

## **OIC-IRCICA Activities in the field of Traditional Arts, Crafts and Heritage**

Research Centre for Islamic History, Art and Culture (IRCICA) was established in 1980 as the first subsidiary organ of the Organization of the Islamic Conference (OIC) working in the field of culture, in pursuance of the Resolution no. 3/7-ECS of the Seventh Islamic Conference of Foreign Ministers (Istanbul, 1976).

The Center undertakes research, publishing, documentation and other scholarly activities to better make known the Islamic culture and civilization. The Center's work covers various subject areas in Islamic history, culture, history of science, arts, history of arts and cultural heritage.

Since 1990, IRCICA gave emphasis to the development of traditional crafts in Member States. With this aim, the Centre undertook a comprehensive program to encourage their revival, preservation and development. The program is enhanced in collaboration with the ministries and other authorities concerned in the Member States and with regional and international organizations. Traditional Craft-making constitutes a sector, which is still developing, and if well employed, it can help in solving the Member States' economic hardships, fighting unemployment problems, and speeding the cultural and touristic wheels of their economies. IRCICA aims, to focus on specific areas, in which the crafts are facing certain obstacles, and difficulties that prevent their development. These are due mainly to the increasing usage of machinery, the widespread mass production of machine-made products, the hard living conditions which push the artisan to leave the traditional occupation to work in factories, lack of funding, insufficient education and training opportunities, difficulties encountered in marketing, among others. This sector acquires even greater significance than is generally known when one considers that it has the potential of bringing satisfactory investment returns and other economic benefits. It offers job opportunities to a considerable percentage of the manpower without requiring large capital investments; it encourages tourism, increases the national income and the inflow of foreign currency; it provides opportunities for establishing craft villages which can generate greater economic activity on the part of the unemployed portion of the labor force, particularly women; it also offers marketing channels for new and distinct products which distinguish national and local cultures from each other, thus adding to the richness of global culture.

The main target of the Centre is to deal with specific craft topics and evaluate their present state and future prospects in order to develop their economic, social and educational aspects. Achieving such a task would require extensive research and study

on design, development of skills, quality craft production, financing, marketing opportunities, and national policies pertaining to consumers through the organization of seminars. Policies and programs to control the endangering of these crafts need to be addressed. Regional comparative overviews of the state of craft development are expected to be the output of these seminars. The collection of data and information, issues, problems and prospects highlighted would provide the base-line data to develop programs of action for the promotion of traditional crafts. These seminars aim to implement the following objectives:--

To prepare a documentary catalogue of the craft masterpieces containing information and description of methods related to these arts and to organize incentive prizes for young craftspeople encouraging them to produce new creative craft products. Within this program, the Centre implemented the following activities:

**1- International Seminar on Prospects for the Development of Traditional Crafts in OIC Countries, Rabat, 1991**, organized by IRCICA, in collaboration with IDB and Ribat al-Fath Association, under the patronage of His Majesty, King Hassan II of Morocco. Experts in this field assembled, to share their experiences and exchange viewpoints on problems and prospects relating to the revitalization of crafts. The main speakers, who discussed issues related to design, development of skills, quality of production, marketing and national policies pertaining to the financing of consumers delivered 34 papers on different topics.

**2- The First International Islamic Artisans-At-Work Festival, Islamabad, 1994**, inaugurated by and held under the patronage of H.E. Sardar Leghari, President of Pakistan. It was organized by IRCICA in cooperation with Lok Virsa, UNESCO and the International Islamic Relief Organization. 2000 craftspeople and delegates from nearly 73 countries participated in the events. The Festival area was visited by nearly four million people. The Festival included numerous demonstrations of artisans-at-work, the Grand Folkloric Parade, the WCC Asian Assembly and the UNESCO Experts Meeting on the Decade for Crafts Development.

**3- International Seminar on "Creativity in Traditional Islamic Crafts", Islamabad, 1994**. Jointly organized by IRCICA and Lok Virsa, with the collaboration of the International Islamic Relief Organization, and UNESCO. Sixty-five papers were presented by academicians, experts and specialists from nearly 50 countries, on various topics related to the development of traditional skills in modern times and the contemporary state of creativity in crafts, and providing greater stimulus towards reviving creativity element in crafts.

**4- Craft Awards of the First International Islamic Artisans-At-Work Festival  
*LOK VIRSA-IRCICA Craft Awards, Islamabad, 1994***

The Festival culminated in a colorful award ceremony. A number of prestigious cash prizes and testimonials were awarded by an international jury of craft experts. IRCICA and Lok Virsa, in collaboration with other interested institutions and organizations have organized this award competition for the aim of creating an inter-regional awareness of

the importance of craftspeople through the presentation of masterpieces of their work as a recognition of their contribution to the sector.

The winning entries represent the craft masterpieces selected out of the craft innovations of 2000 craftspeople in the following craft areas: Pottery and Ceramics, Colored Glasswork, Miniature Painting, Carpets and Kilims, Textile Weaving, Embroidery, Woodwork, Leatherwork, Metalwork and Jewelry, and Architectural Crafts. Evaluations were made according to the following four criteria: Excellence, Creative Concept, Design, and Invention in Traditional Technique. The winning entries are considered the most innovative craft works made by contemporary craftspeople, who provided every effort to reach excellence in their works.

**5- The First International Seminar on: " Crafts in Traditional Islamic Architecture with special focus on Mushrabiyya and Stucco Colored Glass: Present State and Future Prospects", Cairo, 1995,** jointly organized by IRCICA and Ministry of Culture, Egypt, and co-sponsored by MBC, London. Fifty research papers were presented by researchers, specialists and professors of architecture from important universities in nearly 40 countries and from 15 regional and international organizations. The Seminar examined the contemporary state of Mushrabiyya and Stucco Colored glass and proposed ways and means for a deeper mutual understanding and greater stimulus for new activities.

**6- The First International Seminar on: "Arabesque in Traditional Crafts of OIC Countries", Damascus, 1997,** organized by IRCICA, in cooperation with the Syrian Ministry of Culture with the collaboration of UNESCO and MASHAREQ International Establishment. The Seminar deliberated on methods implemented in the art of arabesque and the difficulties encountered in its development. Experts of arabesque, scholars, representatives of specialized centres and institutions assessed the present state of this sector and discussed the future steps to be taken for developing a strategy for global cooperation on this subject. During four days, specialists of arabesque, and concerned institutions, presented 65 research papers and deliberated upon 30 different subject areas. The seminar was also accompanied by various exhibitions.

The seminar discussed issues of design and methods used, technical cooperation for developing skills, exchange of practiced techniques for improving quality of production, education and training of skilled artisans, financing, economy, marketing and obstacles encountered, patronage and national policies which play an important role in promoting traditional crafts.

**7- The First International Seminar on Traditional Carpets and Kilims in the Muslim World: Past, Present and Future Prospects for Developing this Heritage in the context of Continuous Changes of the Market, Design, Quality and Applied Techniques, Tunis, 19-25 November 1999**

IRCICA and the Handicrafts National Agency (O.N.A.) of the Ministry of Tourism, Leisure and Handicrafts, in Tunisian Republic, co-organised this event in cooperation with Mashareq International Establishment, Jeddah, and with the participation of the

International Centre for the Promotion of Crafts (CIPA), Fez. The seminar took place in Tunis between 19 to 25 November 1999. Under the general theme, it addressed all aspects of the traditional carpets and kilims sector in different parts of the Muslim world, including the various schools, the designs, materials and techniques used, the current status of the sector and future prospects for its development, as an heritage sector of special importance, the lack of qualified man-power, and the need for draining the preservation of the traditional authenticity of these crafts.

It provided a forum for experts, artisans and writers on the subject, as well as centers and institutions concerned with the development of this craft in the OIC Member States and around the world, who assessed the present state of the sector, exchanged information on the methods applied in their respective countries, and discussed the ways and modalities of developing this craft in the coming decade.

The seminar offered an opportunity for policy-makers, planners and administrators concerned with the development of the traditional carpets and kilims sector to meet, consult with one another and exchange views and experiences on existing obstacles and future prospects for reviving these crafts and arts in the Islamic world with a view to drawing up an action - oriented policy for the promotion of the sector which involves a combination of cultural, economic, touristic and heritage factors in the Member States.

Over a period of five days, a group of eminent researchers including experts in the field of carpets and kilims and specialists from Members States presented a number of papers on various topics. They hail from Azerbaijan, Uganda, Uzbekistan, Kazakhstan, Algeria, Bahrain, Kuwait, Burkina Faso, Saudi Arabia, Palestine, Jordan, Lebanon, Qatar, The United Arab Emirates, Egypt, Syria, Malaysia, Tataristan, Yemen Republic, Turkey, Spain, France, Italy, Venezuela, United Kingdom, Germany, U.S.A., India, Mauritius, Netherlands, South Africa, and the Host Country Tunisia. This is in addition to experts and representatives of the following international organisations: UNESCO, Paris; International Trade Centre, Geneva; World Crafts Council; International Centre for the Promotion of Crafts (CIPA), Fez, Morocco; the Secretariat of the World Crafts Council, Kyoto, Japan ; Heritage and Environment Trust, Cologne, Germany; GHEREH International Carpet and Textile Review, Turin - Italy ; Halı Carpet Magazine, London, United Kingdom, along with further institutions, centers and organisations working in this field.

#### **8- International Congress on Islamic Arts and Crafts, Isfahan** between 04 and 09 October 2002

IRCICA and the Ministry of Culture and Islamic Guidance, Iran jointly organized this Congress which took place in Isfahan between 04 and 09 October, 2002. It witnessed a wide participation of the representative of various international organizations and experts of the field from member countries. The Congress tried to highlight Islamic culture through its arts and crafts by pointing out their beauty and value. In addition, it suggested ways and means to create favorable conditions for artists and crafts people, conditions which are critical in encouraging them to continue their skills and to transfer

them to the next generations. It is essential both for the preservation and the continuity of the cultural heritage of the Islamic World.

The Congress deliberated on the challenges relating to design and methods used, technical cooperation and developing skills, exchange of techniques practiced, improvement of the quality of production, education and training of skilled artisans, financing, economy, marketing and the obstacles encountered, patronage and national policies.

The Congress aimed to promote and assist the creation of an awareness of Islamic arts and crafts in the world. It provided a unique opportunity for raising interesting new approaches and possible solutions to some of the major problems facing the future of Islamic arts and crafts development. The event tried as much as possible to assess and determine the prospects of economic, social and cultural development of Islamic arts and crafts in various regions.

75 research papers were presented constituting a survey of the present state of Islamic arts and crafts in a number of leading countries in this field. Delegations hailed from the following countries: Afghanistan, Algeria, Azerbaijan, Bangladesh, Egypt, England, France, Germany, India, Indonesia, Italy, Japan, Jordan, Kazakhstan, Kuwait, Lebanon, Malaysia, Morocco, Netherlands, Oman, Pakistan, Palestine, Qatar, Russia, Saudi Arabia, Senegal, Syria, Tatarstan, Tunisia, Turkey, Uzbekistan, Venezuela and the host country Islamic Republic of Iran. Most of the participants were scholars of history of art, experts, specialists, academicians, policy-makers, planners, arts administrators, artisans, and representatives from universities and institutions concerned with Islamic arts and crafts.

**Within the context of UN-OIC Cooperation, IRCICA was assigned the role of being the focal point of OIC for a new UN/OIC priority area entitled:**

***"Development of arts and crafts and promotion of heritage"***

Pursuant to the General Resolution 50/17 of 28 November 1995, IRCICA was assigned to be the focal point of OIC for a UN/OIC priority area for developing arts, crafts and heritage. Decision taken stated as follows: " Identification of possible new areas of cooperation", the meeting agreed to create a new priority area of cooperation entitled ***"Development of arts and crafts and promotion of heritage"*** for which the Research Centre for Islamic History, Art and Culture (IRCICA) will be the focal point for the OIC, while the United Nations Industrial Development Organization (UNIDO) will be the focal point for the United Nations system.

**IRCICA** cooperates with **UNIDO** for developing this OIC-UN priority area. The main project is focusing on the idea of the formulation of a project proposal based on a UNIDO craft village project established in Vietnam. The target of the project aimed to setting up regional networks for promotion of selected craft products in OIC Countries - Asia, Middle East, and West Africa. The project aims at securing the sound preservation and promotion of traditional crafts of OIC member countries. **First** of all, the selected member states will facilitate both general and specific product based networks.

**Secondly**, the participating countries will actively be involved in formulation of general guidelines for securing sound heritage of their cultural reference and effective promotion of traditional crafts.

In the same spirit IRCICA is also working with **UNESCO** within the framework of the Memorandum of Understanding (MOU) signed between the two bodies. The two bodies are working to establish a Training and Restoration Unit of old manuscripts like a laboratory clinic for old manuscripts at Süleymaniya Library in Istanbul. The object is to house a facility of enhancing training courses for trainees from different parts of the world on all the updated techniques of restoration and preservation of old manuscripts. The idea is based on the concept of furnishing this centre with the latest techniques and machines necessary for such objectives in the field of restoration and preservation.

### **UNESCO Volume 5 entitled *Culture and Learning in Islam***

A ceremony was held at UNESCO, Paris on 7 October 2003, to launch the fifth volume, entitled *Culture and Learning in Islam*, of UNESCO's series of six volumes dealing with the different aspects of Islamic culture. The volume was prepared under the Chief Editorship of H. E. Prof. Dr. Ekmeleddin İhsanoğlu, OIC Secretary General Elect. This volume gives an overall description and depiction of the Islamic culture and civilization. As a result of the UNESCO-IRCICA cooperation in this specific area, the book represents a highly significant effort on the part of the two organizations to respond to a pressing challenge of our time –making known cultures to each other. The book consists of 22 chapters and 44 articles, with a Prologue and an Epilogue, a general bibliography and an index. It has contributions by a group of prominent scholars of Islam from Muslim and non-Muslim countries. It is divided into six parts: I- *The languages of Islam*, II- *Literature*, III- *Philosophy in Islam*, IV- *Muslim mysticism*, V- *Human sciences*, VI- *Artistic creations*.

In the meantime and in accordance with the policy of UNESCO to conduct an evaluation process to the International Centre for the promotion of crafts (CIPA) based in the city of Fez, which is a joint project between UNESCO and the Government of Morocco, a **meeting** was held in Rabat on **26 January 2004** between the representatives of IRCICA and the UNESCO Regional Office in Morocco. In order to seek ways and means necessary to conduct this evaluation process, the two sides agreed to formulate a draft of a plan of action proposed to be achieved for this specific task. In particular, carrying out an evaluation report on CIPA with a Strategy and a plan of action

### **IRCICA activities within its own scope of specialty**

In addition to above, and within its own scope of activities, IRCICA undertook a set of activities in the field of traditional arts, crafts and promotion of cultural heritage. Among them:

**History and culture of Bosnia and Herzegovina**      Reports of the architectural workshops  
*Report of the 8<sup>th</sup> workshop and round-table*

The report of the Eighth Architectural Workshop and round-table (9 July-2 August 2002) has also been finalised and is being disseminated on the Internet.

## **Calligraphy competitions**

Publication of catalogues of winners' works in the fourth and fifth calligraphy competitions

*Published in 2002*

The Fourth International Calligraphy Competition which was organised in 1997 by the International Commission for the Preservation of Islamic Cultural Heritage (ICPICH) through its Secretariat at IRCICA was dedicated to master calligrapher Sheikh Hamdullah. The Fifth Competition, organised by IRCICA in 2000, was dedicated to the Egyptian calligrapher Sayed Ibrahim. Catalogues of the award winner calligraphies in these competitions have been published. The winners' addresses are included, to encourage communications among calligraphers.

### **Activities to promote the art of calligraphy:**

#### **Announcement of the Sixth International Calligraphy Competition**

In April 2004, IRCICA held its ceremony announcing the prize-winners of the Sixth International Calligraphy Competition, which is dedicated to the memory of the eminent calligrapher Mir Imad Al-Hasani. The ceremony witnessed a wide participation of calligraphers, representatives of diplomatic missions, art lovers and interested institutions. The Competition Secretariat presented to the Jury the 1800 works that were submitted by 930 participants from 36 countries. 21 awards, 56 mentions, and 33 incentive prizes (110 in total) were distributed to 94 calligraphers from 30 countries, amounting to US\$ 56.250,- in total. The Competition Secretariat will display the winners' works first at its headquarters in Istanbul and later in some member countries of the OIC. It will also publish a catalogue of their reproductions accompanied by short biographies of the artists. All prizes will very soon be forwarded to their winners.

On 26 May 2003, a series of activities relating to arts, particularly calligraphy were held at IRCICA: first was the announcement of the Sixth International Calligraphy Competition which is dedicated to the memory of the Iranian calligrapher Mir Imad Al-Hasseni (961-1024H/1554-1615) on the occasion of the 400<sup>th</sup> year of his death. The ceremony held was attended by the representatives of consular missions in Istanbul, artists, art specialists, and some members of the competition jury. Following the announcement of the competition, another ceremony was held whereby master calligrapher Hasan Çelebi distributed *Ijaza* (diplomas in calligraphy) to six of his students whom he trained in the "thuluth" and "naskh" styles under the coordination of IRCICA.

#### **IRCICA Award for Patronage in the Preservation of Cultural Heritage**

The IRCICA Awards were presented in Istanbul on 22 October 2003, within the framework of the program of the 19<sup>th</sup> Ministerial Session of the OIC Standing Committee for Economic and Commercial Cooperation (COMCEC). Ministerial delegations of the OIC Member States and personalities from the world academic and cultural circles were present. These Awards were presented to:

\* **Islamic Arts Museum Malaysia** – a remarkable center of learning and research aimed at preserving the history, arts and cultural heritage of the Islamic world,

- \* **El Legado Andalusi** (The Legacy of al-Andalus, Granada), an eminent scholarly and museum institution in Granada, Spain,
- \* **Sadberk Hanım Museum** , Istanbul, the first private museum of Turkey and an important ethnological museum in Istanbul,
- \* **Sakıp Sabancı Museum** attached to Sabancı University, Istanbul,
- \* **Qadi Ismail bin Ali Al-Aqwa** (Yemen), an eminent cultural authority from Yemen.

**Historical photographs**      Catalogue of photographs of Egypt  
*Published*

140 historical photographs of Egypt selected from the Centre's archives have been published in an English-Arabic catalogue titled "*Egypt As Viewed in the 19<sup>th</sup> Century*". The Ministry of Foreign Affairs of Egypt has extended its support to this project. The catalogue is in two parts, the first to comprise the photographs of the main mosques, palaces, cemeteries, fountains and other historical monuments such as citadels, city walls, and main arteries of major cities such as Cairo, Alexandria, Suez and Port Said, and the second part, monuments of Ancient Egypt.

**Arts**      Publication of the exercise book of calligrapher Halim Özyazıcı  
*To be published*

The calligraphy exercise book of the famous calligrapher Halkim Özyazıcı is being prepared for publication. This project is related to IRCICA's providing training and guidance for aspiring calligraphers and encouraging the practice of this art. The exercise book is for the *jalyjalydiwani* and *riqa* styles.

**Image of Islam and Dialogue of Civilisations**      International congress on "Culture Contacts in Building Universal Civilisation: A Basis of Understanding"  
**Sharjah, United Arab Emirates, 17-19 January 2004**

The international congress on "Culture Contacts in Building Universal Civilisation: A Basis of Understanding", was organised this year in Sharjah under the high patronage of H.H. Sheikh Dr. Sultan Bin Mohammad Al Qassimi, Member of the Supreme Council of U.A.E. and Ruler of Sharjah. The congress witnessed a gather of an inter-disciplinary group of eminent scholars deliberated on the culture contacts which took place between civilisations in various fields of knowledge - past and present, and the contributions of Islamic civilisation to universal civilisation in various fields of knowledge, including philosophy, arts and sciences. The papers presented during the congress yield a book reflecting state-of-the-art scholarly opinions on the subject.

**Exhibitions**      Art exhibitions  
*Three exhibitions held from July to December 2002*

IRCICA organises art exhibitions at its premises, in the Member States or in other countries, in order to introduce the Islamic arts and encourage the artists. The majority of the exhibitions held at the Centre are organised during the period from October to June. They are related to various categories of art including calligraphy, illumination



and gilding, calligraphy on metal, wood and other materials, miniatures, paintings, embroideries, prayer beads, marbled paper, bookbinding, textiles, ceramics, engravings and carvings on various materials, and architectural design.

**Arts**      Training programs on Islamic arts  
*In progress*

On basis of an agreement signed in 1996, IRCICA and Mimar Sinan University (Istanbul) are jointly organising training courses on Islamic arts, especially calligraphy, gilding, marbled paper, binding and ceramics, for the benefit of artists from various countries. A number of artists working in these fields participated in the programs, from the following countries: one from Algeria, one from Bosnia and Herzegovina, one from Japan, one from the Libyan Arab Jamahiriya, four from Morocco, one from Syria, one from Tunisia, nine from Turkey, and one from the U.S.A. Some of those attending the courses have already received diplomas. Others continue their studies by correspondence. The courses will continue to be held every year during the summer, at the request and in light of suggestions of the Member States, institutions and calligraphers from around the world.

**Art competitions**      Second International Competition in Islamic Architecture  
Preparations to continue

The first International Competition in Islamic Architecture was organised in the name of H.M. King Fahd bin Abdulaziz Al-Saud in 1986, under the name “King Fahd Awards for Design and Research in Islamic Architecture”. This was done within the framework of the International Commission for the Preservation of Islamic Cultural Heritage (ICPICH). Taking into consideration the success of this competition and the great interest it aroused world-wide, a second competition is planned in the field of Islamic architecture. Guidelines and a methodology have already been devised for the planned competition.

**Heritage Preservation**      Training courses on the restoration of manuscripts  
*To continue*

As a follow-up of the previous two training programs which were organised on the restoration and preservation of manuscripts and archive documents respectively, a third program shall be organised in the near future to give continuity to this activity and meet the Member States’ needs.

**IRCICA is Preparing to Organise the First International Conference of Islamic Archaeology**

IRCICA has started preparations to organise this Conference during April 2005. The conference will be the first of its kind to be instituted within the discipline of archaeology. It is expected to become a scholarly forum of excellence which will regularly bring together archaeologists, scholars, curators, etc. from around the world whose research teaching and or excavations focus on Islamic archaeological works. The objective of the conference is broadly to promote studies in Islamic archaeology and establish international cooperation for the assessment, restoration and preservation of Islamic archaeological works. The First Preparatory Committee of the conference

composed of specialists of archaeology, history of art and museology. It will be repeated once every four years and the first one will cover: the problems of Islamic archaeology, presentation of excavation results, excavation finds kept in museum collections, research papers, restoration and preservation.

### **Mostar 2004 final workshop/symposium session**

The summer of 2004 was an auspicious moment in the history of the Mostar 2004 program, which convened its 10<sup>th</sup> and final event in order to summarize and articulate findings from all previous sessions. Cutting through the fog of partisan politics and offshore bureaucracies that govern much of the rehabilitation process in Mostar, the annual Mostar 2004 workshop and symposium has consistently provided the only source of reliable information, analysis, and critique regarding its urban regeneration efforts since 1994.

It is interesting to note that some citizens and municipal agencies now rely on the updated documentation generated by the program's local staff because it is generally acknowledged to be of superior quality and accuracy to information available at city hall. More importantly, the network of Bosnian and foreign specialists that has been created through the annual summer workshop has generated a rewarding pipeline of ideas, funding, and new designs in and out of the city.

The final Mostar 2004 program took advantage of this broad network and a highly unusual moment—the formal completion of the first, highly documented phase of ongoing post-conflict recovery in Bosnia—to synthesize and articulate these findings for presentation to a wide public and professional audience. The inauguration of the reconstructed Old Bridge on 23 July 2004 provided an ideal forum for this presentation, since international media will be in full attendance along with numerous dignitaries and the heads of important NGOs like the World Bank, UNESCO and the Aga Khan Trust for Culture. In order to generate comments and proposals of the greatest relevance to ongoing reconstruction and development activities in Mostar, the participants focused on issues directly related to the future rehabilitation of the city in coming ten years.

The program brought together people who have been active in Mostar's post-conflict efforts—within and outside of the Mostar 2004 program—with the international media in order to present the findings generated over the past decade of post-conflict revitalization efforts regarding:

- ✓ the status of post-conflict rehabilitation in Mostar
- ✓ the city's future needs for sustained recovery, and
- ✓ the lessons offered by Mostar to other cities facing similar challenges in the wake of inter-ethnic violence.

### **Organisation of an International Congress on Traditional Costumes in the Muslim world, Algeria, September, 2006.**

IRCICA is initiating necessary contacts with the National Agency for Traditional Handicrafts in Algeria to hold the first preparatory meeting for organizing the First

International Congress on Traditional Costumes in the Muslim world. The event is planned to take place in Algeria during September 2006.

The Congress will project a part of Islamic culture through its traditional costumes. It will suggest ways and means to create favorable conditions for artisans encouraging them to continue their skills in this specific field and to transfer them to next generation. The Congress will discuss important issues related to design and methods used, technical cooperation and developing skills, exchange of practiced techniques, improvement of the quality of production, education and training of skilled artisan, financing, economy, marketing and the obstacles encountered, patronage and national policies.

The method proposed towards this end aims to bring together specialists and experts working in the field of traditional costumes in the member countries. This would provide them with the opportunity to pool their knowledge and experience to investigate and assess the general survey of the existing situation of the sector occurred and methods adopted in different countries. This Congress, apart from being a valuable forum for the sharing of experiences between relevant organizations and countries, will also address specific issues for future development in a wide variety of fields.

## **Publications**

### **Arabesque in the Crafts of the Muslim World**

This book aims to throw light on some aspects of the Arabesque art, with respect to its various definitions and the successive stages of its historical development; it analyzes its structure, aesthetical aspects, and the theoretical and practical developments related to it, with due regard to its relationship with Islamic architecture, as well as with calligraphy and ebru (marbled paper), and its applications with floral or geometrical decorations on materials such as metal, wood, pottery, embroidery and on carpets and kilims. The book also reviews the various types of arabesque peculiar to different countries; it assesses the economic conditions surrounding it, its development prospects, and the influence it exerted on European arts starting from the fall of Granada until the advent of contemporary arts. It addresses the present and potential marketing aspects and the role of the mass media in making known this art.

Taking into consideration the importance of this art and the studies devoted to it by artists and orientalists, the book has been prepared in a way to review the various definitions and explanations that emerged in different periods of history and the various names given to it. These names often implied varying characteristics that were acquired by this art in different epochs in addition to the established classical meanings. Thus the reader will find in it information on the terminology used in this field, presented in alphabetical order, as well as detailed bibliographies of the sources used by the authors. The volume is enriched by color illustrations (270 color photographs) showing the richness of this art and its applications in Islamic architecture, calligraphy, *ebru*, stucco colored glass, engravings on wood, mother-of-pearl and other materials, silver jewellery, miniature, ceramic, embroidery, batik, carpets and kilims, painting on silk, textiles, leatherwork, copper work and the other areas of crafts, as found in the various regions

and countries of the Muslim world. There are also photographs showing works of art from Andalusia and Mauritius.

Thus, this book can be considered as a comprehensive scholarly reference on the art of Arabesque under its various aspects, aimed at contributing to promote research, help the researchers, enable them to understand and tackle with the realities and the problems of this sector of activity, and allow comparisons between the levels of development of this art in different countries, in order to facilitate the development of this art especially with regard to design, choice of materials and techniques, training the young craftsmen and transferring this art to new generations.

### **Mushrabiyya and Stucco Colored Glass in the Muslim World**

This book tries firstly to explore a flourishing side of the Islamic civilization and secondly to motivate the development wheel in Member Countries through encouraging an important sector of the heritage which can be employed currently in architecture. Thus, it highlights the cultural and heritage identity of these countries, in a way to present its beautiful aspects pertaining to heritage, tourism and culture.

The book tries as much as possible to evaluate the present state of Mushrabiyya and Stucco Colored Glass sector and define future prospects for developing its economical, social and cultural aspects as well as working to highlight its relevant aspects in a way to create a real awareness of its real contribution in the field of arts and architectural advancement in the Islamic world for ages. It also discusses the measures that can be taken to avoid the loss of a special tradition of the Muslim world. In addition, it initiates a kind of cooperation among the concerned countries in the field of revival and restoration of the Islamic architectural heritage, which means more attention to introducing Mushrabiyya and Stucco Colored Glass in today's architecture.

In general, the aim of this book is to introduce better the masterpieces of Mushrabiyya and Stucco Colored Glass in the Muslim world and get them documented as well as raise an awareness for the necessity of giving more care to it and to its revival as cultural, touristic and heritage treasures.

One of the most important features the book highlights is the set of clarifications made for a better understanding of the descriptions, characteristics and the uses of Mushrabiyya, Stucco Colored Glass and Qamariyas. The book illustrates various names used in various regions from east of Arabia to its west.

The book also deals with the various types of wood and their uses in Mushrabiyya works, defining their sizes, various forms, parts, heights and designs as they have appeared for various ages.

Another subject studied by the book is gypsum which is called "Shamsiyat" with reference to sunlight and Qamariyat with reference to moonlight which is called "Shamasiyat" in Morocco. The book makes a comparison between the two techniques most used in this field in the East and the West and whose influence can still be seen in

the architecture of the Middle Ages and afterwards. The book explores in a different chapter the characteristics and designs of the traditional Arabic house in various regions of the Muslim world.

It also investigates the issue of exploring new markets for Mushrabiyya and Stucco Colored Glass in Europe and North America. In this regard, it refers to the necessity of drawing a successful program for marketing Mushrabiyya which requires various modern marketing and promotion methods in a way that it will encourage the marketing system in the field of handicrafts to focus on countries with expanding economies.

### **Traditional Carpets and Kilims in the Muslim World:**

#### **Past, Present and Future Prospects**

This book illustrates the present state of “Traditional Carpets and Kilims” in various parts of the Muslim world together with a historical background of the sector representing its cultural and heritage aspects.

Through this book, the reader will enjoy the opportunity of knowing closely the sector of traditional carpets and kilims in countries where publications on such topics often appeared only in local languages. This work is considered as a documentary, photographing the characteristics and beauty of carpets and kilims not only in the Muslim countries such as Algeria, Azerbaijan, Burkina Faso, Egypt, Jordan, Lebanon, Iran, Kuwait, Malaysia, Morocco, Pakistan, Palestine, Qatar, Kazakhstan, Syria, Tunisia, Turkey, Uganda, Uzbekistan, Yemen Republic, but also in some other countries such as Venezuela, India, South Africa, as well as the Indian Navajo carpets in the U.S.A.

This constituted the historical background; the present state of the artisan; skills development; raw materials and instruments and their effects on the quality of the product; markets of traditional carpets and kilims; distribution channels; development of the product and its promotion; information and data on the economical and financial aspects; role of the government and patronage, and the documenting field in this sector.

The book deals with such particular technical aspects of the subject as the use of natural dyes and the new methods used in analyzing them chemically to determine the age of the carpets. The use of this knowledge in its historic context gives us information about the age and the origin of a specific object. This is considered as a unique initiative, which will assist in the identification of ages and origins of the carpet pieces available in the museums of the world.

The book also provides a clarification of the symbols, forms, and designs used in traditional carpets and kilims. It illustrates with diagrams these designs, the types of looms and their various parts and the spinning process. It examines the raw materials, their treatment, and the traditional tools used in carpet weaving, as well as the lines used in textile weaving. Some chapters deal with the motifs and designs applied on carpets and kilims, their symbolic meanings and interpretations, while other parts of the book are devoted to detailed studies on technical aspects of carpet weaving, such as various types of looms, tools, inputs and methods used.

The reader will also find the reports on field surveys and statistical studies relating to the carpet and kilim markets; the problems and challenges encountered, import and export of traditional carpets and kilims and their country-wise distribution, trends observed in buyers' preferences, demand and supply, price trends, and many other aspects and issues. This is prepared by studying the markets of France, Germany, Netherlands, USA, Italy, Britain, Switzerland, and Japan. The book also includes an analysis of the most important carpet and kilim producing and exporting countries such as Afghanistan, China, Iran, Morocco, Nepal, Tunisia and Turkey.

### **Awards of the First International Islamic Artisans-At-Work Festival**

#### ***LOK VIRSA-IRCICA Craft Awards, Islamabad, 1994***

This album contains an explanation with photos of all the winning entries of the First International Islamic Artisans-At-Work Festival held in Islamabad between 7 and 15 October, 1994. It includes all the winning entries of craftspeople from: Egypt, Afghanistan, Iran, Turkey, Syria, Malaysia, Palestine, Sri Lanka, Uzbekistan, Tajikistan, Morocco, Tataristan, China, Azerbaijan, and Tunisia along with some more from Pakistan. It includes a set of colored photographs of the winning entries and of the winners in addition to a brief explanation describing the winning product, its weight, materials used, expressions and the message behind the work.

The album represents the craft masterpieces selected out of the craft innovations of 2000 craftspeople in the following categories: Pottery and Ceramics, Colored Glasswork, Miniature Painting, Carpets and Kilims, Textile Weaving, Embroidery, Woodwork, Leather-work, Metalwork and Jewellery, and Architectural Crafts. Evaluations in each category were made according to the following four criteria: Excellence, Creative Concept, Design, and Invention in Traditional Technique.

These selected craft products are considered to be the most innovative craft works made by contemporary craftspeople who exerted every effort to reach excellence in their works.

### **Prospects for Development of Traditional Crafts in OIC Countries**

This book is a review of the present state of crafts in the Muslim World. It consists of 472 pages, 235 in Arabic, 164 in English and 73 in French. The book is printed on high quality paper and contains a set of 134 colored plates of beautiful craft pieces. It presents arts of geometrical and floral decorations on the walls and roofs of architectural heritage, woodcarving, masterpieces of fabulous mosaics and tiles, the splendid shell portraits, dovetailed glass portraits, the artistic creativity in pottery and earthenware, archetype straw crafts, derivatives, artistry in textiles, perfection of carpets, etc. which all are considered distinguished products with unique features.

It reflects a first evaluation of the problems and prospects of developing crafts in the Muslim World through the extensive research and study conducted on design, development of skills, quality of production, financing, marketing opportunities and national policies pertaining to customers.

With its contents of data based on site survey, the book is considered as a reference to craft experts, specialists, institutions, museums as well as to art and craft lovers as well.

***Patents, Trademarks, and Copyrights***

As a matter of conclusion, we at IRCICA pay much attention on the deliberations of this meeting. We do believe that trademarks designate the source of origin of a product, while patents give their owner a monopoly over a product's manufacture, sale, or use.

We are concern to see a set of measures been taken to ensure the protection of the copyright of the craft items with all techniques, designs and the form of identity. We all agree on the size of the hard efforts contributed by the artisans to produce their traditional works. Unfortunately, their creative designs have been used by others without any kind of a prior permission. The society is responsible to take certain measures to stop this kind of action.

Initiatives should take legislative and administrative measures to ensure the respect of the copyrights and the struggle against imitation. Legislative and administrative measures should also facilitate the registration of the copyrights of the traditional craft models.

In addition, artisans should enjoy a kind of training courses that show them how to deal with such legislative and administrative measures which guarantee the registration of the copyrights of their products.

**IRCICA Crafts Development Program  
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