginative imagination. He was able to balance European culture with the teaching methods of his Egyptian teachers by attending the Faculty of Fine Arts in Cairo, realizing the value of maintaining the authentic legacy of Egyptian art. For his design elements, the artist was inspired by figures from Calgary's Islamic heritage (Fig. 1) and the veneration of veterans (Fig. 2, 3). The artist's creations were modeled after the ruins of one of Islam's most affluent periods, which were reduced to a collection of myths, some clothing, a few weapons, and crumbling walls. The artist has crafted his own universe in which he is able to blend classical design elements with modern digital technologies, adding to the artwork's value by giving it a subdued human character. The tools used by the artist Awadullah Al-Shimi included design preparation using digital software, printing, and complementing it with traditional painting techniques. His historical and philosophical readings, which were influenced by the tales of a thousand nights, enhanced his genuine artistic sense of Islamic arts. The artist Awadullah Al-Shimi compared the use of digital software to the other traditional known raw materials and tools, but he also noted that we must thoroughly understand what a computer is, its capabilities, and how to use its tools. How can we manage his employment for the creation of genuine works of art with artistic value?

Aida Hussein Ahmed:

(Fig.4) Aida Hussein Ahmed, one of the scenes of the manuscript drawings of Yahya al-Wasati, 2017.

(Fig.5) Aida Hussein Ahmed, one of the scenes of the manuscript drawings of Yahya al-Wasati, (caravan), 2017

Aida Hussein was inspired by the photography of the manuscripts (Yahya al-Wasati) to create digital artworks inspired by the legacy of Islamic arts. Hussein combined the scenes from the manuscripts of Yahya al-Wasati (Fig. 4) with a landscape as if trying to create a climate for the revival of those manuscripts in the modern era through digital techniques. The artist chose this manuscript from the Abbasid State's governance stage as one of the strongest covenants that witnessed the movement and interaction of schools, depicting the Arab school with social life.

The artist called her "generally distinguished in a descriptive and informative way, a mirror reflective of Arab civilization in the best of its forms, where the manifestations of the Arab-Islamic human existence together (Yahya al-Wasati) demonstrated sincere realism" (Aida Hussein:2017). In (Fig.5) the artist added a literary element that was inspired by Islamic manuscript illustrations. The narrator is a character who recounts the events captured in the photographs, but the artist later remade him to resemble a contemporary woman and appear to be a granddaughter of this civilization who is meditating alongside the artwork. It is noteworthy that the artist maintains the color harmony and the style of light, shade, and flatness that distinguish Islamic art representations.

b. 3D stereotypes:

(Fig.6) Sara Choudhrey, Reflect, interactive installation, enter 10, Watermans gallery, 2010

(Fig.7) Lee /Wehwood and Sama Mara, Spirituality, hidden order performance with live ensemble, 2014

In our present era, artists who are formative are oriented to the use of modern techniques and combine them with traditional handmade art and design, invite to reflect on the artist's tendencies. As a relative process, it is impossible to generalize as the artist is integrated into society in some way. He serves as a reflection of the problems, setting, and culture of his society. It goes without saying that the artist is influenced by the technological advancements around him, interacting with them and using them to carry out his work partially or entirely. It should be noted that formative artists have become working side by side with manufacturers of modern technical hardware and software. From this point of view, the research aims to reveal the manifestations and forms of these art treatments that deal with Islamic art units and elements and how they are formulated in a digital art and hybridity style. One such experiment (Fig. 6) is the United Kingdom of England exhibition in 2010 (Sara Choudhrey :2016)[1] . The artist used a variety of multimedia techniques, beginning with traditional drawing of Islamic motifs, then preparing and assembling geometric shapes previously painted on aluminum slides with modern tools such as the Valter jet machine, and finally photographing the art object with a camera that emits red light. The image was subsequently re-analyzed using a computer program called Open CV. This merger revealed the dynamism of the movement of Islamic geometric forms. This demonstrates that the geometric shapes created by the Muslim designer lie in the dynamics of the genetic movement that resulted in the engineering of architectural compartments and numerous engineering networks spanning the walls of architecture and applied arts. According to the researcher, the visual effects of this merger and its effects can already be seen in the light reflections off of the stained glass in the plaster and timber windows of Islamic architecture.

The artist seems to have reimagined this harmony using contemporary materials and the eye, taste, and language appropriate for this time. The artist prompts the viewer to reexamine the vitality and brilliance of Islamic art.

The artist Sama Mara was motivated by the spirit of Islamic art and the expression of its stature and majesty through digital software applications in collaboration with the musical note derived from patterns of geometric forms, in cooperation with music composer Westwood, in another interactive experience between the engineering elements of Islamic art (Fig.7) (Sara Choudhrey:2016)[1] . Through the use of digital tools and the composer's creation of a program that generates sound-based geometric patterns, both artists and composers were able to combine Islamic engineering motifs that they had originally designed in the traditional style. Combine musical performance with the harmony and balance of the geometric shapes used to create Islamic motifs. It appears that the development of an interactive relationship between a musician and a designer can be motivated by the music of novel techniques developed through Islamic art.

C. Islamic art and artificial intelligence integration experiences:

(Fig.8) Hasan Sarıgül, Artificial Intelligence Arts from Sarigulgd

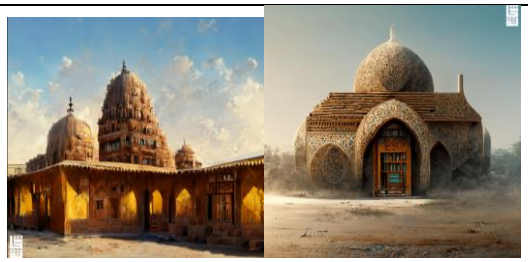
(Fig.9) Hasan Sarıgül, Artificial Intelligence Arts from Sarigulgd [1]

Scientific conferences, as well as public and private institutions, have discussed the significance of using artificial intelligence. Over the past five years, there has been a dramatic increase in stereotypical change in the use of artificial intelligence applications. Since its inception, codification and archiving of (digital art) have not been among the priorities of art historians' attention. It may have been thought of as a boom that would pass quickly. Since it was noted (Zorich) that the history of art was "slow to adopt the computational methodologies and analytical techniques offered by new techniques" citing examples of perception, network analysis, and topic modeling ," (Diane Zorich:2013). A specialized archival library such as Humanities libraries such as Historical Monuments and Evidence was not established.

Through the practice of digital arts, artists have come to understand the full scope of their potential, the breadth of their overall variety of products produced in traditional ways, as well as the speed of their completion, and the potential for duplication. Thus, a partnership between science and the arts was established, resulting in numerous art programs. The development of the first specialized European international art historical project of the visual arts network known as VAN EYCK between 1980 and 1990, based on the notion of cognitive and cultural exchange and cooperation, was the establishment of legitimacy and laws for this art (Kathleen

Cohen:1997). In fact, we are now reaping the benefits of these earlier endeavors; otherwise, these paintings with cutting-edge tools and techniques and stunning outcomes would not have been made in a timely manner. Digital artworks are subjected to criticism and analysis, as are paintings carried out in the traditional way. They are built on firm and well-established foundations of plastic art, such as the foundations of the design of the construction of the artwork and its components of line, color, movement, balance, harmony, etc... In addition to the goal and message conveyed by the artwork, we'll attempt to analyze one of the artificial intelligence painting models (Fig. 8.9). Be aware that the artist chose to focus on a broad perspective (Landscape) in order to express his sadness and regret that Islamic architecture has progressed from a lack of renewal, development, and delinquency to the spirit of tyrannical globalization. Additionally, the artist depicted the ruins of Islamic architecture as a ghost in the eerie darkness of hazy colors and simplified the expression to just a few basic blocks of color.
This technical analysis may have been typical in that it was conducted based on knowledge of the artist's upbringing and the elements that influenced his artistic style, and the artistic message he conveys, but we are dealing with a different type of art that makes heavy use of the global collective stock of images and data. Additionally, it is not necessary for the artist to be familiar with the context of the artwork's elements or their artistic value. Instead, this type of artificial digital art depends on the artist's aesthetic preferences and skill when selecting its constituent parts. The designer has not demonstrated the characteristics of Islamic architecture, which are characterized by the power of the line, the construction, and the color collection that characterize it, where we find it difficult to distinguish the architectural style, and without the appearance, we can see this if we judge these works of art (Fig. 8, 9) from the perspective that they are authentic works of art inspired by Islamic art. It's possible that we mistook it for a collection of European structures, due to the artist's satisfaction with the possibilities offered by AI applications, which relied on dazzling color and the synthesis of elements which made it look like a poster for an advertisement, the work consequently appeared to be decorative and artificial with a lack of authenticity. We won't be able to judge artificial artwork through a single piece of work until we are properly fair in doing so, especially since we are still in the process of experimenting and occasionally revealing the potential of artificial intelligence tools under its variables.

Harmful Effects of Digital Technologies on Islamic Art:

	
(Fig.10) Hassan Rajab, Egypt, architectural formation inspired by Islamic architecture , AI, 2022	**(Fig.11) Ahmed Shehta, Egypt, architectural formation inspired by Islamic architecture , AI, 2022**

Social media sites are the most dangerous of all the information tributaries because they have the potential to spread intentionally or unintentionally inaccurate information. They are one of the information tributaries that feed the majority of layers of society worldwide. For instance, in August 2022, graphic designer Hassan Rajab (Egyptian) posted a piece of medieval architecture from ancient Cairo, Egypt, on his personal page. He took inspiration from Islamic architecture (Fig. 10) and applied artificial intelligence to it. The design received a lot of praise and was almost destroyed by the truth, but a French newspaper exposed the image's reality using sophisticated software and demonstrated that it was the result of artificial intelligence work using one of the most well-known programs (Midjourney).

There are those who indiscriminately take design cues from Islamic architecture, such as graphic designer Ahmed Shehta of Egyptian descent, who claimed that Egyptian architecture belongs to the Fatimid style in one of his designs used by AI applications (Fig. 11), though the exact style is ambiguous. The artist tried to employ Arabic calligraphy on one of the walls of the architecture creating decorative letters that appeared with no meaning. We wouldn't be able to tell that architecture apart from the architectural representations of other civilizations if the artist hadn't identified it as Islamic art.

Interstitial sciences and cognitive and applied integration in the field of Islamic arts:

As it deals with all forms of applied and architectural arts through examination, study, criticism, and analysis, the history of art is one of the humanities disciplines that is connected to experimental science. Actually (horizontal level), it relates to fundamental sciences like those in history, geography, climatology, archaeology, philosophy, aesthetics, criticism, artistic taste, language, and other humane and social sciences that serve as the foundation for its philosophy, methodology, etc. At the (vertical) level, it is connected to experimental sciences that promote its evolution and continuity, such as science (mathematical, engineering, chemical, physical, astronomical, etc.), which also includes equipment, supplies, and methods for building, constructing, and decorating; within the framework of upholding the Islamic religion's moral principles. Abū Yūsuf Yaʿqūb ibn ʾIsḥāq aṣ-Ṣabbāḥ al-Kindī [1] claimed as follows: "It starts with the renewal of philosophy itself with mathematics from the very beginning. For the development of the philosophical system, the relationship between philosophy and mathematics is crucial" (Roshdy Rashid:2022). This is reflected in the depth of the philosophy that enables the Conquest Country's societies to link, analyze, innovate, and respect their cultural, intellectual, and ideological convictions through the assimilation of their scientists and jurisprudence to the underlying principles of human civilizations throughout history and the factors that supported and sustained them.

Therefore, the approach of those who contributed to the development of Islamic Arts should be pursued in a manner commensurate with modern technical development to support the skills of observation and auditing details. The "time factor and differences between nations, generations, and ways of life" are taken into consideration. Ibn Khaldoun emphasized this when he advocated adopting a logical strategy. (Ibn Khaldoun, 2017). Islamic arts, which can be referred

to as hybrid art based on varying knowledge, are the link between theoretical knowledge and applied process with an integrated body of varying levels.

Islamic art must be derived from its sources, roots, and fundamental values that have emerged from it in order for it to continue to develop. In order to prepare students in the fields of Islamic art history in a way that is appropriate for future job market, the research aims to develop a preliminary conception of this (for intercommunal courses). Therefore, the curriculum must be connected to the fundamental components of Islamic art that have helped to preserve its unity over time, such as Arabic calligraphy, which is characterized by softness and streamlining on the walls, and components of architecture and other applied arts.

For instance, Arabic calligraphy derives its power and foundation from the Holy Quran, the Book of Allah, the Almighty, and Islamic law, which valued the status of the Creator's (one God) creatures with respect to their bodies and privacy, mastering the thinking and conclusions of Islamic philosophy by not matching its creation. It produced integrated and diverse systems of ornamental units, elements, and networks (plant, engineering, animal, and composite), some of which were developed using abstract and expressive methods that appeared, for example in ceramics art, photography, and textile schools. In order to maintain the law of visual and psychological balance, which results in shade and light, and the variety of applications of sensory and visual contacts, the Muslim designer also invented the distribution of colors and the balance of depth ratios of the excavation of prominent and immersive sculptures.

Motivators for using contemporary digital technologies:

To interact with the benefits and drawbacks of contemporary technology and to achieve the best results from the work on developing Islamic arts curricula; To the greatest extent possible, non-modernist foundations and rules that are incompatible with the underlying components of Islamic art must be recognized in modern technology portfolios, for instance:

Features of modern technologies	Positive Side Catalysts
Big Information Bank	The availability of information without controls gives some non-black and non-specialized opportunities to steal science, intellect and creativity. This results in misleading misinformation as mentioned earlier, for example, the appearance of some programs that insult information, images, etc. (deepfake). Therefore, restrictions and protective laws must be established with the obligation to cite mother scientific references such as historians, early travelers, jurists, and recognized specialized researchers. In order to safeguard the rights of local creators and maintain the sustainability and authenticity of Islamic art, intellectual property laws,

	scientific research ethics, and cybersecurity are used to protect their rights.
Easy to use, analyze, and link information	The user may gradually lose his artistic talent in the capacity to create, observe, innovate, and meditate, which is rooted in philosophical and intellectual theories, as his mental thinking may be restricted to a set of digital commands and tools. At that point, though, we cannot generalize because individuals with artistic creativity also possess unique mental and emotional capacities. Machinery (self-learning) process can be controlled by the human component in general for those applications that learn from humans. In other words, it is a method of relying on its software system for knowledge that has been stored.
Within the constraints of time and space, saving effort, time, and money.	In Islamic arts, this theory has been realized through the study of graphics. By utilizing the potential of contemporary techniques and maintaining the use of environmentally friendly raw materials while not underestimating them, this feature can be continuously improved. Examples of such programs include Meta Fires and Virtual Reality, which simplify visiting historical archaeological sites and museums.
Through collaborative work that fosters a sense of community, intercultural science can be combined with Islamic arts to improve them. This has helped to broaden the network of work between various disciplines in order to create and produce creative artwork. For instance, thanks to the combined efforts of scientists, engineers, and technicians from various fields, digital art is not an isolated field.	Long-term Internet users exhibit psychological damage in their behavior, which can result in social isolation, a lack of integration, and the adoption of morals and behaviors that are at odds with society. Given the complementarity and dependence of applications with various disciplines while providing and facilitating self-learning methods, this results in the difficulty of social integration. However, we must not overlook the collaborative component of teamwork. Learning through repetition generates knowledge through collective intelligence.
Achieving the best results with digital technology, they are not dwarfed by human creativity.	Despite impressive results; However, the sustainability factor is most vulnerable due to its dependence on soft ores that are suitable for digital technology.

	However, traditional artwork is indispensable, through which human artistic talents emerge, and not all societies are economically capable of using these digital technologies. We also cannot dispense with or ignore arts that are associated with the environment and nature . We are in the process of overcoming climate extremism and returning to the conservation of nature from pollution and global warming. The potential of modern technologies for coexistence with nature must be maximized.
Through deep learning on graphic data banks and other sources, contemporary technologies can forecast the future of culture and arts.	The future of human thought can be influenced, so it is important to work to establish the modernist outlook by reinforcing its historical and ancestry roots by reevaluating the present, its description of the past, and its aspiration for the future.
New jobs that are being created to meet the needs of the present and the near future include algorithm programmers, technical engineers, virtual reality artists, mixed reality designers, robotics developers, hologram display designers, technology restorers, and others.	Require the use of cutting-edge technology and rely in some way on virtual reality. In fact, by utilizing all technologies to bolster their human faith and principles, great civilizations have been able to flourish and advance. Additionally, work on sustainability; therefore, human factor and sustainability must be combined. The Islamic Arts Unit plays a significant role in tracking the development of artistic models and their connections, particularly for students who specialize in history of the arts.

Future Labor Market for Islamic Art History:

According to the experiences of some artists, there have been fundamental changes in the general format of Islamic arts. There has become an absolute need to prepare students who are sufficiently conscious to meet the requirements of the current labor market.

One of the important future requirements is enabling languages, using modern technology, looking forward to innovation, creativity, and software industry, and being able to employ them. Examples of functions include, but are not limited to: (Management of World Heritage Sites, Heritage Research (Archaeology/ Built Heritage/ Intangible culture) Heritage conservation, including with regard to emergency preparedness and response).

Therefore, the proposal to modernize the history of Islamic arts can be divided on the basis of a hierarchical perception of its core base of science (associated with intersectoral sciences), which is associated with the (basic sciences) of Islamic arts and are the center and focus of the

development point, to achieve the best possible results through the combination and union of the efforts of those sciences with the use of tools and applications (digital applications sciences) in all fields of architecture and application.

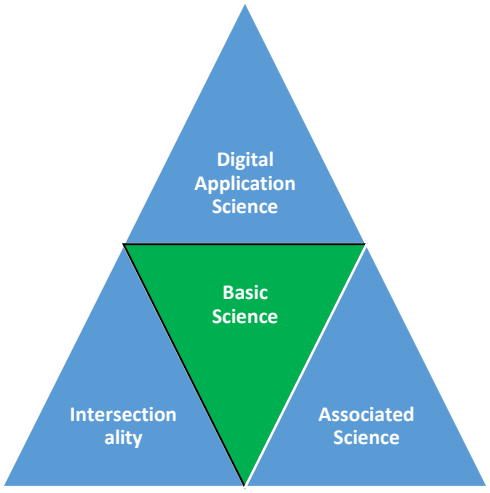


Illustration (No. 1)

Undoubtedly, humanities and social sciences have paved the way for the advancement of basic sciences such as mathematics, astronomy, medicine, pharmacy, etc… Thus, the revival of the translation movement from the Greek philosophical, social, and basic sciences, has not only been translated, but it has also gone the way of researching the foundations, bases, and technical character of that science, bringing about the renewal of the roots of those origins through addition, modification, and innovation with the re-correction of those translations and the discovery of new concealments of that science.

This confirms that the main motivation of the movement toward such translations is to seek to establish the rules of Islamic scientific and philosophical thought in a methodology commensurate with the faith that is derived from the Holy Qur'an and the Holy Prophet's Sunna. It is worth mentioning that in the era of Caliph (Al- Mammon) scientific groups composed of several different disciplines such as "Al-Kanadi Group and his assistants, Bani Musa Group and the Ḥaneen Ibn Isaac Team" (Roshdy Rashid:2022). Thus, the following conception of this science is possible:

- **Basic Sciences:** Science that serves as the fundamental underpinning for the specialization of Islamic art, including (Sources of Islamic Art, Stages of its Composition, Arab Arts before the Advent of Islam, Islamic Arts in Egypt, Iran, North Africa, Central and South Africa, Iberian Peninsula, Anatolia Asia Minor, India, China, Beyond the River Central Asia, the Caucasus, and Islamic arts in the Middle East and the Mediterranean).
- **Associated sciences:** Science that shapes philosophical and mental knowledge to enable it to follow research scientific curricula such as Islamic history writing curricula from the point of view of (Muslims and orientalists), historical-artistic scientific writing, the history of natural science renaissance and its relationship to basic science, the origins of Islamic architecture jurisprudence, teaching museums and contemporary variables, Islamic perspectives, literary and philosophical criticism from the perspective of Islamic thought, Arabic calligraphy, and the

art of Muhammad Ali era, while linking events and variables to effects of the crusades on Islamic civilization.

- **Interface science:** Theoretical principles that form the base of applied science as a precursor to implementation and innovation such as (statistical software, digital technology, cyber information security, heritage protection, graphic and design programs, big data science, artificial intelligence types, the fundamentals of sustainability and the development of nations, Intellectual Property Laws and Heritage Conservation, Environmental and Community Awareness of Civilized Heritage, Muslim Scholars' Efforts in Cultural Development, Neural Networks and Art Development, Artificial Neural Network, Environmental Sustainability from an Islamic Perspective, Globalization and Islamic Arts, etc.
- **Applied science:** All kinds of science related to product production as an executive output from (Architecture and applied arts, Digital Art applications, AI applications, design and simulation techniques (Islamic Parametric), Virtual Reality technology, Dreamweaver, and Photoshop.

Discussion:

The study attempted to highlight the importance of the synergies of humanities, social, sports, and modern digital science techniques with the basic sciences of Islamic arts, in order to harmonize with the current technological revolution; It is one of the characteristics of the history of Islamic civilization arts, namely, the acquisition of science, learning, and disclosure of its roots while providing all that is positive and beneficial to humanity and all living beings in accordance with the violent Islamic sharia. We previously mentioned in the research the efforts of the Arab scholars in the movement of translations encouraged by Abbas' successors, particularly during the era of Al-Mammon. The study looked at some of the manifestations of different digital technologies reflections on Islamic arts, but not exclusively. Through these simple models, we find those who have succeeded in showing the content and footprint of the identity of Islamic art and others who have not been able to realize the elements and features of that civilization and take on its general appearance. The study findings highlight the significance of developing Islamic art history courses and connecting them to all areas that motivate people to improve and maintain their national and international identities while also enabling the tools of contemporary digital technologies. Islamic art models are related to a dimension of ideas that must be fully and thoroughly comprehended. What is classified as an intellectual is actually based on the cultural and spiritual heritage of Islam, what is classified as the material is characterized by creativity and innovation based on consciousness and science; and what can be considered as comprehensive tends to be universal in style. In order to reproduce from the fundamentals in the open technical world and avoid falling as prey to technical fascination, students and scholars of the history of Islamic art should be well-prepared for the challenges of the day. Failing to do so could obliterate the origins and roots of civilizations and lead to a slip in technical fascination. Developing and preserving cultural heritage as well as making an effort to actually exist among these enormous systems are some of the contents that try to raise the idea of updating decisions. We have also been preceded by Arab scholars who recognized the need to work in groups of diverse disciplines to develop and advance a valuable constructive knowledge base. This calls for the support of the institutions and bodies which are concerned

to rewrite the heritage of Islamic art history and to link it to modern technical developments and work on exchange the scientific and cultural union.

Search results:

By addressing research and referring to the importance of the synergies of the humanities, social sciences, basic sciences, and advanced technology, we demonstrate how important they are at the theoretical and applied levels and their contribution to the development of mental and emotional awareness and artistic taste; Besides artistic talent as a basis for creativity, it is an interdependent system from which creative designers draw to produce authentic artworks. From this vantage point, we can raise a barrier to address the risks of annihilating and melting civilizations in the furnace of slowing down and removing accelerated technological progress. Therefore, all the negative and positive aspects of technological development tools should be known to the extent possible in order to benefit positively from the development of the fields of Islamic arts. The secret to Islamic civilization arts' creativity and continuity is their unity, which is derived from religious and moral values. As mental, intellectual, and cognitive knowledge increases, sensory skills are improved through the practice of experiences and applications based on thought and human philosophy connected to law and ethical values. It is expected that through a variety of artistic experiences and creative ideas, many new forms of creativity, designs, techniques, and visual media that are appropriate to Islamic art will emerge. This is because human nature actually stores subconscious ideas and convictions acquired through human and artistic senses and feelings to be used later in creative work.

Recommendations:

The research presented a new vision and proposed the development of courses in the fields of Islamic arts with the aim of developing and achieving sustainability on its foundations and establishing rules that preserve its entity and unity. It is, however, plagued by numerous methodological and scientifically specific flaws.

- Concerted efforts should be made between interstate sciences and humanistic science to build a systematic plan to study the sciences of history of Islamic arts, especially during the period of control of the struggle of modern technology between negativity and positivity, so that the constraints and controls of modern techniques should be established at the global level to preserve human identity.
- A desire to use contemporary technologies and relate them to the creation of Islamic art courses based on scientific references to meet labor market needs.
- The aim is to create modern technical programs of an Egyptian and authentic Arab character to preserve the identity of the arts of Islamic civilization.
- Supporting interactive studies associated with Islamic art history should study the nature of the appropriate curriculum and how to use it?!
- History of Islamic arts is one of the pillars of the preservation and modernization of human heritage, so students must produce a variety of technical experiences to maintain the authenticity of their heritage while modernizing the Islamic arts curriculum.

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