

The Investment of the Alphabetical Composition in Deepening the Aesthetic Act of Arab Designs

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The current research deals with the investment of the alphabetical composition in deepening the aesthetic act of the Arab designs. The research included four chapters. The first addressed the methodological framework of the research, represented by the problem of research, which was embodied in the question: does the investment of the alphabetical composition deepen the aesthetic act with contemporary Arab designs? The chapter included the importance, need for, and objective of the research by investing the human composition in deepening the aesthetic act in contemporary Arab designs. In addition to including the limits of the research and terminology. The second chapter explored the intellectual framework, which contained the following three theses: the alphabetical composition between effectiveness and contemporary; contemporary Arab design; and aesthetic act. The third chapter dealt with the research procedures of the research community and its sample, and the sample analysis. Then came the fourth chapter, which included the results of the research, conclusions, recommendations and proposals. One of the findings is the human composition of the foundations of a taste and emotional unity for the various types of recipients in the Arab world and referred them to large areas of sensory perception to achieve an aesthetic reality. One of the conclusions is that the alphabetical compositions refer to an aesthetic act that enhances communication with the recipient.

Keywords: *Writing, Beauty, Design.*

Chapter 1: The Methodological Framework

Research Problem

Contemporary Arab design has a distinct position in deeds and functionality as an artistic practice, whether it is an image, a style, a thought or a fantasy in its compositions and in terms of the specific frameworks and specific methods. This is because it is a necessary part of people's lives, and it has become a picture of the human expression of one's reality and idea. In this context, a remarkable design effort is being made in communicating and being entangled with the Arab heritage to activate the state of deepening in the act of the aesthetic and functional. Thus, the communication medium that is directed towards a large audience becomes heterogeneous by providing the human composition to receive meanings, ideas and trends in interesting and attractive ways by investing in drawings, lines and colours, in order to achieve the influence and attractiveness of the recipient (Monroe, 1972).

The alphabetical composition feeds the imagination with many visions that are associated with the Islamic heritage to refer it to a series of manifestations of the aesthetic act in the composition. There is a wide space to move and it is varied to the world of innovation and creativity in a contemporary spirit to exhaust the aesthetic rhythms, when presented in the context of innovation. To stimulate the motivation that leads towards brilliance and harmony and in terms of accuracy, flexibility and the ability to produce a distinctive new design — which differs from the previous one as a strong-performing building units in the creation of a level of uniqueness — contemporary Arab designs seek to inspire movement and fluidity and the compliance of the Arabic character.

Consequently, the designers excelled when they turned their paintings into creative formative works that take in their attractiveness of the alphabetical composition with a contemporary Arab design system that the recipient's eye accepts comfortably and is an incentive to reach the deepening of beauty. This was a justification for the researcher in his current study, which determined its research problem in the following question:

Does investing in alphabetical form deepen the aesthetic action of contemporary Arab designs?

The Importance of Research and the Need for It

The importance of the research lies in the following:

1. The research provides an aesthetic reading of Arab designs that adopt the composition of the characters as structural units, to be a help to scholars and critics.



2. The research contributes to the presentation of a conceptual framework for the creative advantage in the professional composition in Arab designs, whether modern or renovate.
3. The knowledge and art aspect is supported by a scientific study that serves the Arab heritage aesthetically.
4. The need for more knowledge that gives renewed spiritual pleasure through the aesthetic taste of Arab artistic relics.

The Research Objective

The research aims to understand the uses of alphabetical composition to deepen the aesthetic action of contemporary Arab designs.

Research Limits

The objective limits: investing the alphabetical composition in deepening the aesthetic action in the Arab designs.

Spatial limits: The Arab countries that were defined by Iraq, Egypt, Jordan, Palestine and Syria.

The fact that the aforementioned Arab countries included an intensification of design production, in particular alphabet formation for the specified time period.

Time limits: 2010 AD–2014 AD

Terminology

Composition

It is innovation, rendering, creation, invention, and making, and it is mentioned a lot in the books of ancient philosophy, the universe corresponding to corruption. The formation of a thing is the action that caused that thing to reach its present state or it is the sum of the images that successively affect the thing in terms of its relationship to the conditions affecting its growth, and from it are assets, job creation, institution formation, etc. The formation of philosophers is required to be preceded by a substance, unlike the creativity in which the selection of the material is required, so it has a principle or origin based on it, and therefore, the formation and the origin were opposite from one side and overlapping on the other side (Osborne, 1998).



In a procedural way, the current research is to organise and construct Arabic characters in a contemporary way that reflects a design art that possesses the ability, function and beauty according to contemporary formative values.

Beauty

It is a theory of taste, or it is a process of sensory perception of beauty in nature and art (Saliba, 1385).

Aesthetic Action

The power of beauty to attract attention and win hearts, and it is an energy that works to attract and pull the eyesight of the recipient (Behnsi, 1980).

Design

Is creation, innovation, and the creation of artistic harmony and proportionality in visual forms (Nicholes, 1974).

In the procedural sense of the current research, it is a synthetic and organisational act that carries a creative formation with a system, balance and symmetry in contemporary Arab designs.

Chapter 2 Theoretical Framework

The First Thesis: Alphabet Formation between Effectiveness and Contemporary

Contemporary culture has linked the past to the future. Furthermore, it passed through the living present, the ancient knowledge was stored and renewed, which was a forgetting object, intended to invest old knowledge of the harmony with the spirit and requirements of the times in order to add, revise and understand deeply. One of those knowledges is the Arabic alphabets, which are linked to references and knowledge contexts that discover their Islamic cultural identity, which originated in it, because of the flexibility, simplicity, vitality and ability to be obeyed in various ways (Al-Adhami, 1980). This made the use of Arabic alphabets, since the dawn of Islam, essential in the writing of the verses. At a time when successive Arab schools had given them exceptional attention in innovative attempts, they have produced aesthetic values that have influenced human civilisation in a taste and attraction for Islamic art, which has carried its own artistic identity since its prosperity in the thirteenth and fourteenth centuries AD (Zaki).

Thus, it has been equipped with elements of existence and the elements of permanence and development. It is packed with total values and charged with the inspiration of a deep and superior world that captures sight and attracts attention to infinite distances of joy, serenity and contemplation. In the face of this, the Arabic alphabet has been transformed into a form of art that no longer has any limit in art and creativity in its abstract artistic forms linked to its sacred capacity. It has become an attraction to its beauty. What has become a magnet for its aesthetics is one of the geniuses of its formations that carry more decoration in order to become an art itself (Behnsi, 1979). These qualities deepened the Arab designer in the study of their formal and semantical worlds, in which he found a special charm that only the lovers of him could reach. Even the alphabetical composition became a symphony of contemporary digital design.



A painting by Khaled Shaheen, Palestine, 2011.

This subjected Arabic alphabet within contemporary design configurations to many innovative and impressive formations is used to achieve their objectives in attracting the recipient and arousing their interest through the design in artistic processing (Abdullah, 2008). As confirmed by Herbert Reed, the oriental artist wanders with the character, rhythm and harmony intuitively rather than being a sensory awareness, as well as symmetry with the organic processes of nature where he formulates his artistic work in the same spirit (Reed et al., 1983). This has become a work on the character shaping a large number of contemporary Arab and Muslim artists and formed a current that has its weight in contemporary artistic life, not to mention the great diversity and difference from one artist to another and from one country to another. This diversity affects the formulation and the design idea, as well as coexistence with other artistic trends. The interaction with them is driven by the obsession to achieve a local identity in the contemporary design processing, where it begins its relationship with letters at the interactive level that makes the character dance in an elegance that is independent of any other purpose. He deals with colour, shape, movement and light when he enters the world of vibrant formation. It possesses an endless repertoire of aesthetics

that meets every artistic taste that dances with the musical rhythms, that work with the eyes with buildings, and dialogues with mass and space, in a design engineering with organisational relationships that work effectively, according to the requirement of design action (Toolkit, 2000). Arab designers have contributed to the nutrition of contemporary design with active authentic Arab tributaries. Their main concern was to search for an Arab-Islamic identity in order to root and express aesthetic values of a special nature and flavour, operating within a field of creativity that possesses a great deal of flexibility and the ability to integrate and show the characters. It carries enrichment and support for the intended aesthetic response and provides the desired satisfaction to the recipient, based on the kinetic inspiration and focus on the attractions through the multiplicity of the craft in contemporary design processing (Al Ghanimi, 1998). The situation envisioned the merging of the alphabetical formation in the whole design. Thus, the Arab tended to show an aesthetic privacy with contemplative descriptions in an automatic affirmation of the Arab identity and culture through contemporary design language and to present a renewed aesthetic discourse of value, based on the sensory pleasure provided by the elements of alphabetical formation. That's the pleasure of the aesthetic experience that these letters evoke in the same recipient. The design processing is the comprehensive experience that we can enjoy (Bradbury, 1978). It can be argued that the designer possesses the ability to create alphabetical creativity to receive stimuli and special excitement. It is achieved by basing on the paths of an imaginary ability that seeks to produce an alphabetical formation with contemporary design treatments characterised by originality, novelty, proportionality and the ability to be fascinated by the aesthetic artistic treatment in which the soul manifested and transcended during. It sees the lustre, serenity, beauty and excitement, which address the mind and conscience.

The Second Thesis: Contemporary Arab Design

The artwork occupied a wide area of human thinking because it is a means of knowledge, a picture of social activity, and an aspect of social life. This includes a mirror reflecting human life and society where it was in a creative discourse encompassing the various fields of life (Fischer, 1971). It enriches the most established needs of the recipient, which is human communication, and which takes many faces to produce acquisition knowledge that can be obtained through a visual vision.

As a result of cultural and technological development, design treatments have emerged to confirm an ever-increasing and new role, especially their connection to digital arts, whether it is aesthetic or functional need.

The main objective of the contemporary design processing strategy is to enrich and promote a culture of creativity and good innovation in building a knowledge base that achieves aesthetic



action, according to its strengths to develop future business standards (Walter, 1980). It seeks to achieve the following:

1. Develop a complete framework that leads to the adoption of an innovative, clear-targeted design to compete with effective design configurations.
2. Thinking with good design and setting contexts and guidelines to ensure attainment of attractiveness to support reaching its functional objectives (Attia, 1985).

Here lies the attraction of contemporary design formations, in terms of achieving as much influence as possible within a space and using unusual design methods focussed on the withdrawal of sight and giving the sense that the visuals as we see them, are not as we know them. That is why contemporary design formations are among the most art-modernity and the aesthetic expressive structure in it because of its extreme impact in its appropriate and attractive composition of the recipient.

However, the amount of experience and skill of expression, and the abundance and depth of aesthetic visions enjoyed by the designer are reflected in his design treatments. The productivity shown by imagination and intuition makes it possible to empty the design thinking in the imaginary and realistic axes (Sermak, 2007). In other words, contemporary creative discourse is linked to the designer's own ability to innovate and to judge the standard of the recipient's response and taste for the artwork, in which aesthetic judgment remains dependent on the recipient who receives the message.

In this sense, priority and preference are always given to the influence that is based on the elements of creativity and innovation for the formation of Arabic letters in the stages that achieve wonderful ideas. Particularly, when applied in practice and the ability to generate new methods more efficiently by relying on the speeding rhythms of interactivity with the data of reality, in an appropriate response to flexibility and experience, and a creative methodology in the production of contemporary design configurations with original new formulations that are truly distinguished and of social and cultural value (Scott, 1980).

The designer sees the world around him clearly and proceeds with his imaginations towards the worlds of discoveries and creativity associated with contemporary life, to achieve positive participation in its highest manifestations of sensual emotiveness. As much as it creates from the compositions of letters that show wealth in expression, as well as his ability to process, and his experiences gained through practice and energies that are generated by working hard for evolution in the style of expression according to contemporary design requirements, the values of beauty and function stem from the core of contemporary design motives.



A painting by Youssef Ibrahim, Saudi Arabia, 2012.

This digital technology has contributed to the aesthetic action that has replaced the traditional with modern technical tools and unlimited options of innovation, development and attractiveness. Further, it has pushed the designer to exercise his creations, formulate his ideas, and re-install the plastic components that make up the intertwining structures between the artistic configurations and the alphabetical forms, in a creative and attractive formative space. Wherein, contemporary software contributed to the formation of multiple visualisations that resulted in the formation of a contemporary Arabic lettering, his design treatments were characterised by gravity to gain aesthetic formations achieving a visual excitement that was composed of those formations with vocabulary and secretions of contemporary thought.

This emphasises that contemporary Arab designs are one of the most important artistic methods of expression. They direct visual discourse to the recipient in an effective communication process and in an artistic way that adopts the expressionism of the idea through the artistic design composition, and all related philosophical and organisational concepts that can establish visual attraction and arouse the attention of the recipient.

The character compositions have become an attractive contemporary design after being reformulated with a new artistic vision that reflects the designer's sense of colour, movement and imagination.

There is movement, tune, rhythm, music and harmony that all came to life and invite the recipient to stand with respect and appreciation for the beauty and spiritual meditation established by the Arabic alphabet. The innovation and constant research to highlight the possibilities and aesthetics of the art of letters creates an atmosphere of brilliance that

preserves its place in the age of technology, which has added a window to creativity and innovation in all its heritage and contemporary tributaries alike.

According to the foregoing, the researcher sees the following. Among all the phenomena developed in the context of plastic art and features that differ in its patterns, methods and tools, we are always looking at the Arabic alphabet. This involves revealing its potential and spiritual and emotional energies, to the extent that the alphabetical formation in the design processes went out of its cocoon in a streamlined manner to create for itself a new creative form. This form has a contemporary vision, stripping its verbal characteristics and turning into the basic components that attract in the contemporary Arab design processes.

A painting by Mohamed Thomson, Egypt, 2014.



The Third Thesis: The Aesthetic Act

Writing accompanies the spirituality of contemporary life and the people's need for it. Modernity is contained as long as there are artists who are serious in renewing and developing the alphabetical composition because of its high expressive and aesthetic value. Thus, creating renewed visions in the diverse, unique and stylistic approach to which contemporary technology is represented by computer art that carries a lot of innovation and has contributed to it. Particularly, on stereotypes and making their features based on a deep understanding of Arabic literacy and its volatility in creative aesthetic formulations. Despite all the attempts to tend towards the westernisation of visual discourse and belonging in the arms of the contemporary and beyond — during which innovation and development and a change in the context of the methods and tools that preceded it to enter the field of innovation and creativity, are subjective of the high Arabic alphabet — we find that this method used by the designer in his designs played a role in stimulating the perception of the recipient in the

process of receiving. It has been known for the design treatments by sensory alerts (Ismail, 1999), where its vitality comes from the effect achieved on those letters. It is then characterised in a way that excites the recipient and attracts his attention in the acts of formation. This acts as an excitement, as well as provides some interesting and strange computer effects in the alphabetical composition. This is because the recipient tends to perceive a combination of stimuli that includes a visual force that carries the attractiveness in building the alphabetical properties that can direct the eye towards it. Subsequently, then the ability to arrange its attractive units in a certainty of their attractive visual forces (Ball, 1970). It is because attraction is a process of excitement that represents the energy associated with the formal and objective factors that the recipient receives in a sensory and informative way to achieve firmness. This is in the sense that the eye will move in deferring the design space due to the differences in the characteristics of the Arabic lettering which are present in the subjective and objective design structure. This led her to enter into rich relationships with exclusive technical dimensions, especially in the digital arts, and to introduce various media in the implementation of design configurations because of the alternative facilities provided by the aesthetic richness and communication enhancement within the established space.

With this modernisation, the designer in the age of technology was able to break the relationship of painting to the wall, and remained in search of diversification and renewal. This included even transforming the linear painting into plastic panels dazzled by the blending of drawing and the formation of letters that coalesced and melted together to give an attractive aesthetic dimension. It was in a privacy that inspired the composition of the art in its aesthetic and attractive strength, depending on her performance power (feeling of discovery, meditation, understanding, cognitive change, surprise, interest, expectation, and a sense of mystery) (Ismail, 1999).

This led many artists in the Arab world to adopt the method of the professional composition. It has become a contemporary art that has enabled the software to create multiple perceptions that have made the composition of alphabetical composition, in itself, a work of art. Moreover, it can be a convenient way to practice the designer's creations and the formulation of his ideas and the re-installation of his plastic elements. They rely mainly on Arabic alphabets, through which the idea of contemporary design formations arise and result in the active, and plastic will in the development be shown by digital art in the experience of inflamed Islamic art. Beauty rises to the highest levels of symbolism, semantic and functionality alike, while retaining the expressive aesthetic response, including blurring and fusion to achieve attractiveness to the recipient's eyesight.

This is the act whose presence is important in each design through its structural relationships and outputs. We note that the main areas of visual attraction are the centre of attention of the visionary, and that these attractive areas play a fundamental role in building the aesthetic

equation represented by strong illustration and aesthetic satisfaction, as well as the excitements that are the bright side within the space of contemporary design formations (Queen, 2008). This means that design attractiveness can be achieved when its idea is clearly defined and received directly, thereby establishing the aesthetic output, communication enhancement and visual excitement within the planned space.

Painting by Nassif Jassim, Iraq, 2016.



The creation of Arabic alphabets that act as a vocabulary characterised by a kind of strange and non-traditional visual are stimuli that affects the recipient. In addition, the way they are invested, shown and produced in design configurations, is the effect achieved between the design units and its structural elements, depending on the technical action factor. Not to mention, the role of elements and relationships and the imbalance or balance and tightening of the building of the relationships that link the expressive parts on the sensory level of construction to create a special feature are already aesthetic. This achieves excitement for the recipient and the acquisition of his or her feelings. The act here is achieved through relationships that are a major reason for achieving the necessary attraction to caress the feelings of the recipient. It tends to change permanently and continuously, as well as the inclusion of visual elements that carry the gravitational vitality that has the ability to direct the eye towards them, and thus arrange their attraction units (Ball, 1970).

It can be said that the aesthetic act comes from the effect achieved on these units. It characterises them in a way that excites the recipient and attracts his or her attention to contemporary Arab designs that establish the emotional state of the recipient by investing in a previously unfamiliar alphabetical composition.

Chapter 3: Research procedures

Study Community

The current research community included contemporary Arab designs that adopted the alphabetical compositions in their artistic output. It reached 48 designs, after the researcher excluded many models that did not correspond to the goal of his research. It was satisfied of the artists most interested in the alphabetical compositions in the Arab countries, as follows:

Sample	Community	Country	Artist's Name	N
1	8	Egypt	Khudair Al-Borsaidi	1
1	17	Iraq	Nassif Jassim Mohammed	2
1	9	Jordan	Ibrahim Abu Touk	3
1	8	Palestine	Khaled Shaheen	4
1	6	Syria	Maamoun Saqal	5
5	48		Total	

Study Sample

The researcher chose models of configurations in the intended method of the original society of five models. Each of the abovementioned artists have one model, and 10 per cent according to the following justifications:

1. The sobriety of the regular construction of the alphabetical composition in contemporary Arab designs.
2. The diversity of its design methods achieved by the aesthetic act.
3. Using the opinions of experienced experts.

The Methodology of the Study

The researcher adopted the descriptive approach and analysis of the content of the sample models. This methodology was selected as being the most suitable way to perform the research, as it can lead to the demonstration of aesthetic action in contemporary Arabic designs.

Research Tool

To achieve the objective of the research, the researcher designed a content analysis form based on the theoretical framework that was marked by experts, and after taking the observations valid for the research. The form went through the following steps:



A- Tool Validity

For the purpose of knowing the sincerity of the paragraphs of the form, it was presented in its initial form to several experts (*) in order to show its sincerity in measuring the phenomenon that was developed for it. The percentage of the agreement among the experts was 78 per cent.

B- Stability Tool

In order to estimate the stability of the form, the researcher analysed a sample of contemporary Arab compositions, each in private. Subsequently, and after a period of 15 days, they were re-analysed to extract the stability, which is a sufficient time and was treated with statistics by the Cooper equation, where the percentage of the stabiliser is 80 per cent.

The researcher used the Cooper equation for the purpose of calculating the ratio of the agreement.

Experts

1. Prof. Dr. Aref Waheed Ibrahim, Babylon University, Faculty of Fine Arts (Plastic Arts)
2. Prof. Dr. Hamid Abbas, Babylon University, Faculty of Fine Arts (Plastic Arts)
3. Prof. Dr. Hoda Hashem Mohamed, Babylon University, Faculty of Fine Arts (Theatrical Education)
4. Prof. Dr. Ali Mahdi Majid, Babylon University, Faculty of Fine Arts (Art Education)
5. Prof. Naseem Harazuddin, Babylon University, Faculty of Fine Arts (Graphic Design)

Sample Analysis

Sample one artist's name: Khudhair Al-Borsaidi.

Year of completion: 2014.

Country: Egypt.



Analysis

The artist, al-Borsaidi, invested in the Arabic alphabet in the model clearly and obviously through several messages of organisation which comes to the forefront: the repetition of single letters formation. The significance of this repetition is indicative among Muslims, as it constitutes a harmonious rhythm that arouses the attention of the recipient and achieves the aesthetic action through acceptance and satisfaction.

The trending composition adopted in the design processing has achieved an aesthetic attraction that will attract sight towards it through its diverse coming between the horizontal right to north, and between the slant from the bottom to the top. Therein, it contributed to its clarification of the volumetric gradient of the repeated single letter and this reinforced the belief by its movement and the establishment of an aesthetic product that is attractive to the eye of the recipient. Meanwhile, the organisational methods adopted by the Egyptian artist (Khudhair al-Borsaidi) in this model showed within its space aesthetic features of functional dimensions (utilitarian) based on the element of colour, which was influenced and realised of attraction. What formed from the occupation of the space of the alphabetical composition with its bright colours, were distributed by a design system that achieved effectiveness in their compatibility and harmony with each other. The alphabetical composition that came with the white colour values to establish a colour space allows it to show the achieved clarity of the aesthetic action.

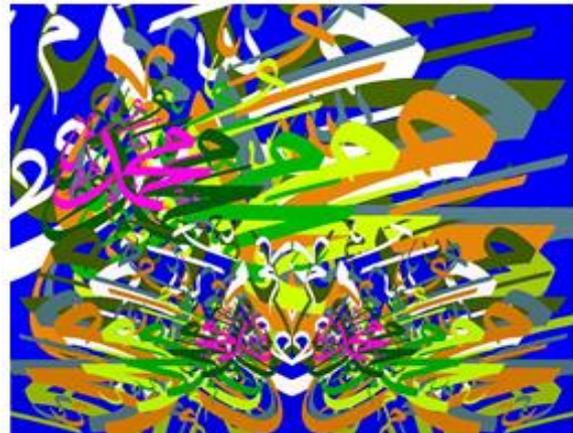
Meanwhile, the transparency between the alphabetical composition and the colours surrounding its space has shown the aesthetic act along with the function. It is one of the

main pillars in achieving visual excitement and attraction, especially if we find a mobilisation of the alphabetical composition within the design processing space.

(*) A well-known Egyptian calligrapher is the president and founder of the General Egyptian Association for Arabic Calligraphy and a member of the Arbitration Committee for the Art of Arabic Calligraphy in Turkey. His calligraphic works, in which he adopted Arabic letter formations as effective building units, were characterised by an automatic and innovative nature and earned them the lustre of its design system and ease of eye awareness of it. Furthermore, it was honoured in a large number of activities in the Arab world.

The artist benefited from the techniques of digital devices that contributed effectively to the show of a design achievement that met the required purposes that are really aesthetically represented for the alphabetical composition. They came individually and did not constitute any linear separation based on a juxtaposition and stylistic diversity that contributed to the show of harmony, compatibility and proportionality. It is a realising means of aesthetic action, in addition to its functional dimension. Consequently, Arabic literalism formed the design unit, despite its intensification and mobilisation within space. It can be received that the design unity of the model came together and is coherent between the structural parts of the formation in the aesthetic and functional dimensions.

Sample two artist's name: Dr. Nassif Jassim
Mohammed.
Year of completion: 2015.
Country: Iraq.



Analysis

The design model of the artist is the designer Nassif Jassim, who came within the square shape of the holder of his space using a dark colour that speaks of agreed semantic meanings. Such as, the blue colour that symbolises the sky in Islamic arts, including the alphabetical composition, where the artist relied on the word "Muhammad", the prophet of mercy. This is done through a set of contemporary design systems that achieved the aesthetic act within its space, and at the forefront of these systems is the overlay and transparency that he clearly demonstrated in the model. They undoubtedly achieve a visual attraction by inspiring the

space depth, which contributes to the explanation of the multiple overlap of the word (Mohammed). Wherein, the space position is unique within the configuration at the top of the model and carries the interesting colour and enhanced contact that is the colour violet, which is the most important colour of the solar spectrum.

The colour adopted by the artist (Nassif) constitutes an essential and effective basis in achieving the functional, aesthetic, symbolic and expressive dimensions concurrently. Clear colour harmony, in the colour use that consists of contrast and difference, are important organisational means in contemporary design configurations to banish boredom, thereby establishing an aspect of suspense and acceptance, both of which achieve the aesthetic act accompanying the functional aspect. There is symbolism of the colours that he adopted in the alphabetical composition, because each colour has a semantic and symbolic meaning, despite its somewhat exaggerated multiplicity.

The graduation in size and contrast in colour and texture adopted by the designer showed a result of spatial multiplicity and the achievement of space depth. These are always raised through the attention of the recipient's eyesight, which shows harmony and interdependence between colours, distances, contacts and direction to achieve the goals of the aesthetic appeal within the design treatment space.

The designer has made use of the half-space of the lower form of the alphabetical composition of the word (Muhammad) to establish a system of congruent symmetry with a semantic meaning in Islamic art. It relates to the multiple dualities adopted by Islamic thought, represented in the shape (mirror) of the human being created by God Almighty with the best image of accompanying beauty that is always functional, expressive, and semantic.

(*) A designer and calligrapher from Iraq, a member of the Iraqi Calligraphers Association, and a teacher in the Faculty of Fine Arts at Baghdad University, he takes advantage of modern technology in the design of its lettering manipulations, marched into the world of alphabetical design. Furthermore, he has lettering design treatments that have won the approval of artists and designers alike. He was born in Al-Kut Governorate (Wasit).

Sample three artist's name: Ibrahim Abu Touk.
Year of completion: 2014.
Country: Jordan.



Analysis

The design processing of the model came from a circular geometric shape that occupied the centre of its space, along with the compositions represented by Arabic alphabets that occupied the lower side of the prevailing geometric shape. It is an aesthetic system that attracts the eye of the receiver and draws attention towards the achievement, in the case of suspense and enjoyment.

The harmony between the forms that create the model is represented by the geometric shape and the alphabetical composition. Its space that carried the colour (ukr) has attracted the recipient's eyesight, reinforced by the aesthetic features of the functional dimensions distinguished by the accomplished. On that basis, the design unity adopted the cohesion between its parts and to the point where it can be said that all the parts came interlinked, so that the dispensation of any part of them becomes incomplete model goals and objectives.

As for the complementarity shown by the Jordanian artist (Ibrahim Abu Touq) in this design, the unit was established by combining composition in Arabic letters with the alphabetical composition in English that was implemented. Meanwhile, occupying a convenient space position, despite the small sizes of its letters and becoming, as if it were, the subject of the expressive theme of design. This is what achieved the functional dimension of the aesthetic act within its space, which bore the colour (Alokr). Meanwhile, the colour contrast came through the alphabetical composition that carried the grey colour against the background of the circular shape, which came with a black colour value. The colour contrast represented by the Arabic and foreign alphabetical composition carried a white colour value against a dark background. Thus, the designer can achieve through this organisational means, the basis for

the action aesthetic by achieving a visual enjoyment of the accomplished design. In addition, the balance and proportion shown by the artist in his design is to show the other two are aesthetic products accompanied by functional objectives, each of which contributed to the success of the design process in realising the meaning.

(*) A calligrapher from Jordan, and born in Amman, modern technology had an effective impact on his written achievements. It motivated him to show new patterns of his linear achievements in 2006. Abu Touq invented two types of lines. The first being Petra, after the Jordanian city. The second is the ring, according to its name. Both lines are in agreement of the design era, in keeping with the contemporary.

Sample four artist's name: Khaled Shaheen.

Year of completion: 2014.

Country: Palestine.

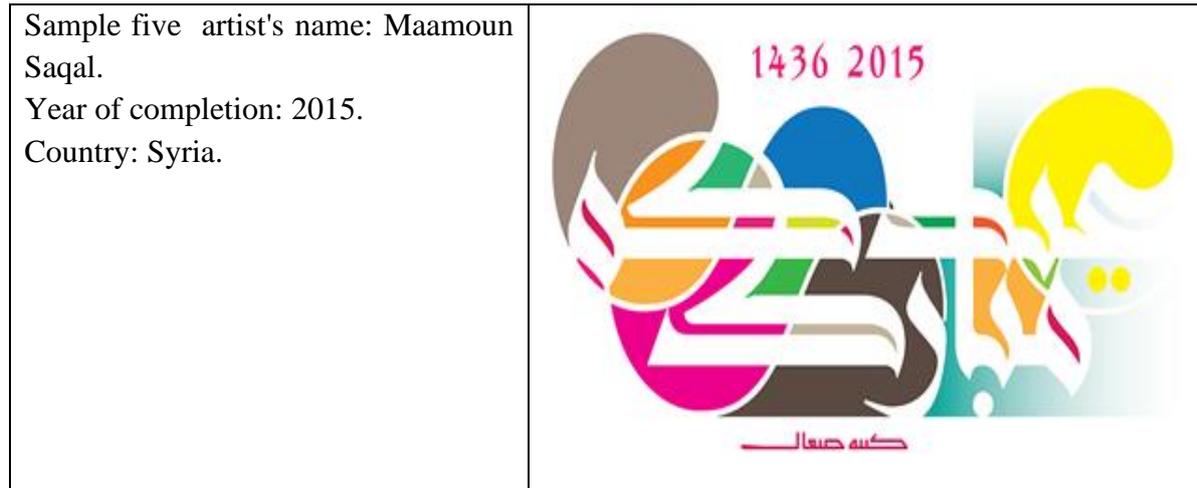


Analysis

The first aesthetic suspense that the recipient can receive in this design treatment stems from the basic alphabetical composition that came in colours (red, yellow, and blue), until they became more prominent than other letter forms. Each carried a colour in contrast with the colours adjacent to it. Therefore, it achieved an aesthetic action and functional harmony within the contemporary design treatment space. This strengthened the connection in the alphabetical composition, as it carried the mixture between the acceptance of Allah the almighty. It also achieves the illusion of its interesting movement and this is due to the realisation of the aesthetic act within the space of the accomplished design. Meanwhile, the organisational aspect adopted by the artist (Khaled Shaheen) began to look like an unfamiliar, which aroused the sight of the recipient. Thus, following up its parts after focussing on the prevailing (dominant) characters of a large size that occupied the most important space sites. This also carried the oblique direction altogether with the direction of the forms, from which the achievement is accomplished. This contrast will undoubtedly bring beauty and visual

enjoyment. Therefore, the aesthetic act of the character compositions achieved the success of the contemporary design process.

(*) An artist and calligrapher from Palestine, he was born in 1966, in the Palestinian city of Hebron. He completed his studies in the State of Kuwait. He adopted Arabic calligraphy as basic elements that were active in his written achievements, according to contemporary formulas.



The alphabetical composition represented by the phrase (Eidkm Mubarak) came to achieve the aesthetic vision of the recipient's sight. It came in a white colour value to achieve a visual tension for his system in the horizontal direction, and the white colour further occupied the design processing space. This helped to show a kind of achieved colour transparency aesthetic action, as well as the functional dimension of design processing.

The harmony within the design space was established by the overlapping relationship between the alphabetical composition and the geometric shapes (regular and irregular) that occupied part of the design with bright and interesting colours to attract the eye of the recipient. Furthermore, it was characterised by aesthetic uniqueness. However, with the exception of the horizontal direction imposed by the reading system for the formation of Arabic alphabets, from right to north, and the opposite direction established by foreign alphabetical forms, which was represented by the year of production where it came in red at the top of the designed space. This conflict in the direction confirms the attraction of the eye of the recipient, thus achieving the aesthetic act of the forms that make up the design processing.

Meanwhile, the overlap between the white-coloured alphabetical composition and the composition of the colour-shaped design space has achieved the aesthetic act through the arousal of sight. It continued to be interested in following its parts according to the movement of the relationship in the appearance of white lines between the geometric shapes that carried

the colours of bright transparency. This made the recipient's eyesight a follower and eager, thus establishing his aesthetic unit, which adopted innovation in the aesthetic relationship between the parts that consist of design processing.

(*) He is a Syrian artist summed up by his experience in the world of art. An architect and a visual artist, he graduated from Aleppo University. He was born in Aleppo and now resides in the United States of America. He is an artist associated with the technique of Arabic crafts, and gained many awards after his vision turned to Arab Islamic art. He began his artistic experiments using the Arabic letter in an aesthetic fashion.

Chapter 4 First: Research Results

Based on the analysis of the sample of the study, the researcher came to identify a number of results:

1. The composition of Arabic alphabets was characterised by dazzle through influence and suspense, so its tendency was to move the recipient's eyesight more and its purpose is to taste its beauty in a manner that tells the ingenuity of the workmanship.
2. The alphabetic composition established a taste and emotional unity for the different types of recipients in the Arab world and referred them to large areas of sensory perception to achieve an aesthetic reality.
3. The composition of Arabic alphabets has contributed to the consolidation of aesthetic, functional, semantic and expressive values within the space of contemporary Arab design formations.
4. The alphabetic composition came in harmony with others in referring to the achievement of aesthetic outputs that carried the same benefits as the design of the composition in contemporary Arab design treatments.
5. The alphabetical composition of the sample models was based on cognitive data in achieving visual attraction in order to realise the high meanings of Arabic alphabets.
6. The suggestive movement of Arabic alphabets contributed to the realisation of aesthetic data in contemporary Arab design compositions.
7. The overlap between the alphabetical composition implemented on the space of contemporary Arab design treatments led to the establishment of an aesthetic act that gave the recipient acceptance and visual satisfaction.

8. The formal discourse of the Arabic alphabet referred the recipient to the aesthetic act coupled with meditation to decipher the symbols and signs in contemporary Arabic design compositions.
9. The alphabetical compositions adopted by the designers in their treatments have established an aesthetic cognitive result that establishes the foundations of their indispensable design unit.
10. Some conflicting trends in the different alphabetical form has made it possible to attract the recipient's eyesight in order to follow their achieved design systems for aesthetic action.
11. The colour compatibility and formal harmony between the alphabetical composition and other forms of design contributed to the realisation of the enhanced aesthetic action of communication.
12. The aesthetic thrill and fascination with the expression achieved by the alphabetical composition in contemporary Arab design treatments is one of the most important activities of aesthetic work.
13. The creation of new methods in the alphabetical composition by changing the mechanism of relationships and inventing new formats that achieve the act by reformulating and installing the same Arabic alphabets with unusual and strange characteristics in their formative construction.

Conclusions

In light of the results of the study, the researcher concluded:

1. The designer of the alphabetical compositions in contemporary Arabic design treatments tried to find approaches between beauty and functionality, which gave a visual awareness with a spiritual tinge of the Arabic alphabet.
2. The alphabetical compositions refer to an aesthetic act that enhances communication with the recipient.
3. The professional composition in the Arab design treatments enrich the visual vision at a level that achieves the aesthetic act and that deepens the meaning in the semantics of the design of the contemporary Arab design composition.



Recommendations

In light of the results and conclusions of the study, the researcher recommends:

1. Encouraging the study of the cultural heritage represented by the Arabic letter.
2. Interest by cultural institutions related to the formations of Arabic calligraphy types implemented in other design achievements and in a way that corresponds to their place in Islamic art.

Proposals

To complete the requirements of the current study, the researcher suggests the following:

1. Study the spiritual perspective of the Arabic alphabets in contemporary design treatments.



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