

Expressions of Arabic Calligraphy in Arabic Typography for a Cultural Identity of the Visual Arabic Script

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Abstract - The aim of this paper is to discuss the visual cultural expressions filtering between Arabic calligraphy and Arabic typography by visually exploring the landscape of the two in Qatar, and compares the effects the modernising social and economic culture is having on the transition between the two. Qatar is a distinctive example of an Arab country focusing to define national and cultural identity through challenging creative accomplishments of the Arab world including introducing new visual typographic trends to boost its lead in the Arab world economy and culture to claim itself as "*Brand Qatar*".

Arabic calligraphy has maintained itself as a timeless craft form with a subjective relationship to the Arab culture and the Islamic heritage. Visual structures developed by Ibn Muqlah dating back over 1000 years continue to be currently used by Arabic typographers designing Arabic typefaces to compare compatible for contemporary technology. Arabic calligraphy concerns itself with beauty and aesthetics to visually communicate meaning, with readability and functionality as secondary proposes making the craft least suitable for mass production.

Jacques Berque, a French Islamic scholar states, "*East is the home of the word*" and written communication expresses a visual message that is direct and understood for its pragmatic meaning and semantic interpretation. Sherry Blankenship

further comments that typography is the embodiment of a cultures identity. When it comes to cultural identity of the Arabs, Arabic calligraphy has, and continues to represent a strong Arab and Islamic identity.

Arabic typefaces in production have generated criticism from design industry professionals on their creativity disapproving that they are either too westernised or too close to the calligraphic tradition. One explanation however becomes apparent as research progresses, and that is the lack of structural system for designing Arabic typefaces has a lot to learn from the calligraphic systems, however not in their purest principals as calligraphic structures, as they are outdated to be compatible for contemporary technical production. The calligraphic heritage however can provide challenging creative theories that can define new visual expressions for contemporary visual Arabic script. These new expressions will potentially strengthen a unique image of the emerging Arab world with strong respect for it calligraphic heritage and a vision to progress on the international stage.

The journey between Arabic calligraphy and Arabic typography requires more knowledge and understanding to transition between the two. This paper explores the support contemporary type practice needs from its predecessor in order to progress in a globalising Arab society in expressing the cultural and national identity of that culture.

Nation branding and specifically national emblems are becoming a common trend a nation desires to use as a symbolic beacon to represent itself as a modernizing nation in order to establish progress in the globalizing world. A national emblem bears an important role to inform the international world of its balance to maintain its heritage and modernize by reflecting its cultural heritage and its national aspirations. They are developed to visualize prestige and prosperity of the home nation to attract economic, political, cultural and national interests. A nations visual emblem sets the tone of the values the nation wants to self-represent and Nigel Morgan adds that nation branding is a response to globalization and includes developments in the heritage and culture of a nation to represent a welcoming portrayal of stability to attract investment and tourism (**Morgan, 2004**).

Twyman observes that culture, society, and language change over time as effect of technological developments, economic prestige, media, immigration and social interaction (**Twyman, 1970**). Such has been the case in Qatar since 1995 when Sheikh Hamad Bin Khalifa Al-Thani became the ruler of the country and developments rapidly boomed in education, economy, politics, sports, culture, arts and journalism industries. Qatar is a distinctive example of an Arab country focusing to define cultural identity thorough creative accomplishments to boost its modernised lead in the Arab world economy whilst remaining outspoken about practical

measures for the preservation of its cultural heritage. This paper uses the case of Qatar to explore the choices made it has made to express its cultural heritage by tracking the goals quoted in its national plans to reach national and cultural modernization simultaneously with its practical contributions and achievements for cultural developments. It goes on to compare how these desired values are interpreted and visually expressed in both of Qatar's old and new national logos.

Kevin Robins encourages the need of understanding and re-inventing identity from traditions, history, language and culture (**Hall, 1996: 68**), and further Iraqi scholar Sati' Al Husari directly links national and cultural identity through the visual script of a culture, stating that only language and history define national identity (**Hall, 1996**). More specifically this paper examines the relationship the Arab culture, specifically Qatar, has with its calligraphic heritage as the most valuable expression of its cultural heritage and its significance which has remained constant up until now. This paper intends to discuss the need for a redefinition of a modernised national identity by Qatar, and what differences in cultural expressions through Arabic calligraphy over time can be established considering Qatar's intense constant cultural evolution. It aims to establish how Qatar seeks to influence its contemporary visual Arabic script necessitated by its choice to culturally modernise with its calligraphic heritage. With Qatar as an active participant in challenging the progression of Arabic calligraphy to use as a modernised cultural identity, this paper in parallel discusses how this trend is shifting the practical Arabic typography design industry which is also attempting to maintain a unique modernised expression.

This paper uses the case of Qatar to explore the national aspirations to maintain and develop a national and cultural identity through the calligraphic heritage of the Arabic script. Twyman observes that culture, society, and language change over time as effect of technological developments, economic prestige, media, immigration and social interaction (**Twyman, 1970**). Such has been the case in Qatar since 1995 when Sheikh Hamad Bin Khalifa Al-Thani became the ruler of the country and developments rapidly boomed in education, economy, politics, sports, culture, arts and journalism industries. So how relative is this constant cultural evolution and redefinition of national identity in influencing that cultures taste in its visual script? A nations visual emblem sets the tone of the values the nation wants to self-represent and Nigel Morgan articulates that nation branding is a response to globalization and includes developments in heritage and culture of a nation to represent a welcoming portrayal of stability to attract investment and tourism of prosperity (**Morgan, 2002**). Iraqi scholar Sati' Al Husari directly links national and cultural identity through the visual script of a culture, stating that only language and history define national identity (**Hall, 1996**). Kevin Robins also encourages the need of understanding and re-inventing identity from traditions, history, language and culture (**Hall, 1996: 68**). However as culture is constant to change, how is the Qatari Arab culture evolving and choosing to reinvent or define itself?

Why Is Design Necessary In A Modernising Arab Culture?

The discovery of oil, wealth and technological progression allowed for opportunities for Arabs of the Arabian Peninsula to connect with the wider world whilst maintaining their own as Professor Carole Hillenbrand identifies (**Lecture 2011**), the "vintage" Arab culture. Halim Barakat claims the sense of Arab nationhood comes from shared language, culture, sociopolitical experiences and economic interests. Further the historical contributions in the Arab and Islamic

heritage has also impacted in uniting Arabs from different regions (**Barakat, 1993: 32**). In a contemporary global picture the emerging trends indicate non-Arab Muslims also share a religion related identity with Arabs. This chain of identity runs through the Arabic language as the Quran and authentic Islamic scriptures are written in classical Arabic. The dawn of economic affluence in the Arab world from the mid 1900's realized the necessity to modernize technology, culture and politics. This shift to modernization led realizations towards new ideals in the Arab world which began separating the Islamic religious identity from the Arab cultural identity that had little influence from Islam and rather takes big inspiration from globalization and Westernization. Dresch adds Western employed media glorifies Western ideals, products and values which are portrayed as a re-representation of a Western-stereotyped-Arab to the Arab audience (**Dresch, 2005: 29**). This globalization is leading towards a need to modernize as Arab states now function on plural forms of communication, culture, economy and politics.

This cultural trend of Arab states aspiring to adapt to Westernization in a globalizing world has generated criticism from Arab and non-Arab academics and critics, and much from Arab nationals included. Stuart Hall explains a nation becomes at odds with its cultural and historical identity when it attempts to replace its cultural identity model with another cultures, specifically the Westernization model (**Hall, 1996**). A nation does this for various national interests predominantly political and economic. Hall simply uses the example of Turkey to define the difference between the Westernization and Modernization models. Turkey's aspirations of Westernization according to Hall have driven the Turkish culture to a conflicting relationship with its past heritage which has led to social, cultural and now political conflicts (**Hall, 1996: 67**). Hall warns a continued reliance on "shallow" values of Westernization inspiring the Arab world will not allow for cultural and economic freedoms. Instead he suggests adopting

technological achievements with a modernized approach whilst maintaining a link to a cultures historical heritage is the most progressive approach suitable for the Arab world in a contemporary globalizing world.

David Learman states, modernization has a large influence on the developments in Arabic typographic practice in visual Arabic communication (Boutros et al, 2009:15). Halim Choueiry, an Arabic typography academic and designer, supports that commercialization in the Arab world is gaining momentum which is leading to perplexing ethics between globalizing values and the Arab heritage (Boutros et al, 2009:19). Qatar is investing in developing the cultural boundaries of the creative industry of Qatar through its involvement in international commerce and entrepreneurial projects including Al Jazeera, FIFA 2022 World Cup, Doha Tribeca Film Festival, Asian Games, In-Q Culture shop in Harrods as well as national and regional projects of a world class level. Doing this is to launch its cultural 'brand' on the world stage and promote dialogue between the Arab culture and heritage, and the international community. Qatar has endeavored to utilize 'home' talent and strengths for those gains but with slow outcomes thus far. Tasmeem is a biennial conference held in Doha, hosted by The Virginia Commonwealth University (Qatar Campus) and it aims to address interdisciplinary and collaborative work in the Qatari creative industries, to help transform Qatar for a 'sustainable future' with the confidence that art and design have an integral part of the process of developing Qatar as a key all round player of an international standard in the Arab world. Tasmeem website highlights the lack of home produced talent and creative solutions, and that is the desperate need for the 'identity of Qatar' to grow.

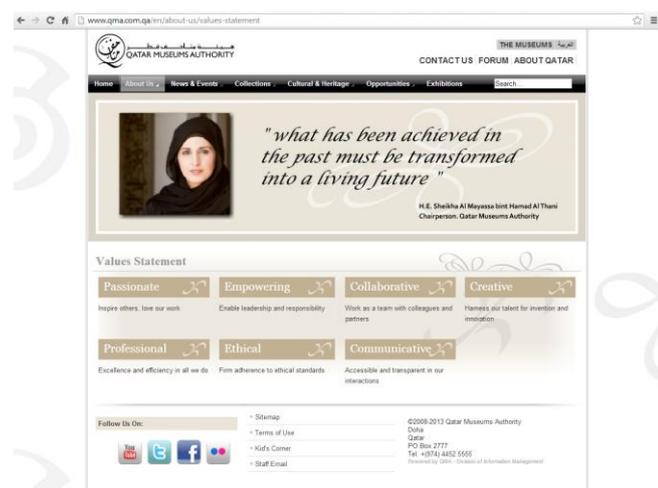


Figure 1: Qatar Museums Authority website

From observing economic growth and cultural progression, it is evident that Qatar has realized, in order to build towards a strong contemporary cultural identity which portrays a progress towards modernisation, it needs to

maintain an expressive relationship with its historical and cultural heritage. The website for Qatar Museums Authority mission statement states "Develop, promote and sustain museums, art and heritage at the highest global standards for community engagement, education, and enjoyment in Qatar and beyond" (2013). Further the website quotes H.E. Sheikha Al Mayassa Bint Hamad Al Thani, Chairperson, Qatar Museums Authority, "What has been achieved in the past must be transformed into a living future" (2013) (See Figure 1). This demonstrates practical and subjective desire to maintain the historical cultural heritage to build to have a contemporary approach in cultural representation and development.

Further, the Katara Cultural Village opened in 2010 under the authority and leadership of the Emir (King) of the State of Qatar, H.H. Sheikh Hamad Bin Khalifa Al Thani. According to the website it has the goal to forward the Qatar National Vision 2030 by serving "as a guardian to the heritage and traditions of Qatar... to nurturing social development through art and cultural interchange" (2013), clearly recognising that Qatar is in fact a racially, culturally, religiously a diverse nation. The General Secretariat for Development Planning (GSDP) sets out four pillars of Qatar National Vision 2030 (QNV) for long-term strategies that will develop the country and its citizens by 2030. The four pillars are Economic Development, Social Development, Human Development and Environmental Development. A clause in Human Development categorises the importance of providing 'world-class' education for the population so they can foster grounded Qatari morals and values, traditions and cultural heritage, and a significant international role in cultural and intellectual activity. It also cites the promise for the preservation of "Qatar's national heritage and enhance Arab and Islamic values and identity" (2013). In order to do so it aims to achieve cultural modernisation through its strong economic backbone supporting the push towards Western education with the responsibility towards guarding its cultural heritage in parallel.

As previously noted the Tasmeem website and observations from industry practitioners, consider it is evident that the need and the aspirations for modernisation are there and are necessary. However Qatar's creative and cultural industries lack the creative and practical skills required to compete with standards for 'unique' modernisation of its cultural identity. With the rapid boom in Qatar's economy from the 1990's, the design industry has been slow in producing creatively challenging design. This can potentially lead to a messy collection of views towards a cultural identity which is a contradiction of taking the Arab heritage on the road of modernisation. Repeatedly Halim Choueiry an Arabic Typographer, Mourad Boutros, an academic in Arabic typography and David Learman, a Arab design industry professional, have highlighted the issues that the Arabic design industry faces an the imbalance of non-Arabic speaking designers and creative people who are producing work in contradiction to what should be creatively progressive for the

Arab world and the Arabic script (**Boutros et al, 2009: 464**). The values with which Arab designers practice typography is lacks structure to progress the modernization of the Arabic design industry to produce modern and culturally unique design. Arabic designers and typographers can generally be divided based on their creative trend and technical skill. They either practice traditional Arabic calligraphic principles or apply Western practices. However for creativity to be progressive towards a modernizing Arab cultural identity, the practical Arabic design industry needs understanding culture trends, creative and technical practices specific for the Arabic script.

Designers have to cater to the client briefs and comprise a design solution which will effectively relate the audience to what the client wants to communicate. The role of the designer is integral because they have to accurately translate that communication by creating a vision (**Rose, 2001**). The designer has to have specialist knowledge of the audience and their values to produce design outcomes that creatively connect to the audience to challenge their perceptions and impressions in a progressive way. Typography plays an integral role in this because typography performs two functions; one, of literal written communication, and two, of the semiotic communication expressed in the typestyle. The typestyle choice made by a trained graphic designer or typographer is a meticulous process where decisions are made in categories of stylistic visual expressions, readability and legibility standards, visual typographic layout, measurements and proportionality. Arab designers and typographers have to use a unique set of structures and processes to output visual styles in attempts to be stylistically progressive, and balance the calligraphic heritage identity and processes which are attached with the Arabic script.



Figure 2: Qatar National Vision Logo

Analysis Of Logotypes.

This paper will now examine how Qatar has approached to visually identify its stated vision for a cultural identity. Firstly looking at the QNV 2030 logo (**See Figure 2**), the GSDP website (**2013**) states the logo is a modular design, in the shape of an eye, symbolic of vision, with stylistic qualities of traditional Qatari culture and subtle suggestions of the map of Qatar, using typography in a modernised version. It is interesting to note the logo has English and Arabic text considering the QNV 2030 is addressed for the benefit of Qatari nationals. The logo is designed by the Centre For Research (in design), a department of Qatari franchise of the Virginia Commonwealth University.



Figure 3: Qatar National Logo 2013 by Tarek Atrissi

In 2003 a Lebanese graphic designer Tarek Atrissi was commissioned by national Qatari authorities to design a new national logo that reflects its historical heritage and expresses a vision of modernisation (**See Figure 3**). Tarek Atrissi documents on his website (**2013**), the logo was based on elements of Arabic calligraphy. The Press release by the Qatar Tourism Authority in December 2003 describes the new logo uses calligraphy to emulate a suggestion of "elegance and refinement". The article goes onto state "The Nation's new branding uses a Royal Blue as a main color, symbolizing hospitality but also the sea and the beaches... The new logo, based on an innovative calligraphic style, highlights the Arabian experience. It is a simple typographic / calligraphic approach, using the word Qatar in English in the classical Baskerville typeface and the word Qatar in Arabic written with a remarkable calligraphy. For many of the westerner looking at the logo, the Arabic calligraphy becomes an abstract form that people see it in endless angles and explanations... The success of the logo is in the fact that it does not illustrate anything particular, yet it open many possibilities for the viewer to see, and retain the essential Arabic flavor, modernly and elegantly expressed. The Identity extends beyond just the calligraphic logo, to act as a unique visual language linking all graphic and interactive material promoting Qatar under one strong unified look, with a delicate stress on culture and heritage." (**2013**).

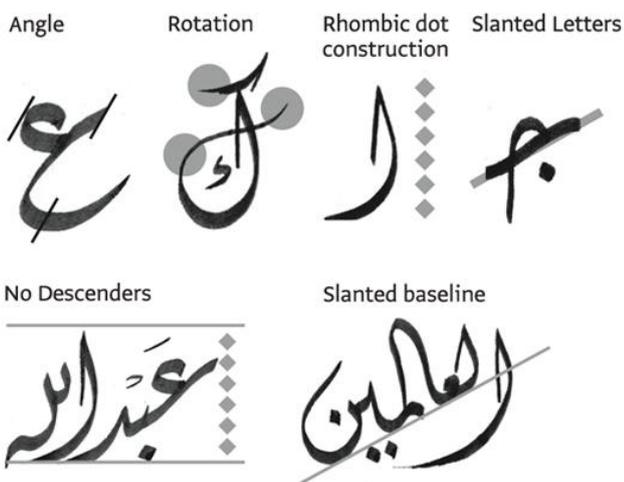
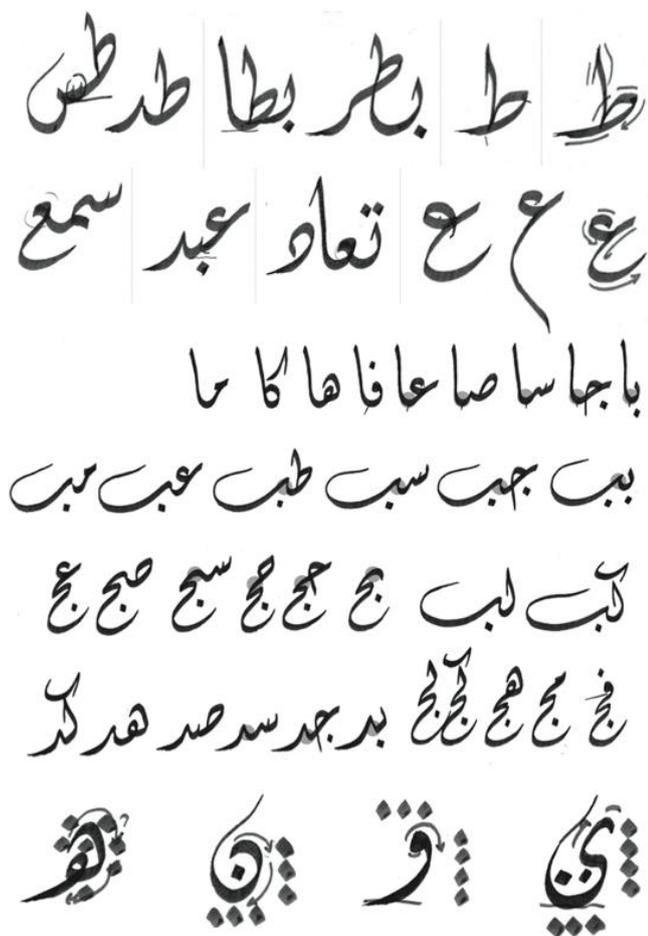


Figure 4: Diwani calligraphy style

A major claim that filters through in this published statement is the literal take on symbolism in the elements of the logo, and the importance stressed on the need to modernise for the economic attention of the West. From the statement the logo attempts to achieve that attention through a calligraphic revival as part of its graphic composition. In terms of typographic sensitivities there are certain issues with the design choices made for the logo, however what is most interesting is the deliberate attempt to maintain an abstracted beauty and allure of an attempted modernisation of the

calligraphic form. The calligraphy style used in the logo is Diwani, which developed in the 1500's for the Sultan's palaces under the Ottoman Empire, and visually it has dynamic and proportionalised long, elegant flow of the strokes (AbiFares, 2000). Atrissi has contrasted the use of Diwani with Baskerville for the Latin type choice (See Figure 4 for the Diwani calligraphy style). The most obvious reason could possibly be the elongated and trademark quiff of the letter 'Q' in the word 'Qatar'. Further, visually the stroke contrasts of the two typestyles do not match.



Figure 5: Old State of Qatar logo

Analysing the old State of Qatar logo (See Figure 5 for old logo), the Arabic was written in Old Kufic and the Arabic is written in a Blackletter font (See Figure 6 for Kufic calligraphy style). There is little literature that records the decisions behind the composition of the logo. However when elements of the logo are closely considered there are literal symbols suggestive of the heritage of Qatar, with the symbol of the Dhow (traditional boats used for pearl diving), palm tree and traditional Arabic swords. The most interesting however is the hugely clashing type selections used in the logo. Although both styles use a heavy stroke, both stylistically carry opposing visual statements. The use of a calligraphic style in its original form was the official choice, and that preference for identity representation through a calligraphic form is maintained in the new official state logo.



Figure 6: Old Kufic calligraphy style

As a further extension of this attempted cultural rebranding employed by Qatar, Atrissi since has designed several typefaces in Qatar, including a bi-lingual character set for Mathaf (one set designed by Pascal Zoghbi and the other by Atrissi, which was commissioned to Wolff Olins agency's Dubai office). The museum and its activities intended to be representative of the changing attitudes of Qatar's culture and art scene, and the typefaces were designed to reflect that. In the Mathaf logo, visually both sets of typefaces are in contrast, with Zoghbi's version based on geometric and minimalist similarities to Kufic to build a "*contemporary corporate image*" (Zoghbi Online: 2011) (See Figure 7 for Zoghbi). Atrissi's was designed with basic flows similar to the cursive Arabic script expressing "*Artist experimentation... a hand scribble*" (Atrissi Online: 2013) (See Figure 8 for Atrissi). Atrissi explains this projects challenge to emulate an 'expressive' hand scribble for a ligature dependent script was hard to achieve, and that explains why there are no such scripts in the market. From Atrissi's documented process on his blog of the process to achieve the script, he uses a very objective, experimental and form concerning approach, with little or no mention of Arabic calligraphy structures or styles.

Figure 7: Pascal Zoghbi's Mathaf Typeface, Arabic and Latin



Figure 8: Tarek Atrissi's Mathaf typeface

Expression Of Arabic Calligraphy In Arabic Typography.

Tarek Atrissi has established a popular reputation for creative design and typography in Arabic for the Arab

world, and has a strong portfolio of work located in Qatar. He raises an important point that due to the fact that Arab countries are bi-lingual, Arab typographers and designers have an intense and challenging job to be creative and technical with the typefaces produced (Heller, 2004). However the quality of Arabic typefaces in the market reflects a lack of creative progression for Arabic typography. Atrissi attributes this to the lack of historical education in the heritage of Arabic calligraphy. However he further states that pursuing that knowledge is not intended to encourage replicating Arabic typefaces, which in his experience has become the trend in the Arabic typography market (Heller, 2004: 147). There are Arabic typographers currently working in the Arabic typography discipline who are challenging the boundaries of creative Arabic typography in the international typeface market. Nadine Chahine started work at Linotype in 2005, and is famed for the Arabic type families that serve as companions for the Latin type families, including Neue Helvetica, Frutiger and Palatino.

Nadine Chahine was nominated on the 69th position, as the "100 Most Creative People In Business Of 2012" by Fast Company magazine (FastCompany Online, 2013), which in current times is a significant achievement in the Arabic type design industry. In 2011 Chahine started work on designing an Arabic version of the Zapfino typeface (designed in 1998 by Herman Zapf, who also previously worked at Linotype) (See Figure 9 for Zapfino Arabic). By this time Chahine had already designed Palatino Arabic and Palatino Sans Arabic in collaboration with Zapf himself. In Chahine's online post for Print magazine (2012), she briefly summarises her design process for the Zapfino Arabic, reviewing her visual analysis of Zapfino by finding visual similarities with the Nastaaliq Arabic calligraphy style. Chahine compared the Zapfino font to the Nastaaliq calligraphy style commenting on the tilt of the angle, the proportions of the ascenders and descenders to determine on the baseline, and the motion and tension of the curves and varying girth of the letterforms to contrast with Zapfino.



Figure 9: Zapfino Arabic by Nadine Chahine, 2011

Nadine Chahine states "It is an experiment in creating a new calligraphic style" (Print, 2012). From studying Chahine's work in the 'Typographic Matchmaking' project headed by Huda AbiFares (AbiFares, 2007), Chahine's approach to visually understanding letterforms is objective, methodical and passionate for the type design brief. Chahine initiated the design process by visually matching an Arabic calligraphy style to the Latin typeface Capitulum. From an analysis of her published design processes, she contrasts

Kufic with BigVesta (the name of the final Arabic typeface) (See Figure 9 for Chahine’s documented work on BigVesta) due to its linear strokes and stroke girth, but sets the horizontal proportions of the typeface alternatively. She has a keen understanding of Arabic letterforms and demonstrates the use of justifying design choices for enhanced legibility of the typeforms, and this ability to study the anatomy of the letterforms is fundamental to type design. She demonstrates a practical working knowledge of Ibn Muqlah’s structure of calligraphic forms, when technically designing her Arabic typefaces. However this amalgamation of calligraphic structures with contemporary typography leaves a gap in between that can be used for progressing Arabic typography. Past works in Arabic calligraphy and typography like Du-Ali’s work on Old Kufic, Ibn Muqlah’s Aqlam-Al-Sitta (See Figure 10), Yahya Boutemene’s Latinized Arabic (See Figure 11), and Nasri Khattar’s Unified Arabic (See Figure 12) were able to challenge the visual traditions of the Arabic script due to not only their objective processes, but also included the subjective understanding of the Arabic letterforms. These achievements are considered to contribute to the progressive challenge to Arabic type and calligraphic practices, because of the fact they fulfilled the cultural requirements of the time.

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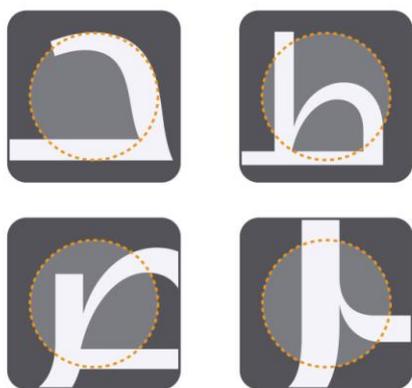


Figure 10: BigVesta typeface development

Nadine Chahine has produced corporate typefaces, her approach to creative design suitable for commercial production which is required for the practical design industry (See Figure 13 for Chahine’s Arabic typefaces with Linotype). However a design process also requires a subjective understanding and knowledge of the script and its associated values, and from interviewing Arabic typographers

even they have implied that the Arabic type design industry takes the Arabic script for granted. There is no doubt Chahine’s work and her documenting the experimentation through her design process can be regarded as experiment and production through her practice. It is also interesting to note that majority of Chahine’s Arabic designed typefaces at Linotype have been as companions for previously designed Latin type families. This potentially further suggests that Chahine’s creative type design accomplishments have had a bigger focus towards practical and commercial contributions in Arabic type design.

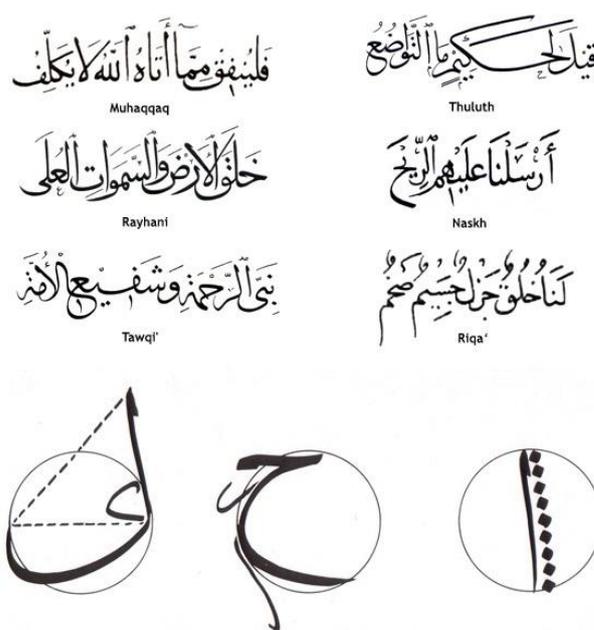


Figure 11: Al-Aqlam Al-Sitta by Ibn Muqlah

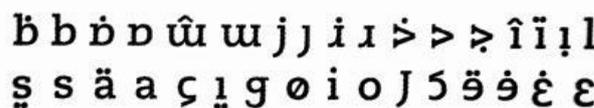


Figure 12: Yahya Boutemene’s Latinized Arabic

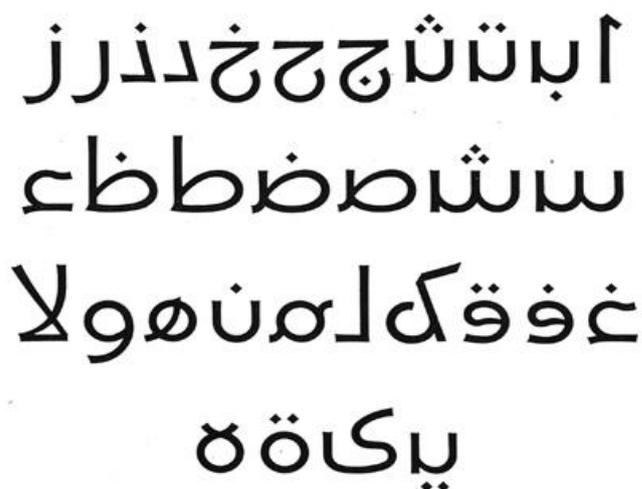


Figure 13: Nasri Khattar’s Unified Arabic

Elie Abou Jamra, co-founder of Kashida "a Lebanese product design and furniture line inspired by Arabic

letterforms... aiming to bring out a distinct perspective of Middle Eastern culture through modern design pieces" (**KashidaDesign.com**), claimed in an interview that for an Arabic typographer to design with the Arabic script is one of the most specialist and most difficult task due to the extensive character set and glyphs that require typographical organisation and knowledge. According to Jamra the "taken for granted" attitude among Arabic typographers has resulted in a

"typographical mess" which is evident in the production and use of Arabic typefaces seen in the Arab world today. Jamra has previously interned at Linotype under Nadine Chahine states "Arabic typographers are to blame (for typographical mess)". In a research interview (**2012**) both Jamra and Nour Tabet, a Lebanese designer gave the example of Lebanon where Arabic typography is used and produced but is far from being culturally representative of Lebanon or the Arabic script. From Nour Tabet's professional design experiences working in the Lebanon, she claims Arabic fonts used in contemporary Lebanese visual communication serve the purpose of corporation, thus producing "westernised, corporate trash".



Figure 14: Some of Nadine Chahine's Arabic Typefaces with Linotype.

To conclude, contemporary society is dependent on visual information for its basic functioning, and national and cultural logotypes represent a nation's meticulously selected values to visually exchange information of its cultural and national features. In Qatar's rapidly modernising culture, design is beginning to play a significant role in the new cultural image it endeavours to portray. The conception of the contemporary cultural image is influenced from its historical visual heritage. From the discourse of this paper, one of the points that strongly emerges is that the State of Qatar still regards the visual Arabic script as a significant expression of its modernising cultural and national identity. The existence of imitation of Arabic calligraphic styles produced with contemporary technology has not compromised the honest relationship the nation has with its calligraphic heritage, but equally the availability of contemporary technology has opened up possibilities for creative explorations in the creative design and modernisation of the visual Arabic script.

From studying contemporary practices in Arabic typography, the influence of Arabic calligraphy is also present in the type design process, where it borrows a lot of anatomical structures from Arabic calligraphy. Arabic calligraphy although may be classed as dated for its technical accuracy, its stylistic progress and the simultaneous influence of corporate and westernised interpretations in the visual design of the Arabic script presents a very real caution for the contemporary type design production that may potentially lead to the demise of the visual developments of Arabic. However the cultural attachment to the calligraphic heritage will always continue to be the wholesome visual representation that filters its visual expressions into contemporary Arabic typefaces. These typefaces produced using modern-day technology are constructing the contemporary visual landscape of Arab countries like Qatar, and these visual landscapes are reflective of the national and cultural identity which complement the selected stylistic values of the logotypes of Qatar.

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FIGURES:

Figure 1:

Qatar Museums Authority, 2013. Screen shot taken from the Qatar Museums Authority website, Values Statement section. [online]. Available at: www.qma.org.qa/en/about-us. [Last Accessed 15 August 2013].

Figure 2:

General Secretariat for Development Planning, 2013. *Qatar National Vision (QNV) Logo*. [online]. Available at: www.gsdp.gov.qa/portal/page/portal/gsdp_en/qatar_national_vision/QNV2030_Logo. [Last Accessed 15 August 2013].

Figure 3:

Atrissi, T., 2013. Screen Shot taken from Atrissi's website, *Visual Identities, Branding Qatar*, Tarek Atrissi Design. [online]. Available at: www.atrissi.com/index.php?pageID=8. [Last Accessed 15 August 2013].

Figure 4:

Kristyan Sarkis on Nuqta, 2013. Article on *Diwani* by Kristyan Sarkis, *Arabic Calligraphy and Type Design*, 2011, originally on Typotheque website. [online]. Available at: www.nuqta.com/kb/arabic-calligraphy-type-design. [Last Accessed 15 August 2013].

Figure 5:

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