

The Aesthetics of Linear Formations in the Kiswah of the Holy Kaaba: Installation Systems as a Model

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Abstract

The Kiswah of the Holy Kaaba possesses aesthetic values and dimensions embodied through the artistic composition of Arabic calligraphy, and this artistic composition is considered a wonderful aesthetic artistic issue that arouses admiration, appreciation and reverence. Therefore, this study aims to reveal the aesthetic systems with plastic artistic values present in the linear formations embodied in the dress of the Holy Kaaba, according to a methodological perspective and an artistic vision. The question that arises, which embodies the research problem, is gathered by the researcher into a main question: Can the researcher analyze the aesthetic systems of Arabic calligraphy and calligraphic formations in the covering of the Holy Kaaba and formulate them in a contemporary artistic language? Based on the nature of the study and the goals it seeks to achieve, the researcher used the content analysis approach, which is an approach suitable for this type of aesthetic study related to describing works of art. Regarding the study tool, observation will be the fundamental tool used in this study. The study population is represented by the collection of Arabic calligraphy and calligraphic formations in terms of the semantic and aesthetic functions of the covering of the Holy Kaaba. The study reached several results: the covering of the Kaaba, with its Arabic calligraphy and calligraphic formations, expresses the authenticity of the Islamic nation and the aesthetic dimension inherent within the scope of Islamic art. Arabic calligraphy is characterized by aesthetic characteristics that make it a decorative element, as it contains many artistic and aesthetic values, and specifically the clear, complex Thuluth calligraphy. This helped him form Arabic calligraphy with different plastic artistic systems and a high aesthetic that adorned the covering of the Holy Kaaba. The study also found that the totality of calligraphic compositions was formulated in an eloquent aesthetic, artistic style that added to the beauty of the verbal meaning with the beauty of the calligraphic composition. In this, the visual eloquence and the beauty of the textual structure were demonstrated, based on the ability of Arabic letters according to a wonderful aesthetic style based on the characteristics and systems of the artistic composition.

Keywords: Aesthetics; Arabic calligraphy; Linear Formations; Kiswah; Islamic art.

1. Introduction

Aesthetic expression in Islamic art depends on clear delicacy, serenity, and refinement concepts. Harmony, balance, and perfection of composition are considered among Islamic artistic works' most important aesthetic characteristics. The aesthetics of Arabic calligraphy stemmed from Islamic philosophy's view of mastery and perfection. In other words, Arabic calligraphy is an art whose goal is perfection (Al-Husseini, 2003, p. 80). The art of Arabic calligraphy has a very important presence in Islamic civilization because it is an art that embodies aesthetic and spiritual values and has a hidden historical dimension and depth. It is characterized as the most beautiful and diverse calligraphy in the world. Many components, types and styles distinguish it in the forms of its calligraphy as a result of the continuous efforts of calligraphers to perfect and improve Arabic calligraphy and because the letters Arabic have been unique in their high flexibility and malleability, which enabled it to take artistic form through its embodiment in calligraphic painting and Islamic architecture within calligraphic formations, from which an aesthetic philosophy emerged and became a prominent element in the issue of creativity in Islamic art (Al-Jubouri, 1998, p. 144).

The phenomenon of calligraphic composition in Arabic calligraphy is considered a type of artistic creativity through which the aesthetic and plastic dimension of the calligraphy painting is achieved. The features that distinguished Arabic calligraphy gave wide scope for many calligraphers to create calligraphic formations and compositions with aesthetic and semantic artistic content, especially in the Thuluth script, considered the master of Arabic calligraphy (Al-Jubouri, 1998, p. 145). The covering of the Kaaba during the Saudi era was decorated with Arabic lines and calligraphic formations, all executed in the clear, complex Thuluth script. These Arabic lines and calligraphic formations are compatible with the aesthetic and spiritual function of the covering of the Kaaba, in addition to the contribution of these Arabic lines and calligraphic formations in creating compositional elements with a distinctive aesthetic artistic character. The kiswah gives a special kind of spiritual beauty that is associated with the writing of Qur'anic verses. The summary of what was mentioned above is that in this study, there will be a technical analysis of the set of characteristics and aesthetic systems that manifest authentic Arabic calligraphy and calligraphic formations that include many values, dimensions, and artistic, aesthetic, and spiritual concepts related to the textual content.

The history of the covering of the Kaaba has been linked to the history of the construction of the Kaaba itself. The Holy Kaaba was covered throughout the ages of history with various colours and fabrics until it settled on the most

luxurious and finest types of natural fabrics, which is natural silk fabric dyed black, with which the covering of the Holy Kaaba is made in our present time (Al-Thaqafi, 2007, p. 55). Regarding the beginning of the appearance of Arabic calligraphy on the covering of the Holy Kaaba, the Meccan calligrapher Mukhtar Alam indicated in an interview conducted by the researcher on 1/23/2020 "that the beginning of the appearance of the writings was simple and related to recording information about the manufacture of the covering, meaning that the writings were related to the process of documenting the manufacture. After that, writings on some of the Most Beautiful Names of God and some Qur'anic verses gradually began to appear until writing reached the development in the form we see today; before the Saudi era, there was only one belt on the kiswa, and even the amount of writings was less than that, and then development occurred. For the cladding and writing with the strength and quality we see today." Then he said, "Arabic calligraphy on the kiswa has developed throughout the ages, but great development occurred in the Saudi era, whether in terms of the quality of the calligraphy or in terms of adding different aesthetics. Thus, the honourable kiswa had the greatest development and achievement during the Saudi era."

Concerning the Saudi era today, the covering of the Holy Kaaba contains many diverse models and shapes of Qur'anic verses and calligraphic compositions written in the clear thuluth style, combined in unique calligraphic structures. The kiswa performs an aesthetic and spiritual function. In the aesthetic aspect, the Arabic letters combine to form a word, and the word performs a meaning in an artistic form following the rules and principles of the Thuluth script. This study is considered one of the analytical, technical studies concerned with studying the aesthetics of Arabic calligraphy and its calligraphic formations embodied in the covering of the Holy Kaaba to show the dimensions and aesthetic concepts inherent in the covering of the Holy Kaaba. This importance is highlighted by Enriching the scientific library with a purely analytical artistic study concerned with revealing the aesthetics of calligraphy: the Arabic language and the linear formations embodied in the honourable cladding in a contemporary artistic language.

2. Previous Research and Studies

It was noted that these references dealt with the characteristics and aesthetic values of some Arabic calligraphy types characterized by plastic artistic features. Ghadab Muhammad Radhi's (2018 AD) study was one of the most prominent. In his study, the calligrapher Muhammad Nazif dealt with a model entitled "Aesthetic Characteristics of the Structures of the Thuluth Al-Jali Calligraphy," which revealed some of the characteristics of the structures in the Thuluth Al-Jali calligraphy by the calligrapher Muhammad Nazif, in addition to the technical characteristics that enabled him to control and shape using... Thuluth script letters to address the spaces within the prepared space. The study also addressed the aesthetic features of calligraphic compositions. The study results concluded that investing letters for formal closure in a studied manner increases the strength of connection and cohesion within the structure of the composition and adds an aesthetic quality, and that the calligrapher Muhammad Nazif designed calligraphic compositions according to the organization. Al-Jamali gave him his identity and his mark in the art of Arabic calligraphy. This study agrees with the current study's treatment of the aesthetic characteristics of calligraphic compositions in the Thuluth calligraphy style. This study also agrees with the current study on the importance of the calligrapher's role in formulating calligraphic compositions according to an aesthetic organization and that each calligrapher has an imprint that distinguishes him from other calligraphers.

A study by Farman Adi Nazem (2016), entitled "Scripting Variables in the Structure of Thuluth Script Formations," aims to reveal the features of the structure of Thuluth script letters in calligraphic composition in terms of the feature of scripting and its impact on the structure of Thuluth font compositions. The study also touched on scripting variables in the structure of Thuluth font compositions. Thuluth script letters. The study followed the analytical descriptive approach, and the researcher reached several results, the most important of which was that texturing is a very effective feature in designing the composition. The texturing feature was employed to address spatial space and divide internal spaces, and there is also design diversity in the method of producing the textual structure with geometric shapes through the possibility of employing textual variables for the letters of the Thuluth script within the structure of the calligraphic composition. This study benefits the current study in the importance of identifying the characteristics of the Thuluth script letters in the calligraphic formations because the current study deals with the calligraphic formations executed in the Thuluth script in the dress of the Holy Kaaba.

In the same previous context, Al-Bayati, Luay Najm Amin (2018), in a study entitled "Attraction in the Structure of Thuluth Al-Jali Calligraphy Compositions," aims to reveal the basics that are required to be present within the calligraphic composition to attract and attract the attention of the recipient. Also, one of the study's objectives is to arrive at a theory that establishes attraction according to The functional and aesthetic dimensions. The study addressed the most important aesthetic values. The study also talked about the design foundations and their relationship to attraction, as these design relationships strongly impact the composition's structure and achieve an aesthetic function to attract the recipient. The study also indicated that the availability of some of these design foundations is required to evaluate the written work. The study followed the descriptive analytical approach, and the study reached several results, the most prominent of which was that the availability of the element of colour regulates the relationships within the structure of the composition and leads to a clear attraction factor and that the characteristic of repetition and contrast between the elements of the composition is considered one of the strongest visual stimuli to achieve aesthetic attraction. This study is consistent with the idea of the current study in that to

evaluate written work, some design foundations must be available to develop artistic creativity and create an innovative plastic vision.

In another aesthetic study that dealt with the plastic components of the Thuluth calligraphy, according to Ali, Izz al-Din Hisham (2013) entitled "The Plastic and Aesthetic Components of Arabic Calligraphy: The Thuluth Calligraphy is a Model." The study aimed to identify the extent to which Thuluth calligraphy is capable of formation and renewal and the extent of its contribution as an Islamic art that expresses Islamic identity. This study also addressed some plastic arts methods and experiments for Thuluth letters. The study is based on research based on monitoring works of art and analyzing aesthetic values to arrive at new results based on the objectives and inquiries of the study. The study reached several results, the most important of which was The flexibility and malleability of the Thuluth script and its ability to be shaped and renewed, in addition to the tendency of calligraphers to deal with the Thuluth script based on the values and formative characteristics of the Thuluth letters, considering that the Thuluth script is not exclusive, but rather a form, a symbol, and a system in itself, with a verbal meaning consistent with aesthetic values. This study benefits the current study in terms of its treatment of the plastic and aesthetic components of the Thuluth calligraphy, as the current study is based on an analysis of the plastic components that are unique to the Thuluth calligraphy, which is decorated with the Kiswa of the Holy Kaaba.

However, there is a study by Jarmat, Hussein (2016) entitled "Adapting textual structure into visual eloquence." This study sheds light on calligraphic compositions and their importance in Islamic art. The study indicated that calligraphic composition needs to synthesize its elements to appear in a harmonious and coherent image. The study included a descriptive-analytical method. The study samples included calligraphic compositions with visual rhetoric by calligraphers from Iraq and Turkey. The samples were analyzed in terms of adapting the textual structure to visual rhetoric in the compositions and analyzing the rhetorical relationship of the elements of the composition. The results showed that the structural adaptation of Arabic letters exceeded its mission by Artistic bodies, and the investment of letters in the design structure shows the extent of the eloquence and splendour of calligraphic formations. This study benefits the current study in that calligraphic formations have given Arabic calligraphy a unique character on a global scale.

In general, the current research benefited from the entire literature of previous studies to enrich some of the axes of the current study. The current study is expected to show results that help reveal the values and aesthetic and artistic dimensions contained in Arabic calligraphy and calligraphic formations embodied in the covering of the Holy Kaaba in a contemporary artistic language, and add a dimension. An aesthetic artist for covering the Holy Kaaba based on a studied aesthetic methodological perspective for the benefit of those concerned with the arts of Arabic calligraphy.

3. Methods

In terms of design, this research can be classified as qualitative research due to the topic's connection to concepts, definitions, and descriptions of things more than its connection to statistical processes and also because the study of the aesthetics of Arabic calligraphy and calligraphic formations is nothing but rules and procedures that are interacted with in a way that expresses the aesthetics of Islamic Art. Based on the nature of the study and the goals it seeks to achieve, the study methodology relies on the (phenomenological) content analysis approach.

The researcher relied on the observation tool to obtain information for the current study. The observation tool will be the essential tool used in this research. The researcher followed this tool due to her extensive background in this aspect and based on her previous experience as a visual artist interested in the art of traditional and contemporary Arabic calligraphy. She has many articles on aspects of Islamic arts, especially Arabic calligraphy. The researcher believes that previous experiences are sufficient to provide the study with sound analysis and observation on the covering of the Holy Kaaba to create an aesthetic state that provides a contemporary artistic language.

4. Results

The Installation systems for covering the Holy Kaaba

The linear configurations in the covering of the Holy Kaaba are varied and include several systems: the one-level line system, the two-level line system, the three-level line system, the composition system for geometric shapes, the diagnostic composition system, and the symmetrical composition system. The line is a straight line connecting two points to be the basis for the stability of the letters. In addition, the function of the line achieves a rhythmic sequence in arranging the letters and spaces in a way that achieves its purpose in the reading process and gives the word artistic beauty (Al-Husseini, 2003, p. 45). The researcher will briefly analyze each system in the honourable cladding regarding the comprehensiveness of the cognitive concept and function.

Single-level line system (light)

It is one of the simplest calligraphic structures used in covering the Kaaba. This system consists of a succession of words one after another on the level of one line, as the calligrapher's job in this system is to perform the functional aspect only through the ease of the reading aspect and the clarity of the words (Farman, 2004, p. 60). Louay Al-Bayati says about this system (2018, p. 180): "In it, the separate and final letters of a word or small syllables are superimposed on the same word or the word that follows it." An example of this is evident from Pattern No. (1), which is embodied

on the curtain of the door of the Kaaba. This model includes a calligraphic composition of the verse [Beware of worship [Al-Fatihah: 5]] [إياك نعبد] [الفاتحة: 5]] executed with a single-level line system, or what is called a light calligraphy system.



Figure 1.An image of a geometric linear formation in the curtain of the Kaaba door of the one-level line system (light)

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Two-level (double) line system

This system consists of two levels, in which words are sequentially arranged on one line of writing. The words appear in a way that indicates the appearance of words from two overlapping lines with a simple overlay of letters. This system accommodates twice as many words as a single line, confined between two imaginary horizontal lines. Its advantages are that I clearly read the text despite the structure (Ferman, 2004, p. 60). Louay Al-Bayati says about this system (2018, p. 180): "This system is considered a strip formation and not a line because it does not depend on the organization of its elements on the writing line because it assumes a rectangular contour consisting of two parallel lines along the horizontal strip." An example of this is evident from Pattern No. (2), which appears on the curtain of the door of the Kaaba and includes the Qur'anic verse [So let them worship the Lord of this House Whom] [Quraysh: 3]. [فليعبدوا ربَّ هذا البيت الذي] [قریش: 3]. This composition was executed with a two-level line system, or what is called a double line system.



Figure2. An image of a geometric linear formation in the curtain of the Kaaba door of the two-level (double) line system

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Triple line system (heavy)

It is a system in which writing consists of three levels and the process of distributing the written vocabulary takes place in a complex manner, and the horizontal overlay forms interlocking and overlapping lines. One of the advantages of this system is that it accommodates the content of more words and letters, and the letters are intertwined with each other, and the letters appear crowded and graceful and have a high formal density (Farman, 2004, p. 61). Louay Al-Bayati says about this system (2018, p. 181) "that it is a sequential formative system with a horizontal orientation consisting of three levels." An example of this can be seen in Pattern No. (3), which appears on the curtain of the door of the Holy Kaaba and includes the Qur'anic verse In the Name of God, Most Gracious, Most Merciful [God has certainly

confirmed the vision with truth to His Messenger. You will certainly enter the Sacred Mosque, God willing, secure] [Al-Fath: 27] [الفتح: 27] [لَقَدْ صَدَّقَ اللَّهُ رَسُولَهُ الْوُؤْيَا بِالْحَقِّ لَتَدْخُلُنَّ الْمَسْجِدَ الْحَرَامَ إِن شَاءَ اللَّهُ آمِينَ] [Al-Fath: 27] [لَقَدْ صَدَّقَ اللَّهُ رَسُولَهُ الْوُؤْيَا بِالْحَقِّ لَتَدْخُلُنَّ الْمَسْجِدَ الْحَرَامَ إِن شَاءَ اللَّهُ آمِينَ] where This configuration was implemented on a system The triple line or what is called the heavy line system.



Figure3. An image of a geometric linear composition in the curtain of the Kaaba door of the triple line system

<http://www.emadphoto.com/#/makkah>

Composition system for geometric shapes

It means the outer frame that surrounds the composition or linear structure and takes the form of the outer line of the text and is in the form of shapes including square, rectangular, circular, oval and triangular. These structures consist of several levels, which rely on interconnection, interconnection, and interconnection to a large extent. These geometric structures of various types are built in response to the occupancy of the space prepared for them. This system is characterized by interconnection, interconnection, and sequence, which makes the composition a harmonious linear mass. (Ferman, 2004, p. 62). Louay Al-Bayati says about this system (2018, p. 180): "They are linear structures whose elements are organized according to one of the forms of geometric shapes: a circle, a square, or a rectangle, to form its contour." An example of this is evident from Model No. (4) of the covering of the Holy Kaaba, which includes a linear composition designed with a system of compositions of geometric shapes in a square shape and includes the complete text of Surat Al-Ikhlās. سورة الإخلاص



Figure4. An image of a geometric linear formation in the Kaaba covering system of compositions for geometric shapes

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Diagnostic composition system (iconic)

This is a system in which letters and words are used in the form of calligraphic compositions that take the external form of the calligraphic composition and are often taken for bodies and images from natural forms, and in which the calligrapher formulates the written texts and adapts them according to the contour prepared in advance. This type has received significant attention from calligraphers, and this system is considered a plastic arts phenomenon thanks to the malleability, flexibility, and ability of the Arabic letter to extend and elongate (Daoud, 1997, p. 32). In addition to the flexibility of letters to connect and separate, this is its response to formal formation (Daoud, 1997, p. 32). There are several types of these formations, including those in which the form matches the content and others in which the form does not match the content (Jarmat, 2012, p. 49). Louay Al-Bayati says about this system (2018, p. 181): "They are linear formations represented by plant or animal shapes or images that reflect the connotations of their content through their linear structure, and hide the features of the images and their internal details." An example of this is evident from Pattern No. (5) of the covering of the Holy Kaaba, which includes an iconic calligraphic composition embodied in a system of diagnostic compositions in the form of a lamp. This pattern includes the phrase "O Most Merciful, O Most Merciful. "يا رحمن يا رحيم"



Figure5. An image of an iconic linear composition in the Kaaba covering system for the diagnostic compositions system

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Symmetrical (mirror) composition system

These compositions are characterized by taking geometric or non-geometric shapes and are often opposite or similar in all their components so that the right side of the composition is identical to the left side. This type of composition depends on the design foundations through repetition, congruence, and balance in the process of distributing the linear components To achieve harmony, harmony and unity of the calligraphic composition while preserving the rules, proportions and origins of the calligraphy (Ferman, 2004, p. 54). An example of this is evident from Pattern No. (6) of the covering of the Holy Kaaba, which includes an iconic linear composition that includes the phrase "Praise be to God, Lord of the Worlds," "الحمد لله رب العالمين" where symmetry occurred through the distribution of calligraphic elements between the right and left sides in the design of the linear composition.



Figure6. An image of an iconic linear composition in the Kaaba's covering system of symmetrical compositions

<http://www.emadphoto.com/#/makkah>

4. Discussions

Through the analytical study of the covering of the Holy Kaaba, the researcher notes that all the calligraphic formations were linked to the writing of Qur'anic texts and some of the Most Beautiful Names of God, and their production forms were varied and numerous, and all of them were executed in the clear, complex Thuluth script, which is described as the most beautiful and perfect among other types of Arabic calligraphy. The fact that the art of Arabic calligraphy is a means of adding aesthetic value to the text when it is written down, and through that, it is closer to the soul of the viewer, this aesthetic value is, in fact, equivalent to the moral and intellectual value of the text because the basic function of Arabic calligraphy is to transform the raw material into written works with a dimension. An aesthetic technician (Al-Zaidi, 2008, p. 32). In addition to the variety of linear configuration systems, such as the one-level line system, the two-level line system, the three-level line system, the composition system for geometric shapes, the diagnostic composition system, and the symmetrical composition system. The structural system for the set of calligraphic formations was achieved by investing in Arabic calligraphy in terms of employing Arabic letters as formative artistic components to appear in the form of a sequential and continuous decorative writing strip or an iconic or geometric form by filling the spaces between the vertical letters and fixing their lengths, so the writing moves horizontally in the form A bar sandwiched between two imaginary horizontal lines.

In the same previous context, the researcher finds that the characteristic of elasticity, and this characteristic is one of the characteristics that distinguish the Thuluth script, has appeared clearly in all formations, structures, and calligraphic systems, and this characteristic means the ability of letters to increase in size and length and occurs through stretching the letter in the form of curvature or curvature. Curvature in the body of the letters gives them a more lively and flexible appearance. Curved and curved Arabic lines move faster than straight lines, suggesting strength and stability. This is, on the one hand, and the other hand, changing the relationship between the lines in their directions can increase or decrease the feeling of the speed of the lines. (Taha, 2002, p. 32). In particular, the plastic artistic qualities of the Thuluth script lie in its flexibility, pliability, ability to extend and return, rotate, intertwine, and overlap, and its potential for separation and connection, which are called the plastic components of Arabic calligraphy. These components are specific and unique to the letters of the Thuluth script (Khalil, 1987, p. 32). The researcher adds that the linear formations presented as tapes with a triple (heavy) line system were characterized by reading sequence, intertwining, generation, and reduction, and suggested movement in different directions. In addition, these writing strips strongly suggest solemnity, balance, and the richness and diversity of lines aesthetically superimposed on each other to form a structural and architectural composition extending above the horizon (Al-Husseini, 2003, p. 132). The researcher believes that the beauty of the covering of the Kaaba is embodied through the overlapping Arabic lines, which were drawn in one type of calligraphy, namely the clear Thuluth calligraphy, as it resulted in transformations in the design structure of the calligraphic formations and gave functional and aesthetic dimensions that are deeply meaningful and sacred. Employing the property of elongation, elongation, and curving, this led to the creation of formations with an interwoven and homogeneous texture, as well as the decorative and plastic signs that permeate the space of the formations, which perform a grammatical and aesthetic function at the same time, and enhance the structure of the linear formations and the cohesion of their parts until they appear as if they were a single mass, which gave a touch of An aesthetic aspect of the Arabic calligraphy embodied on the Kaaba garment is that it achieves the virtuous ratio "the ratio of one-third to two-thirds" between the syllables of a single letter, word, and line (Jarmat, 2018, p. 32).

The researcher notes that the appearance of the linear formations present in the system of diagnostic (iconic) compositions, the shapes of lanterns on the Kaaba's covering, with the difference in the textual content that revolves within it, is an artistic phenomenon and an aesthetic touch that added to the covering more beauty and brilliance, and the reason is due to the flexibility of the letters of the Thuluth script and their response to formation and transformation within the designated bodies. The researcher explains that the function of lamps, in reality, is to illuminate, but when they were applied to the covering of the Kaaba, the calligrapher used the outer frame of the shape of the lamp to draw within it the words of God to illuminate the hearts and souls and delight those who look at them and placed the word of Majesty at the top of the composition.

The researcher also notes that the linear formations embodied on the covering and door of the Holy Kaaba contained striped, geometric, and iconographic formations. Several compositional levels were achieved in them, between the levels of light, double, and heavy composition. In contrast, the reading sequence was achieved in some linear formations but not others. The aesthetic properties that include balance, proportion, rhythm, contrast, unity and harmony were achieved in the series of linear formations in the curtain of the door of the Kaaba and the covering of the Holy Kaaba. On the other hand, the linear formations were treated as three-dimensional plastic art through the embodiment of the lines on the Kaaba, so they took on a third dimension, and through it, the tactile values were achieved in addition to the visual values. Thus, all the linear formations were treated in a way that deepens their expressive potential on the one hand and the other hand. Another is to add artistic and plastic concepts to it.

5. Conclusions

After an extensive study of the artistic composition of Arabic calligraphy, the researcher concluded that characteristics and methods govern this composition. The aesthetic logic of the calligraphic compositions in the covering of the Holy Kaaba is not only in the aesthetics of the letters and their shapes, but in their regularity and consistency following the characteristics and systems of the artistic composition of Arabic calligraphy. Meaning that the aesthetic measure of Arabic calligraphy embodied within the structure of calligraphic formations in the covering of the Holy Kaaba lies in the degree of mastery and proficiency in employing Arabic calligraphy in a studied, systematic formulation, and lies in the harmony, balance, and proportionality between the formation of letters, their connection, congruence, and similarity. It also lies in the delicacy of the forms of drawing letters and the diversity in drawing. One letter, and also in the reading sequence within the structure of the linear composition. It also became clear to the researcher that the Arabic letters, especially the Thuluth script letters that appear on the Kaaba dress, have a high potential and ability to be formulated into calligraphic structures and formations of their independent entity, which made them used in the field of plastic art as aesthetic vocabulary. The clear, complex Thuluth script is distinguished by its aesthetic and creative artistic values in the design of calligraphic compositions, in addition to the diversity of forms of one letter of the Thuluth script. This helped it in forming Arabic scripts with different plastic artistic systems and with a high aesthetic that adorned the Kiswa of the Holy Kaaba, among the calligraphic formations in the Kiswa of the Holy Kaaba, which gave Thuluth script a very important presence compared to other Arabic scripts. Finally, the study concluded that the covering of the Kaaba, with its Arabic lines and calligraphic formations, expresses the authenticity of the Islamic nation and the aesthetic dimension inherent within the scope of Islamic art. The study also found that the total number of calligraphic compositions was formulated in an eloquent aesthetic, artistic style and systems that added to the beauty of the verbal meaning with the beauty of the calligraphic composition. In this, visual eloquence and the aesthetics of the textual structure were demonstrated, based on the scalability of Arabic letters according to a wonderful aesthetic style based on the characteristics and systems of calligraphic composition.

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