

## **Experimental methods to embody the symbolic dimension of Arabic letters and plant units of porcelain shape**

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### **Summary**

Islamic art is an immortal art that runs in the blood of artists subconsciously since the beginning of its existent until now. Muslim artists had a huge ability to liberate derived elements from nature and paraphrase it in a new essence that wasn't originated before. Also, they invented new methods and techniques and they approached through aesthetic technical characteristics which leaves a unique mark that expresses the artistic imagination unit, inspiration and thinking which helped that rich heritage with its characteristics and decorated units to spread out and thrive in all fields of Fine and Applied Contemporary Arts since it was born till its top form.

Ceramic Arts is considered one of the most productive arts in terms of quantity and quality in all heritage eras, due to the expertise of the potter and his efficiency since he managed to invent new techniques and methods in porcelain plating. Porcelain with a metallic luster is considered one of the best kinds of porcelain that Muslims invented. Also it is a technique and a method that give the surfaces of ceramic shapes a colorful beauty in the form and luster of gold and is known scientifically as Shorthand.

Also the ceramic units and alphabet are considered with all its types as the most prominent characteristics that are used in the Islamic Art because of what it provided to the artist with a whole capacity to express the matter and movement, which helped to satisfy two important functions: Decking and histography . The Artist has drawn its components from the shapes of the surrounding nature, since he can convert it to symbols and ceramics until it took a role that is vital , functional and aesthetically pleasing in describing and documentation of the heritage era, and that is considered as one of the main reasons that inspired the researcher to choose the Arabic alphabet and porcelain plant units and the attempt to benefit from it as fine component that can be functioned according to synthetic different relationships with each other with some applied methods in building ceramic shapes that describe the symbolic dimension of the alphabet and the ceramic pant units of the porcelain shape which is distinguished with a diversity and multiplicity in its shapes and lines in synthetic relationships with each other with a new imagination of Fine Arts.

### **The Research Problem.**

The problem of the research is originated from the need to find multiple entries and visions that through it we can display some of the aesthetics of the Islamic art in ceramic modern formations and that by benefiting from the writings, alphabet and units in building a model for ceramic formations that vary between simplicity and complexity using merging these components as a base to build these shapes. Therefore, according to that, the problem of the research is considered in answering this question as shown below,

How can we benefit from the applied ceramic methods in embodiment of the symbolic dimension of Arabic calligraphy and botanic unit of ceramic shape?

### **The Research Aim:**

The research aim is to show the aesthetic and formulation value underlying in Arabic alphabet and plant units in the Islamic Art, and its development in the process of formulation of ceramic works that help in embodiment of the symbolic aspect to the shape of porcelain, and confirmation on the existence of an important source to inspire applied methods that confirm the revealing of the potential formations and aesthetic functions of the material.

### **Importance of the research:**

The importance of the research is to spot the light on the Arabic alphabet and ceramic units which are considered as one of the formulation and important solutions in the field of ceramics, in order to increase the expressed experience which opens a space to spot the relationship between the expressive thought and technology in the ceramic shape , and confirmation of definitions of flexibility and fluency to the students through stages of building the shape , in addition to , the research cares to revive and study some of the technological ceramics effect on the history of ceramics and the attention to the ingredient of color as an expressive value and confirmation on the symbolic aspect and also the formation dimension in the field of ceramic art.

### **The hypothesis of the research:**

The researcher's hypothesis is that it is possible to merge between two ceramic units, the first one is connected to the alphabet and the second one is connected to the plant ceramics in embodiment of the symbolic dimension of the ceramic shape. Also, it is possible to formulate by applied methods that are used in a limited way as Mud flats called (al patron) that can be applied in achievement of demands of building big shapes with high heights as it helps with the building phase in a limited time and enriches the Stereoscopic modulation.

**Research Boundaries:** The usage of some Arabic letters and plant motifs as main elements in the shape's structure in the Patron way, by the means of self-application of the researcher.

**Research methodology:** the researcher follows the descriptive analytical method to study the theoretical side and experimental method in doing self-applications.

**Firstly: Theoretical framework:** identifying Arabic letters and plant motifs and its importance formally, identifying the symbolic dimension and the importance of experimental ways used in this research.

**Secondly: Applied framework** is done through choosing application goals, and doing necessary designs – executing work – and finishing jobs and its burning.

**Research terms: Experimental ways:** it is the executing steps that the artist chooses and follows to reach what he wants to achieve with what fits and topic quality.

**Symbolic Dimension:** the inspiration with its total meaning that adds to the artistic work spiritual values in addition to the abstract representation of thoughts and leaning toward simplification and abstraction and attention to content.

**Letters and Arabic writings:** it represents the most important plastic element in Islamic arts for what it gave to the Islamic artist of the whole ability of expressing the motion and mass.

**Shorthand:** it is the emergence of oxygen from metallic oxide for the metal to show its shine and metallic form.

Firstly: Theoretical framework: Letters and Arabic writings: Arabic writing excel is a formative decorative item that gives the artist the opportunity to express the Aesthetic values that are connected to doctrinal values that helps him/her in designing and executing subjects whether it's basically writings or writing mixed with engineering and plant elements and other elements and that is to highlight the essence of objects, and formative artists throughout history didn't overlook the plastic values of letters but the Arabic calligraphy inspired formative and symbolic sterility which is considered one of the most important traits in this evolution and the Arabic font is distinguished by many various technical entities that convinced artist to include it in their artistic work in a large scale.

Botanic Decorative Units: the plant decorative unit took renewable forms either in its design or position in forming ceramic shapes with confirming its kinesthetic sensory direction in consecutive waves of flexible lines, so for came the choice of the researcher to use plant motifs as aesthetic element within a group of Arabic letters, for what these motifs have of flexibility and to combine the symbolic sensual dimensions with the aesthetic motion.

Symbol: the symbolic dimension is considered a philosophic way to express different ideas by pointing or referring to it and it's an indirect way to express the sensual spiritual aspects and symbolic ones as well as it's the main motivation to create artistic work that gets the attention of the receiver where it works on deepen the thought inside the mind. A symbol is considered one of the connection columns between the artist and the receiver, the connection process succeeds when the artist chooses the symbols starting from its implicit connotations and its ability to transfer the meaning.

Dimensions: 74x37x14.

The **letter: gh**(غين) Symbolic dimension: persistence, stability, length.

### **The structure of the decorative shape:**

Decorative forming with a clear structure by using hand forming plates filled with grook for the strength of the shape and the researcher took care of the formative structural between parts in the stability of the base and growth of the structure in abstraction upwards and the usage of properties of the formative clay to express the symbolic dimension of the work.

The flexibility of the lines had a role in creating a case of motion specifically in the place of putting the decorative unit and its convenience with building the artwork which confirmed the feeling of the shape and its emergence from static form to a greater form.

Variation of flexible lines enriches the artwork in formative and expressive changes.

Emerging the decorative unit with structural design to artwork in this form led to achievement of the shape in this form which contains what it means.

The work specialized with forming colored different relationships resulted from the mix in interaction with the color of Aswan original clay.

The formative values like proportion and fit are shown between parts of the decorative shape with a constant rhythm which achieved connection between mass and color.



Letter gh

letter ya

letter n

letter kh

letter r

**letter: (y)** (ياء) symbolic dimension: slackness and laziness.

### **The structural design of the ceramic shape:**

The work is a new formulation in the researcher's vision of form and content, he emphasized that experimentation in the philosophy of aesthetics of form and fire is a feature of contemporary art.

The varied aesthetic values of the texture were achieved in a mass that was analyzed to appear in a human form that implies laziness and indolence, confirmed by the horizontal construction of the design.

The various cosmetic potentials of the decorative unit emerged and benefited from them in enriching the ceramic shape. Simple lines came, giving the expression a sensual expressive dimension.

- The formative value achieved in the work has affected the expressive side and its expressive content could not have been achieved without resorting to merging with the decorative unit.

The fire of the pit and the reduction of the shape were a big role in the color effects, texture, and character contrast in this way. Color between light and dark on artwork.

The black color space at the base of the figure emphasized the symbolic dimension in this work.

**The letter N** (نون) Symbolic dimension: obedience, monologue.

### **The structure of decorative shape:**

The researcher confirmed the symbolic and expressive dimension in forming and building this artwork by choosing the decorative plant unit as an aesthetic element where a relationship is formed and formative visions which contain the meaning and the essence of this work.

The choice of the letter N and its convenience with the decorative unit in structure, and to fill it with expressive sensual feeling in an organic form that expresses obedience and monologue confirmed the direction of the lines' movement.

The confirmation of the unity of the artwork and the connection of its parts with each other by using the plates in the formation.

The shape is balanced and has a strong structure in its decorative quality confirmed the position of the focal point in the middle of the shape.

The flexible curved lines are specialized with sensitive feeling and flexibility confirmed the feeling of nirvana and meditation.

Putting the focal point in the middle of the shape increased the strength of the shape and its balance and confirmed the symbolic dimension.

**letter R** (راء) Symbolic dimension: Kindness and modesty.

### **The structure of ceramic shape:**

In this artistic work the letter is freed from its mixed mission on the surfaces to transform itself to ceramic mass, and appears as a complete artistic work.

The decorative plant unit is a main unit in the structure of the artistic work that reflexes the aesthetics and expressions required to be expressed.

The artistic work carries all the decorative chemical rituals considering the properties of these material and it was either expressive or formative.

The emptiness resulted for the flexible interior and exterior lines of the artistic work expressed a relationship among the parts with each other and confirmed the meaning of modesty and shyness by the motion of the shape.

The color copper effects resulted from the metallic luster on the surface of this work in this form led to the current form of the shape which conclude its meaning so the meaning came connected to the shape.

**letter: kh(الخاء)** The symbolic dimension: vibration and disperse.

### **The structure of the decorative shape:**

- A decorative form directs flexible organic lines that merge between mechanical rhythm and the organic form.
- Positioning the mass in the highest middle point in the artistic work which added kind of balance to the shape.
- The formative relationships that is mixed with the mass and emptiness produced from formation of the work and how we can use them aesthetically and formatively to do a decorative work that has good qualities that can be shown through the formation and decoration.
- The metallic luster and colorful spots play a role in confirming the expressive mechanical sense to the definition of vibration, disperse and disturbance.
- The exchange of acute lines did a kind of contrast that confirms the value of the mechanical expressive definition to that work.

### **Results and recommendation:**

We can express the symbolic dimension through having the Arabic alphabet and the plant units of the Islamic art through the decorative shapes.

- 1- The importance of treating the decorative surface through technologies that matches, and the essence confirms the symbolic dimension to these works.
- 2- The heritage is considered the source of all important sources to a lot of contemporary artists as they inspire some solutions, values and formative syntax.

Using applied methods that are used lightly, and refreshing them, which adds to these shapes colorful influence and values whether formative or expressive.

### **Recommendation**

- 1- Concern about the heritage as a source to enrich the decorative works with a contemporary vision that is empty of the Egyptian identity.
- 2- Going backward to the heritage to benefit from it as it is considered as the main sources that through we can inspire some of formative syntax and artistic values in all fields.

- 3- Supporting the match between curricula of the faculty of specific education on one hand and the cultural heritage and the historic heritage on the other hand.
- 4- Connecting between the contemporary thought and the formative different methods to produce decorative shapes with different formative syntax.

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