
THE CONFIGURATIONS FORMATIONS OF THE ARABIC KOUFI CALLIGRAPHY AS A SOURCE OF INNOVATIVE DESIGNS IN THE FIELD OF JEWELLERY

Ahmed Muhammed SABRY *

Department of Industrial Education, Faculty of Education, Helwan University, Egypt

Abstract

The art of Arabic calligraphy has accompanied the Arab Islamic civilization from its beginning until now, as it reflects both philosophical and civilizational dimensions, and its writings represent an important element in artistic contributions, as Islamic art is distinguished from other arts by using writings as a basic decorative element because of its plasticity, flexibility and diversity. The handicrafts that were inspired by Arabic calligraphy emerged from the strong desire of the Arab artist to adhere to originality and return to its roots, and Arabic calligraphy has been addressed in modern art in a new way that differs from what it was before as what was used in the past in terms of tools, materials, concepts and ideas can now be dealt with in a contemporary way that is compatible with the requirements of the modern era and takes into account the continuous development in the artistic movement, and contemporary artists are still searching for what's new, so what was an intellectual and expressive heritage can now be studied with a new vision and concepts that fit the nature of the current era. The research aims to find new design formulas for metal jewellery, and to invest the plastic characteristics and capabilities of the Arabic Kufic calligraphy in enriching the aesthetics of metallic ornaments, and to combine the aesthetics of the Kufic calligraphy with the aesthetics of jewelry design, as well as opening new horizons for creativity and innovation in the field of jewelry design.

Keywords

Calligraphy, Koufi Calligraphy, The Art of Arabic Calligraphy, Jewellery Design.

Introduction

The art of Arabic calligraphy has accompanied the Arab Islamic civilization from its beginning until now, as it reflects both philosophical and civilizational dimensions, and its writings represent an important element in artistic contributions, as Islamic art is distinguished from other arts by using writings as a basic decorative element because of its plasticity, flexibility and diversity. The handicrafts that were inspired by Arabic calligraphy emerged from the strong desire of the Arab artist to adhere to originality and return to its roots. Arab artists throughout history have not neglected the formative values of Arabic calligraphy, rather the inspiration of Arabic letters as a formative and symbolic value is one of the most prominent features of Arab civilization development. In the second half of the twentieth century an artistic direction appeared called Al-Horofiyoon (Calligraphers) and it was defined as “that creative phenomenon in which the Arabic letter is used as a formative term and the Calligraphers is an old movement, to obtain artistic and modern formations at the same time”, it is ancient in view of the beginnings of the use of the Arabic letter as a formative term, and modern if we observe that current that began in the 1960s by the pioneers of contemporary lettering, which was the

* Corresponding author: info@edu.helwan.edu.eg

attention to the original cultural roots of the Arab and Islamic nation and the pursuit of creativity works of art belonging to and based on heritage resistance and characterized by contemporary artistic and aesthetic foundations. Arabic calligraphy in modern art has been dealt with in a new way that differs from what it was before, what was used in the past in terms of tools, materials, concepts and ideas can now be dealt with in a contemporary way that is compatible with the requirements of the modern era and takes into account the continuous development in the artistic movement, as previous periods witnessed a variety of artistic revolutions and continuous experimental attempts that succeeded in the various branches of arts, as it included the methods of performance, thought and expressive contents achieved by the aesthetics of the relationship among all the constituent elements of the handicrafts in its flat and two-dimensional and three-dimensional forms, and it became necessary to pay attention to achieving the greatest possible aesthetic relationships among all parts, shapes and forms that make up the structure of the handicrafts. Contemporary artists are still searching for everything new, so what was from the intellectual and expressive heritage can now be studied with a vision and new concepts commensurate with the nature of the current era, where some distinct heritage terms that are consistent with the conscious perception of the modern era can be selected. Hence, the researcher believes that it is important to take advantage of the formative characterises and capabilities of Arabic calligraphy in formulating new and innovative designs for metal jewelery with the aim of enriching the aesthetic value of the art of jewelery and trying to break out of the scope of the familiar to the horizons of innovation and creativity.

Research Problem

1. How to find new designs for metal jewelry.
2. Are the plastic capabilities of the Kufic calligraphy compatible with the design of the ornaments?
3. Can formations of Arabic Kufic calligraphy become a source of innovative designs for jewelry?
4. How to take advantage of the formations and plastic characteristics of Kufic calligraphy in the formulation of innovative designs for jewelry.
5. How to combine the aesthetics of Kufic calligraphy with the aesthetics of metal jewelry design?

Research Objectives

1. Creating new design formulas for metal jewelry.
2. Investing the plastic characterises and capabilities of the Arabic Kufic calligraphy in enriching the aesthetics of metallic jewelry.

3. Blending the aesthetics of Kufi calligraphy and the aesthetics of jewelery design.
4. Opening new horizons for creativity and innovation in the field of jewelry design.

Research Significance

The importance of the research lies in its attempt to take advantage of the aesthetics of Kufic Arabic calligraphy and its numerous and varied plastic capabilities and characteristics in the formulation of new and innovative designs for metal jewelery with the aim of moving away from the traditional and familiar to the horizons of innovation and broad creativity, which enriches the aesthetic value of the art of jewelry.

Research Limitations

1. The plastic characteristics and potentialities of the Arabic Kufic script.
2. The field of metal jewelry design.

Research Hypothesis

1. New design formulas can be found for metal jewelry.
2. The formative capabilities of the Kufic calligraphy correspond to the design of the jewelry.
3. The formations for Arabic Kufic calligraphy can become a source of innovative jewelery designs.
4. The Kufic formations can be used in formulating innovative jewelery designs.
5. The aesthetics of Kufic can be combined with the aesthetics of metallic jewelry design.

Research Methodology

- **Descriptive Analytical Method:** To describe and analyse the topic, problem, goals, and results of the research.
- **Experimental Method:** In order to conduct some practical applications that serve the objectives of the research.

Results

1. New design formulas can be found for metal jewelry.
2. The formative capabilities of the Kufic calligraphy correspond to the design of the jewelry.
3. The formations for Arabic Kufic calligraphy can become a source of innovative jewelery designs.
4. The Kufic formations can be used in formulating innovative jewelery designs.
5. The aesthetics of Kufic can be combined with the aesthetics of metallic jewelry design.
6. The Kufi calligraphy is a rich source of aesthetics that can contribute to enriching the

aesthetic value of the handicrafts.

7. Heritage terms can be dealt with in a contemporary way that suits the requirements of the modern era and takes into account the continuous development in the artistic movement.

Recommendations

1. Conducting more studies and researches dealing with the Arabic calligraphy in general and the Kofi calligraphy in particular.
2. Maximizing the use of the formative potentials of the Kufic calligraphy in creating new designs for handicrafts.
3. Re-study the heritage vocabulary with modern vision and concepts commensurate with the nature of the current era.
4. Following up the continuous development in the artistic movement.
5. Conducting more researches and studies on the findings of this research.

References

1. Abdel Sabour Abdel Qader Muhammad: "Al-Horofiyoon as a Modern Plastic Movement through Contemporary Arab Graphic Arts", PhD Thesis, Faculty of Fine Arts, Helwan University, 2009.
2. Muhammad Muhammad Al-Arabi: "Writings with a Form as an Introduction to new Designs in Shaping and Handling the Metalwork", PhD Thesis, Faculty of Specific Education, University of Cairo, 2011.
3. Zahir Amin Khairi, "The Aesthetic Values of the Kufic Calligraphy as a Source for Enriching the Technical Formation of Metal Wires", Master's Thesis, Faculty of Specific Education, Ain Shams University, 2008.
4. Attia Aboud: "The Impact of Using Formative Calendar on Teaching Arabic Calligraphy", Al-Mustansiriya University, Iraq, 2014.
5. Mahmoud Abdel-Aziz Marzouq: "Islamic Decorative Arts in Pre-Fatimid Egypt", the Anglo Library, Cairo, 2009.
6. Ibrahim Damrah ": The Roots and Development of the Arabic Calligraphy", Al-Manar Library, Cairo, 2009.
7. Bandar Al-Haidari, "The Arabic Letter in Contemporary Arab Art", Paris, 2012.
8. Gilan Abbas: "Minerals and Jewelry," Series Description of Contemporary Egypt, State Information Service, Cairo.
9. Samir Atallah ": Masterpieces of Arabic Calligraphy", Encyclopedia of Islamic Heritage, Atallah Publishing House, Beirut, 2010.

10. Yahya Salum Al-Abbasi: "Arabic calligraphy, Its History and Types," Al-Nahda Library, Baghdad, 2009.
11. Alexandre Papadopulo: "Islam and Muslim Art", Harry N. Abrams, Inc. Publishers, New York – 2007.
12. Kratchko Uskaya: "Ornamental in scriptps" Sarvey Vol- 2002.
13. Agnoletto, M: "Masterpieces of Modern Architecture"- New York- 2016.
14. Peter Eisenman and Jacques Lacan: "Architecture and Psychoanalysis" -New York- 2009.
15. Jack Burnham: "The Art of Arabic Decoration"– New York– 2013.
16. Khan Gabriel Mandel:" Arabic Script, Styles Variants, and Calligraphic Adaptions" York New- 2011.
17. Dalia A. ABDELAZIZ, Abeer F. Ahmed ALI, PLASTIC POSSIBILITIES OF CERAMICS AND METALS AS AN INTRODUCTION TO CREATE CONTEMPORARY JEWELRY, International Journal of Design and Fashion Studies, Vol. 2, No. 1, 2019, pp. 1-3.
18. Rabab Ahmad AL-RIFAI, POLITICAL AND SOCIAL INFLUENCES ON FASHION IN 1930S, International Journal of Design and Fashion Studies, Vol. 2, No. 1, 2019, pp. 4-11.
19. www.artfinding.com
20. www.jewelcark.blogspot.com
21. www.visual-arts-cork.com
22. www.artnet.com
23. www.melbalad.com/metals.php
24. www.islamicg.com

Received: September 25, 2019

Accepted: November 20, 2019