

Combining the Arabic character with the digital image and its role in graphic output – experiences and results

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Abstract

Integration of Arabic Letters within Digital Images: Impacts on Graphic Design Productions, Experiments and Results Undoubtedly, Arabic calligraphy has been a tool through which the Muslim world keeps on perpetuating their cultural legacy down the ages.

Arabic script being the linguistic vehicle to preserve the glorious Quran grew in importance to a high status, and has continued to develop as of the early days of Islam.

Innovation in the formation of Arabic calligraphy took many shapes, and spanned through various visual arts.

Arabic letters involve aesthetic designs, and formulation dynamics, weight, inside, and outside spaces added to the negative and positive shapes of letters since those letters, contain visual units that lend themselves to formulation, and innovation.

An artist would have at his or her disposal a plethora of calligraphy units to produce his works integrating visual units that are eye catching to connoisseur fans. Arabic calligraphy closely relates to artistic, and cultural advancements that go hand in hand. Undoubtedly, calligraphy art and writing activity in general constitute an important part of a living cultural heritage at its best.

Arabic Language remains a corner stone of Islamic civilization. It has been a flexible, comprehensive, and dignified vehicle for Arabs to express their thoughts and inner feelings throbbing with their distinctive cultural identity.

Needless to say, writing and language distinguish us human beings from other creation, and thus they are distinctive characterizations of human civilization as a whole. As part of wide spread technological advancements, many artists have been seeking to formulate Arabic script using computer software added to digital images to produce graphic design and plastic art as well due to the desired speed to accomplish such tasks.

The researcher embarked on digital experimentation by integrating Arabic letters with digital images she created to produce a series of digital graphic design work.

The problem of the research materializes in the question of how far digital technology would create graphics and plastic design artwork through the process experimentation leading to innovative design units that would attain equal standing with work purely produced by hand in the traditional way.

Objectives of the Research

1. To define the artistic mechanisms of Arabic calligraphy dynamics of formulation to produce graphic design works.
2. To pinpoint the potential of digital imaging: the what and how of digital works of art.

3. To produce innovative graphic design experiments that express visually the individualistic character of the researcher as an artist through integrating Arabic calligraphy script with digital images

Limits of Current Research Project

1. Arabic Letters
2. Digital Images

Hypothesis of the Research

1. Digital paintings can be increased by using electronic design software to produce graphic works that serve different artistic fields.

Axes of the Research Project

The current research includes:

1. Former studies
2. Arabic script and digital imaging
3. Experiments by the researcher
4. Analysis of results

Keywords

1. Arabic letters
2. Digital imaging
3. Graphic Design Production

We conducted eight digital experiments to pair units of Arabic letters with digital images of graphic design work. We created innovative design units that express the beauty of Arabic calligraphy with the renowned flexibility of Arabic letter shapes using state of the art software of digital imaging, thus competing with work done by hand by accomplished artists.

Our work which utilized Adobe Photoshop, and Adobe illustrator to complete the experiments is meant to engender feelings of joy, and amazement in audiences, and art lovers from all walks of life. It is noteworthy, that we found no previous experiments by designers or artists to this effect. The current project employs a keynote idea that yields itself to multifaceted analyses, critiques, and further development, thus adding to graphic designing in various domains.

Major Results

1- experiments in our research project to integrate Arabic letters with digital images in this way is unique, and considered a novelty on its own as no artist in the past delved into this endeavor. The experiments conducted can be developed in individualistic manners by designers, and artists working in other domains of plastic, and graphic design.

2- Arabic letters can be formed, and decorated in many shapes, geometric, and otherwise. The letters are naturally flexible, and can be easily manipulated aesthetically in digital works of art.

3- Many experiments can be conducted by using Arabic calligraphy, and digital images by omitting units, or adding parts of digital images, as the ability of graphic design programs is quite immense, and versatile in creating changes as artists may require.

- 4- The fast developing digital technology has provided artists with tools to implement innovative ideas with ease.
- 5- Modern graphic design software, becoming indispensable with, has helped enhance human creativity, and aesthetic sensitivities in a manner quite different from traditional ways.
- 6-Using various software, the same digital image can engender a number of graphic design work through mechanisms of color change, additions, omissions, enlargement, together with integration of Arabic letters in the images in various sizes.

Recommendations

Due to results reached, we recommend the following

- 1- To make use of ideas, and experiments in this research project to further develop graphic design art production.
- 2- To create new graphic design projects of digital images using Arabic language narratives in verse, and prose too.

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