

THE ARTISTIC FEATURES OF REPETITION IN DECORATIVE UNITS IN SECONDARY SCHOOL STUDENTS' DRAWINGS

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Abstract

Islamic decorative arts constitute an essential part of the meanings of religious belief. Repetition serves as a foundational principle in these arts, as it represents one of the core values in constructing decorative compositions, expressing movement, and enhancing the aesthetic qualities of form through the formal relationships within the design space of the decorative artwork. As an aesthetic pattern, repetition distinguishes Islamic ornamentation from other art forms. It relies on artistic treatments of the design space through repeated decorative elements, guiding us to understand what lies beyond the apparent decorative form and enabling us to perceive the latent potential embedded within symbolic shapes, thus bestowing upon them a magical spirit not found in other arts. Repetition, as one of the essential processes in decorative design, requires that students be fully aware of its types and its relationship to the elements of the decorative work. This allows them to understand the nature of the decorative achievement, its methods of execution, and its connections to other systems within the educational lesson. The research population consisted of (247) drawings created by secondary school students distributed across schools in the central district of Hilla/Babylon. To obtain more accurate results and achieve the objective of the research, the researcher selected four samples and analyzed them using the descriptive-analytical method, which focuses on observing and analyzing phenomena to uncover scientific and objective facts due to its precision.

The research included findings and conclusions, the most significant of which are:

1. Repetitive structures in decorative spaces rely on activating the mental linkage of the idea within the overall framework of the decorative form.
2. Repetitive patterns reveal contemplative readings rooted in the philosophical foundations of Islamic ornamentation.
3. The feature of repetition invests its artistic properties through structural treatments within a holistic framework that integrates aesthetic and functional aspects.

The researcher also presented a set of recommendations and suggestions related to the topic.

Keywords: features, repetition, decorative units.

CHAPTER ONE THE RESEARCH FRAMEWORK

1. Research Problem

Islamic decorative arts constitute an integral part of the meanings of religious belief. Islamic ornamentation is associated with aesthetic inquiries tied to the spiritual dimension of the Muslim artist, who expresses through decorative arts the absolute idea around which the universe revolves. Thus, Islamic ornamentation does not approach mental interpretation through direct observation; rather, it stems from a spiritual perception that transcends the superficial world of things.

Repetition stands as a fundamental foundation of artistic composition—particularly within Islamic decorative composition. Through repetition, the decorative form becomes characterized by unity, balance, proportion, and harmony, as the Islamic artist often relies on these expressive foundations in constructing his decorative structures and in creating aesthetic relationships in his design outputs.

Through the researcher's experience and follow-up of students' works, many drawings—especially those by secondary school students in Islamic Education—failed to meet the requirements of the lesson in terms of the features of repetition and the technical foundations that facilitate achieving the aesthetic and artistic aspects of the decorative unit. These observations prompted the researcher to explore this issue further, ultimately identifying the research problem in answering the following questions:

What are the artistic features of repetition used by secondary school students in their decorative designs? And to what extent are these features aligned with the foundations and elements of decorative design?

2. Research Importance

The importance of the research is highlighted as follows:

1. It underscores the value of Islamic decorative arts as aesthetic and artistic values contributing to enriching thought through symbolic content.
2. It provides educators with clearer foundations in teaching Islamic Education, particularly regarding decorative arts and the methods for presenting them.
3. It enhances students' scientific and aesthetic learning through proper treatment of decorative design.
4. It draws students' attention to the mechanisms of repetition and its artistic features, helping in building decorative structures effectively.

3. Research Objectives

The research aims to identify:

The artistic features of repetition used in the drawings of secondary school students and how these features manifest within the decorative work.

Fourth: Research Limits

The limits of the research are as follows:

1. **Temporal Limits:** Academic year (2025–2026).
2. **Spatial Limits:** Schools located in the central district of Babylon Governorate.
3. **Objective Limits:** A study of the artistic features of repetition of decorative units in the drawings of secondary school students (intermediate and preparatory levels).

Fifth: Definition of Research Terms

• Characteristics

A. Linguistic Definition:

The term “al-simah” appears in Al-Mufradāt fī Gharīb al-Qur’ān with the meaning:

“a mark; its plural is simāt. Al-wasm means marking or impressing a sign upon something. Al-simah is a mark or sign; it is said wasamtu al-shay’ wasman meaning ‘I marked something with a sign.’”

God Almighty says: “We shall brand him on the snout” (Al-Qalam, 16), meaning “We will mark him with a sign by which he will be recognized.”

B. Technical Definition:

According to **Monroe**, a characteristic is:

“Any property that can be observed in an artwork, or any of its stable and established meanings. A characteristic is an abstract quality that does not exist independently of the tangible object.”

According to **Guilford**, a characteristic is:

“A relatively distinctive and enduring way in which a person differs from others.”

Researcher’s Procedural Definition:

The researcher adopts Monroe’s perspective and defines characteristic procedurally as:

“A property that can be observed in an artwork, or any of its established meanings; an abstract quality that does not exist independently of the concrete object.”

The researcher also defines characteristics procedurally as:

“Prominent attributes that appear in the repetition of decorative units and their formal references, revealing the structural and aesthetic nature of the artwork.”

• Decorative Units)

Units (Units)

Unit (Unit)

A. Linguistic Definition:

In Al-Munjid, the word unit is defined as:

“The opposite of multiplicity. It is said: He remained in his solitude meaning isolated from others.

Al-wahad refers to one who is alone; wahdah and wahīdah carry similar meanings.

Al-awḥad is an attribute derived from ‘one’, as in Allah al-Awḥad (the One and Unique), meaning the One without equal.

It is said: He is the unique person of his time meaning unmatched.”

B. Technical Definition:

According to **Saliba**:

“A unit is any part of a homogeneous whole.”

According to **Ihsan**:

“It is cohesion, harmony, and integration. Unity is the foundation of composition, for no composition exists without unity—this applies to all visual and auditory arts.”

According to **Scott**:

“Unity is the organic entity of a designed form, which must be complete in itself due to its possession of a specific system of interconnected, closed relationships.”

Researcher’s Procedural Definition:

The researcher adopts Scott’s view and defines **unit** procedurally as:

“The organic entity of a designed form that must be complete in itself by virtue of its internal system of closed relationships.”

The researcher defines **units** procedurally as:

“The components of the artwork that are bound by an internal system reflecting structural and aesthetic harmony within the decorative composition.”

• **Decorative / Decoration**

A. Linguistic Definition:

The term *zakhrafa* means:

“To adorn, beautify, and perfect something. *Al-zukhruf* refers to gold and to the utmost beauty of a thing.

Zukhruf al-ard refers to the varied colors of its vegetation.”

B. Technical Definition:

Khalid defines decoration as:

“A branch of the arts concerned with the philosophy of abstraction, proportion, composition, space, mass, color, and line. It consists of either geometric units or natural units (plant, human, or animal) that have been transformed into abstract forms, allowing the artist’s imagination, emotion, and creativity to intervene, until rules and principles were later established.”

According to **Bashir**, *zukhruf* is:

“A comprehensive term for all types of ornamentation and beautification, including engravings, paintings, gilding, and ornamental patterns. The term ‘*zakhrafa*’ (with an open *zā*’ and *rā*’) refers to the act of ornamenting or engraving.”

Researcher’s Procedural Definition:

The researcher agrees with Khalid and defines **decoration** procedurally as:

“A branch of the arts concerned with the philosophy of abstraction, proportion, composition, space, mass, color, and line. It involves geometric or natural units (plant, human, animal) transformed into abstract forms, shaped by the artist’s imagination and creativity, within established rules and principles.”

The researcher formulates her procedural definition of **decorative units**—consistent with the purpose of the study—as:

“Fundamental geometric, vegetal, or calligraphic elements that are repeated systematically to form the structural composition of decorative designs in secondary school students’ drawings.”

CHAPTER TWO THEORETICAL FRAMEWORK

Section One

First: Islamic Ornamentation — Its Concept and Types

Islamic decorative arts are regarded, aesthetically and artistically, as a comprehensive and distinctive unit in their character, content, and intellectual–creedal references. Ornamentation constitutes an inseparable part of the meanings of Islamic doctrine; it transcends the material dimension of sensory reality toward a realm centered on the spiritual. Consequently, decorative compositions function as religious carriers that uphold the sanctity of Islamic art through aesthetic inquiry linked to the mechanisms of the ornamental system on one hand, and to the artistic vision of the Muslim artist on the other(1).

The decorative work, with all its components and structural relationships, “extends beyond being merely a human art in terms of its intellectual system, which addresses the inner consciousness that lies beyond sense and emotion; at the same time, through its remarkable structural capacity for organization and formulation, it seeks to delight the soul by evoking aesthetic and creative sensation.” (2)

Islamic ornamentation includes several types, the most notable of which are:

1. Geometric Ornamentation

“Geometric decoration occupied a special position in Islamic art, reflecting a clear inclination toward it among Arabs and Muslims. The Muslim artist adopted all geometric forms known to civilizations preceding Islam, and then unleashed his imagination to invent shapes and configurations unknown before.” (3)

The geometric approach, with its various forms (polygonal, circular, star patterns, triangles, squares, rectangles, etc.), played an active role in Islamic decorative systems. On close examination, these configurations reveal a process of successive generation from a single primary form, which becomes the source of rhythmic progression within a magnificent geometric system. (4)

Geometric grids are divided into identical units arranged in systematic repetition across the surface to be ornamented. This is achieved by dividing the area into squares or hexagonal forms of equal size, inside each of which a geometric pattern is drawn to serve as the foundation for the unit's plan. Each unit is interconnected with others on all sides, forming the overall design of the surface. This method allowed symbolic patterns to be enlarged or reduced easily according to relative proportional relationships between geometric shapes. (5)

2. Plant (Arabesque) Ornamentation

This type of ornamentation is "one of the clearest manifestations showing the Muslim artist's departure from literal imitation of nature. It is often purely abstract, rendering branches and leaves as intertwined, curving lines whose details are difficult to distinguish without careful observation." (6)

At first glance, these compositions appear merely as curved or swirling lines that merge into one another, forming shapes with sinuous contours. Artists also tended to fill empty spaces with as many interwoven decorative forms as possible—a tendency reflecting their love of ornament, harmony, and their desire to dissolve material solidity and impart lightness. (7)

The Muslim artist thus sought to distance decorative units from their visible, realistic forms. "The stylization of flowers and plants, and the diverse derivations of their forms, reveal an exceptional capacity for invention, making plant ornamentation seem an inexhaustible source. Plant motifs evoke a sense of vibrant life in their primordial movement and constant growth." (8)

3. Calligraphic Ornamentation

"The personality of Islamic art was manifested in calligraphy as a decorative medium that reflected richness of artistic sensibility. Various types of script were used to inscribe Qur'anic verses on mosque mihrabs, walls, and doors." (9)

The Muslim artist realized the importance of Arabic calligraphy due to its deep connection with religion. Artists' increasing interest in calligraphy stems partly from the fact that God Almighty swears by the pen in His Book: The artistic genius of Muslims was never as evident as it was in calligraphy, which they turned into a decorative element crafted with extraordinary precision and innovation. (10)

Arabic calligraphy comprises two main types:

- **Kufic script**, attributed to the city of Kufa, known for its angular, geometric character.
- **Naskh script**, characterized by flexibility and rounded forms, used alongside Kufic.

During the Fatimid period, Kufic tended toward foliation and ornamentation. During the Ottoman period, artists invented numerous styles such as thuluth, tughra, mirrored scripts, and others. (11)

Thus, "Arabic calligraphy became a unifying element across all branches of Islamic art, appearing on architectural walls, mosques, palaces, ceramics, woodwork, ivory, textiles, and metalwork." (12)

Second: The Concept of Repetition in Islamic Ornamentation and Its Types

Repetition is a system that "reinforces unity and centralization, appearing in the alternation of movement and stillness or in repeating an element at equal intervals." (13) Repetition integrates various decorative systems in compositions containing more than one unit, provided that these units share full similarity. (14)

Hence, repetition manifests in borders, panels, decorative fields, and geometric and calligraphic designs. Yet, despite this repetition, Islamic art is free from monotony due to the artist's creative ability, the elegance of his lines, and the diversity and harmony of colors. (15)

Through repetition, "we perceive the completeness of the decorative system, and thus recognize the temporal identity of abstract shapes and units. Although repetition generates a sense of outward stillness, it simultaneously evokes internal vitality and boundless potential for growth (16). The function of repetition lies in emphasizing a form or word, creating visual stimulation and establishing unity within the structure of the artwork. When repetition is logical and well-organized, it provides clarity and focus. (17)

Repetition in Islamic ornamentation includes several types:

1. Simple (Regular) Repetition:

Units are placed adjacently and uniformly, whether on linear, curved, or extended surfaces such as textiles or circular panels. (18)

This is the simplest form, where the unit is repeated exactly without alteration.

2. Alternating Repetition:

Involves two or more decorative units of varying origins, colors, or sizes arranged successively (19). It breaks monotony and allows designers to alternate shapes or colors for heightened visual interest.

3. Generative Repetition:

Consists of repeated units that, through adjacency, create an intervening negative space identical to the original unit. (20)

It appears in mosque balconies, walls, and palaces and may be geometric, vegetal, or hybrid.

4. Inverse Repetition:

Units are arranged in opposing orientations—upward/downward or left/right—creating contrast. (21)

5. Integrated Repetition (Symmetry):

A complete configuration is formed by repeating two or more states of a unit. (20)

6. Geometric Repetition:

One of the more complex forms; it relies on straight lines that can be transformed into dynamic, musical-like rhythms, shifting from flat clarity into soft, calm motion. (21)

Section Two

First: Repetition and the Structural Foundations of Decorative Compositions

1. Repetition and Line

Line is “the first and most important artistic element due to its versatility and exceptional flexibility. The artist relies on it to build his artistic and design output, define movement, direction, and space; it is also precise and complex in marking boundaries and establishing form.” (22)

Since a line is an extended sequence of continuous points in various directions, repetition becomes inherent in its nature. Line thus plays a fundamental role in the structure of Islamic ornamentation. (23)

2. Repetition and Color

“Artists used chromatic repetition in artwork to heighten its aesthetic value. A color may be repeated without gradation across geometric or non-geometric areas.” (24)

In Islamic ornamentation, color repetition depends on symmetry, layering, alignment, and rhythmic recurrence, giving color symbolic and aesthetic significance. (25)

3. Repetition and Shape

In visual arts, shape is defined as “a configuration of lines and colors crafted by the artist to convey emotional expression to the viewer.” (26)

Shape repetition involves reformatting a decorative unit consistently across equally divided geometric spaces, producing a complete decorative composition.

4. Repetition and Unity

“Repetition gains value when it contributes to unity. Unity emerges when visual units are connected by linking lines or through a surrounding frame, or by perceptual belonging through repetition, similarity, proximity, color, parallelism, symmetry, speed, or direction.” (27)

5. Repetition and Balance

Balance arises from mirroring visual forces on either side of a central axis. Here, repetition plays a crucial role in distributing these forces. (28)

6. Repetition and Rhythm

Rhythm is an organizational process that stimulates the viewer’s senses and fosters connection with the artwork. Through repeated units, colors, and spaces, an internal movement emerges, enriching the rhythmic structure. (29)

Second: Repetition and Its Relationship to Secondary School Students’ Drawings

Repetition is an artistic phenomenon long employed by artists as a fundamental value in constructing visual composition. By repeating an element—shape, line, or color—the artist generates visual rhythm and transforms units into dynamic forms.

Although repetition in Islamic ornamentation was central to religious architecture, it also became essential in pictorial composition. For secondary school students, repeated Islamic patterns are a vital source of artistic knowledge.

Some students “tend to repeat certain elements continuously, distributing them across the page. They draw shapes in multiple ways due to their desire to fill empty spaces, deriving pleasure from the act of repetition—an inclination that is natural and intuitive.” (30)

Drawing is a means of expression for adolescents; it reflects their engagement with reality and marks the transition from childhood to adulthood, a period of psychological and social change. At the age of fifteen, artistic expression flourishes, and drawing becomes a primary outlet. (31)

Thus, adolescents feel a genuine need to express themselves through art, seeking self-realization and emotional release(32). Repetition allows them to fill spaces with shapes connected to their interests and internal states.(33)

Repetition is not merely duplication; it produces emotional impact within the student, revealing part of his or her expressive energy.(34)

Therefore, educators in art education have adopted repetition as a creative method to stimulate secondary school students, especially when used logically and systematically(35). Borrowing from Islamic decorative traditions, repeated units generate contemplation and aesthetic engagement through geometric, vegetal, and calligraphic forms arranged in infinite systems(36).

FINDINGS OF THE THEORETICAL FRAMEWORK

1. Repetition in Islamic ornamentation is linked to its core elements—line, color, and shape—to emphasize visual value and structural relationships(37).
2. The principle of repetition, in its various forms (alternating, regular, generative, inverse, geometric), significantly influences the overall structure of decorative composition(38).
3. Formal and structural properties of artistic output rely on the repetitive value of shapes, masses, lines, and colors (39).
4. Decorative units in Islamic compositions establish connections between repetition and compositional principles, forming aesthetic and functional systems(40).
5. Repetition is a philosophical approach emerging from a geometric system grounded in rational organization (41).
6. The significance of Islamic ornamentation derives from the repetition of geometric, vegetal, and calligraphic elements, creating spiritual–aesthetic pleasure.
7. Secondary school students tend to focus on details and repeat shapes to affirm their importance based on personal experiences(42).

CHAPTER THREE RESEARCH PROCEDURES

Research Population

The research population consisted of **247 drawings** produced by secondary school students distributed across schools in the central district of Hilla / Babylon.

Table (1) illustrates the distribution of the population:

No.	School Name	Number of Students
1	Dr. Madiha Abboud Al-Bairmani Secondary School for Girls	40
2	Shatt Al-Arab Secondary School for Girls	51
3	Babylon Intermediate School for Boys	65
4	Al-Waeli Intermediate School for Girls	47
5	Al-Widad Intermediate School for Girls	44
Total		247

Research Sample

To achieve more precise results and fulfill the research objective, the researcher selected **four samples**, chosen based on the opinions of a panel of experts* in art education and critical studies.

Research Method

The researcher adopted the **descriptive-analytical method**, which focuses on observing and analyzing phenomena to uncover scientific and objective facts due to its accuracy and methodological rigor

Sample Analysis

Sample (1)



Student Name: Ruqayya Jasem Mohammed

School: Dr. Madiha Abboud Al-Bairmani Secondary School for Girls

Age: 15

Grade: Fourth Preparatory

This decorative composition consists of geometric ornamental units formed by two adjacent squares surrounded by a thick black frame that precisely defines and highlights the boundaries of the decoration. Each unit is composed of four yellow plant-like leaves radiating outward from the center of the decorative unit toward the corners of the geometric shape. These yellow leaves rest upon a background made of diagonal black and white lines that enhance a sense of movement and continuity.

Inside the pink frame appear green triangles that provide chromatic variation within the decorative units.

The student successfully created visual and dynamic rhythm through the regular repetition of the units—yellow leaves, green triangles, and black-and-white lines—which collectively generate a sense of motion. Repetition also contributes to linking all design elements, giving the composition a sense of completeness and harmony.

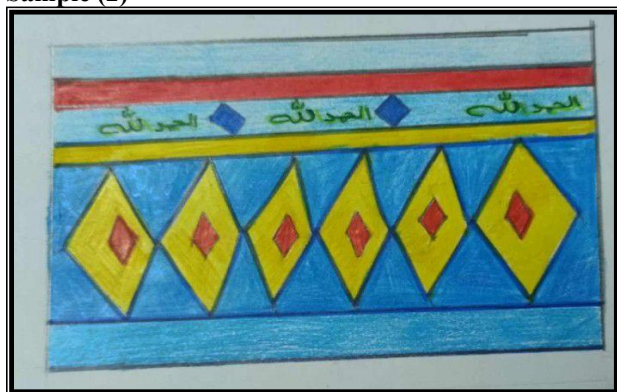
The leaf-like units, appearing in green, constitute the dominant element in the decorative design. Each decorative unit contains four leaf forms converging around a central point. These four units are repeated twice along the horizontal axis of the composition, producing an illusory circular motion within each unit, while the linear arrangement yields overall stability and balance.

On another level, the geometric linear units serve as a dynamic background. They consist of parallel diagonal black-and-white lines arranged circularly within squares that alternate in direction—some leaning right, others left. This alternating direction creates visual depth and imparts liveliness that contrasts with the stability of the decorative units. The reciprocal repetition of these lines reflects a technique known as interlacing, where patterns intersect to form a cohesive visual texture.

The green geometric units help define the overall frame of the decoration, while the red background surrounding all elements functions as a decorative organizer that unifies the composition and imparts a sense of completeness.

Overall, the structure of this decorative composition demonstrates an advanced level of design awareness that integrates the aesthetic values of traditional ornamentation with modern design principles. The repeated decorative units serve as both visual and semantic tools for expressing the meaning embedded in the decorative text.

Sample (2)



Student Name: Fatima Hadi Obeid

School: Shatt Al-Arab Secondary School for Girls

Age: 16

Grade: Fifth Scientific

This decorative composition merges written text with geometric ornamentation in an integrated visual structure. The religious phrase “Al-hamdu lillāh” (“Praise be to God”) is repeatedly inscribed in the upper band in clear Arabic script, while the lower band contains a repeated, colored geometric decorative system. This distribution suggests a composite structure that unites the sanctity of the word with the discipline of geometric ornamentation, producing a cohesive visual-semantic framework.

The upper band is distinguished by the repeated inscription “Al-hamdu lillāh” three times, creating a rhythmic visual pattern. This textual repetition is not a mere duplication; it forms a visual prelude to the ornamental repetition in the lower band. Thus, it achieves balance between verbal rhythm and visual rhythm within the broader system of Islamic ornamentation, where text and ornament operate as parallel pathways of meaning.

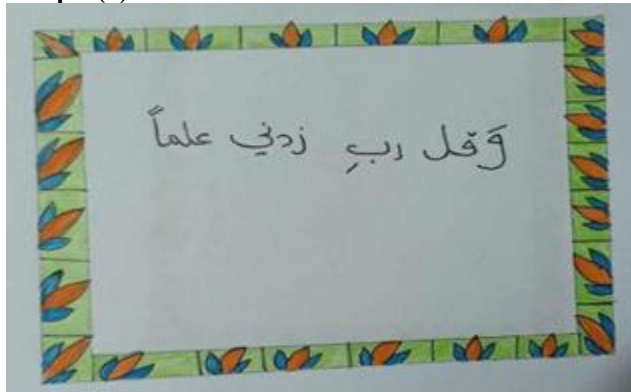
In the lower band, the primary decorative unit is clearly defined: a red rhombus centered within a yellow border, set against a blue background. This tripartite geometric structure is repeated along the length of the band in a consistent pattern. Each rhombus “interacts” with the next through a continuous horizontal sequence, generating a pattern suggestive of infinity—one of the fundamental principles of Islamic ornamentation.

Repetition here is not mechanical but rhythmic. The central red rhombus in each unit creates a recurring focal point, offering visual movement that prevents monotony. The straight yellow line separating the two bands performs an organizing function: it defines the boundary between text and ornament and reinforces the principle of “a frame within a frame.”

This multilevel repetition—textual, geometric, and chromatic—produces a complex visual-semantic network through which the decorative composition becomes a mechanism for generating and intensifying meaning. It also allows for a connection between the artistic and symbolic dimensions of the ornament, giving the work an interpretive depth associated with the Sufi perception of the universe and Islamic teachings.

Thus, repetition becomes a mediator between the tangible and the intellectual, reflecting the richness of the visual experience embedded in the decorative structure.

Sample (3)



Student Name: Hussein Ahmed Kadhem

School: Babylon Intermediate School for Boys

Age: 15

Grade: Second Intermediate

This decorative composition represents a visually rich model that integrates the Qur'anic verse "And say, 'My Lord, increase me in knowledge'" with Islamic-Arabesque ornamentation. The Qur'anic text occupies the central space of the composition and is surrounded by a repetitive ornamental frame constructed from a plant-geometric unit.

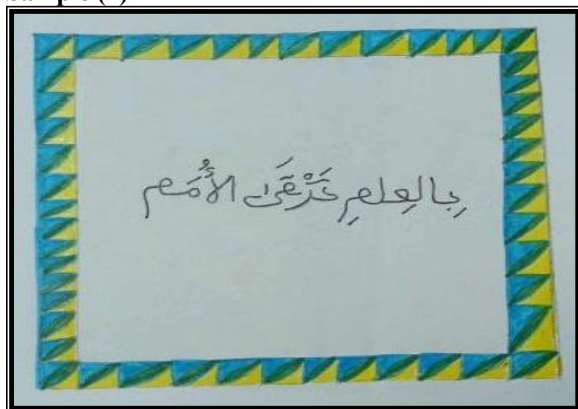
Each repeated unit comprises two opposing elements: an orange petal-like shape surrounded by blue plant forms set against a green background. This reflects an understanding of chromatic harmony—blue symbolizing calmness and spirituality, orange symbolizing vitality and movement, and green providing stability. Together, they generate a balanced visual and chromatic relationship that enriches the viewer's perceptual experience.

The decorative frame relies on the rhythmic repetition of a single unit, a fundamental characteristic of Islamic ornamentation. The repetition creates a consistent visual rhythm that defines the borders of the composition and directs the viewer's gaze toward the sacred central text. The direction of the petals and the blue leaves inclines inward, enhancing visual attraction toward the center.

The composition is built around the concept of "unity within diversity." The repeated unit allows for subtle variations, such as slight differences in angles or color intensity, which give the viewer a sense of life within the repeated structure. This enables two modes of viewing: the first sees each decorative unit as an independent form, while the second perceives the frame as a continuous whole interrupted only by the boundaries of the composition—a concept aligned with Islamic philosophy regarding the representation of the infinite.

Thus, the composition embodies the aesthetic philosophy of Islamic ornamentation as an integrated semantic and artistic system. The ornamental framework performs aesthetic, symbolic, and cognitive functions consistent with the philosophical foundations of repetition in Islamic art.

Sample (4)



Student Name: Durra Al-Zahraa Hamza Salem

School: Al-Widad Intermediate School for Girls

Age: 13

Grade: First Intermediate

This decorative model presents an autonomous composition that integrates the Arabic phrase “With knowledge, nations rise” written in clear script with a decorative frame composed of repeated geometric units. The systematic arrangement transforms the work into an organic, unified structure.

The composition consists of three-element decorative units: a yellow triangle, a blue triangle, and a slanted green leaf-like form. These units establish rhythmic dynamism throughout the frame. The yellow triangle conveys vitality, the blue provides chromatic balance, and the green—an organic intermediary—evokes life, reinforcing the deep meaning expressed by the central text.

From the perspective of Islamic ornamentation, this repetition operates with a dual function: it conveys visual stability while simultaneously suggesting continuity and infinity. The decorative structure functions as a geometric system that highlights the disciplined methodology of the repeated units—an approach that parallels the meaning of the phrase “With knowledge, nations rise,” as knowledge itself follows systematic principles reflected in the design.

The structure of the decorative unit is based on three levels:

1. **Geometric structure** (square and triangle)
2. **Organic element** (green leaf forms)
3. **Chromatic relationships** that harmonize the elements

Together, these levels produce a structural-symbolic decorative system where colors and repetitive units function as symbols of continuity and elevation.

On the level of aesthetic reception, repetition here fosters contemplation. As the viewer follows the repeated units, the eye engages in a cyclical visual journey that returns repeatedly to the central text, as though the decorative frame supports and reinforces the written message. Thus, repetition becomes not merely an aesthetic or artistic frame, but an intellectual tool shaping a dialectical relationship between idea and structure, between the fixed and the dynamic.

CHAPTER FOUR FINDINGS, CONCLUSIONS, RECOMMENDATIONS, AND SUGGESTIONS

This chapter presents the findings of the research, followed by the conclusions, recommendations, and suggestions, as outlined below:

First: Findings

1. There was noticeable diversity in the employment of repetition in decorative units to create dynamic movement associated with the spiritual values of Islamic belief, as observed in all sample models.
2. The decorative compositions demonstrated an effective occupation of space through the repetition of units to evoke infinite extension and a sense of higher values reflecting the beauty of essence, as seen across all samples.
3. The repeated units varied in their formal structures, linking them both to structural organization and to emotional and spiritual connotations, as observed in samples (1, 2, 3).
4. The structural nature of the decorative compositions was characterized by the repetition of Arabic script as a decorative unit, adding aesthetic and functional dimensions to the designs, as in samples (2, 3, 4).
5. The repetitive structure of color contributed significantly to attracting the viewer’s eye, functioning as a key element in achieving harmony among the decorative components, as evident in samples (1, 2).
6. The repetition of lines, shapes, and colors represents an aesthetic condensation of the style of the Muslim artist, who seeks to unify material elements into a system reflecting the divine unity of God, as observed in all samples.
7. Repetition in all its forms (alternating, regular, generative, reverse, geometric, etc.) enhances the interplay between the visible and the invisible, between signifier and signified, and between the structural forms of the decorative units and their spiritual connotations within the Islamic worldview, as seen in all samples.
8. The design systems of Islamic repetition extended across most of the samples, covering the spatial areas of each element and spreading in all directions within the overall composition.
9. The recurring decorative units in students’ drawings varied between vegetal units (samples 1, 3, 4), geometric units (1, 2), and calligraphic units (2, 3, 4).
10. Unity within the overall system of Islamic ornamentation was embodied through the relationship between repetition and the structural foundations of decorative composition (repetition and line, repetition and color, repetition and form, repetition and unity, repetition and balance, repetition and rhythm). This produced a harmonious form that imparted spiritual depth to the visual text, as seen in all samples.

Second: Conclusions

1. The repetitive structures in secondary students’ decorative drawings reveal a dialectical relationship between the whole and the part within the overall system of decorative units.
2. Repetitive formulations within decorative spaces depend on activating the mental association of the concept within the general framework of the decorative form.
3. Repetitive patterns demonstrate contemplative readings deeply rooted in the philosophical foundations of Islamic ornamentation.

4. The artistic features of repetition are invested through structural treatments of the artwork within a holistic framework connecting aesthetic and functional aspects.
5. The formal patterns of repeated decorative units emerge as thematic structures that explore the infinite potential of design systems within the overall composition of the ornament.

Third: Recommendations

1. Organizing training workshops for secondary school students to experiment with decorative repetition using various materials and media.
2. Encouraging the use of technology and digital software to produce repeated decorative units with modern designs.
3. Supplying school libraries with specialized references and books on Arab, Islamic, and global decorative arts.
4. Engaging secondary school students in school or local exhibitions to showcase their decorative works focusing on repetition.
5. Training art teachers on modern strategies for teaching decorative repetition.
6. Encouraging free experimentation with asymmetric repetition to break rigidity and stimulate creativity.

Fourth: Suggestions

1. A study on decorative repetition and its role in developing artistic sensitivity among secondary school students.
2. The effect of employing repeated decorative units on developing design skills among art students.
3. The relationship between decorative repetition and artistic innovation among secondary school students.

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