

Calligraphy Rhythm in Emptiness

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Abstract

Introduction: Researcher trends in this research to the relation of the geometric coordination with the calligraphy aiming to detect the building and the entire unit of the artistic work. This to demonstrate the geometric and organic constructional cores, or to merge between them in formative patterns for units and elements that gathered in the artistic work in an integrated and harmonized unit inside a designing coordinate to adjust the artistic relations.

Goals:

The Researcher tries to achieve designing coordinate depending on the confrontation between the sharp geometric strips that could be organized in vertical and horizontal forms, where most of them are diagonal and between fine forms.

Importance:

The research's importance is relating with the way of how teaching the correlations between the geometry and form in a variable simple method, then to conserve the designing basis such as; balancing, rhythm, unit and ratios, and how to deal with elements through a new concept by using the geometric mathematical theories and the constructional base of the design.

Cores:

The research follows the geometric theoretical core or the experimental core to theorize the works to be as access to the geometric coordinate, emptiness and space.

First: The geometric theoretical core: This core contains the overlapping relation between the geometric form and the emptiness, this through the reciprocity in the resulted emptiness like arrangement, organizing the geometric relations, the relation of symbols against forms the empty spaces and their relation with the grounds in the designing construction.

Second: The experimental core to theorize the works: The theorization of designs is existed to realize an artistic value, rhythm and a fancy movement to be recognized by the spectator in the first instance when its eyes see the formative artistic works and relations, changing the space, the geometric and organic elements.

