The Aesthetic Function of Arabic Calligraphy in Designing Dynamic Brand Identities

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Abstract
Arabic calligraphy can be located in its date on set of external references, starting from submission through religion trying to achieve aesthetic elements abstracted from the location itself. Therefore, the Arabic calligraphy had stated some artistic rules and regulations governing its direction. It remained as it is three centuries before and when the appearance of contemporary technologies and the exchange of artistic and social taste by the factors, which was influence by civilization. The calligraphy has taken new forms where assessors tried to adapt it aiming at achieving the new goals. Calligraphy have entered the work of prevalent logos as an effective element, trying for an attempt to achieve an identity in the logos taken from its Western centrality, and an attempt to invest the artistic power of calligraphy in designing dynamic identities.The aims of this research were formed to assess the use of aesthetic function of Arabic calligraphy in designing dynamic identities. However, now day's dynamic identities are used in different types of new media platform, and by assessing these aesthetics, artists and designers has to be able to create a dynamic identity with a set of guidelines for the future reference.
Keywords: Arabic Calligraphy, Dynamic Identities, Cross- media.

1-Research significance.
The modern communication styles and cultural theories relations between people have established a new attempt when designing dynamic identities to provide a set of aesthetic and artistic elements, which contributes to the reception of the public and industry as well as the unique dynamic pattern of contemporary styles.

2-Objectives
The objectives of this research were formed to create and establish a solid knowledge base in terms of all areas of dynamic designs, especially the Arabic type of dynamic identities in which the aesthetic are determined.
1-To determine the uses of Arabic Calligraphy in dynamic design identities.
2-To understand the relation between Arabic Calligraphy and dynamic design identities in terms of new media.
3-To assess existing Arabic dynamic identities in terms of aesthetics, structure, and function.

3-Introduction
Arabic calligraphy flourished at the peak of the Arab cultural activity and prosperity, and considered the highest achievement of the Islamic applied art. This unique tradition has had a long influential history in shaping and regulating the visual aspect of the Arabic script, which originally used to represent the holy scriptures of the Quran. However, Arab calligraphers began in the late 17th century to form the writing into a set of structured scripts with a set of rules. It was to become one of the most beautiful scripts in the world to influence and inspire artist and calligraphers to use or even extend the boundaries of these scripts such as –Kufic, Thuluth and others- or by aesthetically breaking the rule to create their own inspired compositions (Porter, 2006, pp.23).

Arabic calligraphy considered as one of the most venerated art forms in the Islamic traditions, as it developed into a clear form of communication that balanced beauty with disciplined freedom, the fact that "Arabic in one form or another is part of the day-to-day landscape of Western culture"(Boutros, 2005, pp.12).

With the rise of new media technologies and different types of new media platform, Western businesses branching into Arab market accelerated the rate of information transferred via the Internet had converted marketing campaigns to be aesthetically and culturally appealing to Arab population. Consequently, designers started to change their way into designing new dynamic identities, by merging Arabic design elements containing aesthetical calligraphy styles with Latin styles, that process produced incredibly innovative, beautiful, and successful results.

4-Aesthetics of Arabic calligraphy
Since the beginning of script writings, Arabic calligraphy has had many aesthetics, beauty, and attractive appearance, where it has merged between aesthetics function, movement styles, and wisdom.

The origin of ancient Arabic calligraphy (*Musnad* scripts) was established in Yemen, then it moved to *Al-Hirah* (an ancient city in Mesopotamia located south of what is now Kufa in south-central Iraq), and then it was

transferred to Quraysh (a mercantile Arab tribe that historically inhabited and controlled Mecca and its *Ka'aba*).

By studying the ancient scripts, it is more common to find similarity in most of its letters, such as *Al-Juzam* script (the first Arabic writing), Ancient south Arabian scripts, and the Nabataean Alphabet, which was used by the Arabs who lived in Arabian Peninsula (Arabia) because of its movement, style and beauty. However, Art historians considered the *Musnad* script to be the first original, unique, and authentic.

When Islam emerged in the Arabian Peninsula, Arabic Calligraphers started to apply more aesthetics by shaping and regulating the visual aspect of the Arabic script, which originally used to represent the holy scriptures of the Quran, and that, was considered as a starting point to Arabic calligraphy aesthetic function. Moreover, the beauty of Arabic calligraphy started to become as an artistic style, having a set of rules and guidelines, that was set by Abu Al-Aswad *Al-Du'ali* who mad the adoption of a formalized grammar system, introducing the use of diacritics to writing, and to have written the earliest on Arabic linguistics and grammar.

In Addition, the Arabic calligraphy have distinguished and developed more as an artistic form, especially during the *Umayyad* Caliphate, which was considered as the age of building and structuring for Arabic calligraphy scripts. Then the Abbasid caliphate which had invented more that 80 styles, then the Egyptians, Persians, Andalusia's, Moroccans, and Turkish calligraphers whom they added many improvements to calligraphy styles to make it as aesthetic and beautiful as possible.

The aesthetic function of Arabic calligraphy has been established from its beauty, structured style, and exquisite compositions of shapes and lines. The ability of the Arabic character to extend, rotate, and stretch, qualify it as a vital and flexible Art and Design visual element. Recently Arabic letter became one of the prominent art and design visual elements, where it is used in many contemporary art and design disciplines such as Paintings, Graphic Design, and Fashion Design. Nowadays Arabic Typography plays a major role in contemporary trends of Art and Design. Contemporary artists and designers started to think out of the box of the traditional utilization of Arabic Calligraphy by creating different artistic styles inspired by the aesthetic function of Arabic letters. By employing the whole letter or even some part of it to serve as a component of harmonious musical compositions that integrate Arabic letters with other elements of the design or artwork, contemporary artists and designers, continue to explore new frontiers of the aesthetic function

5-Dynamic identity.

A brand dynamic identity offers the most concise of visual elements of graphic design, as companies and businesses are growing; they have developed their own brand identity to cope with the needs of the new technology. However, their logo identity has to be able to move and change accordingly. Dynamic identities are the changing logos that have taken part of new media by adopting many different shapes in different times, yet they have existed in different types of media for years.

Dynamic identities can summarize sophisticated and complex ideas into simple and unique forms that presents one of the most defining challenges in modern life. Dynamic identity also represents the emotional quality and the face of a brand, from that part; many challenges exist for graphic designers to come up with the perfect logo otherwise known as an identity for the company involved.

Dynamic identities are "a graphical element (ideogram, symbol, emblem, icon, sign) that, together with its logotype (a uniquely set and arranged typeface) from a trademark or commercial brand" (Wheeler, 2006, pp.4). On the other hand, and by the 21st century, many companies are using dynamic identity logos; which defined as "constantly changing logo is part of a broader trend toward what are called dynamic identities: corporate symbols that adopt different guises at different times or in different contexts, so you're never sure exactly how they'll look" (Rawsthorn, 2007). Moreover, dynamic identities are created by understand the concept of "Product Architecture" which is simple a design concept and defined as "explore the arrangement of the elements of each product as a first step towards breaking the product down into components which can be individually manufactured" (Baxter, 1995, pp.273).

The idea of understanding this concept is to analyze the basic structure for the elements that the dynamic identity was built from in term of what they represent, how they interact, functional (which reflect the individual operation and transformation of its elements) and physical terms (it is any other part or element that complete and shows the final product function). When these elements are combined, the result creates a set of dynamic identities that can be broken down and rearranged again in a different ways, a completely new product appears. In addition, any change in one of these parts can make a different in the final product, one of these elements can make a different change in the original logo but still have its structure and produces a new one that is how dynamic identities are designed and created.

6-Conclusion

The distribution of dynamic identities across different platforms have directed its purpose to support a dynamic range of activates, making the designers to think more about striking out and creating something utterly unique, something that can be views online as easily as any printed design.

Dynamic identities have grown to live more than other new media forms; a dramatic change had happened to static brands to become more dynamic.

However, the different types of new media had given dynamic brands the opportunity to act in both visual and behavioral characteristics; they started to offer more expressions and feelings by communicating visually. The concept of interactivity stands for more engagement for consumers with media, and gives them individual choices, and customizing their own personality into brands by interacting with the design process, Customization engagement is a vital tool in dynamic logos, due to the demand by users to use the computer-mediated communication to be able to interact with the new media. The aesthetic function of Arabic calligraphy represents many different aspects throughout the Arabic scripts into people's mind. While many designers studied the Arabic rules and guidelines, they study the dynamic identity that the Arabic letter represent and control to develop a new process of creating new forms of digital dynamic identities, and remark the old traditional ones into new forms, This should however, be easily recognizable, understood and gives the massage, which is the most important.

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