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

remained in it as witness on the intellectual and artistic renaissance known by the UmayyadKhelafa and the different Arabic emirates in Andalusia from the second until the ninth century / eighth until the fifteenth centuries B.C (Atiyah, 2011). Kings of the sectors is considered one of the most prospered Andalusian and Islamic eras in the far west when every king wanted to make his kingdom more powerful and beautiful to be the country’s pearl and magic. Prosperity and well-being, and civilization have prevailed in that remote region from the centre of the Islamic Khelafa in the east, the kings’ desire increased to make their kingdoms capitals, their decoration and fascination are not less than the big orient cities. Since the arts in this era have been influenced by the past era which is the Umayyad era in Andalusia which is considered the most prospered Andalusian eras, followed by the Morabeteen and the Mowahdeen era, then the Islamic civilization in this region has witnessed weakness and its last fortress which was Granada falled at the hand of the Christians to end the rule of the Muslims in those countries leaving civilization, architecture and humanitarian history to witness Muslims’ strength and greatness in those regions. The Islamic artistic heritage, which its influence has spread in the Andalusian countries left arts characterized by diversity and richness and became regarded one of the most rich sources with the decorative elements clearly appear in the syntheses, carpets, potteries and the Andalusian architecture that experienced popularity in the European high-ranking classes. From this perspective, referring to the Islamic heritage adds originality to the modern artistic work, leading to the research idea based on studying arts of the Andalusian countries, which have been influenced by the Islamic arts to benefit from the aesthetic features as a source to create textile designs. Statement of the Problem: remained in it as witness on the intellectual and artistic renaissance known by the UmayyadKhelafa and the different Arabic emirates in Andalusia from the second until the ninth century / eighth until the fifteenth centuries B.C (Atiyah, 2011). Kings of the sectors is considered one of the most prospered Andalusian and Islamic eras in the far west when every king wanted to make his kingdom more powerful and beautiful to be the country’s pearl and magic. 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From this perspective, referring to the Islamic heritage adds originality to the modern artistic work, leading to the research idea based on studying arts of the Andalusian countries, which have been influenced by the Islamic arts to benefit from the aesthetic features as a source to create textile designs. The Umayyad is considered the first ruling dynasty resides in Spain after its fall at the hand of Musa Ben Nusair in the year 91 B.C, and the Umayyad Khelafa era continued until the Taifa kings era came in the period between 1012-1085 A.C. At that period, Andalusia formed minaret for the science and prosperity in Europe and Granada became one of the most important and greatest cities in the world, and a civilizational and permanent cultural centre in Europe, the

Mediterranean and the Islamic world. Then came the Morabeteen era from the year (1085-1129) followed by Al-Mowahdeen era from (1129-1268), then Granada and end of Andalusia. (Al-Samerai, 2000, Abdullah, 1997). The Arab domination over Spain ended in the year 1492 when Cardinal Gonzalez rise the Christ over Al-Hamra Palace and by the end of that Arabic dominance ended one of the greatest civilization known by Europe in the middle centuries, and the end of the greatest era in which Spain enjoyed prosperity in industry, sciences, literatures and arts at an unprecedented degree before (Zeegred, 1993).

Historical background:

The Umayyad is considered the first ruling dynasty resides in Spain after its fall at the hand of Musa Ben Nusair in the year 91 B.C, and the Umayyad Khelafa era continued until the Taifa kings era came in the period between 1012-1085 A.C. At that period, Andalusia formed minaret for the science and prosperity in Europe and Granada became one of the most important and greatest cities in the world, and a civilizational and permanent cultural centre in Europe, the Mediterranean and the Islamic world. Then came the Morabeteen era from the year (1085-1129) followed by Al-Mowahdeen era from (1129-1268), then Granada and end of Andalusia. (Al-Samerai, 2000, Abdullah, 1997). The Arab domination over Spain ended in the year 1492 when Cardinal Gonzalez rise the Christ over Al-Hamra Palace and by the end of that Arabic dominance ended one of the greatest civilization known by Europe in the middle centuries, and the end of the greatest era in which Spain enjoyed prosperity in industry, sciences, literatures and arts at an unprecedented degree before (Zeegred, 1993).

Andalusia Arts: Arab opening of Spain has resulted in entrance of arts and the Far East industries to the European countries, Andalusia was famous of the architectural constructions, and the epoch was divided into three architectural periods, the first stage included Granada Mosque, which was built in the eighth centuryThe middle stage included Seville Minaret constructed by Al-Mowahidoon in the twelfth century, while the third stage included Al-Hamra Palace in Granada, which was built in the 14th century as an obvious title of the Andalusia architecture (Gostaf, 1969) sees that it indicated by its different styles at its Arabic originality. One of the most wonderful Andalusian architectures is Al-Hamra Palace in Granada which is characterized by beauty of its building, agility of its columns with ornamented crowns, and the walls covered by network of plaster ornaments and the Islamic writings. The main ornaments consist of carved stones of this palace included plant branches characterized by ornaments extensions and continuity to hide the vacant areas from the ornaments, (Abu-Saleh, 1984). The distinguished Arabic and Islamic writings clearly appear crafted and present in the productions, metalwork of arts, carpets and Andalusia textiles carrying the Arabic inscription aesthetics The distinguished Arabic and Islamic writings clearly appear crafted and present in the productions, metalwork of arts, carpets and Andalusia textiles carrying the Arabic inscription aestheticsIn General, the metalwork made in Spain did not differ from the Islamic artistic methods, although they have some aspects making them specific to that district. In Granada made most of the jewelleries by the Moroccan – Spanish style, also the Bronze work of arts industry became famous in Andalusia, what indicates at that the discovery of the multiple traces in Al-Beera, candleholder surrounded by ornament of circles and sharp edge to fix the candle in it, and the desk in which collected the liquid wax, (Maldeado, 2002). The use of the different metals varied from silver, lead, copper, and ten, and how to conduct the melting and blinding process between them, also the production of the metal plates in the decoration and the crafting. The pottery industry with metallic glitter in Andalusia was unknown before the 14th century, it is likely that this kind of pottery was found in Andalusian countries before Bani Nasr era was imported from Iraq and Egypt, Malaga and Granada cities were famous of producing this kind of pottery since the 14th century but its production stopped in Cairo and Damscus. Results: 1- Andalusian countries arts influenced by the Islamic arts with what they carry of values and aesthetics an important source to create designs valid for designing the contemporary textile hanging garments. 2- The research showed extent of the Andalusian era richness regarding the technical side which make us confirm to say that it deserves to call the last paradise since the research has introduced a comprehensive historical and analytical study about the different Andalusian arts in all the Andalusian periods. 3- The analytical technical study of the different Andalusian arts helped in understanding the principles upon which these models were based and how they were built which rise the contribution in the research and experiment to reach new creative formulations in field of designing the textile hanging garments. 4- The research has introduced a group of design ideas with models to actually employ them by using computers. References: 1- Ibn Al-Atheer (1997). “The Entire in the History” Realization by Omar Abdul Salam Tadmory. First Edition, Part Six, Dar Al-Kitab Al-Arabi, Beirut. 2- Al-Alfi, Abu Saleh (1984). “Islamic Art, Its Origin, Philosophy and Its Schools”. Dar AlMa’aref, Third Edition. 3- Osama, M. (2011). « The Fashions As Cultures Dialogue between the East and the West – Al-Andalus. Analytical and Historical Studies”, Doctorate Dissertation. Faculty of Applied Arts, Hilwan University – Egypt.