

## Formal Organization in the Calligraphy Panel of the Calligrapher Hashim Muhammad Al-Baghdadi

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### ABSTRACT

This research study is concerned with (formal organization in the comprehensive calligraphic painting of the calligrapher Hashem Al-Baghdadi) and the research problem was represented by a basic question: What is the formal organization in the comprehensive calligraphic painting of the calligrapher Hashem Al-Baghdadi?

The research aims to study the forms used in the comprehensive painting of the calligrapher Hashem Al-Baghdadi in terms of the formal organization of the calligraphic elements and the artistic contribution by arriving at defining the characteristics of the system and the technically approved form in the comprehensive painting, and thus may benefit calligraphers and those interested in studying Arabic calligraphy and calligraphy painting.

The theoretical framework included a review of the following topics: the stages of development of the emergence of the Arabic calligraphy and the calligraphy board, the lines used in the implementation of the calligraphy painting of the calligrapher Hashem Al-Baghdadi, the formal organization in the calligraphy board, and the design systems adopted in the calligraphy board.

In his research procedures, the researcher followed the descriptive (analytical) approach through the adult research community represented in the form of the university linear board, from which an intentional sample was chosen, represented by a diagram of the structural structure, and the analysis form was designed and presented to experts to ensure its validity to achieve the goals. The formal organization and the research reached the following results:

- 1- The general design of the whole linear panel was subject to the division of its space through the two axes (horizontal and vertical) that bisect the total space, allowing organizational options in dividing it, sometimes with binary symmetry and at other times with quadrilateral symmetry.
- 2- Employing a basic anchor that serves as a starting point for placing the other partial divisions within the geometric element (the circle) occupying the center of the design. in spreading.
- 3- Employing arcs with varying areas in measurement, in which the designer sought to enhance their changing role as incubators for the relatively larger geometric shapes (circles) with their neighboring smaller circles, keeping the horizontal and vertical axes achieving greater organizational diversity without relying on the element of the circle.

**Keywords-** Calligraphy, Calligrapher, Hashim Muhammad Al-Baghdadi, Painting.

### I. RESEARCH PROBLEM

The Arabic letters acquired qualities added to what preceded them, and this movement was a natural event for intellectual and technical growth and development in the scientific and technical fields to meet the aesthetic goals. Its characteristics that enable him to organize and form such as elongation, elongation, curvature, inclination and other qualities that calligrapher's resort to, according to the assumptions of

the shape or composition designed for the calligraphic painting. The calligraphic painting is one of the most important artistic productions that reflects the total experiences acquired by the calligrapher during his artistic career in terms of calligraphy, decoration and design. Final, so the value of the artwork is represented in the formal organization of the structural elements in the linear painting in general and the collective painting in particular, and the shape is the incubator that accommodates all the elements in the comprehensive

linear painting, so according to the foregoing, the researcher poses the following question:

What is the formal organization adopted in the calligraphy panel of the calligrapher Hashem Al-Baghdadi?

## II. RESEARCH IMPORTANCE

The importance of research lies in:

1. A study of the shapes used in the calligrapher Hashem Al-Baghdadi's comprehensive painting in terms of the formal organization of the calligraphic elements.
2. The technical contribution by arriving at defining the characteristics of the system and the technically approved form in the comprehensive painting, and thus it may benefit calligraphers and those interested in studying Arabic calligraphy and the comprehensive calligraphy painting.
3. It would constitute a technical guide for those working in the field of the calligraphy industry.

## III. RESEARCH GOAL

The current research aims to reveal the formal organization in the calligraphic panel of the calligrapher Hashem Al-Baghdadi.

### Search limits

- **Objective limit:** a study of the formal organization in the calligraphic painting of the calligrapher Hashem Al-Baghdadi, executed on the raw paper of the types of fonts.
- **Spatial boundary:** Iraq.
- **Time limit:** 1378 AH - 1958 AD.

### Search terms:

**Organizing:** The word "organization" is taken from the language of the infinitive "nazam", which means arranging work and managing it to take a specific pattern, and the synonyms of organization are (organise, arrange), defined by (Saliba): "Organization is the arrangement ... and one of its conditions is to enumerate the necessary functions for it, and to specify the conditions and needs of these jobs and their needs. (Saliba, 1982, p. 353).

And the organization at (Laland): (A characteristic of what is regular in a set of different, cooperating, parts that can perform different, coordinated functions). (Laland, 2001, p. 922).

**Formal:** The formal: the body of the thing and its image, the form of the book shaped it formed and shaped it, its dramatic if it is restricted by the Arabs, the form of a generosity: the body of the body as the righteous and the one who is the one.

**Calligraphy painting:** Darman defined it as: an artistic painting executed in a collage method, where the lines are executed on glossy paper and pasted on your name paper, and it is required to be executed with the prepared ink (Durman: 1990. pg. 34).

(Salah) defined it as: a linear artistic work that employs a text according to relationships based on specific cadastral statistics (internal and external) and

according to a subject, decorated with colors proportional to the Arabic calligraphy to achieve harmony between the meaning of the text and the rest of the components in the painting (Salah, 2001, p. 17).

**The researcher defines it procedurally as:** a work of art that embraces regular shapes that accommodate studied linear structures with the aim of creating an aesthetic structure whose structure is interconnected in form.

## IV. THEORETICAL FRAMEWORK

### *Brief on the stages of development of the emergence of Arabic calligraphy and calligraphy painting :*

Man found by writing the means by which he recorded his history, documented his information, established his ideas and the course of his life, and the discovery of the alphabet made him start a new stage in his humanity. His culture and philosophy carried their characteristics, and he set out to innovate and master the multiple Arabic scripts in its artistic schools and methods. Thus, the Noble Qur'an was given a care that no other book has, whether by its handwriting or its decoration, and at the same time, the Arabic calligraphy constituted an ethical path behind which the calligrapher.

Intended to seek forgiveness from sins and a beloved artistic work, including the writing of the names of God, Imam Ali bin Abi Talib (peace be upon him) is considered to be the first calligrapher in Islam, and the manuscript of the Qur'an in his hand is a witness to that, which is in the Al-Ataba Al-Abbas Museum in (Najaf Governorate - Iraq). There are twenty-four surahs on the wall of the qiblah in the Prophet's Mosque in Medina, comprising ninety-three verses of the Noble Qur'an. Then came the calligrapher (Malik bin Dinar), who wrote the Qur'an for a fee, and died in the year 131 AH.

He was followed by the inimitable calligrapher (Qutbat al-Muharrir), who was the first to bear the title of editor and died in the year 154 AH, then (Al-Dahhak bin Ajlan) and (Ishaq bin Hammad). The Arab and made the point a measure of the length of the letter, its curvature, its decline, its extension and its elongation, and thus he is the first to raise the calligraphy to the technical level. So, his right hand was cut off, so he wrote with the left.

Among the calligraphers of his time was his brother (Abdullah bin Muqla), who was not well-known at his time due to the lack of his writing at the time, then (Ibn Al-Bawab in 413 AH) appeared, a student of Ibn Muqla, and he has a method of writing attributed to him through pens, which is (the usual third - al-Manthour - Jalil). The third - serial - dust - basil - al-Riyasi). Among his works is the "Diwan of Salama Ibn Jandal", and the Qur'an preserved in the Shustrupty Library in Dublin.

Later, (Yaqoot Al-Mustasami), who was distinguished by the beauty of his handwriting, mastery and ingenuity, appears, and it is common knowledge for his famous sayings: Calligraphy is a spiritual engineering, even if it appears with a physical instrument.

Therefore, the three calligraphers (Ibn Muqla, Ibn Al-Bawab, and Yaqout Al-Musta'sim) are considered masters of the era of the renaissance of Arabic calligraphy, as it entered the stage of measurement and weighing, and it became an art in its own right. (Sapphire of Rome)" (Al-Bahansi, 1995, pg. 190), and it was usual at the time to write Surat Al-An'am to its seekers, which was acquired by people for blessing and cherishing it, knowing that it was written with six pens, but in the form of pages that complement one another, that is, not in the form of a calligraphic board. unified and independent, The calligraphic painting began to develop with the simple thing at the hands of Al-Hasari and the calligraphers who contemporarily Different spaces in their measurements, as its texts were employed in several systems and directions, and its texts were separated by various lines and decorations on the level of private spaces at one time and on public spaces at another time, However, the birth of this painting was not remarkable, or a work that provokes calligraphers to imitate it, as a result of the coincidence of its appearance with other calligraphic paintings such as the piece or the ornament.

It was the most prominent of them, which led to their not appearing clearly, in addition to the calligraphers' tendency towards a qualitative calligraphy specialization, which made it difficult to collect and learn calligraphy.

After that, calligraphers emerged in Iraq who had a great interest in developing the art of Arabic calligraphy since the beginning of its inception, given that Iraq played the largest role in the prosperity and growth of Arabic letters through its only school, represented by the performers of this noble art as mentioned earlier (Ibn Muqla, Ibn Al-Bawab, Yaqoot Al-Mustasami and his six students) who are considered to be credited with spreading and developing the six pens at the time, Despite the development that took place in the production of calligraphic paintings and the emergence of techniques that shorten the time and effort of calligraphers, the structures and lines of the Dean of Arabic calligraphy, calligrapher Hashem Muhammad Al-Baghdadi, cross these techniques in terms of the artistic value of his works as they were executed directly and on the same paper without cutting, unlike (collage method), which is considered A combination of shapes that were cut out and pasted on cardboard, and this method exists and is in force, but it is not like the one used by Hashem Al-Baghdadi in his works of various linear variations.

Most of his calligraphic works, whether patchwork, ornaments, or collective paintings, were executed on the same paper., and how not when he wrote more than a million basmala in the way of hardship, it is certain that the written works are executed brilliantly and with a percentage of errors that are almost uncountable, thanks to the continuous exercise that brought him to the height of the Arabic calligraphy.

Therefore, Al-Baghdadi is considered to have made great strides in the development of calligraphy, and his pamphlet "Rules of Arabic Calligraphy" was

considered a reference for teaching the types of Arabic calligraphy, and who excelled in writing calligraphy at the same level, and this is considered a precedent for him in Arabic calligraphy, and its effects are almost uncountable in terms of the abundance of calligraphy production and two book titles line.

Many mosques and their facades, most of them are still standing, and some of them have lost their luster due to neglect or because of the harm that has passed over the country from the wars. The university jumps his mental perceptions to the university painting, which is a highly descriptive example of its counterparts in terms of endless mastery in its implementation, as it is a model for calligraphic paintings that are considered to be extremely mastery, quality and unique style in terms of formal design and implementation, and in which the freedom to choose fonts and texts by the calligrapher Hashem Al-Baghdadi appears. As he worked hard in it to prove his artistic abilities in the fonts that he is fluent in, he used non-current types in addition to ancient writings such as cuneiform and pictorial, which is the intended purpose of our research.

It is worth noting that the calligrapher Hashem al-Baghdadi is the only one in the world of Arabic calligraphy who wrote twenty-one types of fonts in one panel on the same paper, unlike what is used in university paintings and because of the difficulty of their implementation, their geometric shapes are fragmented and pasted on cardboard, and this method is considered the lowest rank in Execution from the rank that Hashem Al-Baghdadi reached in the implementation of the comprehensive painting on one sheet.

#### ***Fonts used in the implementation of the calligraphic painting of the calligrapher (Hashem Al- Baghdadi):***

He used types that are not traded at the level of the contemporary calligraphic painting industry. He used lines that have passed thousands of years ago. We will discuss their names, origin and branching, and we will summarize them according to the rule followed in the comprehensive painting:

(Thuluth, Diwani, Naskh, Kufic, Nasta'liq, Jali Diwani, Shaksta, Ruq'a, Braided Kufic, Mushaf Kufi, Fatimid Kufic, Moroccan Kufic, Ijazah, Cuneiform).

#### ***Formal organization in the comprehensive linear painting:***

Diversity of the structural appearance of the formal division in the calligraphic panel of the calligrapher Hashem Al-Baghdadi as a result of the multiplicity of lines in it and the diversity of the ways of extracting them and the systems of their formation, Formative systems can be classified into several forms, including:

Finally, the formative systems can be categorized into several forms, including:

##### ***1- Inline system:***

The calligrapher Hashem Al-Baghdadi adopted it according to the principle of formal succession in building the formation of the line, which is a system

whose letters and words rest on the writing line and whose letters are free in addition to its vertical sections and formations, and the other enjoys freedom without limiting its elements to two horizontal lines in a parallel way, and this system is “designated to perform a linguistic function, That is, achieving clarity of words and facilitating their reading is the first goal, and the lines vary in the extent of how this role is represented” (Al-Obaidi 2013, p. 37), and this system includes some of the fonts used in the comprehensive panel, including Ruqa’, Nasta’liq, Naskh, and Kufi.

#### **2- Composite line system:**

It is a system of successive words, given by the calligrapher Hashem Al-Baghdadi the greatest weight in the general outline in relation to the geometric shapes used in the comprehensive painting, since some of the used lines are compound and read at the same time. We can describe them as partial structures, relying on the small sections of words in the forms of spaces resulting between words in the thuluth script, in addition to the formations, and this type of system that he used in the painting also includes the clear Diwani script, the Shikata and the braided Kufic script.

#### **3- The tape system:**

This system is the main basis on which the calligrapher Hashem built his comprehensive painting, since the painting contained seventeen stripes distributed within the perimeter of the painting, “and this system is achieved by defining the linear elements within two imaginary lines, so that they appear as a regular rectangle with no increase or decrease” (Al-Obaidi, 2013, p. 38). That is, the ascending letters extend from the top of the tape to the bottom to connect the composition and its parts.

#### **4- Engineering system:**

This type of system in which the linear elements take on geometrical shapes such as the square, rectangle, circle, triangle, and diamond or star shapes. Al-Baghdadi applied this system in the comprehensive painting by distributing seventeen circles of different sizes embracing the clear third line of the triangular level, and some of them are binary in composition.

#### **5- System for special configurations:**

In his comprehensive painting, Al-Baghdadi used formal systems that give a clear impression of the intentionality of using the foundations of the elements of formal design in the painting, such as sovereignty, repetition, symmetry and sequence in formations, and these formations differ from previous systems in the foundations of organizing their elements, and Al-Baghdadi adopted one of the connotations of content in giving sovereignty to the opening of the book and its place in heart of university painting .

#### **The technical foundations adopted in organizing the university board :**

The calligrapher Hashem adopted the principle of symmetrical balance of spaces and lines in the painting, but it was balanced asymmetrically, due to the different

texts, but it is similar in its formative system, assuming that every linear space corresponds to a linear space of the same type, and there is a difference in the types of lines in some opposite spaces, and despite. In addition, it is balanced in space due to its small size or space occupancy compared to the rest of the spaces.

#### **Design systems adopted in the comprehensive linear board:**

The calligrapher Hashem relied on the quadrilateral axial system to divide the structural structure of the unit, and the implicitly bilateral symmetric axial system, according to the vertical and horizontal division, as he adopted several formal arrangements in the distribution of linear spaces, including the focal organization through the gathering of shapes around a geometric center, and he relied on the arc spaces in a way A key in achieving this organization, which formed a kinetic suggestion of continuous rotation, and these spaces, in turn, created spaces due to their curvature from the four directions. For it has created kinetic and visual trends stemming from the central shape, especially that it is the largest in the direction of the vertical and horizontal axes and towards the four corners, and the other direction is the most effective because of its contact with the ocean line and its relative independence in the site compared to other crowded or densely overlapping spaces.

#### **Indicators of the theoretical framework:**

- 1- The design idea is the most important pillar on which the formal organization of the university board is based.
- 2- The panel is distinguished by the distribution of its lines on different areas and various bodies, as its texts are used in several systems and directions at the level of public spaces.
- 3- The calligrapher Hashem tried to deviate from the traditional pattern by following the radial organization or the principle of the double circle in the areal distribution of lines.
- 4- The calligrapher Hashem executed the whole painting with the technique of direct execution on paper, in contrast to the traditional method of cutting and pasting the paper using the collage method.
- 5- It appeared that the calligrapher Hashem comprehensive painting relied on the freedom to choose text and fonts, as well as his use of classical fonts such as (hieroglyphics, Hebrew, path and pictorial writing).
- 6- The structural manifestations of the formal divisions varied, from contrast and difference in the formal structure of the letter and shape.
- 7- The tape system is the main basis on which the calligrapher Hashem built his comprehensive painting.
- 8- Intention to use design relations in organizing the shape of the painting such as sovereignty, repetition, symmetry and sequence in linking all the elements of composition within the comprehensive linear painting.
- 9- The calligraphic panel of the calligrapher Hashem Al-Baghdadi relied on repetition in order to produce the kinetic rhythm within the formations.

10- The formal diversity was present in the comprehensive calligraphy painting at the level of the design idea and the executed lines.

11- The formal organization in the comprehensive linear painting depends on the relationships between all the elements involved in the composition.

**Previous studies:**

Study of Muhannad Jawad Ali Akbar Al-Obaidi: (Design Relationships in the Whole Linear Painting).

The researcher decided to reveal the design relationships in the university calligraphy paintings by studying the design foundations adopted in the survey establishment processes according to the structural requirements of Arabic scripts, as well as identifying the formal organizations and how to synthesise the constituent elements, and the study was determined according to a limited time period between ( From 1314 AH to 1420 AH (1896 AD - 2000 AD) and its spatial boundaries included the paintings that were executed in Iraq, Turkey and Egypt, and the research community reached (37) panels from which he chose (10) panels in which the intentional method was adopted in selecting samples, while the researcher obtained many conclusions, including:

1- The spatial diversity does not depend on the nature of the types of fonts, but rather a design necessity in the organization and measurement, and the methods of formation of the fonts came according to the limitations of space imposed in calculating the number of words and syllables of texts.

2- The proportionality between text and space is one of the important requirements to show design relationships based on balanced assets and rules, indicating the high ability to understand those relationships and ways to activate their functional and aesthetic role.

**Research Methodology:**

The researcher relied on the descriptive approach (analytical) for the purposes of analyzing the sample selected from the total population in order to achieve the objectives and being the most appropriate with the nature of the research orientation.

**Research Community:**

The current research community was limited to studying a calligraphic panel of the calligrapher Hashem Muhammad al-Baghdadi, which was completed in the year (1378 AH - 1958 AD), and it represents the research community.

**The research sample:**

Clarifying the joints of its structural structure, its design organization, the compatibility of its sub-spaces, and the nature of the text selection for each sub-space within the first absorbed space in light of the selection of a single sample within the requirements of this study.

**Methods of collecting information:**

Elbath obtained information in his research through:

1- Dissertations and theses within the specialty literature.

2- Technical resources for Arabic calligraphy.

3- International Information Network (Internet).

**Search tool:**

The researcher designed his research tool (analysis form) in its initial form containing axes and paragraphs in order to obtain information from (the selected sample), The researcher presented his tool to a group of experts (\*) who demonstrated the validity of the tool.

**Honesty:**

The tool used with its paragraphs is able to measure what it was intended to measure, as the researcher presented the tool to the experts who explained the validity of the tool after making the modifications they made to a number of paragraphs of the form.

**Persistence:**

In calculating the special stability rate, the researcher relied on analyzing the sample on the analysts \*\* in order to arrive at determining the percentage of the stability rate based on what the analyst puts in terms of degrees. The researcher obtained scores and relied on their average from the first rounds at a rate of (89%), and this percentage is sufficient to enable the researcher to analyze the sample.

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**(\*) Experts:**

Dr. Furat Jamal: Department of Arabic Calligraphy and Decoration, College of Fine Arts, University of Baghdad.

Dr. Amin Al-Nouri: Department of Arabic Calligraphy and Decoration, College of Fine Arts, University of Baghdad.

Dr. Muna Kadhim: Department of Arabic Calligraphy and Ornamentation, College of Fine Arts, University of Baghdad.

Dr. Wissam Kamel: Department of Arabic Calligraphy and Ornamentation, College of Fine Arts, University of Baghdad.

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Dr. Ali Al Shadeedi: Department of Arabic Calligraphy and Ornamentation, College of Fine Arts, University of Baghdad.

**Analysis model:**

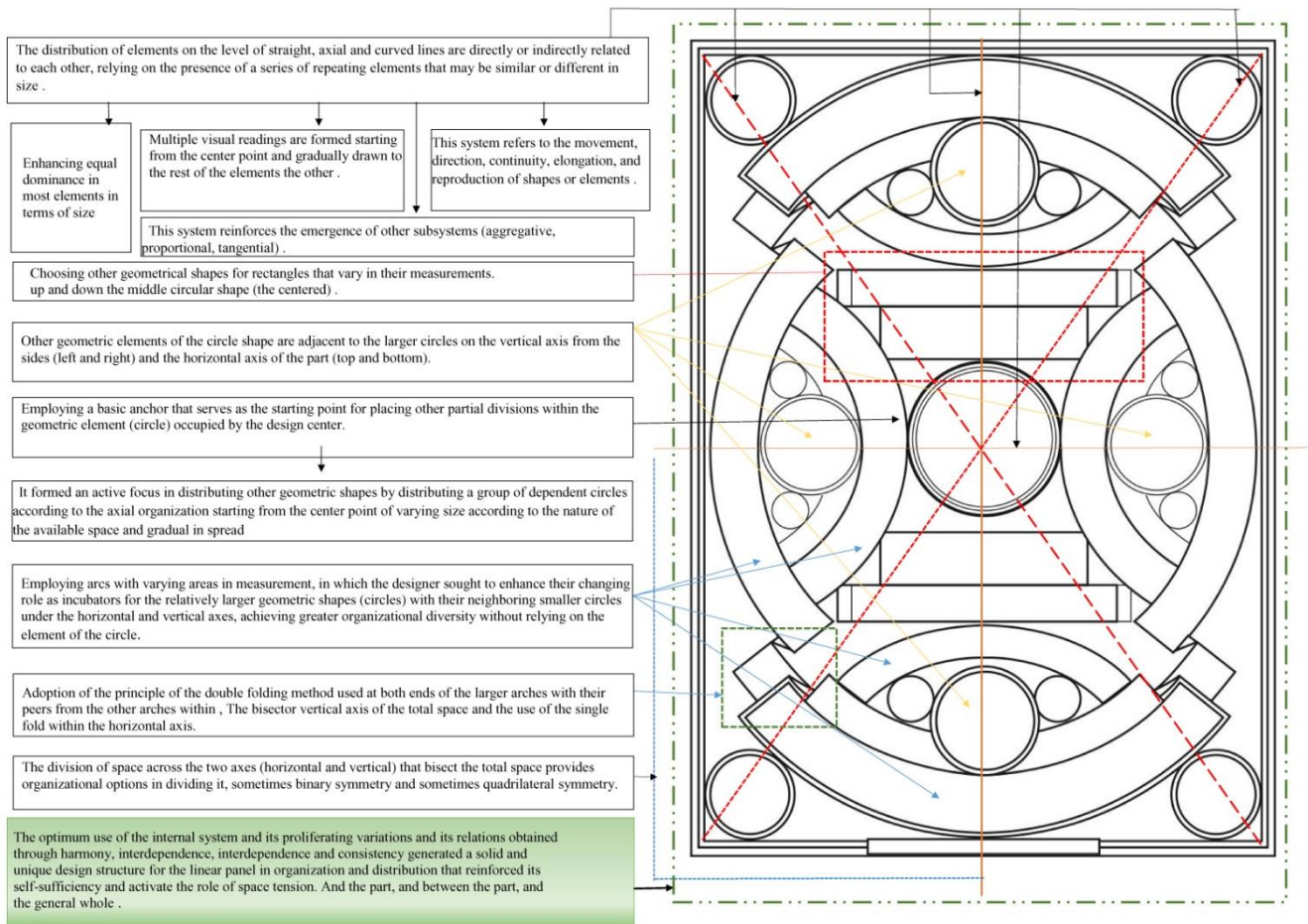
— University Line Council.

— Calligrapher's name: Hashem Muhammad Al-Baghdadi.

— Completion year: 1378 AH - 1958 AD.

— Panel Size: (92cm x 69cm).





**General Description :**

This panel is a collection of several diverse fonts, some of which are attributed and some are weighted, and they are twenty-one types of font, in addition to being an umbrella for different topics, as it does not include a specific idea in terms of textual sequence, implemented on the material of paper, and perhaps it was implemented to prove skill abilities in the font of all types and with the same Accuracy and regularity, indicating that it was executed on one sheet of paper and this is what made it different from its counterparts that are executed in a collage method, however, it is not possible for many calligraphers, as it shows good synthetic capabilities of font systems and the way to employ them within multiple geometric shapes.

Therefore, before reviewing the analysis of the sample and clarification of the joints of its structural structure and its design organization and the extent of compatibility of its sub-spaces and the nature of the selection of the text for each sub-space within the first space absorbed in the light of the selection of the single sample within the requirements of this study, the researcher seeks to develop an analytical mechanism that is consistent with the data of the tool (analysis form) in a narrative way Comprehensive what this tool dealt with as follows:

- 1- Displaying the design systems for the university board and placing their titles within the total space at the level of the general system and what other sub-systems are generated from.
- 2- Presenting the technical morphology between the space elements and organizing the written text within its internal structure, the type of font chosen, and justifying the organizational purpose of the recruitment mechanism.
- 3- Reviewing the design objective based on the principle of diversity in achieving coherence between the formal organization of the linear text and the available space and the relationship obtained from it.

More about this source text Source text required for additional translation information Send feedback Side panels.

We find that employing arcs with different areas in measurement, in which the designer sought to enhance their changing role as incubators for the relatively larger geometric shapes (circles) with the neighboring smaller shapes (circles), keeping the horizontal and vertical axes, achieving greater organizational diversity without relying on the element of the circle.

The designer has resorted to choosing other geometrical shapes for rectangles that vary in their measurements above and below the middle circular shape (the centered), as well as adopting the principle of the

double folding method used at both ends of the larger arcs with its peers from other arcs within the vertical axis bisector of the total space and the use of single folding within the axis horizontal.

Among the other systems is (the aggregative system) by assembling the shapes in an orderly, coordinated, repetitive and convergent manner and with the interconnection of the elements with each other characterized by a common partial feature realized in the form of one component, and the (relative system) is done at the expense of the mathematical geometric relations in the dimensions and measurements of the elements involved in the divisions of space And its distribution as well as the tangential relationship based on the contact of shapes and elements by highlighting the shape or lines and virtual points of contact and the result of these organizational interactions and their design provisions in a single spatial ratio indicates the optimal use of the internal system and its breeding diversity and its relationships obtained from them through harmony, connection, interdependence and consistency that generated a design structure for the linear panel Sober and unique in organization and distribution, it reinforced its self-sufficiency and activating the role of space tension, all of which contributed to achieving unity and diversity, which gave the general design strength, coherence and sequencing in the transition between the part and the part and between the part and the general whole. And figure (1) shows the joints of the formal organization of the parts and the general whole.

The calligraphic painting included variations in the employment of written texts according to the available spaces according to the choices of the designer and his selection in determining the space in proportion to the nature of the text and the type of font in an organizational manner with the chosen space. The arc, circular and rectangular, in which the Thuluth line occupied sovereign positions represented by the four corners of the painting, and in the form of circular structures, as it filled the two opposite arc spaces and according to a double bar system. It is horizontal and in small circular spaces and according to the word system and the double composition system, and its letters were distinguished by being smaller in comparison than the first spaces, and these formations are of sequential texts.

As for the kufic script, it comes in second place in the amount of areal works, as it used braided and flowered kufic according to a line system in the two arcs that are in line with the central shape, as well as its works of the four circular spaces that settled on the two ends of the two axes, and according to the distribution of words repetitive quadrilateral and binary opposite, note that the Configurations with a literal measurement despite the difference in composition.

The square kufic and the Qur'an appeared according to a stripe and line configuration on two rectangular spaces with horizontal stability in the central part of the painting, which were distinguished by

contrasting chromaticity, spatial and lettering, as a different display technique was used in it, which may be due to the difference in their construction from other lines, or to create unity with the decorative spaces, The Nasta'liq line was used in the striped space with the space centered on the upper side, and it was relied on the poetic verse system, that is, in the form of the regularity of poetry verses. The opposite has a stripe area that is wider in width and less in height that includes the saxta line and it has a formal and organizational relationship with the nasta'liq, and in arranging words the compound line system was adopted, but the letters of this line are characterized by declination from the line or the formation, so it achieved an irregular line that required to contain a lobed space (cloudy) To be a treatment compatible with the variations in the height and slope of the letters.

The central space of the Naskh script was distinguished by its text containing (Surat Al-Fatihah), as its words were organized according to what is employed in the Holy Qur'an, that is, in the form of successive lines of words and with horizontal stability.

Other lines contained in the small brackets were used, due to the requirement of some of them small measurements such as Al-Raq'a, Al-Diwani, Ijazah, context (context) and Al-Maghrebi. on its implementation.

Therefore, the main opposite arc spaces are linearly and organizationally compatible, and they are sequential, except for the two areas located on the two ends of the vertical axis, as well as for the circular spaces, they are identical and consecutive, each according to what corresponds to it textually and formally, except for the central circle, which has its specificity.

As for the mechanism of the linear texts' occupancy of the available spaces, as the axial symmetrical balance of the spaces and lines in the painting is achieved asymmetrically, due to the different texts, but they are similar in their formative system, assuming that each linear space corresponds to a linear space of the same type as there is a difference in the type of lines Some of the opposite spaces, in spite of that, are balanced in space due to the smallness of their measurements or their space occupancy compared to the other spaces in the painting, and the supremacy was achieved in the circular space occupied by the central part of the composition, due to its occupancy capacity, clarity and speed of visual capture.

The sequence was achieved in the spaces and the lines they contain based on what each part participated in in the painting, by employing them within the variables of the formal and structural qualities of these components. In the measurement and type of font used, as well as its association with the type of text, because the texts and their contents enjoyed the type, including the most important of the Qur'anic verses that were written by a third and then the honorable prophetic hadiths, poems and judgment, all according to a positional sequence, note that the majority of the spaces despite their lack of textual



succession achieved a sequence Formal and organizational through the formal attraction achieved between identical spaces and distributed oppositely on the two ends of the vertical and horizontal axis, one space and another, which achieved interconnected visual transitions between two opposite spaces and similar in their vocabulary and the type of organization.

Repetition contributed to strengthening the sequential process, according to identical repetition, according to the decreasing and increasing rhythm, which worked to pull the sight from the largest to the smallest in size and the lowest level. Gradient in a decreasing manner from the four sides and towards the geometric center, and the second is represented by circular areas starting from the center and towards the oceans and the four corners in a radial manner. The constructivist of the painting, and the spaces have a formal and spatial chromatic unity, as well as the case with the decorations, as well as the decorative participation in the private linear spaces, and proportionality had a clear role in achieving unity, as the research was considered in a way that created a synthesis and harmony between the designed and resulting spaces and their formally diverse vocabulary.

## V. RESULTS

- 1- The general design of the whole linear panel was subject to the division of its space through the two axes (horizontal and vertical) that bisect the total space, allowing organizational options in dividing it, sometimes with binary symmetry and at other times with quadrilateral symmetry.
- 2- Employing a basic anchor that serves as a starting point for placing the other partial divisions within the geometric element (the circle) occupying the center of the design. in spreading.
- 3- Employing arcs with varying areas in measurement, in which the designer sought to enhance their changing role as incubators for the relatively larger geometric shapes (circles) with their neighboring smaller circles, keeping the horizontal and vertical axes achieving greater organizational diversity without relying on the element of the circle.
- 4- The designer resorted to choosing other geometrical shapes for rectangles that vary in their measurements above and below the middle circular shape (the anchor), as well as adopting the principle of the double folding method used at both ends of the larger arcs with its peers from other arcs.
- 5- The internal system for each year relied on the distribution of elements on the level of straight, axial and curvilinear lines that are directly or indirectly related to each other, relying on the presence of a series of recurring elements that may be similar or different in size and shape.
- 6- Obtaining other sub-systems due to the effectiveness of the internal system by crystallizing a set of relationships that embodied other systems, including:

A. The focal radial system by rotating around one central point results in linear longitudinal systems that extend in an expansive radial manner that depend on sequential organizations in size and phenotypic characteristics.

B. The aggregative system by assembling the shapes in an orderly, coordinated, repetitive and convergent manner and by the interconnection of the elements with each other is characterized by a partial feature Common realized in the form of one component.

C. The proportional system is done at the expense of the mathematical geometric relations in the dimensions and measurements of the elements involved in the divisions and distribution of space.

7- High ability and great skill in employing (21) types of fonts with a different formality within a tight design structure that relies on a system that unifies its relations.

8- Relying on the formal qualities in the structure of the letters in a manner consistent with the nature of the space available to it and exploiting its properties in flexibility, compliance and ability to form and achieve space closure.

9- Relying on the employment of (Surat Al-Fatihah) for its legal status in the central part of the design and achieving the exceptional importance in its spatial occupation embodied in the heart of the painting.

10- Contrasting texts with similar spaces in measurement and dimensions in order to achieve the greatest degree of linear diversity.

## VI. CONCLUSIONS

- 1- The designer sought to activate the phenotypic diversity and sequence within the basic space, some of which depend on focusing on a limited point for the focal organizations, and the other depends on other points away from the center.
- 2- The equal importance of the spaces within the design, due to the use of the text and the chosen type of font, has enhanced the stability of the texts of the painting by giving it partial sovereignty over the other component or the adjacent similar spaces.
- 3- The organizational relationships that fonts with large spaces enjoy are more effective in attracting attention and formal tension, despite the fact that some texts occupy linear spaces, which are the important pillar in the production of other spaces. general.
- 4- The spatial diversity does not depend on the nature of the types of fonts, but rather the necessity of design in the organization, measurement, and methods of formations of the fonts came according to the limitations of space imposed in calculating the number of words and passages of texts.
- 5- The proportionality between text and space is one of the important requirements to show design relationships based on balanced principles and rules, indicating the high ability to understand those relationships and ways to activate their functional and aesthetic role.

6- The calligraphic paintings at this level call for great design and calligraphy experiences stemming from the accumulated experience and knowledge in the principles and principles (design, mastery and mastery of fonts in quality and organization), which embodied a result of aesthetic value and legality stems from the diversity of elements, their forms, systems, and how they are combined with binary data (space and line selection).

### RECOMMENDATIONS

- 1- Attention to relying on the proportional relations between (space, text, type of font) taking into account the priority in preserving the sound rules of handwriting and its reading sequence in order to ensure the achievement of functional and aesthetic dimensions.
- 2- Taking into account he chose the text for the purpose of imposing sovereignty or dominance of the concept of the text, not formal sovereignty for considerations set by the calligrapher or designer according to the importance and diligence in employing the type of font in order to achieve the desired goal.
- 3- It is possible that the results of the research can be used as a single case study for an individual character who has a great role in the march of Arabic calligraphy at the level of Islamic countries.

### SUGGESTIONS

Conducting a study that is complementary to the current study through:

(The phenotypic and design variations of the decorations in the calligraphic panel (the calligrapher Hashem Al-Baghdadi as a model).

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