



USING USED PRAYER RUGS IN DESIGNING ARTWORK TO ACHIEVE SUSTAINABILITY-APPLIED STUDY

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Article history:		Abstract:
Received:	8 th February 2026	<p>This research explores the use of used prayer rugs in designing artworks to achieve sustainability. The research problem can be summarized in the following question: How can we utilize used prayer rugs in designing artworks to achieve sustainability?</p> <p>The research comprises four chapters. The first chapter introduces the research problem and its significance, then outlines the objectives: 1- To identify the use of used prayer rugs in designing artworks to achieve sustainability. 2- To present artwork designs using used prayer rugs. The second chapter is divided into two sections: the first (the aesthetics of the prayer rug) and the second (modern artistic designs according to the sustainability approach). This chapter also includes a review and discussion of previous studies and theoretical frameworks. The third chapter details the research procedures and analyzes the four sample designs. The fourth chapter presents the research findings, including: the shapes used in the artworks are strongly related to Islam; they are decorative motifs with expressive meanings that symbolize the movement of the universe and life.</p>
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FIRST: THE RESEARCH PROBLEM:

The prayer rug is considered one of the important textiles produced by the carpet industry and offered to consumers. It is indispensable, found in every Muslim home due to its religious and spiritual significance.

Prayer rugs wear out frequently over time or due to daily use, necessitating replacement. There are many options for prayer rugs in terms of types and colors. Worn-out prayer rugs are often discarded.

Given the prominent role of art education in all artistic, life, scientific, and societal fields, and its numerous practical applications, coupled with the rapid cultural revolution and increasing knowledge, and the growing interest in sustainable development to achieve a balance between the economic system and natural resources while considering the environmental aspect, the concept of reuse has emerged. This means using old or previously used materials in new and innovative ways. Traditional societies in the past employed similar methods to recycle fabrics from furnishings and transform them into aesthetically pleasing works of art (Noura Hassan Ibrahim Al-Adawim 2017).

Due to the importance of sustainable development in meeting social, environmental, and economic needs, the researcher conducted a novel experiment, to the best of his knowledge, by using used prayer rugs to create artwork, thus reducing environmental waste. Therefore, the research problem was defined by the following question: How can we utilize used prayer rugs in designing artwork to achieve sustainability?

Secondly: The Importance and Need for the Research:

1. The possibility of utilizing used prayer rugs in designing artwork, fulfilling the requirements of sustainability.
2. The research results may benefit faculty and students in fine arts colleges, design departments, and art education departments by enabling them to design artwork using a new material—the prayer rug—and present innovative models that incorporate renewal in accordance with sustainability requirements.
3. Raising awareness of the importance of sustainability, especially in designing artwork from used prayer rugs (a new material that has not been used before, combining environmental, social, and economic dimensions), and reusing them in line with contemporary demands and protecting the environment from pollution.

Thirdly: The Research Objective:

The research aims to:

1. Define the use of used prayer rugs in designing artwork to achieve sustainability
2. Creating designs for artwork using recycled prayer rugs.

Fourth: Scope of the Research

Utilizing recycled prayer rugs in designing artwork to achieve sustainability in Najaf Governorate for the year 2025-2026.

Fifth: Defining Terms

1. Utilization

Defined by (Muhammad): "It is the process of utilizing decorative motifs and Arabic calligraphy and the extent to which they are used in women's fabric designs".

Scott defined it as: "The function of something is the specific benefit it provides. (Hanadi Salem Mohammed,2019) "

The researcher defined the function operationally as: (The use of a prayer rug in the design of artworks(Robert Gillam Scott, 1980).

2. The Prayer Rug

The Al-Ra'id Dictionary states: "The small mat on which one prays() "

Eid defined it as: "One of the most prominent items in Islamic culture. It is not limited to being a practical tool for performing prayer, but its design and history carry an aesthetic and spiritual character that reflects Islamic civilization ".

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The researcher defined the prayer rug operationally as: (A rectangular mat containing geometric or floral designs, or both, used by Muslims to perform their prayers. They vary in materials and sizes. (Gibran Masoud, 1992).

3. The Artistic Painting

Omar defined it as: "A canvas made of cardboard, fabric, or other materials, depicting a landscape, historical scene, or other subject artistically ".(Mohamed El Sakka Eid,)2025

Al-Shaykhli defined it as: "The level chosen by the viewer (artist) to create artworks, presenting images of forms seen in nature (Ahmed Mukhtar Omar, 2008)."

The researcher operationally defined the artistic painting as: "A two-dimensional, flat canvas using oil paints and affixing pieces of used prayer rugs to create an artwork that embodies the artist's idea".

4. Sustainability

Faleh and Al-Turki defined it as: "The emergence and growth of all the latent potential and energies within a specific entity in a complete, comprehensive, and balanced manner, whether this entity is an individual, a group, or a society. It is development that takes into account social and environmental dimensions alongside economic dimensions to make good use of available resources to meet the needs of individuals while preserving the rights of future generations(Ismail Ibrahim Al-Sheikhli, 1999)".

The Arabic Encyclopedia states: Sustainability is defined as meeting the needs of the present without compromising the ability of future generations to meet their own needs .(The Arabic World Encyclopedia, 1999)

Al-Hassan defined it as: "The continuous pursuit of improving the quality of life while considering the capabilities of the ecosystem (Abdul Rahman Muhammad Al-Hassan, 2011) ".

The researcher defines sustainability operationally as: "The efficient use of available resources, even those already in use, to meet the needs and requirements of individuals while preserving the environment and reducing pollution."

The Chapter Two: Theoretical Framework

Section One: The Aesthetics of the Prayer Rug

Today, we see prayer rugs in every Muslim home. Prayer rugs hold great symbolic importance for Muslims as they serve as a protective layer between the ground and the worshipper, helping them perform their prayers in a state of ritual purity. Consequently, their weaving and sale became a thriving trade in Islamic cities.

History records that Ibn Battuta, during his voyage of exploration in 1325 CE, when he departed from Tangier, carried with him one of his most important belongings, which he never left behind: his prayer rug. This highlights the significance of the prayer rug for Muslims, as it is essential for performing the most important religious ritual: prayer. Ibn Battuta also wrote that during his visit to India in the 14th century, prayer rugs were among the items presented to the sultans of Delhi on special occasions. With the spread of Islamic civilization and the growing interest in decorative patterns, carpet makers focused on creating a special type of rug specifically for prayer. The materials used in prayer rugs vary, including silk, natural wool, cotton, or a blend of these materials. The ornamentation used is also diverse, ranging from geometric to floral, simple to complex. Geometric patterns symbolize cosmic order and harmony for Muslims, while floral patterns represent prosperity, life, tranquility, and peace, thus giving it an aesthetic and spiritual dimension (Rym Ghazal, 2015).

One of the oldest prayer rugs in museums is the one shown in Figure (1), dating back to the 10th century AH (15th century CE), while most other ancient prayer rugs date to the late 16th century. The rug's decoration is in the style of Arabic calligraphy, with floral motifs that twist in various directions, culminating in graceful palm-like fans. The rug's centerpiece is red, and the mihrab (prayer niche) consists of three sections, each containing the Beautiful Names of God. There is also a rectangular panel beneath the mihrab's head and arch inscribed with the phrase "Allahu Akbar Kabira" (God is Greatest) in Ruq'ah script, but inverted (Bijin Arbabi, 2004). The wide border is adorned with arabesque floral motifs, and the Throne Verse (Ayat al-Kursi) is inscribed in Thuluth script within rectangular panels (Abdul Aziz Hamid Salehm, 2022).



Figure (1) Iranian Prayer Rug (Tabriz)

One of the established patterns in weaving modern prayer rugs is the mihrab, which serves as a symbol confirming that the rug is dedicated solely to prayer. The columns supporting the mihrab vary, ranging from stepped columns to two straight columns. A niche (mishkat) may hang above it. (Mohamed Kamal, pharmacist, 1988)

There is considerable diversity in the shapes of mihrabs whose arches rest on two columns or supports. The arch of the mihrab may be symbolized in some with straight or semicircular lines, or it may be lobed, lobed, or stepped. Often, depictions of lamps or chandeliers are observed hanging from the ceiling of some of these arches. Sometimes, the weaver has arranged a special place on either side of the arch for the worshipper to place their hands during prostration, or there may be a foot placement marker at the bottom of the rug (Abdul Aziz Hamid Saleh, 2022).

Initially, weavers were careful to depict the mihrab as vertically as possible, so they placed it on bases and adorned it with capitals of various shapes. However, as time progressed, weavers' imaginations ran wild, and they no longer wove bases for the mihrab columns, making them appear suspended in the air. Sometimes, they placed the columns on inverted jugs, or filled the space with small, identical vases. Weavers usually left the area between the two columns undecorated, though occasionally they added some floral motifs, such as a vase between the mihrab columns from which flowering plant branches sprouted. Regarding modern prayer rugs, it is rare to find one that does not include a mihrab. Sometimes the mihrab arch is entirely decorative, and sometimes it is undecorated. Most prayer rugs made today are machine-made (Abdul Aziz Hamid Saleh, 2022).

A prayer rug is usually rectangular, sized to fit a single individual, unlike the prayer rugs seen in mosques, which feature a series of arches, each arch indicating a specific place for the person praying (Zaki Muhammad Hassan, 2021)

Muslim weavers have long cherished the prayer rug due to its spiritual significance. Despite being a simple piece of fabric, they have created numerous innovative designs, each reflecting the unique spirituality of the community. With the evolution of carpet weaving and the incorporation of creativity, the prayer rug has become a national heritage item for each society, considered a precious work of art worthy of being treated as a painting (Kawthar Abu Al-Futuh, 1995). In our time, standard specifications have been established for prayer rugs to ensure their quality and adherence to Islamic values and etiquette. These specifications include: the prohibition of crosses, the Star of David, the name of God, the name of Muhammad (peace and blessings be upon him and his family), or any Quranic verses. These specifications also outlined technical requirements, including: the prohibition of using recycled fibers; the requirement that wool, if used, be treated to resist moths; and that the rug be resistant to microorganisms such as fungi and moths, and be free of defects.

The prayer rug, in addition to being an artistic piece, is a symbol of worship and spiritual connection with God Almighty. It demonstrates the Islamic culture's emphasis on ornamentation and art, even in everyday life. It serves a practical function and possesses spiritual beauty, creating a space for contemplation, tranquility, and peace for the worshipper. The prayer rug is considered an artistic masterpiece that embodies the aesthetics of Islamic culture and the spirituality of the Muslim.

Second Topic: Modern Artistic Designs According to the Sustainability Approach

In contemporary art, the objectives of art have changed, emphasizing that the goal of art is to create beautiful images, forms, and paintings of all kinds, executed in a way that evokes imagination and beauty. Thus, there are no barriers in creative artistic expression (Ruslan Ismail, 1982)

"Design is one of the pillars of the development of civilized societies. It is an applied art governed by culture and awareness linked to reality, the course of life, and its requirements, as well as traditions, customs, and social and human

factors in imitating society and its reality and identifying a path for its economic and cultural development, following the example of the civilized world (Mu'taz Anad Ghazwan, 2007) ".

The design process for any artistic composition includes a number of subjective and objective foundations. The overall artistic composition of a painting is not only the main lines but also includes the distribution of colors and their shades and the use of all or some of the artistic elements within the image space (Abdel Fattah Riad, 1973)

"The elements of composition are fundamental tools that the artist uses, representing his own style. The visual language of compositions has interdependent and complementary elements: line, shape, form, texture, color, point, and space. These are organized according to established principles and constitute the basis for the distinctive qualities of sensory perception (mady hassen, 2020)".

The production of every design work is based on fulfilling two requirements: the first is functional, whether aesthetic, educational, or utilitarian; the second is conceptual (semantic) and relates to the content of the linear and thematic composition, connected to space and time and their associated elements. Composition is simply the arrangement and organization of pictorial elements to create a unified whole. Design art is "one of the oldest forms of genuine expression of human life. All known civilizations have expressed their ideas using their own artistic terminology and have consciously evaluated these creative expressions. Science, on the other hand, attempts to explain natural processes governed by fundamental laws... Science strives to formulate the general laws by which this world we inhabit operates (Abdul Redha Bahya Dawood,1997)

The design is based on what the idea desires in the mind of the artist, who is the focus of the production process in art. One of the most important aspects of this formation is selection and choice. Artistic activity is always selective because all art is artificial and parallels the characteristic of selectivity and artificiality as two characteristics of the processes of artistic production, which is a work of the mind, i.e., a highly precise mental work. Artistic activity usually takes a lot of time, from the emergence of the idea to the completion of the artistic achievement. The production process requires preparation, planning, follow-up, and certainly all of this is accompanied by difficulties and problems that require challenge, struggle, and effort. Design mimics vision, or in other words, sight. The designer is fully aware that the idea they want to convey to people through a specific design must be visible. Thus, design interacts directly with the eye, and consequently, the viewer develops a sense of the aesthetics of the forms within the design.

Art is based on the artist's subjectivity and individuality. The fundamental idea of modernity encourages self-assertion through knowledge and piety. This theme points to the harmony between the self and style, resulting in a work of art that expresses the modern artist's individuality. The artist creates a work that aligns with the perceptions of the era, embodying the subject through internal analysis. Form and content have become the foundation of every beautiful work of art. From a conceptual perspective, a work of art is an idea, emotion, or feeling embodied in this scene.

Form in a work of art is an attempt to embody a subject representing the ideas and visions in the artist's mind. This is achieved through various forms and images, utilizing the artist's technical and performative capabilities and creative mental activity, resulting in a structured artwork. The artist employs the material elements of composition, creating a visual perception based on rhythm, proportion, harmony, and kinetic suggestions. The artist's subjectivity(Hussein Ali, 2010) .

Form is the central axis of a work of art. Unless it possesses a unique organization of its primary compositional elements, it does not acquire artistic value that allows it to endure and influence(Izzat Qarni, 2016)

Creativity in a work of art is nothing but an organizational process aimed at presenting a new system of formal understanding in an individual or collective work. Most individuals prefer academic production because it represents a high level of organization in the harmony of forms with artistic content. The artist is not bound by academic rules but can transcend them to innovate in their production, presenting the viewer with the most wonderful art from diverse and multiple sources (Mohamed Zakaria El-Ashmawy, 1980).

The painting is the form or external appearance through which we recognize the artist's feelings and emotions. The more the work embodies and expresses the artist's feelings, the more beautiful it becomes. Form is the work, and we perceive its idea through lines, colors, and all other aesthetic elements and values. Thus, it can be said that form is the external image in which the artistic conditions are embodied, while the content of the artwork is the idea, philosophy, ethics, politics, religion, or society it refers to (Farouk Bassiouni, 1995).

The field of art is one of the important fields studied in art colleges and art education departments. It is a field of artistic expression using various materials, utilizing available materials to reshape and combine diverse materials, employing different information, experiences, and skills in accordance with the artist's personality (John Chloe, 1975) . Experimentation in artworks depends on choosing a specific idea, assuming its validity beforehand, which is then put to the test. This involves experimentation with careful observation of the results, followed by the development of designs that can be applied in different situations (Mohamed Zakaria El-Ashmawy, 1980).

An artwork is a piece of art executed using several materials or a single material that has been studied and tested beforehand to produce integrated and harmonious works in terms of the use of artistic elements and principles. This gives the artwork an appeal and originality that reflects the artist's individuality, crystallizes their aesthetic experience, and enriches the visual environment. It expresses artistic values through innovative methods derived from heritage in a contemporary manne (Magda Shawky Botros, Manal Fawzy Bahnasy, and Maha Ali El-Shimy, 2008)

The concept of sustainability emerged in international literature as a result of the growing interest in environmental conservation, as well as the numerous studies conducted in recent years on the necessity of preserving the environment, natural resources, and the balance of ecosystems. The concept of sustainability spread due to the application of the

principle of equality and the consideration of the social rights of all people through respect for environmental resources (Basma Ali Elsayed Zalat, Ashraf Abdel Fattah Mustafa, and Ragab Elsayed Salama.2013).

Sustainable development encompasses many aspects of life, focusing on the future by defining society, its goals, and its priorities, taking into account the quality of life in all its facets. It aims to meet the needs of current generations, protect future generations from harm, and guarantee their rights (Ashraf Mohamed Azab Al-Qadern 1989).

Today, we observe a growing interest in studying services according to the principle of sustainability, as they relate to the daily lives of individuals. These services are among the fundamental criteria for measuring the progress achieved in societies, with the aim of responding to societal needs, even those of the educational process. The concept of sustainability has permeated all aspects of life and aims to provide a different approach to education, one that transcends the traditional model. It works to improve performance (for students, teachers, and educational staff) by utilizing their diverse capabilities and providing them with new experiences through the effective acquisition of concepts and skills (United Nations Programme on Education (UNEP).1991)

Previous Studies and Their Discussion:

The researcher reviewed several previous studies and selected the most relevant to the current study. The following is a presentation of these studies:

(Al-Adawi - 2017) (Noura Hassan Ibrahim Al-Adawi, 2017) Study: This study aimed to: identify the best effects of plain weaving techniques in utilizing leftover upholstery fabrics to achieve the aesthetics of handwoven textiles, design and utilize them in wall hangings, identify the best wall hangings made from leftover upholstery fabrics, and study the correlation

between the aesthetics of handwoven textiles made from leftover fabrics and the aesthetics of the wall hangings in terms of their design and functional acceptability.

The researcher used both the descriptive-analytical method and the experimental method (for creating the wall hangings). Twenty-four (24) handwoven tapestries were created using fabric scraps from upholstery, employing plain weaving effects. These were divided into (8) plain tapestries, (8) plain tapestries with a stretch effect, and (8) plain tapestries with a color effect. To assess their suitability for home use, the tapestries were combined with existing home furnishings using Photoshop. A questionnaire was developed for specialists to evaluate these tapestries across three criteria: the aesthetics of the handwoven fabric, the aesthetics of the tapestries' texture, and the aesthetics of their application and overall home appeal.

Through statistical data analysis, it was determined that remnants of some upholstery fabrics can be utilized using plain weave effects to create handwoven textiles that achieve aesthetic design and functionality for home decorations. Plain weave achieved the highest average score on the evaluation axes for utilizing remnants of upholstery fabrics, followed by plain weave (stretched), and then plain weave (last strand).

The current study is similar to the above study in terms of research methodology only, differing in its objective, theoretical framework, sample size, and research instrument. Indicators of the theoretical framework:

1. Various materials are used in the manufacture of prayer rugs, such as silk, natural wool, cotton, or a mixture of these materials.
2. Prayer rugs are decorated with simple or complex floral and geometric patterns. Geometric patterns symbolize cosmic order and harmony, while floral patterns represent life, tranquility, and peace.
3. Most prayer rugs use the mihrab (prayer niche) shape, which takes several forms. Sometimes the mihrab arch is entirely decorative, while other times it is devoid of ornamentation.
4. The prayer rug is considered a national heritage. Furthermore, it An artwork depicting the aesthetics of Islamic culture.
5. The prayer rug symbolizes worship and spiritual connection, serving both a practical function and spiritual beauty.
6. The aim of art is to create beautiful images, forms, and paintings of all kinds, executed in a way that evokes imagination and beauty. There are no barriers in creative artwork.
7. Design is an applied art governed by culture and awareness related to reality, the course of life, and its demands, as well as traditions, customs, and social and human factors.
8. The elements of composition are fundamental tools that the artist uses, representing their unique style. Design principles such as line, shape, form, texture, color, point, and space are organized in aesthetic relationships to achieve aesthetic values.
9. Every design work carries a functional concept (aesthetic, educational, utilitarian) and a subjective concept.
10. An artwork is a piece of art executed using several materials or a single material that has been studied and tested beforehand to produce integrated and harmonious works.
11. There is a growing interest in using materials according to the principle of sustainability to meet the needs of individuals and society. And its development.

Chapter Three / Procedural Framework

First: The Research Population

The researcher selected a number of used prayer rugs and utilized them in creating his artworks, employing them in innovative designs. The total number of works formed the population for his research.

Second: The Research Sample

The researcher selected the same population as the sample for his research and analyzed the entire population, which consisted of four artworks.

Third: Research Methodology

In this study, the researcher adopted the descriptive-analytical method, conducting practical applications to achieve the research objective.

Fourth: Research Instrument

The researcher used the indicators of the theoretical framework to analyze the executed artworks.

Fifth: Practical Applications of All Samples (Personal Experiment)

Designing artworks in a creative and innovative way requires sound artistic taste and great attention from the artist to achieve an artistic goal: creating innovative artworks that also reflect the demands of the times, namely sustainability. Therefore, the researcher conducted a personal experiment, utilizing used prayer rugs to design artworks that meet contemporary needs.

During the practical applications of using used prayer rugs, the researcher:

1. Collected a number From (18) used prayer rugs, all made of wool and machine-made.
2. Wash the old prayer rugs, removing excess threads and cleaning them of dirt and impurities.
3. Design the artworks, selecting a suitable rug for each piece, taking into account the available rug colors and what complements the design.
4. Cut the used prayer rugs into decorative shapes and glue them securely and durably to the surface of the artwork.

Sixth: Analysis of the Works



Sample (1)
Work dimensions: (50 x 40) cm

Work Description:

The work depicts a rectangular panel, almost vertically. Mustard-colored (ochre) carpets (Figure 2) were used. The carpet pieces were cut into niches in different numbers and sizes, glued one on top of the other, and the edges of the panel were painted dark brown.

Analysis of the work:

The painting shows us several niches, resembling rows in congregational prayer. The direction of the niches in the painting points upwards, as if indicating ascension and elevation. The colors of the niches are similar, mostly ochre and beige with black. Some are plain, while others contain decorative motifs (Figure 2).



The geometric shapes, such as the diamond shape and the horizontal straight lines at the bottom of the mihrabs, emphasize balance and stability. The ochre color signifies authenticity and warmth, while black represents strength. These colors are combined to create an aesthetically pleasing and majestic impression. The mihrab's design incorporates repetition and rhythm in a modern style, along with varying sizes—large, small, tall, and short—to create a visually striking and unconventional aesthetic. Furthermore, the harmony and unity evident in the mihrab's forms reflect the unity and cohesion of Muslims of diverse ethnicities within the community.



Sample (2)

Work dimensions: (50 x 40) cm

Description of the work:

The work depicts a rectangular panel, almost horizontally. Blue carpet (Figure 3) was used, with the carpet pieces cut geometrically, two pieces cut from one side of the carpet, so that each pair of pieces became identical. The shapes were glued in the center of the panel, with each piece opposite its corresponding identical piece. The surface of the panel was painted in blue, yellow, and white.



Figure (3)

Analysis of the work:

The overall form of the painting depicts a geometric shape composed of four symmetrical geometric motifs. Each motif contains a simple floral design. The geometric motif symbolizes harmony and cosmic order, while the floral motifs represent tranquility, life, and peace. The number four holds special significance in Islam, symbolizing stability, cosmic order, and universality, as well as representing the four cardinal directions. The rug used is blue with yellow patterns. The background of the painting also utilizes blue and yellow, with touches of white and brown. The colors are blended harmoniously and aesthetically to evoke the sky. Repetition is employed aesthetically, along with the symmetrical balance evident in the overall composition. All the elements and aesthetic relationships within the painting converge to convey harmony, order, stability, and awe.

Sample (3)

Work dimensions: (70 x 50) cm



Work Description:

The work depicts a rectangular panel using a green carpet (Figure 4). A mihrab (prayer niche) was cut from the carpet, along with the left side of the mihrab, preserving its floral motif. This section was affixed approximately in the center of the panel. The surface of the panel was painted in brown, green, ochre, and white. A white floral motif was then painted on the side where the cut-out mihrab was located to complete the design.

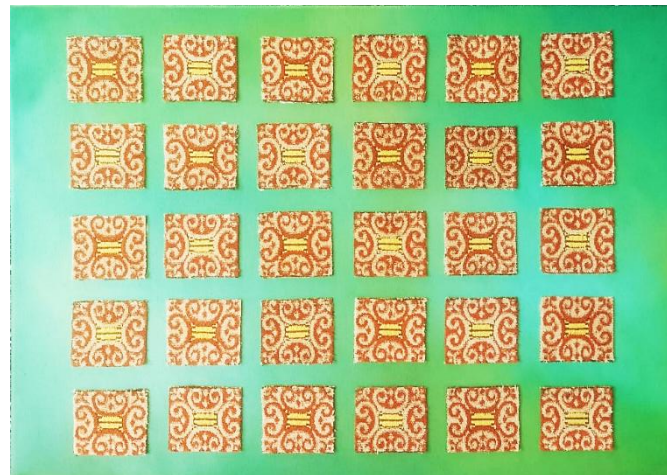


Figure (4)

Work Analysis:

The overall shape of the painting reveals a mihrab (prayer niche) positioned in the center, emphasizing its centrality and importance. The left side of the mihrab was cut out, revealing the leaves and flowers in the prayer rug. A simple white floral motif was then painted on the cut side, completing the design in a modern style with a touch of abstraction.

The contrasting colors between the green of the prayer rug and the reddish-brown background add an aesthetic dimension, reflecting the artist's experience and refined taste in an unconventional way. The repetition and movement of the branching floral motifs, which grow upwards in accordance with the mihrab's orientation, reveal the artist's ideas, culture, traditions, and social customs. The artist's use of a reused prayer rug has resulted in a highly aesthetic artwork that aligns with sustainability principles and contemporary needs, imbued with a spiritual artistic sensibility.



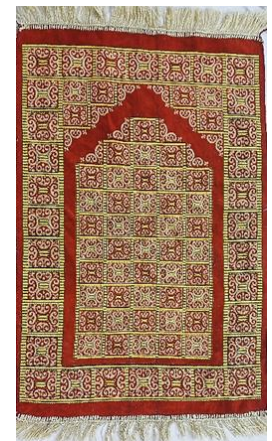
Sample (4)
Work dimensions: (70 x 50) cm

Description of the work:

The work depicts a rectangular panel. It uses a reddish-orange rug (Figure 5), with the edges of the rug, which are square, glued to the panel after the panel's surface was painted in shades of blue-green and yellow.

Analysis of the Work:

The overall form of the artwork consists of (30) roughly square pieces, cut from a used prayer rug and repurposed in a new and modern style, in keeping with the spirit of the age. These pieces are affixed to the artwork in (6) columns and (5) lines.



We see that these numbers are not arbitrary; rather, they hold the symbolic number (5) in Islam. The number (5) refers to the People of the Cloak and the five pillars of Islam, the number (6) refers to the creation of the universe in six days, and the number (30) refers to the days of the lunar month. All these numbers are connected to time and the cosmos. There is a contrast between the colors of the cut rug pieces—yellow and reddish-orange, warm colors—and the green background, a cool color, suggesting psychological balance and tranquility. Furthermore, the repetition and rhythm are aesthetically employed to demonstrate unity and harmony within the artwork. There is also a relationship and harmony in the use of shapes, as geometric and floral motifs are used together to evoke harmony, serenity, life, and peace.

Chapter Four:

Research Findings:

1. Geometric and floral motifs dominated the artworks, their combination symbolizing harmony in the cosmic order, thus elevating the cognitive value of the artwork.
2. The forms used in the artworks are strongly connected to Islam, serving as decorative patterns with expressive connotations that symbolize the movement of the universe and life.
3. The artworks reflected the artist's (researcher's) ideas, and their themes encompassed various aspects, including religious, symbolic, cultural, and social issues, reflecting contemporary trends.
4. The use of cut pieces from used prayer rugs, pasted and combined with harmonious colors in the artworks, added an aesthetic dimension and achieved aesthetic values through the contrast of the colors used. A color harmony is evident in all the works.
5. The researcher relied on colors and the relationships between surfaces, spaces, and masses in the executed designs, thus linking the aesthetic and artistic aspects of each sample.

CONCLUSIONS:

In light of the researcher's findings, the following conclusions are drawn:

1. The dominance of decorative patterns (geometric and floral) stems from religious and cultural beliefs. These patterns serve as a visual language, carrying symbolic meanings with their own interpretations.
2. Sustainable development prioritizes preserving the rights of future generations. This aligns with the design of artworks that utilize new materials, resulting in pieces that resonate with the spirit of the age.

RECOMMENDATIONS:

To further this research, the researcher recommends the following:

1. Carpet weaving possesses distinctive artistic and aesthetic elements. Therefore, this art form deserves attention through in-depth study and application in other artistic fields.
2. Art college libraries should be provided with numerous references on carpet weaving worldwide and its decorative designs. This will enable researchers to study these motifs, their execution, and their aesthetic analysis, and to utilize them in various artistic disciplines.

RECOMMENDATIONS:

The researcher suggests conducting the following studies:

1. Repurposing used fabrics in heritage-inspired fashion designs to achieve sustainability.
2. Utilizing materials used in historical fashion designs to meet sustainability requirements.
3. Using used fabrics in the design of artwork.

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