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March 16, 2009 by Jean Marc

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Biomorphic art, (also known as Islimi, nebati, Arabesque) is one of the three distinct disciplines that underpins Islamic art (the other two being

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(Calligraphy and Geometry).

Islimi designs are biomorphic, floral patterns representing the underlying order and unity of nature; they are evident throughout the artwork of various cultures within the Islamic

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world from Morocco to
Malaysia.

*Introduction to Arabesque /
Art of Islamic Pattern*

The arabesque is a form of
artistic decoration
consisting of "surface

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In Morocco based on rhythmic linear patterns of scrolling and interlacing foliage, tendrils" or plain lines, often combined with other elements. Another definition is "Foliate ornament, used in the

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In the Islamic world, typically using leaves, derived from stylised half-palmettes, which were combined with spiralling stems". It usually consists of a single design which can be 'tiled' or seamlessly repeated as

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many times as desired. W

Arabesque - Wikipedia

"Only in Islamic countries, and in particular Morocco and Andalusia, has geometric decoration taken on such importance," writes Jean-

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Marc Castéra in Arabesques:
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(ACR, ...

*Geometric Patterns in
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[Castera; Philippe Ploquin;
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The Arabesque rug's

Mediterranean-inspired

scrolling lines and arcs

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In Morocco create a chic geometric pattern against an ivory background. This bold, hand-tufted, and hand-dyed floor covering brings modern texture and versatility to living rooms and dining rooms.

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The geometric designs in
Islamic art are often built
on combinations of repeated
squares and circles, which

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may be overlapped and interlaced, as can arabesques, to form intricate and complex patterns, including a wide variety of tessellations. These may constitute the entire decoration, may form

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In Morocco for floral or calligraphic embellishments, or may retreat into the background around other motifs. The complexity and variety of patterns used evolved from simple stars and lozenges in the ni

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Provides keys to the understanding of Moroccan architecture and geometrical arabesques.

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In Morocco came to express its own unique and highly distinctive artistic and architectural forms. Part II represents the mathematical analysis of Islamic geometric designs. The presentation offers

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In Morocco unlimited precision that allows software to reconstruct the design vision of the original artist. This book will be of interest to Islamic academics, mathematicians as well as to artists & art

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Computer Aided techniques,
Applications, Systems and
tools for Geometric Modeling
are extremely useful in a
number of academic and
industrial settings.

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In Morocco, Computer Aided Geometric Modeling (CAGM) plays a significant role in the construction of - signing and manufacturing of various objects. In addition to its cri- cal importance in the traditional fields of

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In Morocco and aircraft manufacturing, shipbuilding, and general product design, more - cently, the CAGM methods have also proven to be indispensable in a variety of modern industries, including

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In Morocco, computer vision, robotics, medical imaging, visualization, and even media. This book aims to provide a valuable source, which focuses on -
interdisciplinary methods and affiliate research in the

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Medical Visualization

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Visualization Archaeology

Toon Rendering Virtual

Reality Body Simulation It

also aims to collect and

disseminate information in

various dis- plines

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including: Curve and Surface
Fitting Geometric Algorithms
Scientific Visualization
Shape Abstraction and
Modeling Intelligent CAD
Systems Computational
Geometry Solid Modeling v
Shape Analysis and

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Description

Industrial Applications The major goal of this book is to stimulate views and provide a source where researchers and practitioners can find the latest developments in the field of Geometric Modeling.

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This book provides a critical examination of structure and form in design, covering a range of topics of great value to students and practitioners engaged in any of the

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specialist decorative arts and design disciplines. The complexities of two-dimensional phenomena are explained and illustrated in detail, while various three-dimensional forms are also discussed. In the context of

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In Morocco the decorative arts and design, structure is the underlying framework, and form the resultant, visible, two- or three-dimensional outcome of the creative process. Whether hidden or visually detectable in the

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In Morocco, final design, structure invariably determines whether or not a design is successful in terms of both its aesthetics and its practical performance. Hann successfully identifies various geometric concepts,

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and presents and discusses a number of simple guidelines to assist the creative endeavours of both accomplished and student practitioners, teachers and researchers.

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This book offers an alternative vision for the future of architecture, a timely and invaluable contribution to the debate concerning emergent surfaces and the next generation of building membranes in this

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era of extreme computational control. Areas covered include: the future relationship between structure and ornament the value of mass customization for the next generation of modular building components

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illustrated with over 300 photographs, illustrations, and drawings, Autogenic Structures is for anyone curious to learn about a visionary approach to the development of architecture.

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Across the Islamic world, illuminating Korans from Morocco to Malaysia, and adorning mosques, mausoleums and palaces, are hidden some of the most exquisite geometrical devices ever conceived by man. In this

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Excellent little book,
geometer Daud Sutton
unravels the mystery of
Islamic patterns, explaining
where they come from, how to
draw them, and hinting at
the Divine messages they
encode. WOODEN BOOKS are

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unique book is an in-depth
examination of the polygonal

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technique; the primary method used by master artists of the past in creating Islamic geometric patterns. The author details the design methodology responsible for this all-but-lost art form and presents

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in Morocco for its use from the historical record, both of which are vital contributions to the understanding of this ornamental tradition. Additionally, the author examines the historical

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In Morocco of Islamic geometric patterns, the significance of geometric design within the broader context of Islamic ornament as a whole, the formative role that geometry plays throughout the Islamic

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images, Islamic Geometric Patterns: Their Historical Development and Traditional Methods of Construction is a valuable addition to the literature of Islamic art, architecture and geometric patterns. This book is ideal

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In Morocco for students and scholars of geometry, the history of mathematics, and the history of Islamic art, architecture, and culture. In addition, artists, designers, craftspeople, and architects will all find

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In Morocco this book an exceptionally informative and useful asset in their fields. Jay Bonner is an architectural ornamentalist and unaffiliated scholar of Islamic geometric design. He received his MDes from the

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Royal College of Art in London (1983). He has contributed ornamental designs for many international architectural projects, including the expansion of both the al-Masjid al-Haram (Grand

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Mosque) in Mecca, and the al-Masjid an Nawabi (Prophet's Mosque) in Medina, as well the Tomb of Sheikh Hujwiri in Lahore, and the Ismaili Centre in London - to name but a few. He is committed to the revitalization of

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Islamic geometric design through the teaching of traditional methodological practices. To this end, in addition to publishing, Jay Bonner has lectured and taught design seminars at many universities and

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Africa and Asia.

Contains information drawn
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new material written by G.
Campbell. Cf. Preface.

Since precious few
architectural drawings and
no theoretical treatises on
architecture remain from the
premodern Islamic world, the

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Timurid pattern scroll in the collection of the Topkapi Palace Museum Library is an exceedingly rich and valuable source of information. In the course of her in-depth analysis of this scroll dating from the

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In Morocco
late fifteenth or early
sixteenth century, Gülru
Necipo?lu throws new light
on the conceptualization,
recording, and transmission
of architectural design in
the Islamic world between
the tenth and sixteenth

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In Morocco. Her text has particularly far-reaching implications for recent discussions on vision, subjectivity, and the semiotics of abstract representation. She also compares the Islamic

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patterns for wall surfaces and vaulting, is reproduced entirely in color in this elegant, large-format volume. An extensive catalogue includes illustrations showing the underlying geometries (in

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In Morocco (the form of incised "dead" drawings) from which the individual patterns are generated. An essay by Mohammad al-Asad discusses the geometry of the muqarnas and demonstrates by means of CAD drawings how one of the

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In Morocco scroll's patterns could be used to design a three-dimensional vault.

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