

# Combining calligraphy and plant motifs as a starting point for achieving a formative vision of the metal work with the students

## In the Faculty of Art Education

Dr. Mohamed Eisa Hassanen Mohamed

Lecturer of metal work, Faculty of Art Education, Minia University

[Mohamed.mohamed1@mu.edu.eg](mailto:Mohamed.mohamed1@mu.edu.eg)

### Introduction:

The issue of preserving the Arab heritage is an important issue with the rapid and comprehensive technological development and invasion in various areas of life. As specialists, we have a duty to preserve heritage and national identity in general, and then preserve Arabic calligraphy and Islamic decorations, which are an important part of our cultural and civilizational heritage, and to study calligraphy. Arabic in general needs more time and learning by specialized professors of calligraphers. In order for the student to deal with the letters of Arabic calligraphy, he needs to identify some skills that make him able to employ them within the design and combine them with the Islamic floral motifs.

Perhaps Islamic art has become more united than the unity of language in the east of the land of Islam, and despite the survival of other languages such as Persian, Turkish and Hindi alongside the Arabic language, Islamic art because of its association with one ideology carried one personality despite the different sects and authorities, and this one character influenced even other writings. We saw the Persian language written in Arabic letters, and there are words in the Hindi language derived from the Arabic language as well, due to the development of the art of Arabic calligraphy and the emergence of its various types (Kufi - Naskh - Ruq'a - Diwani - Persian - Thuluth...)

**From the above, the research problem is summarized in the following question:** How can we benefit from the thuluth script and the Islamic floral motifs to achieve a new vision for metalwork? This was verified through practical experience on a sample of students of the Faculty of Art Education, Minia University.

### The research aims to:-

1. Identify the possibilities of plastic formation for calligraphy through the diversity of shapes of metalwork.
2. Combining thuluth lettering and floral motifs to achieve a new vision for metalwork.

### Research importance:

1. Preserving the Arab heritage and Islamic identity as a civilization with its historical roots and completing the journey of artistic creativity by studying the letters of the Thuluth calligraphy as one of the most beautiful types of Arabic calligraphy, and using it to create metalwork.
2. Finding a new approach to teaching the metalworking course by combining the letters of the Thuluth calligraphy and the Islamic floral motifs.

3. Developing the design ability of the students of the College of Art Education to achieve compatibility between the handcrafted plastic methods of the Metal Works course, and an important part of the national heritage represented in Arabic calligraphy and Islamic motifs.

#### **Research hypotheses:**

1. It is not possible to benefit from combining the letters of the Thuluth calligraphy and the Islamic floral motifs to create metalwork for the students of the fifth year at the Faculty of Art Education.
2. It is possible to benefit from the letters of the thuluth calligraphy and the Islamic botanic decorations to achieve the formal richness of the external body of the hanging metalwork.

#### **Objective limits:**

1. The thuluth letters without the rest of the Arabic calligraphy as a specific entrance for study and experimentation, with Islamic floral decorations to achieve a mating between them and the letters of the Thuluth script, to treat the surfaces of the work
2. Human limits: Fifth year students.
3. Time limits: for the academic year 2019/2020.
4. Material: Using the following metallic raw materials (red copper - yellow copper - iron sheet 8.mm).
5. Spatial boundaries: Minia University, Faculty of Art Education.
6. Formation: The research is limited to the following shaping methods (emptying - chemical etching - cold enamel coloring - using files - perforating).
7. The external shape of the craft was left open to the student, in order to achieve freedom of design and the difference of bodies.

#### **Research Methodology:**

**Theoretical framework:** the researcher deals with the Arabic calligraphy and its inception and the definition of a third line and the most important features to highlight it as one of the most important Arabic calligraphy.

**Applied framework:** where the researcher used the quasi-experimental approach by applying (the research experience) to the students of the fifth year as a suggested entrance for teaching the metalwork course.

#### **Theoretical framework:**

##### **Arabic Calligraphy; Its Origin and Development:**

It is difficult to determine the period in which writing appeared in general, but there are two main theories on which historians relied, the first theory is the Tawfeeq theory, which states that writing is a suspension from God Almighty to His Messengers and Prophets Adam, Idris, Elias and Ismael. The Almighty said (And He taught Adam all the names, then presented them to the angels, so he said, Inform me of the names of these if you know) Surat Al-Baqarah... That is, God Almighty revealed to them knowledge, reading and writing. As for the second theory, which is the conventional theory, which believes in the supremacy of what was stated in the writings and manuscripts of the Arabs before the advent of Islam, in which only two types of Arabic calligraphy appeared (al-jazm - al-mashq) and al-jazm means the equivalent of an

edge or a piece of pen and a mushaq, it means writing with speed. Historians argued about the specific time period in which the Arabic writing appeared, as well as the Arab region. Some of them refer it to Yemen and some to himere and derived it from the Himyaritic line, and some of them attributed it to the Ghassanid state in the Levant or also its emergence in the Sinai region.

The origin of the Arabic letters (alif), which is a straight line, they made it the as the diameter of a circle. As for the rest of the letters, they are parts of the circle surrounding this diameter and are attributed to it. If the letters were returned to flatness and their curvature was removed, they would be from Alif with a certain fixed structure, and each letter of the Arabic letters has its own geometry known as the virtuous.

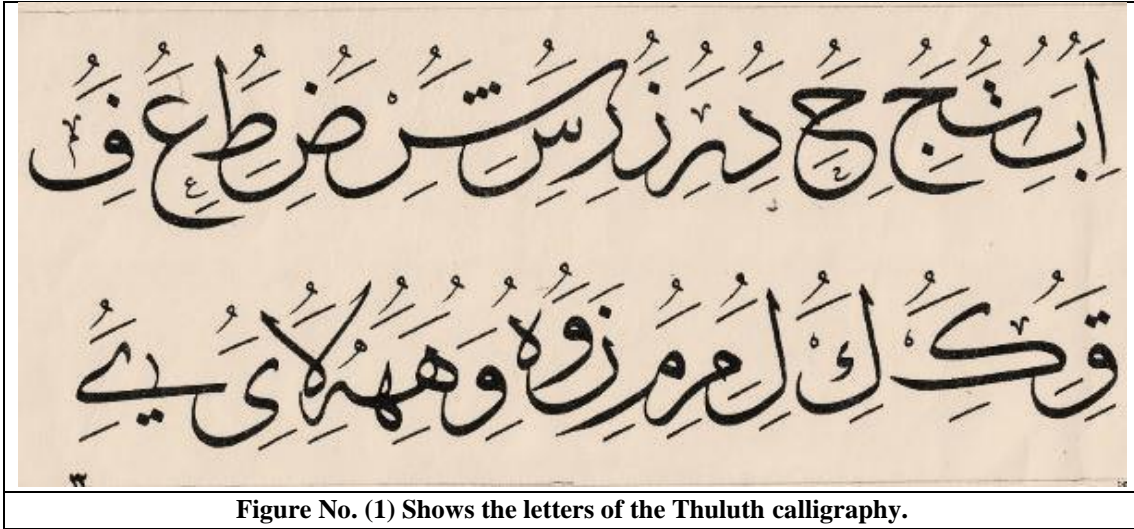


Figure No. (1) Shows the letters of the Thuluth calligraphy.

#### Arabic letters are characterized by the following :

1. It is often written connected and this has given it a great formative potential without being outside its infrastructure.
2. The characteristic of communication between letters gave an opportunity to extend the connection between the letters and give elongation, flexibility and agility whenever they are in the right position.
3. Besides the connection the characteristic of separation between some letters such as (أ - ر - ذ - ز - و - د - ذ) and according to previous letters, it gave the artist freedom to achieve the overlap between the parts of the words, hence the Arabic language is characterized by the status of communication and separation between the letters of the single word such as the word (إتصال) the letter (أ) separated and contacted the letter (ص) and (أ) and the separation of the letter (ل) after a thousand, also with full connection like the word "محمد", or separate letters just like the word "ذروة". This diversity enriched Arabic calligraphy and gave freedom, flexibility and possibilities to Arabic calligraphy from other writings in other languages.
4. The Arabic letters, which are characterized by their roundness, have created more vibrant look and have made the viewer always feel movement and activity, the most important of these letters are (ع - غ - ص - ض - ط - ظ - ج - ح - خ - ق - ل)
5. Going down from the line and rising from it is a characteristic of Arabic writings, most of the other writings have equal letters in going up and down between two lines.
6. The snoring and the obvious grandeur of the vertical letters above the line.

7. The spirituality that characterizes Arabic calligraphy in large part from its handling of religious subjects and Qur'an verses.

8. The possibility of creating overlays at multiple levels has given a great advantage of flexibility, innovation and the possibility of adapting writings into countless geometric or organic forms.

All these features and characteristics have made the Arabic calligraphy an endless source, even though many artists have dealt with it in their works, and we find it getting richer day after day.

### **The Thuluth calligraphy:**

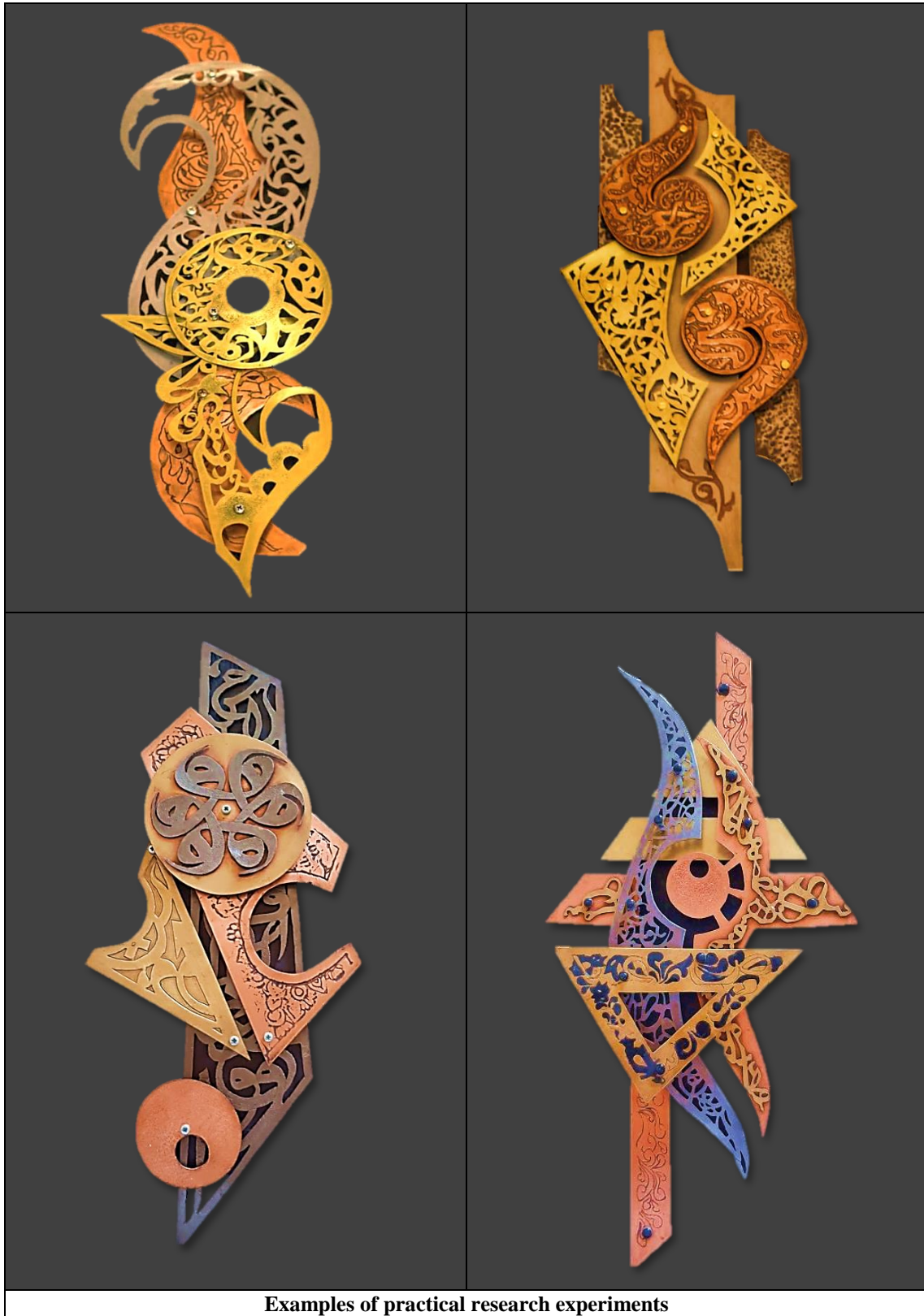
Researchers argued about the origin and meaning of the name of the Thuluth, which is a beautiful font often written in the ancient Qur'an. It was called The Thuluth calligraphy, and its straight lines were cut by a third. It is reported that it is attributed to the Tumar calligraphy; The Thuluth has a distinguished artistic presence among other Arab calligraphers. Although many calligraphers avoided writing it because of its difficulty, it played an important role in the transfer of science and knowledge. It played a role in writing the Holy Quran, in addition to its artistic and aesthetic value, and was distinguished by strength and rigidity, it is also considered the most spectacular, beautiful, and most difficult to write and elaborate. It excels at the font of copying with a lot of flexibility, and the type in it looks like one alloy dictated by the formation, and the composition comes from many ornaments.

### **Application framework:**

The researcher applied the experiment, to the students of the fifth division of the Faculty of art Education to develop a metal work (hanging) inspired by the letters of The Thuluth calligraphy and Islamic floral motifs, and the students carried out the sample research (10) works combined with the use of the letters of The Thuluth calligraphy and the Islamic floral motifs, to process the work surfaces, and used three metallic materials to achieve color richness as shown in the works representing the results of the experiment, the works varied in their external forms and bodies in order to leave the freedom of the student and to check the null hypothesis of the research which states (the letters of The Thuluth and Islamic floral motifs cannot be used to achieve the formal richness of the external body of the hanging metal work).

### **Results:**

By analyzing the results of the experiment, it was found that the students dealt with the letters of the Thuluth in different ways, some of them dealt with it to achieve a geometrical figure such as the circle by repeating it through radiation or circularly repetition or in a random manner within geometrical or organic figures, others used it in different sizes, altered and reversed shapes, and others combined letters and decorations within the same space, and this is an evidence of the flexibility and richness of Arabic lettering for the Thuluth calligraphy in particular and the Arabic calligraphy in general.



Examples of practical research experiments

**References:**

- 1-a7md 'm7md gabr 7gag : gmalyat a3mal al7rofyta fy altsoyr alm3asr'mgla b7oth fy altrbya alno3ya،٣٢٩،s5٢٠٠٧ ،m
- 2.amyn 'm7md 3la : 3b8rya al56 al3rby 'mgla alo7da 3 91، s21١٩٩٢ ،m .
- 3.alalasy' ،adl : al56 al3rby nshathwt6orh 'mktba aldar al3rbya llktab ،al8ahra ،٦١،s49-51 ، ٢٠٠٨m .
- 4.algbory 'm7md shkr : asl al56 al3rbywgmalyth'mgla afa8 3rbya'al3dd 3'bgldad ،s64،1997m.
- 5.algndy 'la rf3t 7amd : smat alf5ar alsh3by fy msrw al efada mnha fy tdrys al5zf l6lab klya altrbya alfnyta 'rsala magstyr 'klya altrbya alfnyta ،gam3a 7loan ،s21٢٠٠١ ،m
- 6.alshamy 'sal7 a7md : alfn al eslamy 'dar al8lm 'dmsh8، ٦١ ، s43١٩٩٠ ،m.
- 7.alrbdaoy 'm7mod: gmalyat al56 al3rby 'm7adrat almosm alth8afy althalth l3am 1408/1409h 'mrkz almlk fysl lldrasat alaslamyawalb7oth 'alryad ،s 146١٩٩٧ ،m
- 8.3bd al8adr 'm7md 3bdalsbor : al7rofyta k7rka tshkylyta 7dytha mn 5lal fnon algrafyk al3rby alm3asr 'rsala magstyr،gam3a 7loan ،s7،1998 m.
- 9.3ysy 'aldso8y 7sn alglalwalgm al fy 56 althlth ،al8ahra ،mgla al8ra2awalm3rfa gam3a 3yn shms،٣١٤٨ ،s 203-221٢٠١٤، m.
10. nagy 'hlal : t78y8 ktab alktabwshf aldaoawtsryfha 'bgldad ،mgla alorod ،mg232١٩٧٣ ، m