

THE REFLECTION OF ARABIC ISLAMIC VISUAL IDENTITY THROUGH THE USE OF ARABIC CALLIGRAPHY IN GRAPHIC DESIGN

(Practice: Quran Karim's Daisy Version Cover Design)

انعكاس الهوية البصرية العربية الإسلامية من خلال استخدام الخط العربي في التصميم الجرافيكي
(تطبيق: تصميم غلاف إصدار القرآن الكريم لنسخة ديزي)

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ABSTRACT

This study determines the importance of creating a design that reflects the Arabic and Islamic visual culture in the design of Quran kareem's, DAISY version graphic designs publications for people with vision disabilities, The CD cover will not be recognized by the blind person, it will only be perceived by normal vision persons or visually impaired persons who will assist the blind people. The Digital Accessible Information System (DAISY) is an invention to facilitate reading for blind people and is fully admired worldwide as it's a great information technology invention to help disabled persons. The Quaraan kareem with DAISY software CD cover design is good example on the effect of Arabic calligraphy, texture, colors and lines in reflecting the identity of the visual Islamic art and highlighting the richness of the Arabic calligraphy emphasizing the significance of Calligraphy in history of Arab Graphic Design as a tool which may place Arab visual design on the map of international design.

KEYWORDS

Digital, Calligraphy, arabic islamic ;

المخلص

تحدد هذه الدراسة أهمية إنشاء تصميم يعكس الثقافة البصرية العربية والإسلامية في تصميم منشورات التصميم الجرافيكي للقرآن الكريم إصدار DAISY للمكفوفين وضعاف البصر، لن يتمكن الكفيف من ادراك تصميم غلاف الأسطوانة ولكن يمكن للإنسان ذو الرؤية الطبيعية او حتى ضعاف البصر من رؤية التصميم وبالتالي مساعدة الكفيف ويعتبر نظام المعلومات الرقمية (DAISY) منهجاً للقراءة معترفاً به في جميع أنحاء العالم باعتباره النهج الأمثل لجعل تكنولوجيا المعلومات عالية الأداء متاحة للأشخاص ذوي الإعاقة. إن تصميم غلاف قرص المدمج الخاص بالقرآن الكريم المدعوم بنظام برنامج DAISY الإلكتروني هو مثال جيد على تأثير الخط العربي والملمس واللوان والخطوط في عكس هوية الفن الإسلامي البصري وتسلط الضوء على إثراء الخط العربي والتأكيد على أهمية الخط العربي في تاريخ التصميم الجرافيكي العربي كأداة مرجعية لا تقدر بثمن لمصممي الجرافيك والتي قد تضع الثقافة البصرية والتصميم العربي على خريطة التصميم الدولي.

الكلمات المفتاحية

رقمي؛ خطوط؛ عربي اسلامي

1. INTRODUCTION

Blindness refers to a condition where a person experiences one or more of the following: a total absence of sight, visual acuity in the better eye not exceeding 6/60 or 20/200 (Snellen), even with corrective lenses, or a limitation in the field of vision with an angle of 20 degrees or worse. Low vision, on the other hand, refers to individuals who have impaired visual functioning despite treatment or standard refractive correction but are still able to use or potentially use their vision for tasks with the aid of appropriate assistive devices. People with low vision typically have visual acuity ranging from 20/200 to 70/200 (Snellen) or 6/18 to 6/60 in the better eye after the best possible correction. Additionally, their field of vision may range from 20 to 30 degrees. (Adetoro, Niran, 2010)

As technology grows blind people need books to read other than braille books which is not so friendly use and need more time to learn how to use it.

Daisy technology is a new technology that facilitates the readability process for the blind people and visually impaired, The DAISY Consortium supports open, non-proprietary standards that have demonstrated strong accessibility in global information systems. The DAISY standards align with this goal. National libraries that serve individuals with disabilities are encouraged to adopt these standards and become part of the Consortium. The DAISY Consortium anticipates a range of solutions in the delivery of information technology worldwide, with the DAISY standards positioned to be a primary format. With the diverse range of organizations within the DAISY Consortium, it is evident that this system is highly suitable for individuals with print disabilities and is also beneficial for the general population.

Bibliotheca Alexandrina, was the first institution in the world to take the initiative to produce the first Quran Kareem DAISY version worldwide in Arabic and English languages to facilitate its reading by the blind people, it was produced in its studios in a form of a CD, the cover of CD was designed in an artistic way that fulfill the Arabic and Islamic art and culture as well as the spiritual part of the Quran Kareem, the CD cover will not be recognized by the blind person, it will only be perceived by normal vision persons or visually impaired persons who will aid the blind people. The problem of the design was how to create a harmony of different cultures like the Arabic and Islamic culture in the digital era, taking in consideration that the topic is one of the advanced technology worldwide but with an Islamic Arabic context.

2. WHAT IS DAISY

The Digital Accessible Information System (DAISY) is a globally recognized method of reading designed to provide advanced information technology access for individuals with disabilities. Documents created using the DAISY standard deliver an enhanced reading experience, incorporating synchronized audio, organized text, and images. As a multimedia standard, DAISY allows content creators to fully leverage technology, offering more than just the conventional display of text and images. It also includes features such as human narration, advanced navigation, and the possibility to integrate video and animations, providing a richer, more dynamic experience.

Thus, DAISY Book gives full control for the Print Disabled over the entire Digital Book.

The end-users who benefit from these services are mainly categorized in the following groups:

- Visually Impaired
- Blind (Most blind people in Sweden are above 65 years old)
- Deaf-blind
- Dyslexia and learning disabilities
- Physically impaired and paralyzed
- Aphasia and neurological conditions

2.1 The Daisy Concept

A DAISY book is an audio book that follows the International DAISY standard, which stands for Digital Accessible Information System. These books feature human narration and are typically recorded on CD. DAISY books can be accessed using a portable DAISY player or through DAISY software on a computer.

2.2 History and Background

The initial DAISY standard, developed in Sweden in 1994, was proprietary. The concept was to utilize "digital recording" and incorporate document structuring elements, such as chapters, sections, and page numbers, to enable easier navigation for users. The DAISY format provided a more flexible and enjoyable reading experience for individuals who are blind or print-disabled in various countries, including Sweden, Japan, the United Kingdom, and the United States.

The first DAISY format was developed between 1993 and 1996. In 1998, the DAISY 2.0 standard was introduced. By 2001, the DAISY 2.02 standard was approved, which was based on XML, XHTML, and SMIL files. User-friendly software that supported the creation of Digital Talking Books in compliance with this standard were developed and are still widely used today. In 2005, the NISO/DAISY 39.86-2005 standard (also known as DAISY 3) was released. This standard was developed collaboratively by the DAISY Consortium and NISO (National Information Standards Organization), in partnership with the National Library Service for the Blind and Physically Handicapped, part of the Library of Congress.

2.3 The Daisy Consortium

The DAISY Consortium was established in May 1996 by talking book libraries to guide the global shift from analog to Digital Talking Books. The Consortium consists of 12 full members, over 45 associate members, and more than 15 friends.

The mission of the DAISY Consortium is to create international standards and implementation strategies for the production, distribution, and use of Digital Talking Books, both in developed and developing nations. The focus is on integrating these standards with mainstream technology to ensure that individuals with print disabilities have access to information.

3. PRODUCTION PROCESS

The first step in the production process is to structure the book. This means divide the book into different levels and sublevels (Title, Chapters, headings, subheadings). The aim of this process is to enable users with disabilities to have full navigation control over the presentation.

This procedure is very easy when using the structure editor included in any of DAISY production software.

There are two types of Navigations, local and global Navigation.

- Global Navigation: Movement to a specific point or portion of a book eg. chapter, part, page....etc
- Local Navigation: Movement within a single text element such as a list, table, or within a narrow range of text elements such as a group of words, sentences or paragraphs.

4. LETRITURE REVIEW AND PREVIOUS STUDIES

4.1 The Role of Arabic Calligraphy in the Design of Printed Advertising (Noura Younes.,2008)

This study explores the role of Arabic calligraphy in printed advertisement design. Over recent decades, Arabic calligraphy has experienced significant growth and evolution, driven by advancements in technology. These developments have allowed it to transition into the realm of digital printing, resulting in new artistic and functional forms. This transformation has inspired a fresh wave of innovative visual content, emphasizing the artistic qualities of Arabic calligraphy and its aesthetic contribution to graphic design, modern print materials, and various written and visual media.

Research Approach and Materials:

This research relies on both theoretical and applied studies of Arabic calligraphy and its use in printed advertisements, providing examples and models to support the findings through the following topics:

- The Aesthetic Dimension of Arabic Calligraphy:

Arabic calligraphy, like other visual arts created by Arabs and Muslims, is based on a unique aesthetic distinct from Western aesthetics. One of its key features is the integration of form and content, with the content often being spiritual, as expressed by Abu Hayyan: "It is a spiritual architecture embodied through a physical instrument."

- Arabic Calligraphy and Modernity:

Today, Arabic calligraphy is undergoing a phase of modernity driven by the demands and achievements of the contemporary era. New trends have emerged that aim to simplify the traditional script, either by reducing its complexity or by creatively altering it. Some modern approaches draw on contemporary visual art movements, resulting in geometric cubed shapes and wave-like lines. This means that the letters themselves become a structural unit, forming a consistent decorative pattern.

- Arabic Calligraphy, Visual Communication, and Graphic Design:

Arabic calligraphy has long been linked to all forms of visual arts, establishing a complementary relationship between aesthetics and functionality. Visual communication, as an art, finds a connection within the calligraphic elements, exploring the relationship between positive and negative space, as well as the contrast between black and white. This

interaction creates both static and dynamic visual impressions. Calligraphy serves two main functions:

- 1- Delivering readable text to the viewer, conveying the intended message.
- 2- Providing aesthetic pleasure, as calligraphy becomes an essential part of visual communication.

Conclusions and Recommendations:

1. Arabic calligraphy represents an indispensable cornerstone in the field of visual communication.
2. Printed advertising requires a main heading, and possibly subheadings, along with illustrative images, in addition to phrases, words, and symbols that convey the psychological message of the advertisement.
3. Typography is one of the most prominent elements in printed advertising.
4. The design of advertisements is influenced by Arabic calligraphy in terms of size, type, placement, and direction.
5. Using multiple calligraphic styles in a single design can impact the effectiveness of delivering the advertisement's message.
6. Attention should be given to Arabic calligraphy and its development according to the requirements of visual communication in printed materials in general.

4.2 Sustaining cultural identity through Arabic calligraphy: a critical reading of Nasser al-Salem's artworks (Lina m. Kattan, 2020)

Arabic calligraphy has long been a defining feature of Islamic art, cherished by Arab and Muslim artists, even those who do not speak Arabic, due to its connection with the Quran. The prohibition of figuration in traditional Islamic art led many artists to focus on the Arabic script as a way to avoid these restrictions. Over time, Arabic inscriptions became a dominant feature of Islamic art. Since the 1980s, Arabic calligraphy has become central to contemporary Saudi art. This paper argues that contemporary Saudi artists, such as Nasser al-Salem, use Arabic calligraphy to assert their Islamic identity and cultural heritage. Although al-Salem's works may resemble traditional Islamic art, they differ greatly in concept, medium, and style. This study focuses on three of his notable calligraphic works. Contemporary Saudi art is marked by conceptual depth and the influence of Western techniques. Al-Salem's interest in the conceptual potential of Arabic script, and its arrangement, reinforces his connection to his Saudi heritage and Islamic identity. In his contemporary art, Arabic letters have evolved into independent, symbolic forms while maintaining the sacredness of calligraphy.

The Research covers the following points:

- **Arabic Calligraphy in Traditional Islamic Arts**

Since the emergence of Islamic arts, Arabic calligraphy has played a prominent role in architecture, miniatures, and decorative arts, often seen in benedictory phrases or religious dedications. The earliest documented form of Arabic script dates back to around 500 BC in Yemen, known as Musnad, which evolved from the Nabatean alphabet. Arabic calligraphy as

an artistic form began in the 7th century in Kufa, Iraq, during the Abbasid era (750–1258 CE). The Kufic script was developed as a method to accurately document the Quran, marking the beginning of Arabic calligraphy (Khatt) as a recognized artistic discipline. It became a revered art form through which Quranic scholars expressed themselves and reflected their surroundings.

- **Modernity and Arabic Calligraphy**

Although deeply connected to the Quran, Arabic calligraphy has long been more than just a reflection of Islamic texts; it has also served as a creative means of expressing ideas beyond the traditional pen-and-paper approach. It remained a prominent form of Islamic art and became foundational for modern Islamic arts.

In the second half of the 20th century, the Calligraphic School of Art (al-Madrasa al-Huruffiyyah) emerged, incorporating Western art techniques and responding to local events. A key factor in this shift was that many Arab and Muslim artists had training in the West (Europe and North America). These artists sought to develop a new style that celebrated modernity in both technique and style, while still maintaining their traditional heritage in content and perspective. Modern calligraphers incorporated Western artistic movements like Impressionism and Cubism into their work

- **Critical Reading of Nasser al-Salem's Artworks**

Calligraphy, as a handwritten form of typography, possesses superior decorative and expressive qualities. In calligraphy, legibility often takes a secondary role, with the focus instead on the aesthetic and emotional impact. For instance, lettering in paintings and ornamental scripts prioritizes impression, beauty, and decoration over clarity. While the concept of beauty evolves over time, it remains central to the intention behind such calligraphic works.

Conclusion and Recommendations

Art is universally appreciated, regardless of the language used, and this holds true for artworks featuring Arabic calligraphy. Viewers value the craftsmanship, uniqueness, and skill of the artists, often recognizing the quality of a piece without needing to understand the language. In other words, comprehension of the written text is not necessary to grasp the message conveyed by the artwork. The deconstruction and reinvention of Arabic calligraphy by contemporary Arab and Muslim artists aim to make art more accessible to a wider audience. This lack of comprehension is not limited to Arabic works but applies to all forms of art globally. Audiences are often captivated by how artists express themselves, regardless of whether they understand the language. Non-Arabic speakers, for instance, can still gain insight into the culture and traditions reflected in the artwork. As Nasser al-Salem states, "Although you could say my work is very much inspired by my religion, I by no means have a specific audience, and hope that my messages have a spiritual or historical significance for everyone." This suggests that the language or wording used in an artwork does not hinder its appreciation. Ultimately, art is a universal language, appreciated by people of all backgrounds, cultures, and origins.

4.3 The intercorrelation between Arabic calligraphy and graphic design in Saudi Arabia: an analytical study of the current status of Arabic calligraphy and the impact of graphic design and Saudi's policy on its role as a traditional craft. (Alotaibi, Noura, 2020)

Research Methodology

This study employs a methodological approach that combines semiotic theory and ethnography, utilizing multiple methods such as questionnaires and interviews to collect both qualitative and quantitative data from a variety of sources. Semiotic theory forms the foundation for analyzing how Arabic calligraphy and its meanings are perceived today in Saudi Arabia by craftsmen, graphic designers, and students of Arts and Graphic Design. It also helps explain the relationship between the signifier and the signified in calligraphic and graphic products.

Ethnography, defined as the study of social interactions, behaviors, and perceptions that occur within groups, teams, organizations, and communities, is used as a qualitative methodology to gather rich insights into people's views and actions. This approach allows for the exploration of attitudes towards Arabic calligraphy and graphic design based on individuals' experiences through detailed observations and interviews. The perspectives of calligraphers and designers on various issues related to Arabic calligraphy and graphic design are sought to support the study and provide a strong foundation for future research. Additionally, representatives from governmental and non-governmental organizations responsible for art and culture have been consulted.

This study examines the relationships between traditional Arabic calligraphy, contemporary graphic design, and Saudi government policies on art and handicrafts from three different perspectives within Saudi culture.

Topics covered in the study

This study contributes to the understanding of the evolution of Arabic calligraphy, an art form that has undergone significant changes since the advent of Islam and the revelation of the Holy Qur'an. It explores the various stages in the development of Arabic calligraphy, focusing on its patterns, styles, values, and concepts. The research investigates the relationship between Arabic calligraphy and graphic design within Saudi Arabian culture and creative industries, examining the role of government arts and handicrafts policies in promoting and sustaining Arabic calligraphy. Additionally, the study analyzes the impact of five key factors—financial, organizational, educational, social, and technological—on the development of Arabic calligraphy.

The research is based on fieldwork conducted in Saudi Arabia (2016-2017), using a mixed-methods approach (questionnaires and interviews) to gather data. These fieldwork techniques provided insights into the views of calligraphers, graphic designers, and the Saudi public, allowing the study to reflect their perspectives. Supporting literature contextualizes Saudi Arabia's role within the broader scope of arts, handicrafts, and the creative industry.

The findings reveal that traditional Arabic calligraphy has evolved significantly, with many calligraphic styles being modernized for use in graphic design. However, the original religious meanings and contexts of these designs are often overlooked in favor of commercial demands, which has altered public perceptions and appreciation of Arabic calligraphy. This research explores this transformation.

The implications of the study highlight the need for a deeper understanding of Arabic calligraphy's role as a symbolic representation of cultural heritage, the identity of the Arab-

Islamic community, and the language of the Qur'an. This is especially important in the face of challenges such as globalization, mechanization, and technological advancements.

Conclusion and Recommendations

This study proposes that integrating Arabic calligraphy with graphic design is essential to meeting contemporary communication needs, particularly within the Saudi creative industry. This integration should be viewed as an evolution of Arabic calligraphy, akin to previous changes throughout its long history. The fusion of Arabic calligraphy and modern design, influenced by technology and cultural globalization, is not a new concept. Since its origins, Arabic calligraphy has been incorporated into various fields such as architecture, interior design, art, and fashion. This integration aims to address significant concerns highlighted by many participants, including the loss of Arabic cultural identity in modern calligraphic designs and the distortion of the spiritual meanings tied to the Holy Qur'an when used in commercial contexts.

After examining the current state of Arabic calligraphy and graphic design, some participants expressed dissatisfaction, while others were satisfied with the impact of five key factors—organizational, financial, educational, social awareness, and technological—on the promotion and sustainability of Arabic calligraphy. They stressed the need for improvements in each of these areas. This research recommends further studies to explore these aspects in greater depth.

5 AIM

Highlighting the significance of Arabic Calligraphy that reflects the Arabic and Islamic visual culture in the design of Quran kareem's which enrich graphic design of Arabic and Islamic visual culture. The History of Arab Graphic Design serves as a vital resource for graphic designers, potentially positioning Arab visual culture and design within the global conversation of vibrant and evolving design practices. (Bahia Shehab, Haytham Nawar. 2020). The Quaraan kareem with DAISY software CD cover design is good example on the effect of Arabic calligraphy, texture, colors and lines in reflecting the identity of the Islamic art and highlighting the richness of the Arabic calligraphy (Ja'far Mustafa. 2010).

6 HYPOTHESIS

The Quaraan kareem with DAISY software CD cover design produced by the Bibliotheca Alexandrina in Egypt, targeting the blind and visually impaired persons worldwide, the Graphic design of the CD cover reflects the Islamic culture identity through Arabic calligraphy, texture, colors and lines integrating together with photos producing attractive functional design, sending a clear message for the Arabic Islamic identity of the topic.

7. QUALITATIVE RESEARCH METHODS

The researcher's objective is to prove *through a practice based design for quraan kareem CD cover* that typography trough lines and colors play an essential role in CD cover design reflecting Islamic art and culture topics, and can create an attractive, appealing and informative design following specific grid system highlighting the significant role of the calligraphy in the Islamic era and it's effect in reflecting the Arabic Islamic culture on Quaraan kareem with DAISY software CD cover design, the CD cover will not be recognized by the blind person, it

will only be perceived by normal vision persons or visually impaired persons who will aid the blind people..

8. EXPLANATION OF THE METHODS CHOSEN

The research is based on Personal practice for Quaraan kareem with DAISY software CD cover design for Taha Hussein Library, Bibliotheca Alexandrina, Egypt. The design was Done in two days, and revised by the publishing unit at the Bibliotheca Alexandrina.

9. EVALUATION

The Quaraan kareem with DAISY software CD cover design produced by the Bibliotheca Alexandrina in Egypt, targeting the blind and visually impaired persons worldwide, *the CD cover will not be recognized by the blind person, it will only be perceived by normal vision persons or visually impaired persons who will aid the blind people*. The Graphic design of the CD cover reflects the Islamic culture identity through Arabic calligraphy, texture, colors and lines creating an attractive, appealing and informative design following specific grid system highlighting the significant role of the calligraphy in the Islamic era and reflecting the Islamic identity (Ghani Alani. 2016).

10. THE ROLE OF ARABIC CALLIGRAPHY IN ISLAMIC GRAPHIC DESIGN PUBLICATION

Arabic calligraphy plays a crucial role in Islamic graphic design publications:

Spiritual and Cultural Significance Calligraphy is highly revered in Islamic culture as a visual representation of the Word of God (Quran). Its intricate designs and flowing forms evoke spiritual contemplation and admiration. (Khursheed Alam Gauhar Qalam 2013)

Artistic Expression Calligraphy is seen as a form of art that embodies beauty and harmony, reflecting the divine attributes through its meticulous craftsmanship and elegant compositions.

Identity and Tradition in Islamic graphic design, calligraphy reflects cultural identity and heritage. Close the gap between contemporary designs and historical scripts in an authentic structure.

Symbolism and Communication Different styles of calligraphy convey various meanings and emotions, allowing designers to choose styles that best complement the message or theme of the publication.

Versatility in Design Calligraphy can be adapted to various design elements such as book covers, headings, logos, and posters. Its versatility allows for both traditional and modern interpretations in graphic design.



Figure 1, Example of an ijazah, or diploma of competency in Arabic calligraphy. Public Domain image Library of Congress

In essence, Arabic calligraphy not only fulfills a functional role in Islamic graphic design publications by conveying textual content but also enriches them aesthetically and culturally, making it an integral part of visual communication within Islamic art and design.

9.1 The Structure of Arabic Calligraphy Letters

Arabic calligraphy is a highly regarded art form in Islamic culture, rich with symbolic and aesthetic meanings. Different styles of Arabic calligraphy convey various visual and emotional messages, influenced by their forms, history, and cultural contexts. Arabic calligraphy is considered an integral part of the Arab heritage, through which this heritage was recorded and preserved from loss and remained forever the children inherited from the fathers, this is how Arab thought participated in the construction of human civilization, there are many types of arabic calligraphy, and many patterns. There are a lot of characteristics of the calligraphy aesthetic features and formative elements such as straightness and agility, extension and numerator and editing, and assisted in this, for multiple types (such as Kufic- Andalusia etc.) to simulate the possibility of adapting Arabic calligraphy to the design of modern, sustainable designs. (Abdel Hamid, N. H., Mebed, Y. A., & Moheb El-Din, R. S. 2020). Arabic calligraphy is renowned for its intricate and structured letters, each bearing a distinct style and beauty. The basic structure of Arabic calligraphy letters includes:

Kufi

- Kufi characterized by its short vertical lines and long horizontal strokes, all in bold typography, final shape for a sentence is "square" in shape.
- Easy to read
- Angular, geometric shapes.
- Horizontal and vertical lines dominate.
- Often decorative, with intricate patterns and symmetry.

Square Kufic (or Geometric Kufic)

- A sub-style of Kufic, it uses square or rectangular geometric forms to create highly structured designs.



Figure 2, The Quranic script from North Africa or Near East, ca. 750-800 AD is a unique combination of several aspects of early Kufic calligraphy style. Most striking of these is its Mashq, or extension of the horizontal axis of the letters.

Dewani

- Largely used for ornamental and decorative purposes
- Known for its cursive style, this script is used for formal documents
- Written using black ink or gold paint.
- The interconnected letters also made it more difficult to read compared to other styles.
- Highly cursive, flowing lines with dramatic loops and swirls.
- Compact and intertwined, with an emphasis on aesthetic over readability.

Thuluth

- Its name in English, "third," comes from the fact that this style was one-third the size of other scripts used during the Umayyad period.
- known for its curved letters and its slightly cursive flow.
- This style of typography was rarely used for writing the Quran
- Large, flowing curves with bold verticals.
- Decorative and dynamic, often combined with intricate flourishes.

Naskh

- It was used for transcribing the Quran and other Islamic texts.
- Its size is smaller than other forms of calligraphy
- Rounded forms and clear, legible script.
- Simplicity, clarity, and accessibility.
- Commonly used in books, including the Qur'an, emphasizing understanding and learning.
- Emotional Impact: Warm, approachable, and harmonious.

Ijazah (or Raihani)

- It is a style that is both easily readable and visually appealing.
- Primarily used for Quranic texts.
- The letters are more pointed compared to the Naskh style of writing.
- Ijazah is a refined and decorative script similar to Thuluth but with more delicate and pronounced curves.

Muhaqqak

- In Arabic, it signifies "accomplished" or "clear" and was used to describe any distinguished or remarkable piece of calligraphy.
- It is a preferred style for transcribing the Quran due to its legibility
- A grand, elongated script with well-defined, sweeping curves and prominent dots.

Riqaa

- Simple, modern, and practical.
- Straightforward and quickly written with minimal ornamentation.
- Efficiency, modernity, and informality.
- Common in everyday handwriting and administrative contexts.
- Emotional Impact: Unpretentious and utilitarian.

Taliq/Nasta'liq

- Slanted, flowing lines with elongated forms.
- Elegant and graceful, often associated with Persian and Ottoman culture.
- It be written quickly and compactly (Tarek Mahfouz 2013).

Maghrebi

- The Maghrebi script is a unique style of Arabic calligraphy traditionally used in North Africa, particularly in the Maghreb region (encompassing Morocco, Algeria, Tunisia, Libya, and Mauritania). This script is characterized by its distinct letterforms, curves, and diacritic placements, which differ from other Arabic calligraphic styles like Naskh or Kufic.
- Rounded Forms: The letters in Maghrebi script are often more rounded compared to the angular style of Kufic.
- Horizontal Stretch: Words and phrases tend to be stretched horizontally, creating a flowing and elongated appearance.
- Round and bold letters, often with extended curves.
- Frequently used in North African Qur'anic manuscripts.
- Emotional Impact: Unique, rhythmic, and deeply traditional.

11.THE EFFECT OF DARK RED COLOUR IN IDENTIFYING THE ISLAMIC CULTURE

The use of dark red in identifying Islamic culture is significant and symbolic in several ways:

Symbol of Vitality and Life

In Islamic culture, dark red often symbolizes vitality, life, and energy. It can be associated with the passion and strength of faith.

Cultural Aesthetics

Dark red is commonly found in traditional Islamic art, textiles, and architecture. It is used in carpets, ceramics, and calligraphy, adding richness and depth to cultural expressions.

Historical Significance

Throughout Islamic history, red has been a color of distinction and honor. It has been used in flags, banners, and attire to denote power, courage, and prominence.

Religious and Spiritual Context

In some interpretations, red symbolizes martyrdom and sacrifice, as well as spiritual awakening and enlightenment. It can also be linked to the concept of divine love.

Regional Variations

Different regions within the Islamic world may interpret and use dark red differently, influenced by local traditions, climates, and historical contexts.

Overall, dark red plays a crucial role in identifying and expressing various aspects of Islamic culture, encompassing both spiritual and aesthetic dimensions.

12.DESIGN ANAYSIS



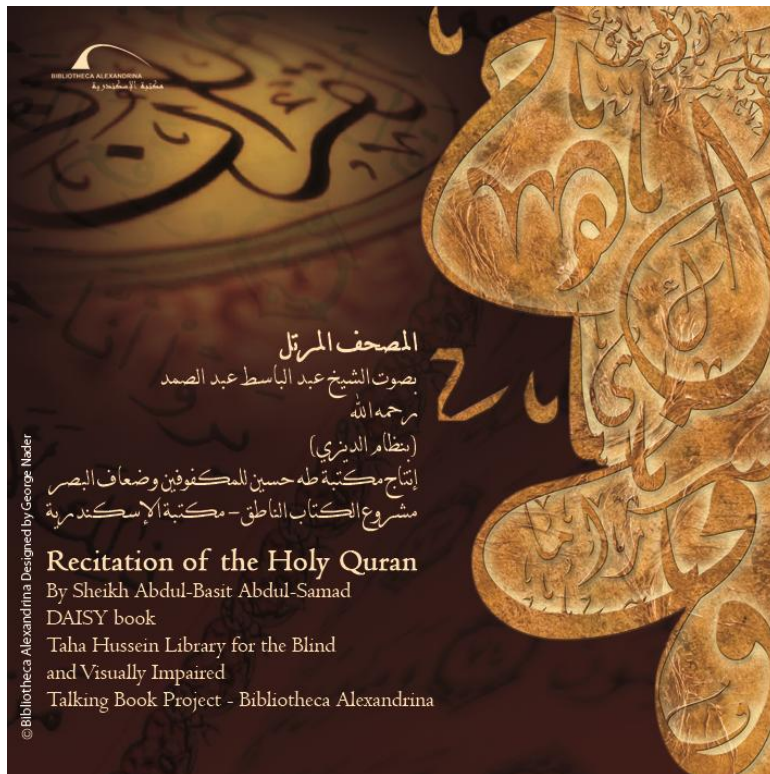


Figure 3, The Quaraan kareem with DAISY software CD cover design. (George Morcos, Bibliotheca Alexandrina, 2018)

The CD cover will not be recognized by the blind person, it will only be perceived by normal vision persons or visually impaired persons who will aid the blind people. The use of calligraphy letters in a composition form emphasize its importance in reflecting the Arabic Islamic identity, adding texture to the composition enriched the design and highlighted the richness of the Islamic art, some light glow were added to the calligraphy to highlight the holy topic of the design (Quaraan kareem) the title and text are bilingual to attract different target audience worldwide, as the Quaraan kareem was recorded by the Arabic and English languages in one CD, the golden color of the calligraphy composition reflects the richness of the era and valuable electronic components of the CD (Omar N Uddin.2016)., the Dark red color of the background indicates the importance of the content and reflects the identity of the era. The CD cover will not be recognized by the blind person, it will only be perceived by normal vision persons or visually impaired persons who will aid the blind people.

13.CONCLUSIONS

The DAISY Consortium promotes open, non-proprietary standards that have demonstrated a strong history of accessibility in global information systems.

National libraries serving people with disabilities are encouraged to implement the DAISY standards and to join the Consortium. The DAISY consortium expects that there will be a variety of solutions in providing information technology in the world.

The use of Arabic calligraphy in graphic design enriches graphic design of Arabic and Islamic culture. The Quaraan kareem with DAISY software CD cover design is good example on the

effect of Arabic calligraphy, texture, colors and lines in reflecting the identity of the Islamic art and highlighting the richness of the Arabic calligraphy. The CD cover will not be recognized by the blind person, it will only be perceived by normal vision persons or visually impaired persons who will assist the blind people. Calligraphy can be adapted to various design elements such as book covers, CD covers headings, logos, and posters. Its versatility allows for both traditional and modern interpretations in graphic design.

14. RECOMMENDATIONS

- **Emphasize Cultural Identity and Heritage:** Arabic calligraphy should be incorporated in graphic design to reflect the rich cultural and religious heritage of the Arab and Islamic world. By integrating traditional calligraphy styles, such as Diwani, Thuluth, and Naskh, publications can maintain a deep connection to Arabic culture while creating a visually appealing and authentic design.
- **Maintain Spiritual and Religious Significance:** When using Arabic calligraphy, especially in Islamic publications, it is essential to preserve the spiritual and religious meanings associated with the calligraphy. Designers should ensure that the text remains true to its religious context and significance, especially when referencing Quranic verses, Hadiths, or other sacred writings.
- **Blend Tradition with Modernity:** Encourage the fusion of traditional Arabic calligraphy with contemporary graphic design techniques. This integration can make Arabic calligraphy more accessible to modern audiences while preserving its traditional beauty and functionality. By combining modern design elements like minimalism, bold colors, and digital tools with classic calligraphic styles, designers can appeal to a broader audience.
- **Promote Readability and Accessibility:** While Arabic calligraphy is traditionally decorative, it is important to ensure that it remains legible and accessible to all readers. In graphic design and promotional materials, designers should find a balance between aesthetic appeal and functionality. Clear spacing, appropriate font size, and readable calligraphic styles should be prioritized, especially for publications intended for a wider public audience.
- **Focus on Typography in Marketing and Branding:** Arabic calligraphy can be used effectively in marketing and branding materials, such as posters, brochures, and advertisements, to evoke a sense of cultural authenticity. Brands and businesses targeting Arab and Muslim audiences can benefit from incorporating calligraphy to reinforce their identity and connect with customers on a deeper cultural level.
- **Educate Designers on Calligraphy's Role:** It is crucial to invest in the education and training of graphic designers, particularly those in the Arab world, to understand the historical, cultural, and religious significance of Arabic calligraphy. Professional workshops, online courses, and collaborations with skilled calligraphers can enhance the designers' skills and knowledge, resulting in more sophisticated and respectful use of Arabic calligraphy in their work.

- **Leverage Digital Platforms:** The digital era offers opportunities for Arabic calligraphy to evolve in new and innovative ways. Encourage designers to experiment with digital tools to create modern interpretations of calligraphy, allowing for more dynamic and interactive use in online publications, websites, and social media platforms. This can help Arabic calligraphy reach a global audience, especially younger generations.
- **Collaborate with Traditional Calligraphers:** Collaboration between modern graphic designers and traditional calligraphers can ensure the authenticity and beauty of the calligraphic elements used in designs. Traditional calligraphers can provide insight into the nuances of Arabic script, while graphic designers can bring contemporary design techniques to the table.

By following these recommendations, Arabic calligraphy can be utilized to enhance the quality of Arabic and Islamic publications, ensuring that it remains a vibrant and meaningful part of contemporary graphic design and promotional materials.

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