

## Using a Selection of Decoration Form the Holy Quran in the Production of Contemporary Designs Using Computer Software

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**Abstract:** Art is a powerful, effective, pervasive and lasting tool. Many artists used computer tools for creativity and development. Therefore, artists may discover vast possibilities in their artworks and reflect them by integrating art, technology and science - the results of the artists' aesthetic and creative values, which are specific to this field. The use of the computer in design has many advantages, including the ability to generate different shapes, colors and effects and the artist has the freedom and ability to modify and improve in full swing and the plains are broad. They can watch the artwork during the production as a whole or in part gives the artist an excellent opportunity to use the appropriate color and replace it With less effort and shorter time and it can save fees, retrieve and amend fees at any time, all of this is reflected positively.

**Key words:** Decorations • Islamic art • Holy Quran • Contemporary designs

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### INTRODUCTION

Islamic decorations played an essential role in developing the Holy Quran's form and beautifying the inner and outer appearance until it reached that appearance that we see today has changed in terms of its appearance and became its pages radiate its artistic beauty. The Quran carried a variety of decorative terms that attributed to Islamic art. In the Quran, several Islamic decorations as geometric, floral and writing decorations became sources that draw artists.

For example and not as a limitation, multiple methods came to adorn the Quran and would uphold the aesthetic such as gilding and binding in different ways. Several studies came to scan, analyze and draw these methods and decorations of all kinds as for mentioning kinds of decorations; Floral, geometric and writing decorations have come. Thus, these studies revealed to us how much and the variety of the artist's different treatments.

Holds the Quran from different styles and decorations in decorating and beautifying makeup in the ranks of heritage. Furthermore, suppose we can deal with this heritage in a contemporary style and read it. In that case, there are several entrances to this matter. For example, we can identify the foundations of these decorations and

benefit from the contemporary treatments and aesthetics of carrying the two eras' privacy, the era of heritage and the current era. Also, artists use decorations to produce a contemporary design considering modern technology like the computer and its various programs, such as Photoshop, to deal with these decorations according to aesthetic style. Thus, we get to communicate heritage with new advancements.

Artists resorted to decorating the Koran with decorations and increased its diversity, enriched by aesthetics and there were several types of floral, linear, engineering decorations. It is worthy of consideration to use a single of these decorations and invest in decorative designs to continue building relationships with interconnected heritage aesthetic models.

Darwish, Maha [1] found the entrance to the artistic taste depends on the Holy Quran's decorations attributes and their aesthetic value and the disclosure of decoration features of the Holy Quran and its relationship to Islamic philosophy. The researcher will benefit from identifying the geometric and plant decorations that decorated the Holy Quran.

The study of Shadya, Abdul Aziz Al Dosouky [2], entitled the Art of Ottoman Gilding, is a technical study of the sets of antique Qurans in Cairo. The study aimed to

find out gilding topics in the Ottoman Holy Quran, whether in the cover or the inside pages, plant and the geometric and written decoration and this benefit in detecting different kinds of decorations, the plant and geometric which decorated the Othman Quran.

Al Rwaily, Attalla [3] reported that Islamic Golding and binding. This study aims to discover Golding and its materials, methods and positions and identify manuscripts, Golders and scribes, binding and materials, tools and methods of bookbinding industry, decorative items and technical formats mutual comparisons and influences.

The surrounding circumstances were varied for the artist in the modern times, the evolution of science and technology and the amount of contemporary culture and the different age of the philosophy of this time that represents a big difference that allowing an opportunity for fine artists to reconsider the art assumption of art schools and the modern trends of the contemporary exhibition art.

Modern science has contributed to the restructuring of life by opening a new dimension of expression and revealing new sources of inspiration for the artist, including his thoughts on the former receiving identification and innovation. Using the computer in fine art became a distinctive vision and experience.

Many artists used a computer as a tool for creativity and development, so they tried to discover all the wealth of different possibilities to use them in the service of their artworks and through this connection between Art and Technology through science, reflected the results of the artists' aesthetic values and creative, which singled out this field. Some artists have taken design tools such as manufacturing tools and considered it as a creative entity. Here some artistic production of artists emerged in this field and they had a head start in achieving strong impetus to the fine art of associated and orientations of age to take advantage of computers in all Facilities of life [4].

**Computer and Design:** In the 1950s, paintings generated by computers began to revolutionize art. Computer graphs featured art possibilities and output devices developed accordingly and could be seen as the early digital pioneers. Eventually, many artists recognized the computerized tool to create art. Technocracies have responded to this development with technical reservations aboon ut artistic attitudes and different tactics as some experimental artistic artists have changed their perceptions of concepts about creativity using a computer.

## **MATERIALS AND METHODS**

**Sample of the Study:** Serrated leaf taken from the Koran backs to the fourteenth century. Plant decorative elements are taken from the branches of the plants and leave composed of curved or curled lines that may appear, including twigs, flowers and leaflets have one, two, or three cloves and may extend in the form of bows, bends, twists, snails in sustained, relay, tangle or intersection and is ranging between closeness and distance from nature.

**Decorative Methods Mean in this Work:** The artist's ways in the treatment of plant and geometric decorative elements and Quranic texts. The study is based on a descriptive approach to experimental research.

## **RESULTS AND DISCUSSION**

Using computers in design has several advantages, such as generating shapes, colors and different influences. Artists have the freedom and ability to modify and improve by leaps and bounds and the plains are immense. Also, artists can watch technical action during the production. Piecemeal also gives the artist an excellent opportunity to use the right color and replaced with less effort and in a shorter time, it can also save and retrieve and modify fees at any time; all of this is reflected positively, not negatively production artist. It works to produce an endless variety of shapes and colors and encourages the mind to specify where he conveys the artist from concept to completion quickly.

**Photoshop:** Photoshop is a widely famous and recognized computer program for image editing. Its popularity is due to the different versions of the program that have enhanced how digital images are modified and improved to create painting designs. The software can also run on different platforms and electronic design interfaces for the web, software, or games.

### **Areas of Photoshop Usage:**

- Producing pictures or paintings from scratch, which means to begin from the start page and draw it with various tools for drawing and filters and effects.
- Editing existing photos and this editing has types: making some modifications to improve an image. Photo-edit pictures with some defects as diagonal, unclear, contain cracks or includes people or things that are not desirable.

- Advertising. It can be used to design and print ads in newspapers, magazines and covers of books and stores. It can also be used to design posters, leaflets and pocket diaries design, signs, movie posters and in many other fields.
- Converting images to multiple formats on the computer. Formats are saved into different computer extension files in the Windows operating system. Images can be saved as high resolution and are usually of large sizes. Other formats include JPEG and GIF that are compressed sizes affecting the image resolution. Photoshop files have default file extension as .PSD, which stands for "PhotoShop Document". Different plugins permit color correction, special effects and 3D effects.
- Designing Web pages through the many tools that have been able to control the images' size to be deployed over the Internet.
- Designing software and game interfaces to design/create buttons and screen titles for the games. [5].

**Operational Framework:** This section includes the researcher's experiences with decorative designs using Photoshop in a single plant selection of decorative thread entering the Quran of the fourteenth century. See Figure below (1).

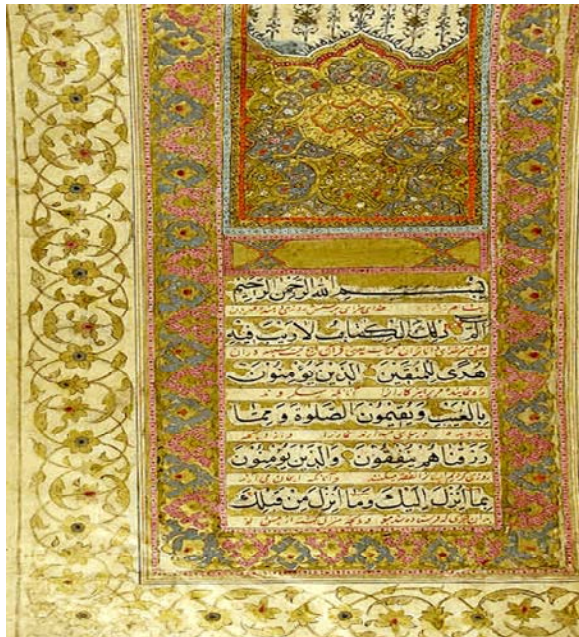


Fig. 1: Image of the chosen Quran, written by Mohamed Aalem Ben Shah, holds of King Abdul Aziz Library in Al Madinah



Fig. 2: Paper of decorations from the Koran



Fig. 3: Individual Fine after removing the color and cockiness only in black and white

The serrated paper was selected that appear in Figure (1) among other terms for these reasons:

- The flexibility of its Lines.
- The possibility of control in terms of length and width of its components without losing the aesthetic. And its ability to breeding forms when used in many plastic processors.
- Frequent use in the decoration of the Koran

It was painted manually as it was interred by «Scanner» and then treated like a single by the black and white colors only to see their potential in light of the font, size and texture to focus on processors of plastic and appear as sown in Figure (3).

**The First Axis: Individual and Collective Kinetic Conditions of Constant Individual Size**

**Axis That the Researcher Depended On:** The researcher placed single Fine trends in different kinetics of both the level of the individual, or in the form of groups and has constant its fine proportionality and add variables in trends or groups, such as horizontal, vertical and oblique or combine them for two modes or more and it appears in Figure 4.



Fig. 4A: Single with horizontal



Fig. 4B: Single with vertical repeating repeating



Fig. 4C: Single with oblique repeating reverses singles



Fig. 4D: Single with duple repeating



Fig. 4E: Single with duple repeating reverses form

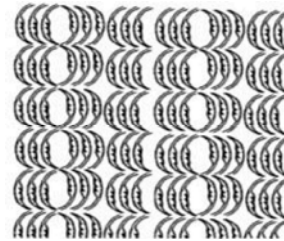


Fig. 4F: More Single with repeating, reverse form.

Figure (4) A, B, C, D, E and F: Regular repetition for singles with the same size and changing the positions and kinetic.

**The Second Axis: Miniaturization and Zoom of the Size of the Individual in the Form of Individual and Collective:** The researcher depended on changing the size of the fine single through enlarging and reduction for the individual level for the single or the form of the repeating groups, she used the different kinetic through repeating the single and that appeared in Figure (5).

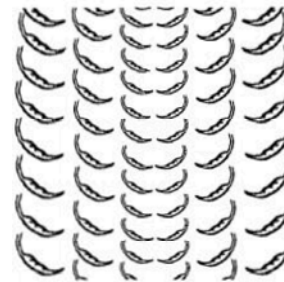


Fig. 5A: The Single in one position

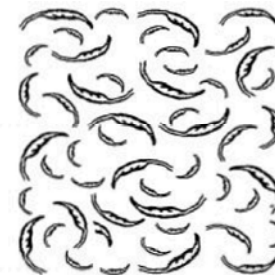


Fig. 5B: Through enlarging and reduction and many positions

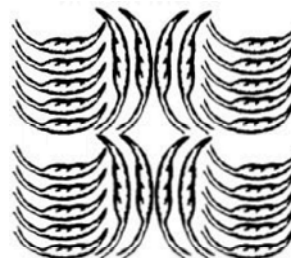


Fig. 5C: The Single in many positions

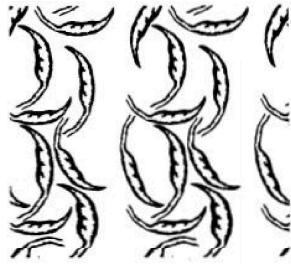


Fig. 5D: Enlarging the Vertical Singles and Repeat the Horizontals



Fig. 5E: Enlarging the Vertical, revers positions, repeat with smaller Horizontal singles



Fig. 5F: Enlarging and reduction Single and Repeat in the same form

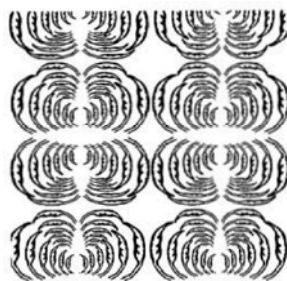


Fig. 5G: Gradual reduction Single connecting, reverses



Fig. 5H: Gradual size Singles Big to small and vice versa

Figures (5) Single in Figures A, B, C, D, E, F, G and H in bog and small sizes with different positions

**The Third Axis: the Relationship Between the Individual and the Form of the Potential Distribution on the Surface:** The researcher used both relationships seam, dialogue, coherence, accumulation, overlay, radiation, concentration, circle, deployment and distribution both on an individual level for a single plant or in the form of groups with the change in the image of the individual, whether rubber, stretching, exaggeration, pressure or buckling shows so in Figure (6).

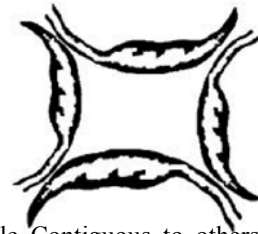


Fig. 6A: The Single Contiguous to others in V and H positions



Fig. 6B: Is the figure A overlapping to each other



Fig. 6C: The Single linked to others, different sizes, H positions



Fig. 6D: Repeat figure C



Fig. 6E: Loop resulting from the periphery



Fig. 6F: Repeat figure F



Fig. 6G: Circular repeat



Fig. 6H: Central circular repeating

Figures (6) A, B, C, D, E, F, G and H in contiguous central overlapping singles

**The Fourth Axis: Fine Relations Between Black and White in the Individual:** The researcher added color to black plant single to discover the relations arising from the repeated format black and white and what the resulting variations aesthetic and appears in the form of Figure (7).



Fig. 7A: Circular repeating from the leaf head, white and black cross



Fig. 7B: Circular repeating Coherent and cross of white and black



Fig. 7C: Quad Unit from plant single, reverses positions



Fig. 7D: Combining the unit with contrast of white and black in figure and background

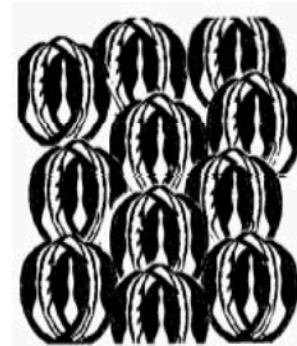


Fig. 7E: White and black relations among the single



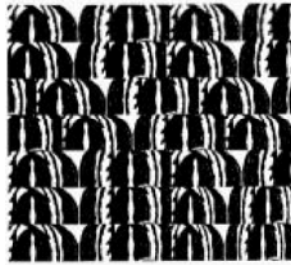


Fig. 7F: White and black relations among the single

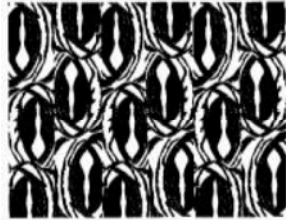


Fig. 7G: White and black relations among the single

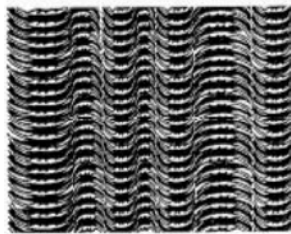


Fig. 7H: White and black relations among the single

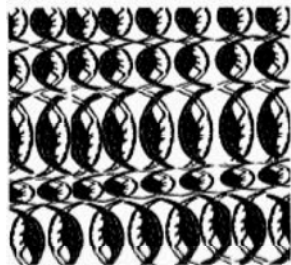


Fig. 7G: White and black relations with repeating the single

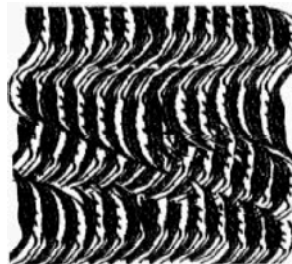


Fig. 7H: Repeating the single Corrugated direction, with White and black relations

Figures (7) A, B, C, D, E, F, G and H shows the contrast in White and Black colors in different positions for the single and in reverses forms.

**The Fifth Axis: Investment the Texture Between Black and White:** It resorted to add texture to a plant single selected next to the options of black and white and invest it in the direction of the situation and the types of movements and it shows in Figures (8).

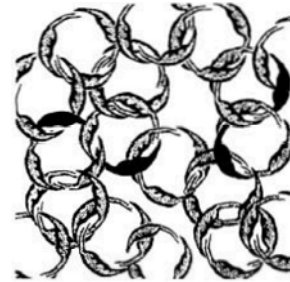


Fig. 8A: Loop shows its texture with the color in the single black color

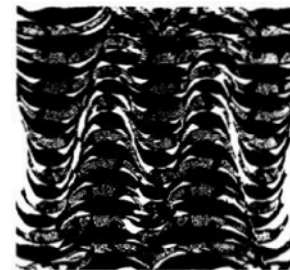


Fig. 8B: Repetition of a single paper the effect of texture with the



Fig. 8C: Contrast in texture between the ground and the texture of the single

Figures (8) A, B and C show the effect of texture with the white and black colors on the plant single in different positions.

**The Sixth Axis: Investment the Fine Formulations for a Single in the Decorative Panels:** The researcher took segments from the product of the previous axis of a plant single and began incorporating them and paired them together to get some of the decorative panels based on previous experiments that revealed the possibility of forming the single.



Fig. 9A: Making floral geometric Unit by single plant

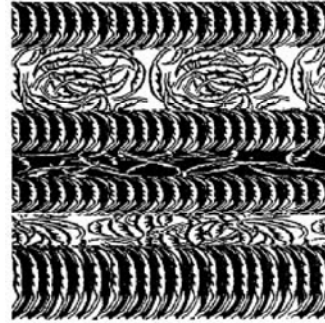


Fig. 9F: Integration of three paintings, rectangular horizontal sectors

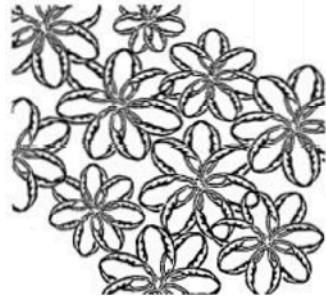


Fig. 9B: Floral overlay units with a disparity in the sizes

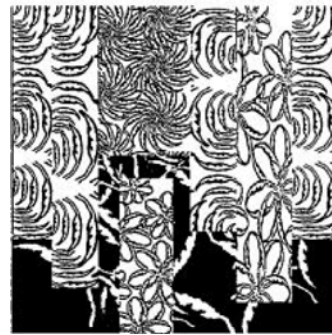


Fig. 9G: Integration of four plates vertical rectangular sectors

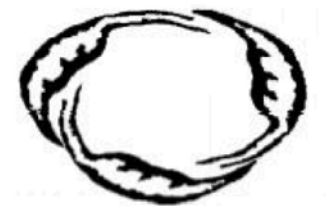


Fig. 9C: Annular Unit of plant single

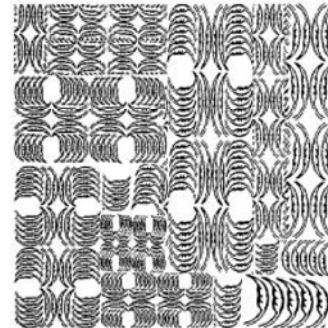


Fig. 9H: The integration of the two paintings with geometric shapes in different positions

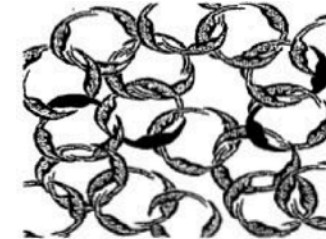


Fig. 9D: Coherence and unity overlay ringed with each effect with the introduction of texture to the unit



Fig. 9E: The integration of the three plates, circular sectors



Fig. 9I: The integration of six plates curved horizontal segments





Fig. 9J: The integration of the two paintings triangular sectors

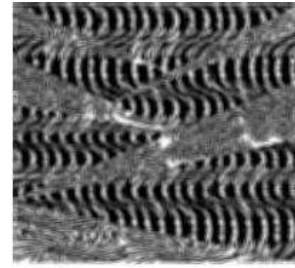


Fig. 10B: Integration of the two paintings triangular oblique

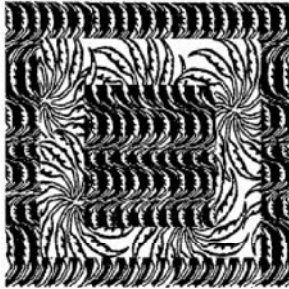


Fig. 9K: The integration of the two paintings, square geometric sectors



Fig. 11: The basis of the plant design, which was held by Design



Fig. 9L: The integration of the three rectangular plates sectors, of horizontal and vertical positions

**The Seventh Axis: the Stability of the Structural Basis of the Plate with Changing the Fine Formulations:**

The researcher used the same plant basis for decorative panels and made it other synthetic formulations of a plant single, revealing another type of paintings despite the plant basis's stability.



Fig. 10A: Integration of five panels tilted triangular sectors sectors

The previous results show flexible formatting and adaptation in the plant terms of Islamic art. Computer software like Photoshop opens the way for creativity and innovation in the field of design. Photoshop offers many features such as zooming in/out, stretching, buckling, transparency, repeatability, positioning, deployment and inflation in an exact and easy. The program permits us to save time and effort and give excellent results and innovation. The software program provides fluent ideas because of its potential in deleting shorthand and abbreviation, exaggeration, definition and provides different solutions to either a single form or various forms. The software allows getting variable designs to fix the engineering basis and use color and grades in the structure design formation. From the obtained results, diversity can be used in the texture of one design and could bring optical illusion in processors zoom in and out and enter three-dimensional elements that show depth in parts of the design.

**Recommendations:** The researcher recommends making a comparative study between decorative plant units found in the Koran and the plant units in nature. Another recommendation is to expand the use of units of Islamic art in new and innovative designs. Also, there is a need to provide computers to students of art education in design. Another recommendation is to combine multiple units of whether Islamic or other decorations to form

innovative plates. One more recommendation is to train teachers in art education on computer technologies, which served in teaching. Lastly, the researcher recommends taking advantage of the advanced features of Photoshop to apply new digital techniques.

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