

A Modern Vision of Oriental Kilim Motifs Between the Formal Perception and the Abstract Meaning and Their Impact on the Hanging Textile Design

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Abstract:

Heritage is considered an important source of the artistic vision related to the roots of civilization, as it represents the aesthetic forms of cultures that express the meaning of civilization.

The eastern kilim is considered one of the most beautiful and best textiles throughout the ages. The researcher chose the three most important centers for the kilim industry in the world and the East, including (Persia - Anatolia - Egypt), which was affected by many and many artistic styles, which is considered one of the constructions of the design, which combines unity, rhythm, balance, proportionality, and sovereignty.

The abstract meaning plays a key role in the design of the hanging textile. It is based on the relationships of lines, colors, spaces, and abstraction. It is not inspired by ready-made forms from nature, but it uses vocabulary that suggests many feelings and meanings. It represents the development of sensory perception into formal perception. Rather, it is achieved by successive generations, each of them revealing something in their circulation to the other, and thus the form moves in the transition from one generation to the next.

The researcher implemented (12) hanging textiles derived from a modern vision of the oriental kilim motives between the formal perception and the abstract meaning and their impact on the hanging textile design (Single Art Exhibition).

Keywords: Motifs – Oriental Kilim – Formal Perception – Abstract Meaning.

Research Introduction:

The artistic heritage is the tangible and material translation of the concepts, ideas, customs, and traditions of any culture of a society at a particular time, and it imposes a certain kind of vision known as identity. As heritage is the cultural identity of nations, without which it would decay and disintegrate internally (Muhammad Abdel-Aal: 1995, pg. 449). Most of them are inherited from the ancestors, and each generation adds and inherits a lot and even preserves it, so what was continuing in one way or another and what was followed, developed, and derived from what was (Safwat Ghattas: 1976, p. 186).

The oriental kilim is one of the most important folk arts, which is rich in many decorative units with lines, spaces, and expressive rhythms, which are characterized by the innate nature of the folk weave and its environment. It is the realistic expression of the reality of the environment in which this art exists and its intellectual significance with all its elements and forms that directly express the environment, as it represents honesty, realism, and the intellectual and creative value of this art.

The beauty of the oriental kilim lies in the extent of overlapping shapes, symbols, and lines. The design is based on the interdependence between them based on the taste and simplicity in expression and engineering reverberation, in addition to some religious factors, traditions and prevailing ideas from one region to another

(Amal Fathy Ibrahim Sultan: 1996, p. 166). This heritage is subject to many formal and functional changes over the ages.

The current research presents a new vision and an attempt to monitor some geometric motifs and try to combine them with geometric designs that have specific plastic and abstract connotations to obtain contemporary textile designs.

Research Problem:

How can new textile formulations of oriental kilim symbols be achieved between the formal perception and the abstract meaning, and their impact on the design of the hanging textile?

Research Hypotheses:

It is possible to achieve new textile formulations for the symbols of the oriental kilim between the formal perception and the abstract meaning, and their impact on the design of the hanging textile.

Research Objectives:

1. Creating modern methods based on the vision of scientific foundations and the concepts of the abstract geometrical school with the symbols of the oriental kilim to produce a new design thought to enrich the hanging textile.
2. Showing the artistic and aesthetic values of the geometric ornamentation units of the oriental kilim as a heritage value and a visual stimulus to enrich the hanging textile.

Research Importance:

1. The flexibility of production and the ability to provide products according to the needs and demand of the consumer or tourist.
2. The importance of the role of artistic heritage and the different types of artistic decorations from one region to another as a link between the past and the present.

Search Limitations:

1. Folk weaving (kilim).
2. Raw materials and tools used in kilims and methods of weaving them.
3. Cracks, cohesion, and entanglement of the weft.
4. The symbol in the kilim and the influences of identity in the formal perception.
5. The symbol in the Persian and Turkish kilims.
6. The symbol in the Egyptian Kilim.
7. The general principles that govern the systems of artistic works in the eastern kilim are:

First: The plastic elements (point - line - shape - color - background and space).

Second: Plastic values (unity - balance - rhythm).

Third: Methods of linking between the different geometric units within the kilim (using tapes, technical solutions, defining geometric units, assembling geometric boards).

8. Schools of modern art and the abstract meaning in textile design (the abstract engineering school).
9. The researcher implemented (12) hanging textiles derived from a modern vision of the symbols of the oriental kilim between the formal perception and the abstract signified, and its impact on the design of the textile through two entries as follows:

The first entry: the use of Plain Weave 1/1 Regular & Irregular, the method of addition and embroidery (6 textile pieces)

The second entry: the use of Plain Weave 1/1 Regular & Irregular, the method of embroidery (6 textile pieces)

Research Keywords:

Symbol:

It is a plastic language used by the artist to express his feelings and emotions towards everything that shakes his feelings of ideas and beliefs. The symbol is the artistic unit that the artist chooses from his surroundings to decorate his artistic production and give it a special character (Sami Bakhit: 2013, p. 37). It is the form that denotes something that has a stand-alone existence and replaces it, and the symbol has several meanings, either it denotes something else, just as abstract meanings denote tangible matters such as numbers, or it denotes intended meanings such as the cross and its significance (Amal Muhammad Helmy: 2006, p. 10).

Therefore, the creation of a new symbol does not eliminate what was before it, and the old symbol does not become abandoned, but retains its value as a plastic state that expressed a central idea that revolves around emotional, cultural, and social motives (Mervat Muhammad Abd al-Rahim Barakat: 2022, p. 539).

Oriental Kilim:

The word kilim is a Persian word used by the Persians for the fabric made using the colored non-stretch weft method. It was known as “jajim”, as the people of Turkestan called it “Gylam”, which means “two-faced.” In Turkey, it was known as “cicim”, and then this name spread to non-lint rugs (Abdul Sattar Abu Hashim: 2000, p. 53). It is a type of hand-woven furniture without lint. Coarse wool is used in its weaving. Vertical cracks appear between the decorative units in the kilim because of changing the color of the wefts used in the design.

It is defined procedurally as pieces of wool woven in the manner of colored non-stretched wefts, with geometric designs and motifs, and are used to furnish tents and floors over mattresses of mats to protect them and are characterized by bright colors and patterns (Abdul Qadir Mukhtar: 2002, p. 21).

Formal Perception:

It is a special symbol for each element, and graphics are dominated by the semi-engineered aspect (<https://www.almaany.com>).

Meaning or Signified: The mental image of what it denotes (<https://www.almaany.com>).

Abstraction:

It is the case in which the artist eliminates the shape from his basic image, where he eliminates all the details of the shape and highlights the unity that characterizes the shapes. It is that form that is not linked to tangible subjects, as it is related to a specific thing, and it may be characterized by geometric formulations on the one hand, or non-representative formulations on the other hand. It has no indication of specific phenomena, as it is like a summary of things (Farouk Ibrahim Muhammad: 1972, p. 5).

Abstract Meaning:

It is the case in which the artist eliminates the form from his basic image, where he cancels all the details of the form and highlights the unity that characterizes the forms (Ashraf Mahmoud, Islam Mukhtar: 2014, p. 302). It is one of the forms of indirect representation, which denotes something that has a self-contained existence, and it is generated through the relationship between form and meaning, and the concept of signification is linked to the symbol and is the result of a formal system (signifier) and content (significant).

And the signified achieves the meaning of the signifier, for the signifier is based on the relationship with the signifier and the signified on the one hand, and between them and the recipient on the other hand, so his knowledge of the signifier requires a transfer of his mind to comprehend the signified (Mohsen Muhammad Attia: 1996, p. 54).

Hanging Textile:

Hanging in the language is a word that expands to include everything that can be suspended materially or morally, where the word was released as a form of textiles that hung on the curtains of the Kaaba and were known as the Kaaba hangings (Ghada Muhammad Al-Sayyad: 2005, p. 684), and it is the visually and mentally

semantic image of any artwork and carries a message with symbols, meanings and indications in order to achieve a specific goal that can reach the viewer (Amal Abdullah and Nabil Abdel Salam: 2001, p. 134).

Research Methodology:

First: Theoretical framework: The researcher follows the descriptive analytical approach:

1. Folk weaving (Kilim):

The kilim is considered one of the oldest and most widespread textile products invented by man at the global level, and this type of weaving, through study and research, has been shown to be Egyptian in origin, idea, and method since the Pharaonic era until now (Najwa Abdel-Rahman Abdel-Aal Ammar: 1998, p. 86). The decorations occur in textiles by juxtaposing colored wefts that are not extended in the width of the woven according to the idea set, which is now called kilim, tapestry, or qabbati, in which the artist tries to obtain textile decoration. It is an ancient art in which the non-extended weft method was used to weave rugs decorated with precision and perfection using different colors of threads, which are often made of wool (Carol Ann Ventura: 2006, p. 25).

2. Raw materials and tools used in kilims and methods of weaving:

Carpet-like kilim fabric used for floor or wall art, it is produced from longitudinal threads called warp, and it is usually made of cotton or wool in the case of double kilims with wide threads. The difference between carpets and kilims is that carpets are made on a vertical loom, and they need to be sorted after manufacturing to show their formations.

As for the kilim, it is made on a horizontal loom and does not need sorting after manufacturing. It is a kind of flat rug, which is made with ingredients that start with ginning sheep's wool, then spinning and dyeing. Simple traditional tools are used in the manufacture of "kilim", such as: spindle, comb, shuttle, scissors, palm, and loom.

The loom is usually made of wood with complementary parts made of metal. Longitudinal threads (the warp) are fixed to the "loom" and horizontal threads (the weft) are pulled on them - Figure (1).

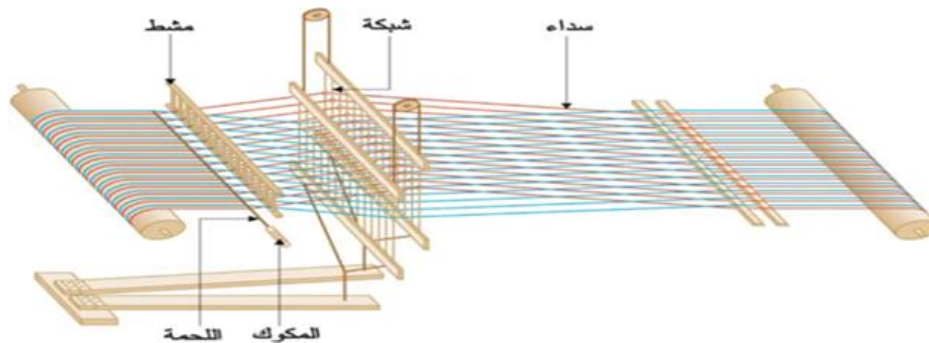


Figure (1) - Shows the horizontal loom.

<https://egy crafts.wordpress.com>

3. Cracks, cohesiveness and intertwining of weft joints:

The presence of cracks between the parts of the straight, vertical decoration is due to the direction when mutual cohesion between two adjacent colors is not used, and also the presence of small holes at the borders of the decoration, due to the lack of stretching of the weft in the width of the weave, as its extension ends at the borders of the color, according to its place and area of decoration.

It is also known as the "meeting and separating" method, as Peter Collingwood called it, as it is a method of alternating and changing colors vertically on one row, as it begins with two different threads from each bundle and then turns each of them to the back either by using the longitudinal slot or the weft link by interlocking or overlapping (Prince Alphonse Boutros: 1982, p. 103).

There are several ways to treat cracks and holes, known as cohesion methods. The first of them is that these cracks can be joined on the loom as they are, and then the wefts are inserted after that with a magic or invisible stitch. The second is the use of mutual cohesion between the two adjacent colors, and this method gives the fabric a smooth texture.

This method comes by wrapping one of the two colors around the other, i.e. the weft thread in the first color passes around the weft thread in the color next to it, so it does not produce any cracks, or by weaving the two adjacent wefts on one warp in regular shapes, some of which are similar to the teeth of a comb, and others are similar to the teeth of a saw or at an angle of 45, known as the pigeon's tail.

Figures from No. (7 - 11) explain the methods of cohesion of the weft (Amal Fathy Ibrahim Sultan: 1996, pg. 56).

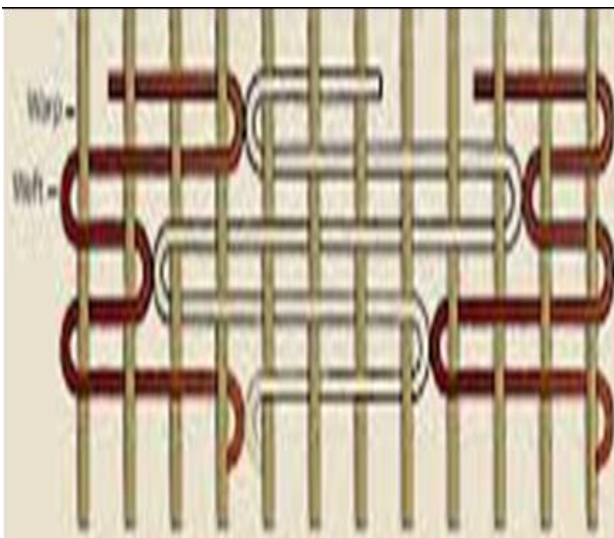


Figure (2)

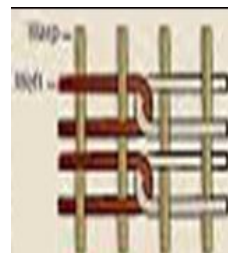


Figure (3)

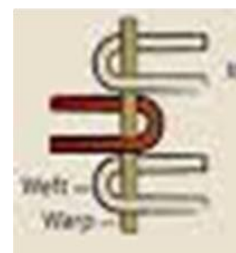


Figure (4)

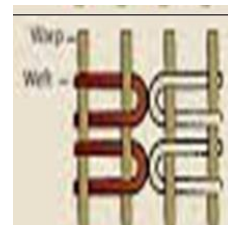


Figure (5)

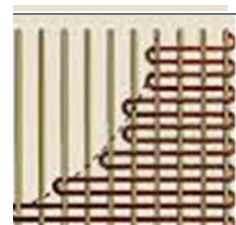


Figure (6)

Figures (2 - 6) - Explain the methods of cohesion and intertwining of weft.

<https://egycrafts.wordpress.com>

The decoration occurs by using colored wefts that are woven together without stretching in the width of the woven, "as the worker begins to pass the colored weft threads in the place of the required decorative part within the first relief, which occurs by moving the first warp, and this is in the second divergence that occurs by moving the second warp in space specified where it joins completely to the previous weft thread, and the weaving process continues with this system until the required part of the decoration is completed, noting that this part does not interfere or prevent the warp from moving in the adjacent parts, where the worker then starts weaving the other adjacent parts without moving the warp in the adjacent parts where the worker then begins to weave the other parts in the same way, but in a different color, and so on continuously" (Amal Fathy Ibrahim Sultan: 1996, p. 56).

In some uses, decoration, one of which represents the floor, and the other is the shapes required to be shown according to the idea set. These textiles are known as kilims. In general, it has a complex geometric character, and in its implementation, it requires a great deal of practical skill and full technical competence from the worker. Non-stretched weft textiles “tapestry”, and the tapestry fabrics can be divided into two groups - the first group is woven on vertical looms such as “Jublan”, while the second group is woven on horizontal looms such as “Abison, Tapestry or Kilim” (Hani Abdo Qataya: 1995, p. 87).

4. The symbol in the kilim and the influences of identity in the formal perception:

It is the form that denotes something that has a stand-alone existence that represents it and replaces it. The symbol refers to abstract concepts and perceptions, and this distinguishes it from the sign, which often refers to concrete topics related to it, or represents a fact, or expresses something known (Ibrahim Al-Haidari: 1984, p. 6).

The researcher believes that in order to try to understand and interpret the symbols, one must first know the influences of identity, including the cultural influence of the society from which these symbols originate, given that the society is the one that gives its meaning to the cultural identity of a society that is considered the constant and essential destiny. A common characteristic of the general characteristics that distinguish each civilization or society from the other, as identity and the cultural influences it bears are several cultural and knowledge accumulations, whether that knowledge comes from traditions and customs in the family and the surrounding society, lived by the individual from the moment of his birth, and they were the basis for his formation. the days of his life, and have become part of his nature, or proceeding from religion (Amina Muhammad Ali: 2004, p. 20).

5. Symbol in Persian and Turkish Kilim:

The design identity is a process that has different dimensions, that evolves with the passage of time and in an imperceptible or perceptible way, and is related to the person’s cognitive ability to distinguish spatial features or features – activities that take place within a specific space – or make him aware of the characteristics and characteristics of this place or design from others, and the design identity requires the designer to combine the individual identity emanating from his personality and the collective identity that represents the spirit and entity of the community in which he creates the design work. Therefore, the designer needs to create a vocabulary that formulates the design work that bears the features of the local heritage or heritage of the community, and then tries to produce it in a way that carries his spirit or idea (Mervat Muhammad Abd al-Rahim Barakat: 2022, p. 544).

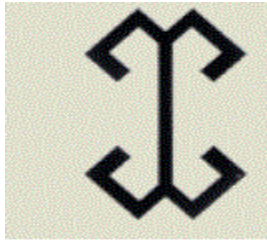


Figure (7)

Ram's horn



Figure (8)



Figure (9)

Fertility



Figure (10)



Figure (11)

Hair Tie



Figure (12)



Figure (13)

Earring

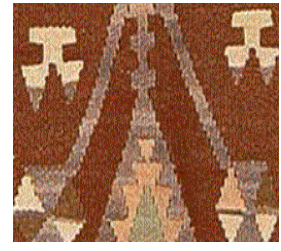


Figure (14)



Figure (15)

Handcuffs



Figure (16)



Figure (17)

Bird



Figure (18)



Figure (19)

Triangle Representing Woman



Figure (20)

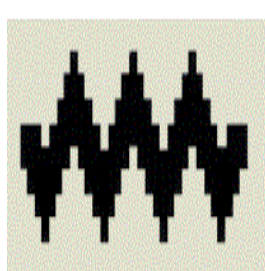


Figure (21)

Running Water



Figure (22)



Figure (23)



Figure (24)



Figure (25)



Figure (26)

Comb



Figure (27)



Figure (28)

Octagonal Star



Figure (29)



Figure (30)

The Eye



Figure (31)



Figure (32)

Scorpion



Figure (33)

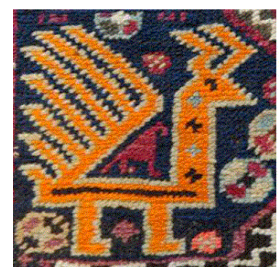


Figure (34)

Anti-evil eye is the hook



Figure (35)

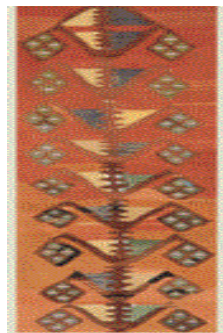


Figure (36)

Peacock



Figure (37)

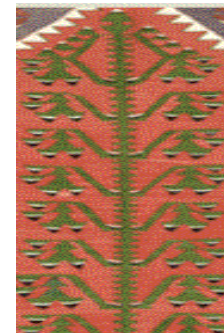


Figure (38)

Various forms of the tree of life

Table (1) - Figures (7-38) Persian and Turkish kilim motifs and parts of the implementation
www.kilim.com/kilim-wiki/kilim-motifs

6. Symbol in the Egyptian Kilim:

One of the important symbols used in the Egyptian popular kilim is the triangle or the veil, which is the basis for the repetition of the motifs and results from its repetition of the rhombus or squares, and the triangle flourished in the era of the ancient Egyptian civilization and was used in the construction processes, and the triangle was taken as the axis of the statues and the hierarchical shape, as well as the right-angled isosceles triangle was used. Also, the triangle was included as basic units in Egyptian symbols, such as the lotus flower and the ankh sign, which is a symbol of eternity or existence. It was also used as independent units in the decoration of pots.

Moreover, the Coptic belief took the idea of the trinity in the triangle from the ancient Egyptian civilization (Isis, Osiris and Horus), it also symbolized the triangle in popular art as a source of prevention of evil and envy and a symbol of balance, ascension and justice, and the triangle is clearly evident in Islamic art through the use of the idea of geometric abstraction and the use of geometric networks through which the artist was able to fill the void. As for the triangle in modern art, everyone used it according to the idea and need for it, from one artist to another and from one philosophy to another (Ibrahim Abd al-Hamid Awad Munis: 1985, pg. 47).

There are many names for the symbol within the decorative units used in the popular kilim, which have a special philosophy as the geometric feature, and the use of the triangle unit in the kilim is the structural basis. The triangle unit is characterized by characteristics that make it a single shape that has organizational capabilities within various structures and formations. These units provide the production of infinite formulas and various geometric plastic relations. The folk weave was taken from the triangle and through the odd number (7, 5, 3, 1,) as a simple arithmetic system, as no defect occurs when the triangles meet in any place of the weaving work (Amal Fathy Ibrahim Sultan: 1996, p. 128).

Nature of the Geometric Triangle:

The triangle unit is the structural basis for the decorative design of the kilim, and the popular motifs are sophisticated carvings of crosses and geometric shapes. Using the triangle unit in the kilim is due to ideological reasons because it represents protection from evil and envy, the source of protection. Also, the use of the triangle by the folk weaver may be due to its ease of weaving and the possibility of benefiting from it in the repetition processes, which characterized the general folk weaving designs.

The triangle unit in the kilim is characterized by characteristics that make it a single unit with organizational capabilities within various structures and formations, this is evident in the popular woven models. This unit provides the production of infinite formulas and various geometric plastic relations, such as the triangle resulting from the intersection of the bases of two triangles, and the rectangular prism of one of the sides of the shape resulting from the adjoining of two triangles. Likewise, the angles of the triangle are in contact other than the contact of the two bases of the triangle. The base is not in contact with an angle and a base that gives new decorative units, and the overlap between the triangles there is a total overlay consisting of a group of triangles that touch each other to give a triangle that is larger in size such as a popular lantern, a vehicle veil, or a partial overlay, which is part of a triangle on top of another triangle. As well as the exchange of shapes with the floor to give diversity and rhythmic systems in the size of the triangles each other (Amal Fathy Ibrahim Sultan: 1996, pp. 5, 4).

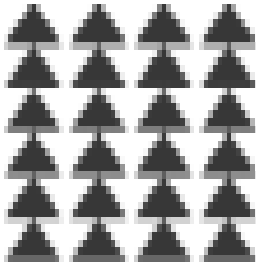


Figure (39)
Veil or amulet - an equilateral triangle with recurring sides known as a grid



Figure (40)

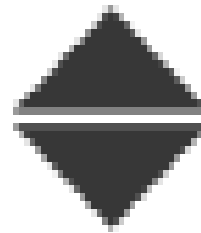


Figure (41)
Veil or amulet - two triangles facing each other from the side of the base



Figure (42)

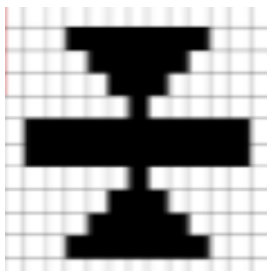


Figure (43)
Veil - two triangles facing each other from the side of the head



Figure (44)

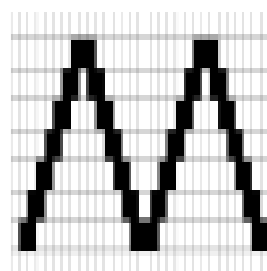


Figure (45)

Canary or Trapezoid



Figure (46)

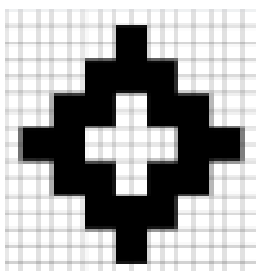


Figure (47)
Combination Comb - the rule of one applies to the other



Figure (48)

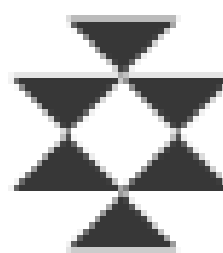


Figure (49)
The popular lantern - a unit with a veil consisting of 6 triangles



Figure (50)

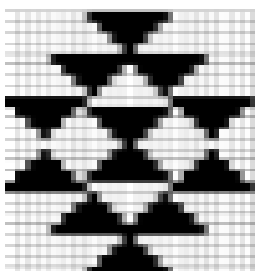


Figure (51)
A unit of veils - it is a compound known as veil legs, consisting of 12 triangles



Figure (52)

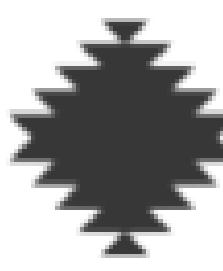


Figure (53)
A unit of veils - it is a compound known as veil legs, consisting of 30 triangles



Figure (54)

Table (2) - Figures (39-54) Egyptian kilim motifs and parts of the implementation
www.almasyalyoum.com, (Aya Adel Zaki: 2021, p. 102:100)

General features of the motifs in the Oriental Kilim:

Many patterns are used in traditional oriental kilims, especially in Anatolian Turkey, where village women weave important themes from their lives into rugs before and after marriage. Some patterns represent wishes such as happiness and children, or protection from threats such as wolves (their flocks) and scorpions, or protection from the evil eye. In these tribal societies, women weave kilims at different stages of their lives, and they choose themes that suit their circumstances and differ between tribes and villages.

The kilim often expresses a personal and social meaning, and the motifs are derived from the symbols used from generation to generation, communication, and transmission of ideas,

- The common use of the triangle and the rhombus in geometric folk decorations.
- Expression of the units in a geometric style due to its connection with the weaving style.
- Realizing new shapes that are simpler or more complex by adding and subtracting motifs, which shows the possibility of one unit to reach multiple shapes.

The general foundations that govern the systems of artistic works in the oriental kilim: (Amal Fathy Ibrahim Sultan: 1996, p. 169)

First: The Plastic Elements in The Oriental Kilim:

- **Point:** used by the weaver to fill in spaces and used to define some shapes by surrounding them with a group of points in the form of a broken line, and the shape can be expressed by a group of points.
- **Line:** It is one of the basic elements used by the weaver in his work, as it defines areas and shapes, shows details, and shows its role in the process of simplifying shapes. The most important lines used are broken lines or zigzags.
- **Shape:** The shape is defined by black lines, and the weaver does not give much attention to the floor as much as he cares about the shape. The floor often arises from the voids left for the surfaces. The shape has other considerations that consider the environment, beliefs, legacies, etc., and most of them are often characterized by geometric units.
- **Color:** Weavers often deal with the surrounding colors in the environment around them, such as local wool in shades of beige and brown, as neutral colors, and some bright colors from nature as dyes.
- **Background and space:** The environmental spaces produced by the original elements are considered a vital part. The eye can complete what the frontal units achieve in the foreground, and the background spaces are left as it deems appropriate for that. Rather, it may consider them as complementary and complementary due to their resulting nature.

Second: The Plastic Values in The Oriental Kilim:

- **Unity:** Unity is achieved in all design elements, and if sometimes some separation appears in these elements, we find that the color element completes the unity through the reciprocal method of the natural colors of the kilim.
- **Balance:** It is a natural tendency towards stability, tranquility, and calmness. There are two types of balance, counterbalance, and non-opposite balance. The first type is the most common in popular kilim.
- **Rhythm:** It is an essential feature that characterizes the eastern kilim in composition, and despite what appears to be the characteristics of chanting and repetition, but despite the stability of unity in repetition, the color, lines, and features differ in handling, which makes the weaver repeat the shape, but with various movements that take several different forms.

Third: Methods of Linking the Different Geometric Units Within the Kilim: (Amal Fathy Ibrahim Sultan, 1996, pg. 155)

- **Use of tapes:** The use of horizontal and vertical tapes or closed tapes varies according to the size and area of the kilim.
- **Technical solutions:** It is the end of the textile piece with the outer frame or the canvas, and it takes several forms, including the zigzag shape, comb teeth, or saw teeth, so that no crack occurs along the length of the fabric. With these technical solutions, problems are avoided.
- **Determining the engineering units:** Putting a different color to define the engineering units than the color of the total area of the land; to clarify the independence of the engineering unit.
- **Compilation of engineering units:** through geometric formations such as pyramidal, oval, or circular shapes to achieve the supremacy of formation, or by connecting a network of lines to connect the engineering units or distributing centers of interest not in one focus, but in several centers in a manner calculated within the design, or by touching or overlapping and overlapping the geometric units, all of which are methods characterized by the ability to collect and create a sense of unity of form.
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Figure (55)



Figure (56)



Figure (57)



Figure (58)



Figure (59)



Figure (60)



Figure (61)



Figure (62)



Figure (63)



Figure (64)



Figure (65)



Figure (66)



Figure (67)



Figure (68)



Figure (69)

Table (3) - Figures (55-69) The general principles governing the systems of artworks in the oriental kilim.

www: Oriental Kilim/ Antique Persian Kilim/ Traditional Turkish Kilim/Egyptian Kilim

Modern Art Schools and Abstract Meaning in Textile Design:

Geometric Abstract School:

Geometric abstraction is a form of abstract art based on the use of geometric shapes sometimes, but not always, placed in non-imaginary space and combined in non-objective (non-representative) constructs. Accordingly, we find that abstraction is either based on drawing inspiration from the essence through the realistic form, or by drifting into the geometric template without taking away reality and the familiar elements of nature and reducing things to geometric shapes close to reality.

Mondrian relied on the geometric shapes known to people, such as the rectangle and the square, to express his thoughts, in addition to the vertical and horizontal lines, given that the interdependence between the vertical and the horizontal expresses harmony, and this idea was derived from ancient religions and ideas, the Pythagoreans and the Greeks (Raghad Salman Khalil Al-Hayali: 2014, p. 65).

Abstraction and summarization in forms is a confirmed reality in the field of arts, and abstract art is considered (non-formal) or (non-objective) art. In the fifties of the last century (Sarah Neumayer: 1960, p. 137).

And abstraction appears clear in the Islamic heritage, which is rich in various abstract elements. Many generations preceded the modern abstract schools, and even affected their understanding hands, and by repetition left and right, up and down, other shapes are generated on mathematical bases, in which the unit completes the first unit, and the shape and the floor play an important role, and they even exchange properties, which calls for the single geometric figure to acquire a broader and greater significance, when it is repeated in different positions in the great rhythmic symphony, and the full-fledged palaces with Islamic geometric iterations (Mahmoud Al-Basiouni: 2002, p. 212).

And among the most important pioneers of the school of geometric abstraction were Malevich and Mondrian. The colors were reduced to only the basic colors (red, yellow, blue), in addition to black, white, and gray. The goal was to create a pure aesthetic model. (Mahmoud Amhaz: 1981, p. 146) - Figures (70-73).



Figure (70)

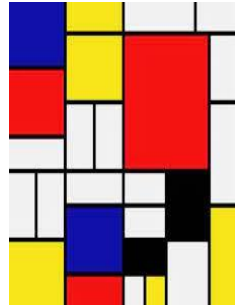


Figure (71)

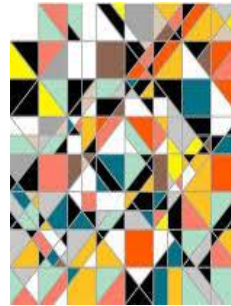


Figure (72)



Figure (73)

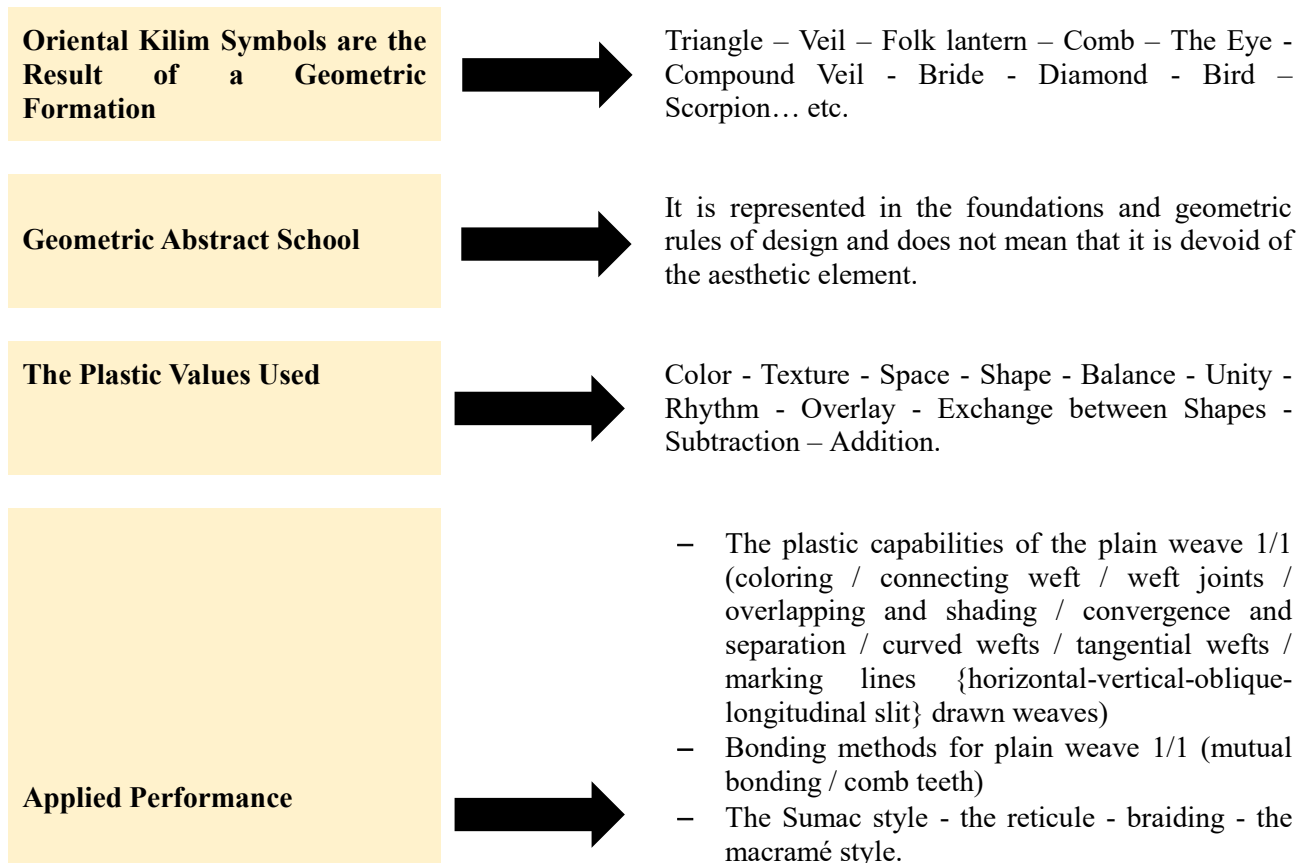
Figures (70 - 73) - Geometric Abstract School

Second: The Practical Framework: The researcher follows the semi-experimental approach:

The researcher implemented (12) tapestry hangings derived from a modern vision of the symbols of the oriental kilim between the formal perception and the abstract signified, and its impact on the design of the tapestry through two entries as follows:

The first entry: the use of Plain Weave 1/1 Regular& Irregular, the method of addition and embroidery (6 textile pieces)

The second entry: the use of Plain Weave 1/1 Regular& Irregular, the method of embroidery (6 textile pieces)





Embroidery Method






- Warp wicking is collected in the form of bundles.
- The method of addition, including: the added warp, the added weft, the added woven after the completion of weaving, the addition of non-woven materials to the surface of the fabric.
- Running stitch style - Filling - Canava - Using longitudinal and transverse lines through weaving 1/1 known as the net/grid.

Layout (1)

Demonstrates the variables of the practical experience and the researcher's artworks

The First Entry

<p>First Hanging Textile:</p> <p>Area: 70 x 120 cm (without frame).</p> <p>Materials: white cotton yarn for warp, synthetic wool yarn for wefts colored (light and dark beige, black, burgundy)</p> <p>Hand Embroidery: In shades of light beige, black, burgundy, and shades of orange and yellow.</p> <p>Additional Materials: natural cotton and jute threads in beige color.</p> <p>Applied Performance: plain weave 1/1 - Tapestry - lattice - braiding - prefabricated tapes.</p> <p>Methods of cohesion for plain weave 1/1: Mutual cohesion.</p> <p>Kilim Symbols Used: the triangle - the veil - the plants.</p> <p>Embroidery Method: Running stitch style - Using longitudinal and transverse lines through weaving 1/1 known as the net/grid.</p>		
		
<p>Figures (74 - 75) – Symbols Used</p>		<p>Figure (76) – First Hanging Textile</p>

Technical Analysis and Executive Performance of the First Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art. It is divided into two halves and two-thirds. The upper panel is woven with the technique of plain 1/1 in beige and black. It is divided into strips of 5 cm each strip and ends with thin strips of thickness that are almost pens and distributed between beige and black in order. The last third of the design is divided into two strips equally wide, between dark beige and burgundy, and the exchange of pens for strips in thickness gives a tone to the design.

Breaking the monotony in repetition with the exchange of placing the color arrangement between beige and black, and the entire hanging was woven using the plain 1/1 technique and the non-stretchy wefts method with the cohesion of two wefts between two adjacent colors and one of the two colors wrapped around the other at an angle of 90 and is known as (mutual cohesion).

The second idea is to conceptualize another design above the abstract design inspired by the triangle unit in the kilim, where weaving was done on an external loom for the triangle unit and using the technique of gentlemen 1/1 and the reticulation method interchangeably with the addition of prefabricated textile strips between the materials of cotton and natural jute until the triangle design is finished. The braiding method was added to the two corners of the triangle alternately, to take the same idea of the lengths of the triangle, and it was added and installed at the top of the middle of the painting.

Using the saddle stitch to identify and alternately distribute 3 plant units of geometric trees to form in the middle the rhombic unit, which is a unit that resembles a veil in analysis and repeat it with the same size in the middle of the lower third of the hanging textile to give centers of interest, which shows the relationship of the shape to the floor. Six veil units were repeated with the use of longitudinal and transverse lines through weaving 1/1 known as the network and the use of the colors of burgundy, beige, and black wool to show the beauty of the design.

Second Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light beige, black, burgundy, orange) for wefts.

Hand Embroidery: In shades of light beige, black, burgundy, and shades of orange and yellow.

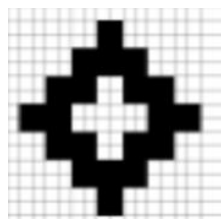
Additional Materials: natural cotton and jute threads in beige color.

Applied Performance: plain weave 1/1 - Tapestry - lattice - braiding - prefabricated macrame tapes.


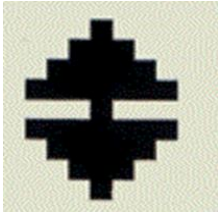
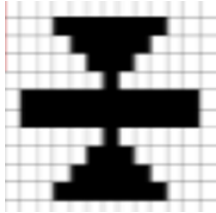
Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: The unit of the graduated triangle - the popular lantern.

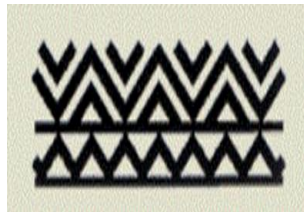
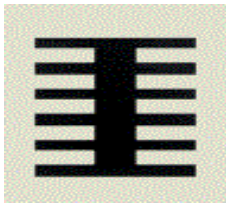
Embroidery Method: Running stitch style



Figures (77 - 78) – Symbols Used	Figure (79) – Second Hanging Textile
<p>Technical Analysis and Executive Performance of the Second Hanging Textile:</p> <p>The design idea is based on two designs. The first idea is derived from geometric abstract art, divided into three segments along the design, in a ratio of 3:2:1. In the first and last space, it is divided into 10 cm transverse strips of hot orange and burgundy, and the strip in the middle is divided into 5 cm transverse strips between beige and black. The entire hanging textile was woven using the plain 1/1 technique and the non-stretched wefts method, with the cohesion of two wefts between two adjacent colors, and one of the two colors was wrapped around the other at an angle of 90, known as (mutual cohesion).</p> <p>The second idea is to conceptualize another design above the abstract design inspired by a 150 cm long ribbon that was executed in the macrame style of natural jute material, where it was woven on an external loom, and tape of different lengths was added and installed on the width of the longitudinal space in the middle divided between beige and black colors at the top of the middle of the panel, with freedom of movement and free threads falling at the ends of the tape.</p> <p>Using the saddle stitch to define and distribute 5 of the units known as the popular lantern and are derived from the interchangeably graduated triangle to form in the middle the lozenge unit, which is a unit that resembles a veil in analysis, and repeating it in the same size in the tape on the left side of the painting, which is the widest longitudinal tape in the design to give centers of attention, which shows the relationship of the shape to the floor and the use of beige and black wool colors and the repetition of many triangles in one direction to give a tone in the chanting to show the beauty of the design.</p>	

<p>Third Hanging Textile:</p> <p>Area: 70 x 120 cm (without frame).</p> <p>Materials: White cotton yarn for warp, synthetic wool yarn colored (light and dark beige, black, burgundy) for wefts.</p> <p>Hand Embroidery: In shades of light and dark beige, black and burgundy.</p> <p>Additional Materials: natural cotton and jute threads in beige color.</p> <p>Applied Performance: plain weave 1/1 - Tapestry - Wrapping the Weft Threads Around the Warp - A Prefabricated Weave Piece.</p> <p>Methods of cohesion for plain weave 1/1: Mutual cohesion.</p> <p>Kilim Symbols Used: the triangle – the veil - opposite triangles from the side of the head and from the base.</p> <p>Embroidery Method: Running stitch style – Filling stitch</p>	
	

Figures (80 - 81) – Symbols Used	Figure (82) – Third Hanging Textile
<p>Technical Analysis and Executive Performance of the Third Hanging Textile:</p> <p>The design idea is based on two designs. The first idea is derived from geometric abstract art. It is divided into a very wide strip in the middle in the style of non-stretched wefts in light and dark beige. On both sides of the textile piece are two woven strips through cross strips of different thicknesses using the technique of plain 1/1 in beige, black and burgundy colors. Also, it ends with a stripe crosswise in burgundy, which gave tone to the design, breaking the monotony in repetition, with the exchange of placing the arrangement of colors between beige, black and burgundy, with the cohesion of two wefts between two adjacent colors, and one of the two colors wraps around the other at an angle of 90 and is known as (mutual cohesion).</p> <p>The second idea is to conceptualize another design above the abstract design inspired by the longitudinal lines by wrapping the thick wefts with warp threads using raw materials of cotton and natural jute of different thicknesses, where weaving was done on an external loom of a rectangular unit and using the technique of gentlemen 1/1. The weaving was carried out with cross strips of different thicknesses, and the two colors of the natural materials were distributed between white and dark beige, and the installation was carried out in the upper middle of the hanging textile.</p> <p>Using the saddle stitch to define, distribute and repeat 22 pairs of triangles opposite each other at the head, interspersed with a hook arrow embroidered with the padding stitch alternately, to form mutually repeating units on both sides of the piece of weaving lengthwise.</p> <p>Its repetition illustrates the relationship of the shape to the floor and the use of the colors of burgundy, beige, and black wool to show the beauty of the design. In the middle, the saddle stitch was used to make 10 overlapping triangles in the middle of the hanging textile to connect the added piece with the symbols of the kilim, which gives tone and reverberation.</p>	
<p><u>Fourth Hanging Textile:</u></p> <p>Area: 70 x 120 cm (without frame).</p> <p>Materials: White cotton yarn for warp, synthetic wool yarn colored (shades of beige & greens from light to dark) for wefts.</p> <p>Hand Embroidery: In shades of light and dark beige, yellow, orange and olive.</p> <p>Additional Materials: natural cotton and jute threads in beige color, adding non-woven materials such as wooden beads.</p> <p>Applied Performance: plain weave 1/1 – Tapestry - prefabricated piece of fabric 3/6 extended from all directions (central) - braiding.</p> <p>Methods of cohesion for plain weave 1/1: Comb Teeth.</p> <p>Kilim Symbols Used: the comb – Zigzag line.</p> <p>Embroidery Method: Running stitch style</p>	



Figures (83 - 84) – Symbols Used

Figure (85) – Fourth Hanging Textile

Technical Analysis and Executive Performance of the Fourth Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art, divided into 15 pieces in the form of a comb unit from the Persian and Turkish kilim arts. The teeth intertwined with each other, and the colors of the textile piece were distributed in shades of olive, from dark to light, with the use of beige and light yellow, which gave tone to the design, and broke the monotony in repetition with the exchange of the arrangement of the colors.

The weaving was done using the Tapestry, with the cohesion of two wefts between two adjacent colors, and one of the two colors is wrapped around the other at an angle of 90 and is known as (mutual cohesion).

The second idea is to visualize another design above the abstract design inspired using natural cotton and jute raw materials of different thicknesses, where weaving was done on an external loom of a square unit and using a prefabricated piece of textile using 3/6 technique extended from all directions (central) and the distribution of two-color shades for natural materials what between white and dark beige. It was installed at the top of the middle of the hanging textile, and several braided braids of different lengths were placed along the length of the weaving piece, and the use of wooden beads units for beauty.

Using the saddle stitch to define and distribute a zig zag line that represents the running water from triangles along the length of the hanging and on both sides of it, and is repeated 4 times in olive, beige, orange and yellow colors to form reciprocal units and repetition on both sides of the piece of hanging textile lengthwise, and its repetition demonstrates the relationship of the shape to the floor to show the beauty of the design.

Fifth Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored beige & black for wefts.

Hand Embroidery: light beige, black, burgundy, orange yellow and green shades.

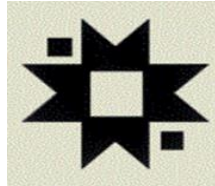
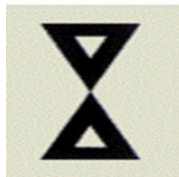
Additional Materials: natural cotton and jute threads in beige color.

Applied Performance: plain weave 1/1 – Tapestry - lattice - prefabricated textile strips.

Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: the triangle – the veil - opposite triangles from the side of the head - the rosette (the eight rose).

Embroidery Method: Running stitch style



Figures (86 - 87) – Symbols Used



Figure (88) – Fifth Hanging Textile

Technical Analysis and Executive Performance of the Fifth Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art. The entire textile piece is divided into strips of 10 cm. The thickness of the tape is the entire width of the piece, made of perforated perforated, woven with the technique of plain 1/1 in beige and black. Also, the exchange of tape pens gave a tone to the design, and broke the monotony in repetition with the exchange of placing the arrangement of colors between beige and black, with the cohesion of two wefts between two adjacent colors, and one of the two colors wrapped around the other at an angle of 90, known as (mutual cohesion).

The second idea is to conceptualize another design above the abstract design, where weaving was done on an external loom for a rectangular unit and using the technique of masters 1/1 and the method of reticulation interchangeably, with the addition of prefabricated weaving strips between the raw materials of cotton and natural jute and using the technique of masters 1/1. The weaving was carried out with cross strips of different thicknesses, and the two colors of the natural materials were distributed between white and dark beige, and the installation was carried out in the upper middle of the hanging textile.

Using the saddle stitch to identify and distribute 5 pairs of rosettes (the eight rose) alternately to form mutually repeating units on both sides of the weaving piece lengthwise, as well as linking the middle of the painting with a group of strips from the triangle unit (the veil) and repeating them in different directions and different lengths, showing the relationship of the shape to the floor and the piece added to show the beauty of the design, which gives tone and reverberation.

Finally, using colored wool in light beige, black, burgundy, orange, yellow and green shades to show the beauty of the design.

Sixth Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light and dark beige, orange, pink, baby blue) for wefts.

Hand Embroidery: In light beige, pink, milky, orange and yellow shades.

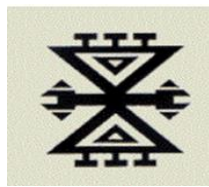
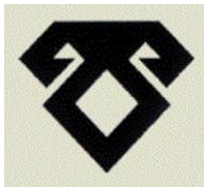
Additional Materials: natural cotton and jute threads in beige color and non-woven materials such as small ivory plastic beads.

Applied Performance: plain weave 1/1 – Tapestry -method of adding warp - method of assembling warp threads in the form of bundles - Sumac.

Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: the triangle – Ram’s horn - opposite triangles from the side of the head known as the hair band - the zigzag line.

Embroidery Method: Running stitch style



Figures (89 - 90) – Symbols Used



Figure (91) – Sixth Hanging Textile

Technical Analysis and Executive Performance of the Sixth Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art, divided into 10 strips in width, an area of 12 cm, woven using the plain 1/1 technique, in dark beige, blue, milky and orange colors and to break the monotony by the repetition with the exchange of the arrangement of the colors. The entire hanging textile was woven using the plain 1/1 technique, with the cohesion of two wefts between two adjacent colors, and one of the two colors was wrapped around the other at an angle of 90, known as (mutual cohesion).

The second idea is to conceptualize another design above the abstract design, where 3 transverse strips were chosen at the level of the weaving piece, adding warp threads in length from natural jute, and using the 1/1 technique with the method of assembling the warp wicks in the form of interchangeable bundles, and the Sumac style was added on both sides of the tape with orange wool threads.

The use of the saddle stitch, where 6 transverse strips were chosen at the level of the hanging piece, and the units are distributed in opposite triangles on the side of the head, known as (the hair tie), and the ram's horn unit of the triangle shape alternately, and repeating it with the same size, each idea in two strips, with the distribution of the zigzag line in two other strips of the hanging textile. Also, using wool colors in shades of light beige, pink, milky, orange, yellow to show the beauty of the design with the addition of non-woven materials such as small ivory plastic beads to some units.

The Second Entry

Seventh Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light and dark beige, black, shades of blue, brown, burgundy, yellow, orange, mauve) for wefts.

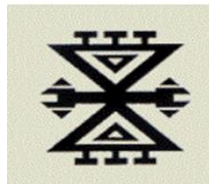
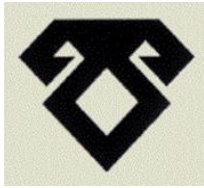
Hand Embroidery: in light beige, black, burgundy, orange, yellow and blue shades.

Applied Performance: plain weave 1/1 – Tapestry

Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: the rhombic unit - the veil - the tree.

Embroidery Method: Running stitch style - Using longitudinal and transverse lines through weaving 1/1 known as the net/grid.



Figures (92 - 93) – Symbols Used

Figure (94) – Seventh Hanging Textile

Technical Analysis and Executive Performance of the Seventh Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art, divided into 3 lengthwise strips, woven with the technique of plain 1/1. The first and third tape is divided into transverse stripes in alternating colors between white and black every 5 cm, and the tape in the middle is divided into transverse strips distributed as follows: pink, yellow, orange, blue, mauve, and burgundy.

Colors were repeated alternately, which gave tone to the design, and broke the monotony in the repetition, which helped to confirm and clarify the design by changing the arrangement of colors and the entire hanging was woven using the 1/1 pillowcase technique and the unstretched wefts method.

The second idea is to visualize another design above the abstract design inspired by the unity of the rhombus, the veil, and the tree in the Persian and Turkish kilims. 6 doubles on both sides of the design were repetitively distributed in a longitudinal stripe in the middle, heading upwards, with an alternating distribution of beige and black colors, and the use of saddle stitch. Transparent paper was used to define the places of embroidery, and the embroidery was completely done using the saddle stitch, and the longitudinal and transverse lines were used through weaving 1/1, known as the network, to show the design.

Repetition of the tree analysis unit with 6 pairs on both sides of the design, left and right, is one of the plastic solutions to link the shapes to each other and to link and harmonize the two ideas in the design to give centers of interest.

Eighth Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light beige, black, pink, blue) for wefts.

Hand Embroidery: In shades of light beige, black, fuchsia, orange, green, yellow, and shades of blue from dark to light.

Applied Performance: plain weave 1/1 - Tapestry

Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: the rhombus - the veil - the triangle.

Embroidery Method: Running stitch style - Filling - Canava



Figures (95 - 96) – Symbols Used

Figure (97) – Eighth Hanging Textile

Technical Analysis and Executive Performance of the Eighth Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art, it consists of 4 transverse stripes interspersed with 3 large transverse triangles of equal legs in beige, blue and black colors. The directions of the triangle were alternately reversed in the design, which gave tone to the design, and broke the monotony in repetition, which helped to confirm and clarify the design by changing the arrangement of colors. The entire hanging was woven using the plain 1/1 technique and the unstretched wefts method.

The second idea is to visualize another design above the abstract design inspired by the repetition of the triangle unit of different sizes within each basic triangle unit in the design. Then an iterative distribution of the triangle using the transparent paper in transferring the design, the Running stitch style & Canava, and using shades of pink, blue and green to show the design.

As for the repetition of the samples throughout the four strips to form the veils with small specific units inside them that were defined by the filling stitch in blue color, and the repetition with the directions of the fillings gave a beautiful design rhythm, and it is one of the plastic solutions to link the shapes to each other and link and harmony between the two ideas in the design.

Ninth Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light and dark beige, black, shades of olive green, brown, yellow, orange, grey) for wefts.

Hand Embroidery: In light beige, black, orange, yellow and blue shades.

Applied Performance: plain weave 1/1 - Tapestry -method of assembling the warp threads in the form of bundles. Sumac.

Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: the zigzag line.

Embroidery Method: Running stitch style

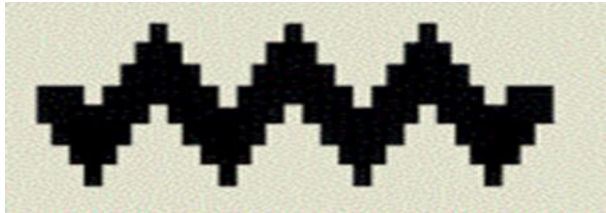


Figure (98) – Symbols Used



Figure (99) – Ninth Hanging Textile

Technical Analysis and Executive Performance of the Ninth Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art, where each textile piece is divided into 7 zigzag strips of different thickness along the length of the whole piece, distributed alternately between light and dark beige, black, shades of olive green, brown, yellow, orange, and grey, which gave tone to the design and broke the monotony of repetition. Also, confirm and clarify the design by changing the arrangement of colors, and the entire hanging textile was woven with the technique of plain 1/1 and the style of Irregular Warp Rib

The second idea is to conceptualize another design above the abstract design inspired by an iterative distribution, where 4 transverse strips were selected at the level of the weaving piece and warp threads were added in length from natural jute and the technique of plain 1/1 was used with the method of assembling warp wicks in the form of interchangeable bundles. The Sumac style was added on both sides of the tape with orange wool threads and the use of the Running stitch style. The unit of the superimposed rhombus resembles the Islamic star in analysis, and it is repeated in the same size along the tape.

Also, transparent paper was used, to determine the embroidery locations. Then, the embroidery was completely done using saddle stitch, and the colors of light beige, orange and yellow were used to show the design. Finally, using the zig zag line is one of the plastic solutions to link shapes to each other and to link and harmonize the two ideas in design to give centers of interest.

Tenth Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light beige, shades of blue, yellow, orange, burgundy) for wefts.

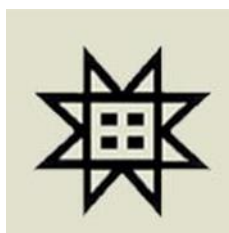
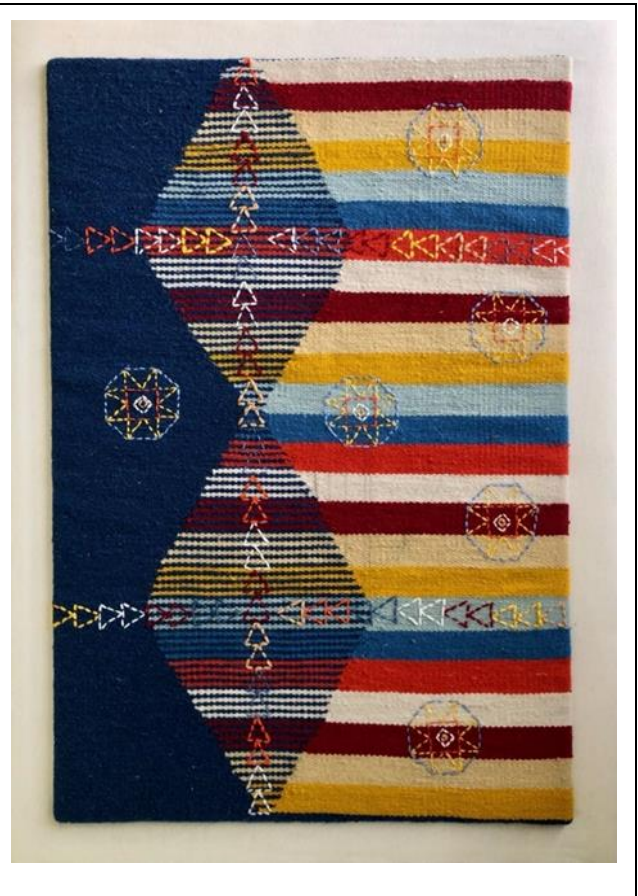
Hand Embroidery: In shades of light beige, shades of blue, yellow, orange.

Applied Performance: plain weave 1/1 - Tapestry

Methods of cohesion for plain weave 1/1: Mutual cohesion.

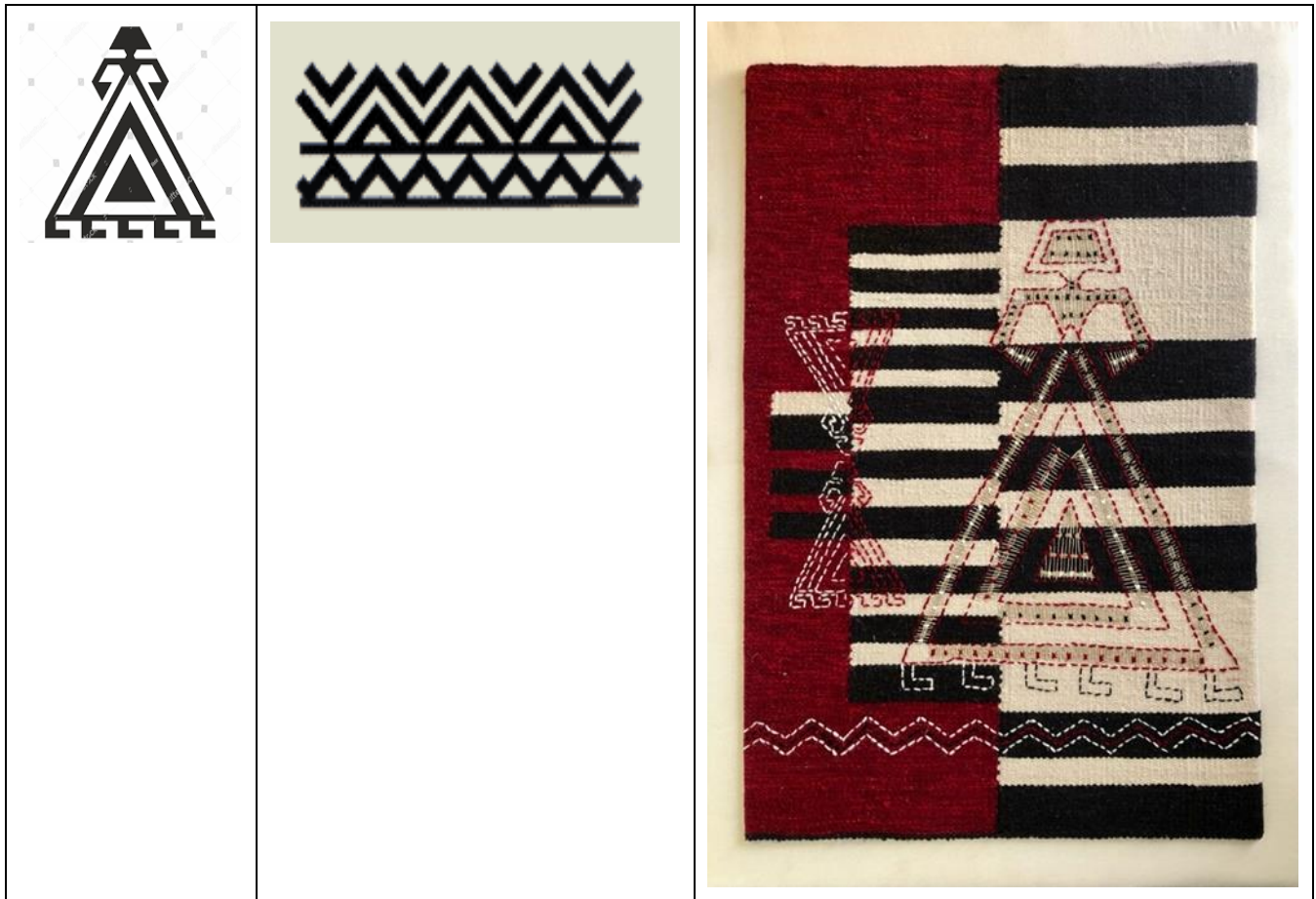
Kilim Symbols Used: the triangle – the veil – the rhombus – the rosette (the eight rose).

Embroidery Method: Running stitch style



Figures (100 - 101) – Symbols Used	Figure (102) – Tenth Hanging Textile
<p>Technical Analysis and Executive Performance of the Tenth Hanging Textile:</p> <p>The idea of the design is based on two designs. The first idea is derived from geometric abstract art. It is divided into two halves, one-third of the panel is woven in length using the plain 1/1 technique in dark blue, and the other two-thirds are divided into strips crosswise at equal distances every 5 cm. Distributed as follows: pink, blue, yellow, orange, light beige, and burgundy.</p> <p>Two large rhombuses were made with the size of the design, repeated lengthwise on the dividing line of the design, distributed within them a number of very thin transverse strips distributed between them in blue and pink colors alternately, which gave tone to the design, and broke the monotony in repetition and helped to confirm and clarify the design was the change in the arrangement of colors. The entire pendant was woven using the plain 1/1 technique and the non-stretched wefts style.</p> <p>The second idea is to conceptualize another design above the abstract design inspired by the triangle unit in the kilim. A longitudinal strip directed upwards was made on the two rhombuses, with a distribution of all the colors of the painting alternately, and two strips crosswise for the same idea.</p> <p>And the use of the saddle stitch to define and distribute six rosettes (the eight rose), which is a unit similar to the Islamic star in the analysis, and repeating it with the same size six along the length of the hanging textile. Also, transparent paper was used to determine the places of embroidery. The embroidery was completely done using the saddle stitch and the use of light beige, blue, orange and yellow colors to show the design.</p> <p>Repetition of rosettes and triangles is one of the plastic solutions to link shapes to each other and link and harmony between the two ideas in design to give centers of interest, which clarifies the relationship of the shape to the textile background.</p>	

<p><u>Eleventh Hanging Textile:</u></p> <p>Area: 70 x 120 cm (without frame).</p> <p>Materials: White cotton yarn for warp, synthetic wool yarn colored (beige, black, burgundy) for wefts.</p> <p>Hand Embroidery: In shades of light beige, black, burgundy.</p> <p>Applied Performance: plain weave 1/1 - Tapestry -method of assembling the warp threads in the form of bundles.</p> <p>Methods of cohesion for plain weave 1/1: Mutual cohesion.</p> <p>Kilim Symbols Used: the zigzag line – the bride in the shape of triangle.</p> <p>Embroidery Method: Running stitch style</p>	
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Figures (103 - 104) – Symbols Used

Figure (105) – Eleventh Hanging Textile

Technical Analysis and Executive Performance of the Eleventh Hanging Textile:

The idea of the design is based on two designs. The first idea is divided into two halves along the length, a part divided by transverse strips equally between light beige and black, and the second longitudinal half in burgundy, interspersed with a rectangular strip divided into transverse strips less in thickness than the other half, between light beige and black which helped to confirm and clarify the design by changing the color arrangement, and the entire textile was woven using the plain 1/1 technique and the non-stretched wefts style.

The second idea is to conceptualize another design complementing the first design, inspired by the bride's unit in the kilim, with a large size in the design in the shape of a triangle, and it has many repetitions of the size of the triangle internally, which confirms the clarity of the shape on the floor. And repeating it alternately in a small size twice, opposite the head, with the help of the transparent paper and determining the places of embroidery. The embroidery was completely done using the saddle stitch, and the use of light beige, black and burgundy colors to show the design,

The internal triangles of the bride unit were analyzed through the addition of the warp plus the method of assembling the warp kinks in the form of bundles.

The repetition of the design of the zig zag line on the floor gave a formal and aesthetic harmony with the linear rhythm of the geometric shape of the bride to emphasize the diversity and internal reverberation of the triangle unit and its repetition, which is a symbol of running water. Also, the hot colors represented in the burgundy color and the contrasting colors of light beige and black played an artistic plastic role in adding unity in design.

Twelfth Hanging Textile:

Area: 70 x 120 cm (without frame).

Materials: White cotton yarn for warp, synthetic wool yarn colored (light and dark blue, pink, brown, orange, grey) for wefts.

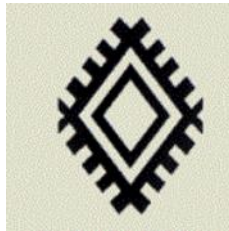
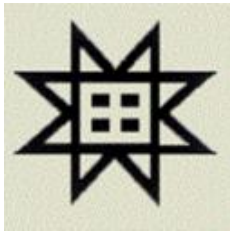
Hand Embroidery: In shades of light beige, blue, orange and yellow.

Applied Performance: plain weave 1/1 - Tapestry

Methods of cohesion for plain weave 1/1: Mutual cohesion.

Kilim Symbols Used: the veil - the rhombus - the rosette (the eight rose).

Embroidery Method: Running stitch style - Using longitudinal and transverse lines through weaving 1/1 known as the net/grid.



Figures (106 - 107) – Symbols Used



Figure (108) – Twelfth Hanging Textile

Technical Analysis and Executive Performance of the Eleventh Hanging Textile:

The design idea is based on two designs. The first idea is derived from geometric abstract art, it is divided into two halves in dark blue and light blue colors. In the middle of the space is a longitudinal strip divided internally into an equal group of transverse stripes between dark and light blue, and on both sides of the tape, right and left, repetition with a different displacement in the direction, two tapes divided into internal transverse strips with the same idea, which gave movement to the design and broke the monotony in the repetition and helped to confirm and clarify the design was the change in the arrangement of colors, and the entire hanging textile was woven using the plain 1/1 technique and Using longitudinal and transverse lines through weaving 1/1 known as the net/grid..

The second idea is to conceptualize another design above the abstract design inspired by the veil unit or the rhombus in the kilim and inside it the rosette (the eight rose), which is a unit similar to the Islamic star in analysis, and repeating it in the same size twice along the length of the hanging textile. Also, transparent paper was used to determine the places for embroidery, and the embroidery was completely done using the saddle stitch, and the colors of light beige, light blue and orange were used to show the design.

Longitudinal and transverse lines were used through weaving 1/1 known as the network on the edges of the specific unit to emphasize and highlight the design. Repetition of the design twice gave a formal and aesthetic harmony with the streamlined linear rhythm of the geometric shape of the rosette to emphasize the diversity and internal reverberation of the unity of the triangle and its repetition.

Finally, the hot and cold colors also played a fine artistic role in adding diversity and difference in design, with small pendants of the repetition of the triangle in small sizes.

Research Results:

The research found:

- Creating designs for textiles inspired by oriental kilim arts, emphasizing the artistic richness.
- Modernizing the field of textile design by addressing the cultural identity of the country's heritage and seeing it innovatively.
- Disclosure of aesthetic values and links in the arts of oriental kilims and the extent of spreading awareness of the culture of nations.

Recommendations:

- Paying attention to joint cooperation with the authorities and institutions related to craft industries in countries at the regional and international levels, and benefiting from the experiences of these countries, in coordination with the authorities interested in craft industries in those countries.
- Choosing the distinctive craft industries and giving them the opportunity to participate in the exhibitions (local and international) that our country organizes or participates in.
- Coordinating with specialized and supportive banks and financial institutions in the field of lending to finance craft industries on easy terms, and that the financing includes encouraging incentives that make the craftsman accept his use and benefit from it, and it can be presented in different formats according to the circumstances of each case.

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