

Formative Values of Pictograph Art as an Innovative Source for Enriching Textile Printed Hangings Design

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Search Summary:

The research casts light on the art of Pictograph as it appeared with the spread of the integration of Arab artists of Arabic calligraphy and its aesthetics into their artistic paintings, where it was able to come out with the art of Arabic calligraphy from just a limited art and restricted by certain geometric forms to a liberal and multi-creativity art that combines the sentiment of the soul and the logical mind through discovering the link between the form and color on the one hand, and the spiritual and sentimental meaning on the other, which made it full of artistic and aesthetic values that can be used to enrich the field of textile printing design in general and printed textile hangings particularly .

Pictograph art carries a new formative artistic message. Its vocabulary, formations and shapes are inspired by the Arabic calligraphy letters and the various forms of the word "Allah" which are unique to it. Arabic calligraphy with its visual vocabulary helped the artist to create this unique aesthetic trend, due to its characteristics and features that allowed to master the expression of movement and mass, according to artistic systems with aesthetic features and plastic values through the intersections of its lines and movement and by using different colors with their shades, harmonies and oppositions, as he produced multiple forms that give linguistic and aesthetic readings by its drawings representing these formations with the dominance of their colors, movement, size and location in the space of the painting.

The artist Mohamed Toson is considered the pioneer of the trend of Pictograph in Egypt, where his works are unique in artistic values resulting from the merging of Arabic calligraphy and plastic art, which makes this art a rich source with its aesthetic and plastic values that can be used to enrich the field of textile printing design in general. It is also possible to draw inspiration from the expressive and plastic values of the Pictograph art that are rich in the work of the artist Mohamed Toson, to create contemporary printed hanging designs.

The research included:

First: The problem of research: which focuses on:

- Lack of plenty of studies that have been interested in Pictograph art, where it has not been fortunate to study and evaluate, despite their cultural value and being rich in fine values.
- How can the vocabulary of Pictograph art be utilized in creating a printed textile hangings design to enrich the design process in the field of textile printing design?

Second: Objective of the research: It aims to:

1. Identify the formative values of Pictograph art as a contemporary art that combines the vocabulary of Arabic calligraphy with the aesthetic values of Painting.
2. Studying the formative artistic vision of the artist Mohamed Toson as a pioneer of Pictograph art.

3. Creating designs suitable for printed textile hangings which are inspired from the artistic and formative values in the artist Mohamed Toson's works.

Third: The importance of the research: It is illustrated by:

1. Highlighting the artistic vision of Pictograph art and its exceptional features which have granted it to be an innovative source of pattern elements that hold a unique aesthetic quality.
2. Enriching the field of textile printing design and inspiration from the aesthetic and plastic values in the works of the artist Mohamed Toson to create printed hanging designs.

Fourth: Research Assumptions: The researcher supposes:

1. The plastic features of Pictograph art which are based on a combination of the formative components of Arabic calligraphy and Painting have a peculiar case that can be employed to enrich the design field.
2. Creating a set of designs for printed hangings inspired by the work of the artist Mohamed Toson by computer can enrich the field of textile printing design.

Fifth: Research Methodology: The research was based on:

The descriptive approach: The study of the art of Pictograph as a contemporary art combining Arabic calligraphy and Painting.

The descriptive analytical approach:

- Through the technical analytical study of selected works for the artist Mohamed Toson as a pioneer of Pictograph.
- Through the technical analytical study of innovative designs inspired by the work of the artist Mohamed Toson.
- **The applied artistic approach:** By conducting innovative contemporary designs of printed textile hangings inspired by the work of the artist Mohamed Toson.

As the researcher proved through analytical and applied studies that the formative features of the Pictograph art that are apparent in the works of the artist Mohamed Toson have a special artistic trait that can be applied to create a set of designs for printed textile hangings using a computer that can enrich the field of textile printing design.

Sixth: The limits of the research:

- **Spatial research limits:** Egypt.
- **Objective research limits:**
- The formative artistic vision of the artist Mohamed Toson.
- Inspiration from selected works by the artist Mohamed Toson.
- The design aspect relates to enriching the design of the printed Hangings.

Theoretical Framework: This part of the research is divided into two axes:

The first axis: Studying the art of Pictograph as a contemporary art combining Arabic calligraphy and Painting: Where it presents the concept, the emerge of Pictograph art and some of its features, including that it is considered a process of creation and innovation to establish an artistic work characterized by cohesion and integration that achieves the artistic and aesthetic value , and it also includes the artistic vision of Pictograph , as it is a rich experience in forming and coloring so that the Arabic letter appears in its utmost aesthetics, which gives a sense of the existence of a spiritual icon for communication between the artist and his artistic achievements as well as between it and the recipient.

It also goes over the Arabic letters as a plastic alphabet, as the Arabic language is the only alphabet in the world that achieved an integrated artistic direction at one period in time. Among the most important of these components are: the diversity of shapes for a single letter - the ability to draw - vertical extension - reductionism of the Arabic letter - softness - angulation - interlacing and overlapping - increase of the tributary letters - the form or syntactic signs – punctuation.

This part also presents the relationship of Pictograph and Arabic calligraphy in plastic art, as the art of Pictograph needs an ability, a deep knowledge of the rules and basics of Arabic calligraphy, also being able to use his tools that have aesthetic expressive power, through which he can launch into the worlds of the repercussions of Arabic calligraphy with color formation as its main focus. Formations with letters are human cultural products that are subjected to development and renewal, and that depends on the human need for this purpose and is considered one of the fine arts on which the Arab civilization was built upon.

This art school has blended between lettering and shaping, which allows the Arabic calligraphy to shine through it, has changed it from being just a limited and restricted art by specific geometric shapes into a liberal art with multiple creations.

The second axis: Studying the aesthetic and plastic values in the works of the artist

Mohamed Toson: Arabic calligraphy is characterized by many varied technical capabilities through which it is possible to develop Arabic calligraphy in design of all kinds, whether in terms of decorative, geometrical, functional, repetition, style or composition.

1- **The composition of the calligraphy panel:** It is one of the important capabilities that work to develop the Arabic letter and turn it into a balanced design. The composition of the panel includes several elements such as: Axis - Repetition - Rhythm - Structural Design - Mass and Space.

2- **The Rhythm in the calligraphy panel:** It is the submission of this painting to the principle of the spiritual perspective, considering that the letters move in a pure space without being defined by time or place, and this does not contradict with the specific standards of letters, as they are like architectural standards that do not restrict creativity, but only guarantee the integrity of the construction, and what is Arabic calligraphy painting but a harmonic structure of harmonious letters.

This part also includes the artistic vision of the artist Mohamed Toson which indicates that the Arabic letter, according to the artist "Toson", is not a rigid mass, but rather a spiritual mass that sees, hears, moves, and expresses in color, symbol, meaning and word about the content of his creative achievements that do not stray from the noble Quran and the honorable names of God are accompanied by formative elements represented by colors, spaces and subject matter as well as the aesthetics of the Arabic letter that achieve dazzling and visual pleasure that is accompanied by spiritual, emotional and human feelings.

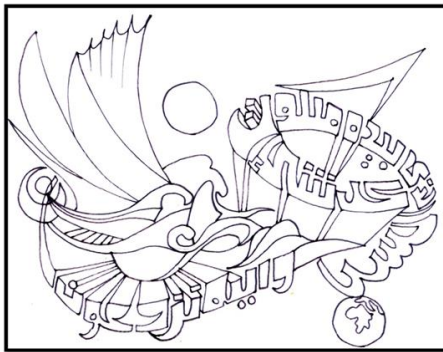
In addition to the artist Toson's artistic style, where he presented Arabic letters and writing within a style based on combining Painting, calligraphy and formation, which found in his works a space for combining different worlds where letters and drawings overlap according to complex combinations. Furthermore, his colors range between yellow and orange mainly in most of his works, and he takes from blue and green, so that the universe is the first inspiration for his work, as for the texts he chooses in most of his paintings, they often carry religious meanings.

Analytical study of some of the artist Mohamed Toson's works: The research includes the analytical study of three of the artist Mohamed Toson's works based on technical, geometric analysis and the analysis of the movement and its direction of the artwork. In addition to the analysis of the push and pull movement of the artwork. For Example:

Art work (1):

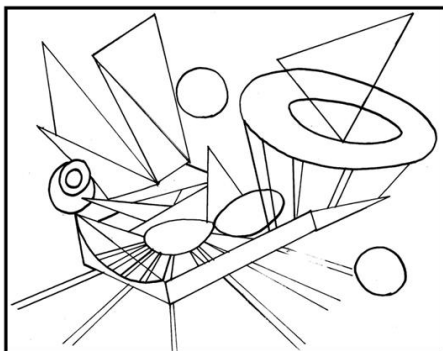


Technical Analysis of Art Work (1):



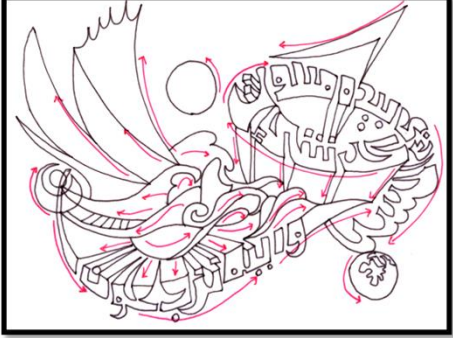
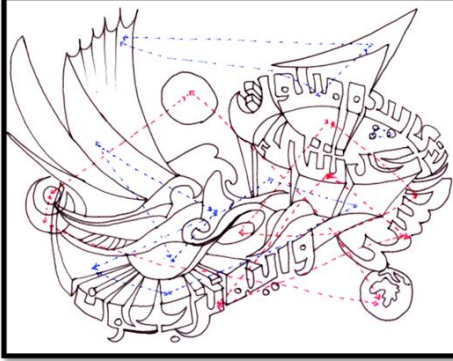
The artist was inspired by his painting from a religious text, " So exalted is He in whose hand is the realm of all things, and to Him you will be returned." This verse has a meaning and a religious origin. The universe was symbolized by the movement of the words and the rays of the sun with the wings of the bird. The artist used a range of blue and purple hues with warm colors of orange, yellow and red with white distribution to give a sense of the spaciousness of the space, and he used different directions of writing movement and elements of artistic work to draw the letter "H" in the word "Subhan", which gave a tangible rhythm in the artistic work commensurate with its meaning.

Geometric Analysis of Art Work (1):



The construction of the artwork depended on a large oval on the right side of the design on which a triangle rests at the top of the design with a group of circles distributed in the work and overlapping with a group of triangles on the left side in a symmetrical way, which is balanced on various geometric shapes at the bottom of the design with a repetition of a group of lines radially in more on the one hand at work, which gave a sense of movement and rhythm in the artwork.

Analysis of the shape and direction of movement of the artwork (1):

	<p>In this analysis, the movement of the shapes is evident from the top to the bottom right of the artwork and from the bottom to the top left of the artwork, as indicated by arrows, as the lines and shapes move from inside to outside according to the distribution of the wings element, as confirmed by the movement of white lines from the work center to the outside at the bottom of the design, represented by dashed arrows, that provide a sense of depth in the artwork.</p>
<p>Analysis of the push and pull movement of artwork (1):</p>	
	<p>The dashed lines illustrate the method of tension between the elements of the artwork, which resulted from the attraction of different areas in which the orange color is clustered and in the left part of the artwork there is an attraction due to the clumping of the blue color, the similarity of size, shape, and the convergence of color.</p>

Application framework: This part of the research includes the third axis:

The third axis: :Designs inspired by the works of the artist Mohamed Toson: This part of the research includes the stages of the design process, which are divided into the conceptual stage (the idea) - the design stage (arranging the elements of the idea) - the application stage (creating the idea), and it also illustrates that textile printing design deals with the skills, knowledge, techniques and processes needed for the printed textile design profession, and printed textile designers work within a context that requires them to be able to initiate and interpret design inspiration, taking into account trends, expectations and requirements from different market levels and doing so through an understanding of heritage, history, patterns of design and printing processes in this field, and in recent times the biggest influence in textile printing design and production comes from digital design and digital inkjet printing, where the creative potential in digitally generated aesthetics and ornaments has significantly increased the design repertoire.

It is also exposed to the concept of the printed hanging, furthermore the structural foundations, the aesthetic values, and the structural system for the printed hangings design, in addition to several elements must also be taken into account in the printed hangings design, the most important of which are:




- **Line:** It is a key element in highlighting and defining the artwork because of the various or multiple elements it holds.
- **Shape:** It is the arrangement and organization of the parts of the artwork in a way that can affect the Connoisseur.
- **The unit shape:** It must be compatible with the purpose for which it was designed or used for the printed hanging.

- **Unit size:** It is the appropriate size that allows the details required in the field of design application to appear.

Design ideas in printed hangings:The researcher create a set of design ideas (7 designs) inspired by the artistic values of the artist Mohamed Toson's works, using the computer while taking advantage of his various capabilities in creating a number of design ideas and color modifications derived from the previous designs (2 design ideas and 15 colorways) that provided innovative plastic values which enriched the field of printed hangings design. For Example:

Design Idea (1):Technical Analysis: The idea of this design depended on elements and units of the artist's painting, " So exalted is He in whose hand is the realm of all things, and to Him you will be returned ", where the researcher was inspired by some of the letters that the artist used in his painting, as well as sunlight and the wings of a bird to create a new composition for these elements, combined to create an artistic work inspired by the Arabic calligraphy and suitable for printed hangings design.

In the design idea (1) we find that the elements were distributed in different directions with a repetition of the shape inspired by the bird's wings in different sizes to create movement in the artwork with an emphasis on the curved lines in the design and the use of the letter "nun" in different sizes and distributed in a coherent manner with the elements of the artistic work in separate areas of design and repeating them in a way that added more rhythm in the artistic work, and the elements were concentrated in the lower part of the design in small sizes, then they were distributed less with a change in the direction of movement and an increase in size as we headed upwards, which gave artistic movement between the elements of the artwork, with the distribution of the Arabic calligraphy letters, one of them is in an oval shape in the upper part to the right, leaving writings in the direction of a curve for the lower part to coincide with the distribution of the lines of depth to give the feeling of sunlight. In the colorway there are (1- a), shades of red, rose, yellow and light blue were used on a dark background of blue with gradations of white with dark blue and yellow and we note the use of shades of color in the design added a sense of depth in the artwork, we also notice here the phenomenon of colors, it increases the difference of colors from each other when they are adjacent, so when two different colors are adjacent, the contrast is the increase in the degree of difference between them, and the contrast is not limited to the difference in the origin of the color, the contrast may be in the degree of colors. We notice in the colorway (1- b) that a different color group was used in the background of gray tones, and the shades of turquoise with white and yellow, and the use of shades of green in the elements with the addition of texture in the floor and an emphasis on depth in the artwork.

		
Design Idea (1)	Colorway (1- a)	Colorway (1- b)

Finally, the main results and recommendations of the research were reviewed:

The results: The research study proved that:

- 1.The art of Pictograph is rich with its unique plastic features that contribute to enriching the field of textile printing design in general and the field of printed hangings design in particular.
- 2.Pictograph has an effective role in reviving the aesthetics of Arabic calligraphy and creating new and contemporary artistic values and visions.
- 3.The technical analysis of the works of the artist Mohamed Toson confirmed that they are of a special artistic character, rich in aesthetic and plastic values that reflect the identity of the Egyptian society and an innovative source that can be used to enrich the field of textile printing design.
- 4.The use of computer capabilities in the field of design has a pivotal role in enriching the innovative process.
- 5.Creating a set of designs (7 designs- 2 design ideas - 15 colorways) for printed textile hangings using a computer that provided new plastic values that influenced the field of textile printing design.

Recommendations:

The researcher recommends the following :

- 1.The need to pay attention to study the formative components of Arabic calligraphy by creating contemporary artistic visions in applied artistic fields to confirm identity and preserve our national heritage.
- 2.Paying attention to study the artistic works of contemporary plastic artists because of their personal visions, values and artistic experiences that enrich the design field.
- 3.Carrying out technical and analytical studies of artistic and philosophical movements in different parts of the world.
- 4.Devising contemporary and innovative sources to enrich the field of textile printing design.

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