

## **The aesthetics of Arabic calligraphy as a unique language in the contemporary design of interior architecture**

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### **Summary:**

Throughout the ages, all civilizations have considered writing, symbols and lines to show the beautify of the details of internal and external architecture, and we find the Islamic civilization has used all types and forms of Arabic calligraphy, while ensuring the adequacy of the written texts of the function of the establishment. Arabic calligraphy had been used with various materials such as stone, wood, glass, copper and others, and have always been associated with the botanic or geometric ornaments that are famous for Islamic art, which indicates that the Arabic calligraphy isn't a static art, but it is a subject for renewal and continuous development. The Arabic calligraphy is associated with internal or external architecture in a number of forms, including function, proportionality and balance, where the formation of the Arabic calligraphy falls under the concept of rhythms of geometry and harmonious proportions, which makes it a formative language which its rhythms and artistic proportions can be invested in contemporary design intellect for the interior architecture items.

In this paper, the value of Arabic calligraphy will be clarified as one of the most important elements of modern design intellect. For some of the designs inspired by the interior architecture and their analysis.

### **Keywords:**

integration mechanisms - functional standards - the aesthetic standards.

### **Problem:**

attempting to distort the heritage and instill new concepts to destabilize the societies and the characteristics of the Arab societies - requires adherence to the material and moral heritage to strengthen the cultural heritage and document its strengths.

### **The research imposition:**

the research assumes that the Arabic calligraphy possesses engineering components and structure foundations, which enables it to adapt to contemporary designs.

### **Goals:**

clarify some of the characteristics and values of visual and formative Arabic calligraphy, which enables it to compete and stay as one of the vocabulary of design intellect in general and the design of internal and external architecture in particular.

### **Research importance:**

emphasizing the importance of the cultural heritage of the communities as a language of communication.

seeking to use the study as an effective and reference tool for ways to use The Arabic calligraphy in internal and external architecture.

### The research methodology:

The research deals with the descriptive analytical approach in a theoretical framework through the following axes: First: Introducing Arabic calligraphy, its features, and how to write it. second: contemporary design intellect. third: The use of Arabic calligraphy in interior architecture. forth: Reducing how Arabic calligraphy is used in the vocabulary of interior architecture. fifth: results and recommendations.







### The rules for the formulation of the Arabic calligraphy

The Arabic calligraphy has its characteristics. It wasn't for writing only, but the characteristics of an artistic and abstracted forms beside its linguistic meanings, demonstrating flexibility and voluntarily the calligraphy emanating from the structural form and unique characteristics, aesthetic relations arising from its structure, simulating permanent movement because of the contrast and compatibility or contact and separation, always show the movement in the direction of the written text, also gives a feeling of quick movement through its structural characteristics: consecration, horizontal, vertical extension curving and flexibility, inflatable, overlapping, multiple form per character, mobility, sprinkling.

How we use Arabic calligraphy in interior architecture				
Designs with free writing combinations or square engineering	Formation	Floors	Internal space pounders	Interior architecture items
Laser marble cutting technology, inlays with materials such as copper with marble alternatives such as corian or avonite, or using woven carpet .	Method			
Natural and synthetic marble and 3D epoxy floors.	Material			
Unlimited architectural frames or written stripes.	Formation	Ceiling		
Free drawing with colored dyes.	Method			
Colors and paints of various kinds.	Material			
Meaningless words or individual letters are used, which gives the feeling of a point of interest that attracts confirmation.	Formation	Walls		
Printing or free drawing and manual coloring.	Method			
All kinds of colors and printed wall paper.	Material			
It has changed the traditional shapes of the architectural openings which was giving heavy optical shapes, with free Arabic calligraphy without any boundaries.	Formation	Architectural openings	Internal space contents	
Modern drilling with or without the use of vaccination.	Method			
Metals and glass, acrylic, and wood.	Material			
It represents the physical connection among the voids, and combines functional and aesthetic value in an integrated form, as a design complement.	Formation	partitions		
Using modern manufacturing and the CNC machines.	Method			
Acrylic glass, wood and copper.	Material			
Arabic calligraphy has been one of the historic sources which is formed in modern style, so they have formed it with	Formation	furniture		

abstract ways and free dimensions by studying the surrounded space.				
Modern manufacture, CNC machines, printing on canvas, classifying glass by laser, and burning are used.	Method			
Using all kinds of materials, both natural materials as wood and stone, glass, metals and minerals, industrial materials as acrylic, polyester, marble substitutes.	material			
lighting is used to focus on the of the Lettering which gives a sense of dynamic surface.	formation	Lighting units & accessories		
lacing wood shows the harmony of shadow and light on the surrounding area, classifying glass or acrylic by laser-machines.	Method			
Used metal, glass, acrylic, and wood.	Material			

schedule 1. the results of the analysis clarify the design principles for the use of Arabic calligraphy in the internal architecture items.

 <p><b>Pic.3 shows partition with Arabic calligraphy patterns</b></p>	 <p><b>pic. 2 shows the use of the Arabic calligraphy in the ceiling</b></p>	 <p><b>pic.1 the use of the engineering ground Kufic script form</b></p>
		
<p><b>pic. 4, 5, 6 ways to use Arabic calligraphy formations on the walls with different methods</b></p>		

### Factors that affected how to use Arabic calligraphy in Interior architecture

- The close link between Arabic calligraphy and the Holy Quran, has earned it the sanctity of the sensory and reverence, and endowed it with a flat resulting from engineering assets, which helped to be used in the internal architecture, structural or aesthetic plastic.
- Intellectual intellect in the design and the designer trends.

- When using the characters in the designs, whether traditional or innovative aesthetic they vary according to the materials, the technology used in the implementation.
- Interior design items are divided into internal architecture to perform the function of the operation or the aesthetic function, it can be used in both, as it combines the function and art in integrated form as an expression of the authenticity that blend the modernism.
- To ensure the commitment to values of the structure of the Arabic calligraphy as unity and proportionality with the emphasis on color relations and their impact.
- The designer's commitment to send a message by the written text which gives the spiritual impact that enhance belonging.

### Results:

- a) The great diversity in the formulation of engineering constructionist form Arabic calligraphy makes it easy to adapt to contemporary designs based on the internal architecture, it is an element that has the flexibility of ongoing development.
- b) The use of the Arabic calligraphy as a formative and constructive item enriches the design and has rooted the Arabic heritage and social identity.
- c) The essence of its Engineering Constructionist make the Arabic calligraphy up to some visual fun which reflect the comfort and stability on the recipient, so they can be used globally without prior knowledge of the language or the ability to be read.
- d) The consensus and dissimilarity between heritage and modern technology leads to the creation of new characters to the interior design.

### Recommendations:

- a) The need to take advantage of modern scientific technology and innovative materials for developing new design thinking to support our heritage assets without recourse to tradition conscious of others.
- b) The need to expand the study of Arabic calligraphy for students of art faculties and linking between the different functional fields, and training on the inspiration of the aesthetic formations in different designs.
- c) The need to use Arabic calligraphy in Interior tourist places design like the pharaonic ones, to increase the definition by appealing an important element of the Arab heritage.

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