

The aesthetics of the Arabic Lettrism (square Kufic) and its role in designing the scenic design

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Summary:

The first stage of writing, was to be capable of communication and expression, were the drawings, the language being cut for a long time from the beginning as drawn forms to the highest stages of abstraction in the form associated with the voice in the form of different alphabets, which vary according to peoples and nations of earth.

Arabic is the medium of communication and transfer of science, Farabi defines calligraphy as "authentic in the spirit and showing in the senses of the body "The patterns used to express speech, the means of creativity and decoration.

Since the beginning of their history, Muslims have taken care of it and used it to write the Holy Quran, motivated by religion from the beginning.

The Arabic letter presented a new uniqueness and formative format, with philosophical and spiritual values of an authentic collective character.

Iraqi artist and calligrapher Iyad Al-Husseini says: "Arab calligraphy is a collective and not an individual art that has an aesthetic character.

It is derived from the Arabic term al-Harf (as in the letter of the alphabet) and is derived from the teaching system of the Middle Ages or the Dark Ages in Europe with political theology. The designation of the term "Lettering" literally translated from the term (Lettrism), a French avant-garde art school founded in 1946 AD by Isidore Isou, published in Paris.

A literal trend emerged in the art of contemporary painting, and the artist used letters, words, and sometimes numbers and signs as plastic elements, and his subjects were inspired by the Arabic letter.

Some see the emergence of a literal trend among Arab artists in the forties of the last century, while others see the emergence of a literal trend in the sixties of the last century, and are inspired by the aesthetics of Arabic calligraphy.

The Spanish painter Picasso says: "The farthest point I wanted to reach I found the Islamic calligraphy preceded me to it." The point he wanted to reach was movement and aesthetic harmony in a drawing.

Initially, calligraphers were trained in Arabic calligraphy to master their techniques and the rules that govern them and they began to break free from the traditional rules of Arabic calligraphy, which allowed the decoding of Arabic letters, their inclusion in abstract works of art, and the techniques of each artist according to their cultural backgrounds; however, they benefit unanimously from the aesthetics of letters and nude calligraphy in the formation of artistic and contemporary compositions that draw inspiration from their own Arab identity and heritage, and many Arab artists have presented multiple and varied artistic experiences that have been inspired by Arabic lettering in the formation of their paintings until it has become a current of quantitative and quality.

Their experiences varied, their techniques of summing up the Arabic letter in artistic work with the diversity of their cultural and civilized backgrounds, despite the influence of Western art on plastic art, Arab letter artists enriched plastic art with a new tributary of high and unique aesthetic values.

Arabic calligraphy has several different styles of Arabic fonts, including Naskh, Thuluth, Kofi, and other types. Various styles and varieties of Arabic fonts have emerged over the years, and each calligraphy has its artistic controls and modifications, and these types and Arab calligraphic forms express the Arab Islamic community as a whole.

The Kufic calligraphy is high in Arabic calligraphy because of its ability to invest in its formations, its abundance of angles and arcs, and its simple integration with different decorations. The Kufic calligraphy has several shapes, such as the square, the pentagon, the octagon, and the round.

The shapes of the Kufic script are characterized by straightness and sharp angles, there has been a great deal of development and improvement, especially in the Abbasid period, the square Kufic calligraphy is one of the types of geometric Kufic script.

The origins of the " square Kufic " in Iran, as Dr. Zaki Hassan sees, are due to the admiration of Iranian artists for the drawings of Chinese trade seals by their decorative writing and their square-shaped arrangement.

The Kufic script moved from Iran to Egypt in the second half of the 13th century AD during the Mameluke era, then extended its influence to the Ottoman buildings until the beginning of the 20th century AD.

It has continued to be used as a decorative and inscription decoration in modern Islamic-style buildings in Cairo and elsewhere.

The square Kufic script has several design principles and rules:

- That the design is limited to a specific geometric shape, such as a square, a rectangle, a circle, a triangle, etc., and does not deviate from the geometric shape unless it achieves a more beautiful form of a classical shape.
- Not to place points on letters and delete them from others, either to place points for all letters or to exclude them from all letters.

The aesthetics of the square Kufic lettering design:

Square Kufic letters have multiple design aesthetics, including displacement, rotation, and reflection to obtain creative artistic formations as follows:

- 1- Modification: in which the designer sketches the outline of the letter by extension or shortening, in a manner that retains the distinctive features of the letters in such a way that it is easy to read.
- 2-Combining: is a combination of more than one letter in one form, meaning that one letter plays the position of two or more letters in multiple words.
- 3-Reverse: the designer writes the word backward from left to right instead of from right to left and uses it in symmetrical shapes.

The square Kufic:

Aesthetics of the Arabic Lettering in the Scenic Design:

Artist and calligrapher Iyad al-Husseini says of the Arabic letters, "There are several Lettering experiments that have focused on reconfiguring painting based on its abstract, symbolic, visual Values".

Arabic letters constitute an expressive and aesthetic communication icon that has a unique place in the contemporary visual language. Computer technologies have created advanced creative forms that have formed a catalyst for innovation with tools that have not been previously proposed through research and experimentation to explore the potential of Arabic letters, which have led to the generation of new visual formulas using 3D computing techniques.

The researcher proposed several design proposals to design inspiration from the Arabic letter and its plastic art aesthetics in the formulation and design of theatrical scenes appropriate for different theatrical performances, such as dramatic performances.

The Gestalt theory in the field of perceptual psychology made it clear that forms are understood only as complete forms and not as the sum of their components. It is communicated between the artist and the audience in such a way that the psychological experience in all its aesthetic aspects is conveyed to the recipient, through the multiplicity of the degree of complexity, to be consistent with the various levels of awareness of the recipient.

The researcher has taken steps to design theatrical scenes by the Arabic Kufic squared letter:

- 1- The researcher prepared the two-dimensional drawings of the square Kufic Arabic letters in the CAD programs, taking into account the proportions of the square Kufic letters.
- 2-The researcher has prepared three-dimensional models of Arabic letters using three-dimensional modeling programs to design geometry-based letters.
- 3-The researcher has prepared different positions for a single square Kufic letter, which varies in shape according to its location at the beginning, middle, or end of the word.
- 4-The researcher designed visual formations and prepared three-dimensional prototypes for theatrical scenes based on the inspiration of the Arabic Kufic and squared letters.

The aesthetics of the square Kufic lettering and its role in designing the scenic design:

Arabic letters have mysteries derived from their sacredness that intertwine with what the eye sees including what the heart and conscience feel, communicating images and connotations connected in their destinies to countless spiritual realms. Shadow, light, abstraction, and other indications are creative visual visions that add a great deal to the ideas and concepts of contemporary aesthetics.

The researcher has created several different designs that draw inspiration from the letter Qaf in various geometric abstraction formations and with multiple degrees of complexity, in which the letter "Qaf" is clustered in its different positions and multiple kinetic directions.

In the following style, the researcher created a composition Geometric abstract from the letter "Qaf" similar in a repetitive geometric form, using aesthetic alteration and reflection in various rhythms.

In the second design, the researcher modeled the abstract geometric shapes of the letter "Quaff" with gradual rhythms and balanced on both sides of the level, and the scene depends on the overlap between several three-dimensional vertical units.

Dramatic scenes are ideal for musical performances, drama shows, and other shows.

The researcher designed the theatrical third scene in a way that draws inspiration from the different situations of the letter "quaff" in a more complex perception, and the researcher benefited from the advanced programs for the three-dimensional design of the computer in the work of an abstract geometric design. The design consists of three-dimensional vertical units, and the researcher designed each unit geometrically separately by manipulating with geometric compositions and bending work, modifying and reflection on the geometric composition. The design is suitable for singing, ceremonial, dramatic, and other different performances.

The Arabic letter has latent abilities expressing movement, mass, and the enrichment of constructive relationships in an artistic work, and letters have values and aesthetic foundations, and each letter has music, sound, and high aesthetic connotations. The vision is a visual image that the eye perceives, "and the Arabic letter has high aesthetic and plastic values unique to it, based on the foundations and elements of good formation which are inspired by Islamic art.

The researcher designed the fourth scene in a way based on inspiration from the aesthetics of the design of the letter "nun" in the square Kufic script with its various positions and the scene is suitable for ceremonial performances, the design is balanced, asymmetric balance, repetitively and rhythmically, on both sides of the stage. The vertical stretches give the meditator a sense of the absolute through endless rhythmic absorption, in which the researcher used the aesthetics of modulation and reflection in shaping the design.

The fifth scene was planned by the researcher, taking inspiration from the aesthetics of the letter "Meem" in square Kufic script, appropriate for ceremonial performances, poetry, and cultural performances, as well as ceremonial and opera performances.

The researcher crafted a "Meem" letter with different volumes and rhythms that are recursive in a manner that is similar to and influenced by the aesthetics of "Arabesque" art and its formations in artistic formulas.

Arabic lettering has seen great changes, particularly over the last two decades, and technology has entered the design process, which has enriched the plastic movement. In the ease of shaping, due to its peculiar characteristics, it has made it possible to develop new design formulas that extend the experimentation of the artist and to develop new styles that reflect one of the requirements of the art of permanent change and renewal.

Through experimentation and exploration of the inherent energies, plastic, and innovation aesthetics of Arabic letters with contemporary technological tools, the researcher has designed a variety of different scenes that draw inspiration from the aesthetics of the Arabic letters of the square Kufic calligraphy in an abstract and geometric.

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