

THE AESTHETIC AND DESIGN PRINCIPLES EMBODIED IN THE FOLDS OF THE KISWA OF THE HOLY KAABA

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Paper received: 08-05-2025

revised: 03-14-2026

accepted: 04-02-2026

Abstract: The beauty of the Kiswa of the Holy Kaaba is emphasized in large part by the art of Arabic calligraphy, with its creative and evocative words and features. Additionally, all of the formative components in the linear compositional structure design are the outcome of the arrangement of linear relationships on the Kiswa fabric's surface, which are woven and entwined in all of the Kiswa's linear structures and forms. Thus, using an analytical artistic vision, this study attempts to examine the aesthetic linkages between the linear compositional parts and the formative creative aspects found in the Holy Kaaba's Kiswa design. Content analysis, an applied field research founded on a thorough examination of the compositional, formative, and design components found in the Kiswa of the Holy Kaaba, is the methodology used in this study. According to the study, the Kaaba's Kiswa's attractiveness was enhanced by the linear and creative compositional components. A remarkable, distinctive, and rich work of Islamic art and legacy, the study also found that each of these compositional components in the artistic design contributed to Kiswa's distinctive and alluring aesthetic look.

Keywords: Aesthetics, Kiswah of Kaaba, Islamic Art.

Abstrak: Keindahan Kiswah Ka'bah Suci sebagian besar ditekankan oleh seni kaligrafi Arab, dengan kata-kata dan fitur-fiturnya yang kreatif dan menggugah. Selain itu, semua komponen formatif dalam desain struktur komposisi linier adalah hasil dari pengaturan hubungan linier pada permukaan kain Kiswah, yang ditunen dan terjalin dalam semua struktur dan bentuk linier Kiswah. Dengan demikian, dengan menggunakan visi artistik analitis, penelitian ini mencoba untuk memeriksa hubungan estetika antara bagian-bagian komposisi linier dan aspek-aspek kreatif formatif yang ditemukan dalam desain Kiswah Ka'bah Suci. Analisis konten, penelitian lapangan terapan yang didasarkan pada pemeriksaan menyeluruh terhadap komponen komposisi, formatif, dan desain yang ditemukan di Kiswah Ka'bah Suci, adalah metodologi yang digunakan dalam penelitian ini. Menurut penelitian tersebut, daya tarik Kiswah Ka'bah sangat ditingkatkan oleh komponen komposisi linier dan kreatif. Sebuah karya seni dan warisan Islam yang luar biasa, khas, dan kaya, penelitian ini juga menemukan bahwa masing-masing komponen komposisi dalam desain artistik ini memberikan kontribusi besar terhadap tampilan estetika Kiswah yang khas dan memikat.

Kata kunci: Estetika, Kiswah Ka'bah, Seni Islam.

1. Introduction

Arabic calligraphy intersects with the visual arts, based on the aesthetics of the Arabic letters, which have an abstract character. This is confirmed by Iyad Al-Husseini, who says, "There are common characteristics between Arabic calligraphy and the visual arts." Furthermore, the principles and foundations of artistic composition in Arabic calligraphy are shared with other visual arts in terms of line, space, colour values, and other design relationship components that most artworks share (Al-Husseini, 2003). The distinctive elements of artistic composition in Arabic calligraphy are governed by visual values, and these elements must be present in a calligraphic work fundamentally and essentially for its success.

The researcher sees Arabic calligraphy as a tool to decorate and beautify the Kaaba's covering and to record the verses of God and the Wise Reminder. The Arabic letter, in particular, has manifested as an essential element in the preparations and decoration of the Kaaba's covering and as a formative value used by the Makkah calligrapher Mukhtar Alam, the calligrapher of the Kaaba's covering. It is known that all these lines and calligraphic compositions that have manifested on the Kaaba's covering carry within them a glorification and appreciation of the Sacred House of God, which is conveyed by the hidden textual content according to a visual aesthetic perspective. The researcher defines the concept of beauty (the aesthetics of Arabic calligraphy and calligraphic compositions) in this study as a set of qualities, principles, and values that are concerned with the aesthetic aspect of Arabic calligraphy and its calligraphic compositions within its functional and artistic framework, and are based on the availability of design elements and foundations in terms of unity, harmony, and integration between the elements of calligraphic work and the elements and foundations of artistic design to produce a calligraphic composition that carries within its framework aesthetic and artistic features at the same time.

This study aims to clarify and analyze the cognitive concepts of the elements of linear composition and visual elements in artistic design in an analytical artistic manner. This study aims to demonstrate the role of aesthetic relationships between linear compositional elements and visual artistic elements present in the design of the Kiswa of the Holy Kaaba, according to an analytical artistic vision.

2. Methodology

The methodology employed in this study is the descriptive-analytical approach. The applied aspect of the current study focuses on analyzing the linear formations in the Kaaba covering in terms of the aesthetic relationships between the elements of the linear composition, on the one hand, and between the elements of the visual arts, on the other hand. This is based on the premise that Arabic calligraphy is the essence of Islamic art. Arabic calligraphy intersects with the visual arts, based on the beauty of letters derived from expressions in nature. Furthermore, the principles and foundations of the art of Arabic calligraphy share commonalities with other visual arts in terms of size, mass, space, contrast, line, space, movement, harmony, contrast, and other elements of the relationship between form and content that most works of art share.

Regarding the research instrument, observation was the primary tool the researcher relied upon to obtain information and facts related to the case study. To ensure the accuracy of the observations, the researcher meticulously recorded even the smallest details and information to be studied, and precisely defined what she wished to observe and record. In addition to her own photographs of the Kaaba's covering, she also used detailed photographs taken by photographers who documented the Kaaba's covering during the specific time period of the study. The observation process was conducted both directly with the phenomenon under investigation and indirectly by gathering information from secondary sources such as photographs.

3. Results and Discussion

The First: The elements of linear composition present in the linear formations of the Kiswa of the Holy Kaaba.

Hassan Al-Masoudi defines linear composition as "the combination of words for a purely aesthetic purpose, at the expense of the legibility of the written expression. The expression ends up confused, tangled, and illegible because there is an aesthetic desire in the calligrapher's

imagination that drives him to change the position of words and letters, bringing similar letters closer together and making them intertwine." (Al-Masoudi, 2012). This is evident in some of the linear formations of the Kiswa, which are difficult to read, but at other times, they express the pinnacle of linear creativity in the art of Arabic calligraphy. In other words, the principle of designing the linear formations embodied in the Kiswa of the Holy Kaaba is a purely aesthetic artistic goal, achieved through the elongation of some letters horizontally or vertically, or the placement of spaces between letters. This helps transform the text from a text intended for reading into a work of art possessing a high artistic and formal energy. Linear composition is the product of the interconnectedness and equivalence between form and text in an artistic unity aimed at expressing textual content in an aesthetic style that is inseparable from the other artistic elements and foundations in the composition's structure. Linear work includes (the point, the letter, the word, the diacritical and formative movements), and these elements, at their intersection, form a homogeneous fabric within the structure of linear composition (Jarnt, 2016). Naseef Jassim defines linear composition as "a formal organization based on the letter or textual material that takes on a specific geometric or non-geometric cover and results in the design foundations specific to written composition and written composition, especially unity, balance, and flexibility of reading sequence according to the direction that has been determined. It can also rely on multiple methods in its creation, including symmetry, symmetry, or horizontal line extension" (Daly, 2013). Abdul Redha Dawood defined linear composition as "a linear structure consisting of a letter-based textual system that aims to display an aesthetic and expressive linear design and is subject to a system classified by the designer or calligrapher for a specific purpose" (Dali, 2013). Abbas Jassim, on the other hand, defined linear composition as "the process of arranging and organizing linear elements to create a unity that achieves artistic taste by revealing the structure of an integrated and harmonious theme" (Dali, 2013).

Edham Hanash says, "The essential and fundamental elements of artistic composition in a calligraphic painting are represented by linear mass, space, and other elements" (Hanash, 1990). All the elements and foundations present in the Kiswa of the Holy Kaaba are calculated based on their functional, textual, and aesthetic value. In other words, unity in linear composition leads to the creation of an integrated composition, because linear construction requires the organization and arrangement of its elements to form a harmonious and consistent image with its rhythm. This was designed in the formulation of the Kiswa of the Holy Kaaba through the use of the clear, complex Thuluth script. The art of Arabic calligraphy, and especially linear composition, is one of the most important artistic stages reached by Muslim calligraphers. This is achieved through mastering the shapes and rules of letters and identifying the structural characteristics that constitute an important factor in the unity of linear composition. Based on technical analysis, the elements of the artistic composition of Arabic calligraphy in the Kiswa of the Holy Kaaba include several points, including linear mass, compactness of linear mass, and the space between the components of the linear mass. The study will include a brief presentation of each element of the linear formation in terms of the comprehensiveness of the concept and function, and an example of this is clear from Model No. (1).

Linear mass: It is the mass that includes all forms of dots, letters, words, diacritical and syntactic movements, phrases, and written sentences. It occurs through the employment of the aesthetic relationships of Arabic letters within the structure of the calligraphic composition, and its formulation in an artistic, formative manner characterized by overlapping and intertwining between the components of the calligraphic composition and the dots, letters, words, syntactic and decorative movements they contain. These calligraphic components are embodied as a single mass (Jarnt, 2016).



Model No. 1: A photograph of the linear stripe composition of the southern side of the Kaaba's Kiswa, showing the linear composition elements present in the design of the Kaaba's Kiswa

Linear mass compactness: It is the unit that organizes the arrangement of the linear mass on the surface of the calligraphic work. The element of compactness relates to the distribution of the linear mass and also to the rhythmic sequence between letters and words, creating a harmonious rhythmic sequence that demonstrates the basic characteristics of artistic composition in Arabic calligraphy, such as cohesion, balance, and stability (Al-Husseini, 2003).

The space between the components of a linear block is defined as the area that accommodates the linear block. The element of space in a linear composition plays a fundamental formative role in highlighting the linear block and presenting it beyond the surface. This is achieved by highlighting the structural contrast between the size of the linear block, on the one hand, and the size of the void surrounding the linear composition, on the other hand. (Riyadh, 1999).

Through an analytical study of the Kaaba's covering, it becomes clear that all linear compositions are associated with the writing of Qur'anic texts, some of the beautiful names of God, and some expressions of monotheism. Their production forms varied and varied, and all were executed in the complex Thuluth script, which is described as the most beautiful and perfect among other types of Arabic calligraphy. This is because the art of Arabic calligraphy is a means of adding aesthetic value to the text when it is written, thus bringing it closer to the viewer's soul. This aesthetic value is equivalent to the text's moral and intellectual value because the basic and essential function of Arabic calligraphy is to transform the raw material into calligraphic works with an artistic and aesthetic dimension. (Al-Zaidi, 2001) It also became clear that the method used to implement the linear formations and compositions of the Kiswa followed a unique system to display distinctive design structures. This was in addition to the artistic skill of the Meccan calligrapher Mukhtar Alam and his unique style in shaping and controlling Arabic letters to manipulate spaces within the structure of the linear formations in the Kaaba Kiswa. This was done to highlight the artistic and aesthetic characteristics of Arabic calligraphy following the principles of artistic design. The fluidity, sequence, and sequentially of the writing of the Qur'anic texts were embodied within the structure of the linear formations with a geometric character, as well as the linear formations present in the main belt, which added artistic beauty and visual eloquence to the tracing of the text, on the one hand. On the other hand, the Arabic lines were embodied as an interconnected chain woven by letters onto the fabric of the Kiswa, possessing a kinetic energy that expresses Qur'anic texts and verses in an artistically exquisite manner.

Second: The formative elements in artistic design in the linear compositions of the Kiswa of the Holy Kaaba.

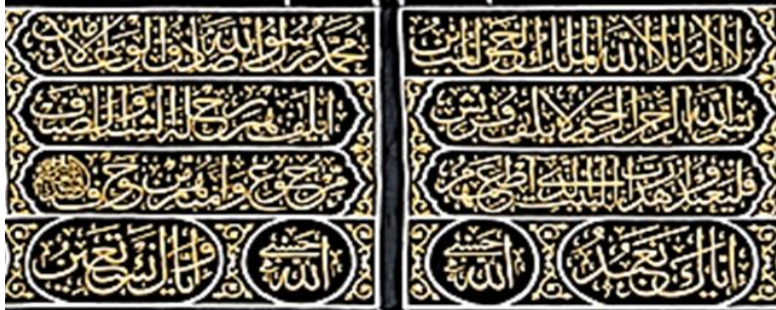
The formative elements in artistic design played a prominent role in the aesthetics of the Kiswa of the Holy Kaaba. Graphic elements are defined as the structural and expressive units that form visual relationships in the visual arts and are organized according to a specific composition (Nobler, 1987). Lucius Wong (1972) defines artistic design as "the process of distributing lines and colours in a specific manner within a form that includes a certain degree of regularity and delicate balance to express ideas aesthetically and functionally." The formative elements represented by a line, surface texture, space, and colour values contributed to giving the Kiswa its captivating aesthetic appearance, making it a great and unique piece of art in Islamic art. This study will briefly present the cognitive and functional concepts of these elements present in the design of the Kiswa of the Holy Kaaba.

1- Line

The line is considered the fundamental element in all visual arts in general and in the art of Arabic calligraphy in particular. The line is one of the basic components of all artworks. It can be said that a line is the axis of artwork because the result of its movement is the images and shapes of letters. In its general concept, a line consists of a group of dots, surrounds a certain area, and has direction, extension, and many types, including geometric lines, for example: vertical, horizontal, slanted, and curved. Line shapes also vary between straight and broken lines, in addition to irregular lines. This diversity generates movement, vitality, and an aesthetic rhythm in the artwork. Iyad Al-Husseini points out that "lines with different characteristics and directions—vertical, horizontal, slanted, straight, and curved—give kinetic energy to all parts of the work." (Al-Husseini, 2003) On the other hand, Arabic letters are composed of lines and dots, and these lines and dots are the foundation upon which any calligraphic work is built. Arabic calligraphy is one of the fine arts of Arabic writing. Its letter structure, characterized by flexibility, malleability, and the ability to be extended, unfolded, rounded, angled, intertwined, overlapped, and assembled, helps it flow gracefully. It also enjoys a high aesthetic quality, which has earned it a prestigious position among the visual arts (Ghazi, 2019). Abdul Rahim Ghaleb defined Arabic calligraphy as, "One of the visual arts that transcends its role as a means of conveying information to become an integrated goal, spiritual in aesthetics and abstract in concept. It is originally prepared—in meaning and structure—to perform these tasks and occupy these positions, due to the sanctity surrounding it and the rhythmic movement and balanced, harmonious structure contained within its lines and twists." (Ghalib, 1988).

There are several forms of Arabic calligraphy, including upright, which extends vertically; flat, which extends from right to left; round, which is predominantly round; curved, which is characterized by curvature and bending; sloping, which is forward-sloping; and recumbent, which are backward-sloping. Arabic calligraphy, in its various forms and styles, is employed to achieve supremacy in constructing the structure of a linear design, on the one hand, and to create a sense of movement within the structure of linear compositions and structures through the process of overlapping and intersecting lines. This is confirmed by Iyad Al-Husseini, who says, "Lines in all artistic works play a fundamental role, firstly, as a linguistic connotation that serves a specific function, and secondly, as a formative value that imparts movement to the work." (Al-Husseini, 2003) Arabic calligraphy, in its various styles and types, possesses a high capacity for expansion, flexibility, extension, flattening, and curvature. Furthermore, it possesses a high capacity for interweaving, interlacing, angling, and rounding. All of these formative features distinguish the art of Arabic calligraphy from all other calligraphy in the world (Farman, 2004). The Arabic calligraphy found in the Kiswa (covering) of the Holy Kaaba is used for expressive and aesthetic purposes, in addition to its functional value. It also takes on multiple and varied forms, which are essential components of all calligraphic formations. For example, model (2) of the curtain of the door of the Holy Kaaba demonstrates the diversity of the forms of the Arabic

letters in Thuluth script within the structure of calligraphic formations. These scripts, in their various forms, were employed to construct the design framework and impart a sense of movement, vitality, and richness within the structure of the calligraphic formations, characterized by geometrical character, through overlapping and intersecting lines.



Model No. 2: A partial image of a geometric linear composition from the curtain of the door of the Holy Kaaba, illustrating the diversity of Arabic calligraphy forms within the structure of linear composition.

2- Surface Texture

Surface texture is an important element of fine art and expresses the surface characteristics of the texture of the materials and raw materials on which the artwork is executed. The primary goal of varying surface textures is to distinguish between parts of the work and to give each part of the artwork its tangible qualities. The diversity in surface texture in calligraphy also adds a sense of vitality and aesthetic appeal to the artwork. Surface textures vary between smooth, rough, raised, and sunken. We note that smooth texture affects highlighting surfaces and clarifying their details. It also suggests strength and solidity in a way that conveys the subject's movement in the stability of its final form. On the other hand, paying attention to lines and colours through the proper use of materials that enhance surface texture is the basic structure of the aesthetic concept upon which the text is based and one of the components that foster harmony and diversity between the elements of the artwork and calligraphy (Al-Husseini, 2003). Abdel Fattah Riad says, "Texture in two-dimensional arts is linked to visual perception." "Sensation only extends beyond that in three-dimensional arts, to be a mixture of sensation resulting from texture and resulting from visual perception." (Riyadh, 1999). The element of texture is also considered a physical image of the potential energy in the elements of plastic art. (Reed, 1962). Abdul Fattah Riad also says, "Texture in artworks is not only related to the material importance of form but rather it has been transformed in its various variations into a means of expressing content that adds moral values to the artwork." (Riyadh, 1999). An example of the contrast of the surface texture of the Kiswa between smooth and prominent is evident in model No. (3), which embodies the prominence of the Qur'anic verses through the process of hand embroidery, which gives an attractive aesthetic appearance to the Kiswa of the Holy Kaaba.

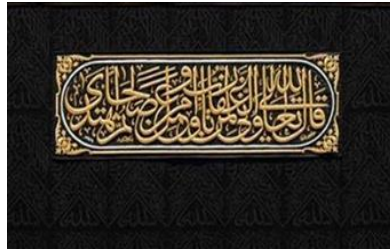


Model No. 3: A partial image of a linear composition of the Kaaba Kiswa, showing the diversity of surface textures within the linear composition and the background of the Kaaba Kiswa fabric

3- Space

It is defined as the void surrounding the lines and is defined by a set of lines. Space is defined as the fundamental element in creating the external form of an artistic or linear composition. It is the space that gives shape or the external frame to the linear work. The element of space allows shapes, lines, and points to take their place within the linear work. Without the presence of lines and points within the composition, space becomes useless and ineffective (Riyadh, 1974). Mayes defines space as "the space or space that has a direct influence on the creation of form and its elements through the mutual relationship between them, which determines the value of each." (Myers, 1996). Shapes represent the positive part of the image, while space represents the negative part within the visual field. Space plays an active role in visual perception (Riyadh, 1999). The importance of the element of space in the Kaaba's covering is not limited to its being considered an artistic design element only; it is also the focus of many philosophical concepts and formative solutions throughout the ages (Al-Saifi, 1992). Iyad Al-Hussaini (2003) says, "Space provides a sense of perspective and helps to reveal the elements of form in a way that emphasizes their composition and dominance in the artwork." Iyad Al-Hussaini also says, "Space in calligraphic paintings is monolithic in structure, and is defined by adopting a general framework in the form of calligraphic writing. It is rectangular, oval, and circular, and also takes on irregular spaces. Most of these spaces have a single colour, the colour of the writing, and are used to achieve the linguistic aspect."

The space present in the artistic design of the Kiswa of the Holy Kaaba is considered a compositional element. In other words, space in all artworks is transformed into an aesthetic value that can be perceived visually and sensorily. Numerous factors contribute to its creation within the artwork. The most prominent of these factors include contrast, gradation, and size; proximity and gradation between lines; transparency between spaces; overlapping between spaces; contrasting details; and location within the painting's surface (Al-Hussaini, 2003). As an example of this, it is clear from model No. (4) that the space and its breadth can be perceived from a visual perspective, through the lines surrounding the linear composition, where the element of emptiness (space) surrounding the linear composition helped to show the external form of the linear composition in a way that confirms its sovereignty and highlights its beauty in the covering of the Holy Kaaba.



Model No. 4: A picture of a geometric linear composition of the Kaaba's Kiswa, illustrating the role of the space surrounding the linear composition

4- Color Values

One of the most important elements of any work of art, whether visual or graphic, is colour. It is often described as "the music of the visual arts." (Edward, 1976) Colour plays a fundamental role in linear composition because it highlights the aesthetic and expressive values and dimensions of texts and attracts attention. Colour also has semantic significance and creates beauty, prestige, and the overall impression of linear composition. At the same time, colour supports the formal structure of visual stimulation. Furthermore, colour values reflect aesthetic connotations and dimensions. Al-Husseini (2003) states, "Knowledge of colour and its properties cannot be understood apart from its being a physical phenomenon, the source of which is light and visuals in nature. This is because each colour carries a specific frequency that affects sight. Therefore, it should be studied as a pigment with the ability to absorb and reflect colours." (Al-Husseini, 2003) In other words, colour has a symbolic meaning and draws total attention to the linear composition, in addition to giving the composition an aesthetically pleasing artistic appearance through the use of colour relationships based on colour contrast. Colour is one of the most important structural elements in the linear compositions of the Kaaba's Kiswa, based on the premise that choosing the appropriate colour, along with the sanctity of the text, and the beauty of calligraphy and design, are all elements shared with other design elements that work to achieve a comprehensive aesthetic dimension for the viewer.

The element of colour is used on the Kiswa in a way that suggests calm, serenity, dignity, and awe, on the one hand, and the other hand, it highlights the aesthetics of the spiritual meanings derived from Quranic verses and expressions of monotheism. Iyad Al-Husseini emphasizes the importance of colour within the artwork, saying, "Artwork requires the use of different variations that colour offers in its origin, value, and degree of intensity, and the utilization of these characteristics to determine the harmony of the form and its relationship to other forms, which is called harmony" (Al-Husseini, 2003). The colour value of three-dimensional artworks is subject to change due to differences in the light source directed at them, as well as its type (natural or artificial) and quantity. The process of gilding, or drawing words in gold, has long been associated with Arabic calligraphy and has a long history in Islamic art (Al-Jabouri, 1998). From this standpoint, it is clear that gold was used generously on the surface of the Kiswa, as it is a colour characterized by its brilliance and special charm. This colour is capable of transporting the soul from the earthly world and elevating it to the world of heaven.

In addition, this colour, in particular, was mentioned in the Holy Quran to describe Paradise and its delights, which added a special sacred and spiritual dimension embodied in the design of the Kiswa of the Holy Kaaba. Gold is a highly saturated colour, and this colour gives an aesthetic dimension, as confirmed by Abdul Fattah Riad, "The important element in a painting should preferably be a pure, highly saturated colour" (Riyadh, 1999). As an example of this, it is clear from Model No. (5) the extent of the aesthetic role that the colour element occupies highlighting the beauty and magnificence of Arabic lines within the structure of the linear composition.



Model No. 5: A partial image of a linear composition of the Kaaba Kiswa, showing the contrast in color values between the linear composition and the background of the Kaaba Kiswa fabric. Image modified by the researcher

The distinctive elements of artistic composition in Arabic calligraphy are governed by formative values, and these elements are present in the set of linear formations embodied in the Kiswa of the Holy Kaaba. Bassem Thanoun says, "Arabic calligraphy enriches and enriches generation after generation, intertwining with other visual arts, providing them with an authentic source of this nation's heritage" (Thunoun, 1986). Through the process of technical analysis of the elements of linear composition, it became clear that the linear mass was represented by the intertwined and interlacing Arabic lines and letters, which occupied a significant space within the structure of the linear formations of the Kaaba Kiswa. As for the void, it is represented by the floor of the Kaaba Kiswa, as well as the void surrounding or interspersed with the linear masses. In other words, the importance of the void in the Kiswa of the Holy Kaaba does not stop at considering it merely an element of artistic design; it is the focus of numerous philosophical concepts and formative solutions throughout the ages (Al-Saifi, 1992). Moreover, the element of space provides a restful space for the eye to move between the various linear formations and then take a break to contemplate the surrounding spaces and spaces. This, in turn, enhances the aesthetic value of Kiswa's design. One of the most important aesthetic elements unique to the Kiswa is the texture of its fabric, which is among the finest in the world. This surface can be perceived in its order, direction, and nature by hand or by eye. Furthermore, texture is considered a physical manifestation of the energy inherent in the structural elements (Reed, 1962). We note that the texture of the Kiswa and the linear formations are merely a manifestation of the surface that can be sensed by touch or seen visually. This is because the soft, silky texture of the plain fabric of the Kiswa can reflect and absorb light, while the prominent surface, represented by the embroidered lines, creates a sense of contrast and diversity between the smooth and rough surfaces. As for the colours used to cover the Kaaba, they have expressive artistic dimensions and are a fundamental element in designing linear formations. They are also an element of artistic composition, giving the appearance of definition and identification. The contrast between the color tone represented by the black background of the covering on one hand, and the colours of the Arabic script represented by gold and silver on the other hand, added radiance and darkness to black, compared to the bright yellow colour, which has a higher value and a greater amount of light because it is closer to white than an

opaque colour such as black. Writing on black surfaces in gold allows the eye to read a dual aesthetic colour because the eye's transition between the structure of the linear formations represented by letters and formations gives the illusion of rhythm and movement on the surface of the linear painting. (Al-Khatibi, 1962).

The study concluded that the most important artistic design relationships that enhanced the success of the linear compositions of the Kaaba Kiswah were the interconnectedness of lines and decorative units within the structure of the linear compositions, creating a sense of spatial depth. This was in addition to the juxtaposition of the linear compositions and their connection within a coordinated organizational pattern, which generated a force of attraction in the visual field. Based on the aforementioned analysis of the various linear composition models, it becomes clear that the formative elements in the artistic design, including line, colour, space, and surface texture, added aesthetic and artistic qualities to the Kiswah. The art of Arabic calligraphy, in particular, is subject to formative values based on linear mass and space. Furthermore, the external form, which occupies the space represented by (square, rectangular, circular, oval, triangular, iconic, or ribbon), is first perceived, followed by the textual structure, then the surrounding decorative units, then the relationships are linked to the internal parts and their textual content is contemplated. It is evident that all the compositions and lines that adorn the Kaaba's Kiswah were calculated based on their functional, aesthetic, and rhetorical value, and that each artistic element has its importance and role in creating a unified and integrated fabric. Furthermore, all these artistic elements, through their design and formation in the Kiswah, inspire within us a sense of beauty, absolute artistic perfection, and a sense of craftsmanship. The formal analysis of the Kiswah focused on identifying how its artistic elements were organized and analyzed the relationships between the lines represented by the letters of Thuluth script and the diverse shapes and sizes of the linear compositions and formations.

Furthermore, the Kiswah's background was analyzed, along with the colour relationships between the linear formations and surface textures, to reveal the artistic, formative, and aesthetic values organized during the design of the Kiswah. The relationship between the use of materials and the concept was designed in a way that conveyed the desired goal of the artwork. Furthermore, the dominant spirit of the work is the artistic and aesthetic spirit of Arabic calligraphy, represented by the writing of Quranic verses and expressions of monotheism with a visual artistic performance of the utmost mastery, creativity, and beauty. In other words, Arabic calligraphy has tended toward artistic refinement of visual expression through the depiction of Quranic verses (Al-Jabouri, 1998).

In light of the above, it becomes clear that the design of the Kiswah of the Holy Kaaba includes artistic design and compositional elements that have effectively contributed to giving the Kaaba's garment its aesthetic values and dimensions. Among the artistic elements of the Kiswah are line, space, texture, colour, and linear formations, in addition to the relationship between form and background. Furthermore, Arabic calligraphy has been employed within geometric forms that exude beauty and vitality and bear design principles such as formal balance, rhythm arising from the repetition of vertical movements and lines, contrast in the density of the writing, and harmony between the thickness of the pen and the delicacy of the composition. All of these principles and elements create a complete work of art. This is confirmed by Nobler Nathana (1987), who states, "In a complete work of art, each of its elements must be an essential component of the artist's intended performance. It is the process of combining these elements that unifies them and gives the work its meaning." From this perspective, the design of the Kiswah fabric carries within its artistic design and formative values with aesthetic, visual and tactile

dimensions that embody the meaning of the word in a way that is extremely beautiful and artistically creative.

4. Conclusion

After a comprehensive study of the artistic composition of Arabic calligraphy, the study concluded that this composition is governed by characteristics and methods. The aesthetic logic of the linear compositions in the Kiswa of the Holy Kaaba lies not only in the beauty of the letters and their shapes but also in their regularity and harmony according to the characteristics and systems of the linear composition and the elements of artistic design. In other words, the aesthetic measure of Arabic calligraphy embodied within the structure of the linear compositions in the Kiswa of the Holy Kaaba lies in the degree of mastery and proficiency in employing design elements through a carefully considered, systematic formulation. It lies in the harmony, balance, and proportion between the composition of the letters, their connection, matching, and similarity.

It also lies in the delicacy of the letter forms and the diversity in drawing a single letter. In addition, the diversity of colour values and surface textures adds a strong attractive factor to the design structure of the Arabic calligraphy embodied in the Kiswa of the Holy Kaaba. The study also concluded that the artistic and calligraphic elements complemented each other and were organized in a systematic, deliberate manner, presenting the elements and vocabulary in a harmonious, balanced, and coherent manner. The study also concluded that the Kaaba Kiswa varied in its artistic and design values, encompassing colour, texture, light, linear rhythm, and space. All of these elements formed the artistic unity of the Kaaba Kiswa.

Finally, the splendour and beauty of Arabic calligraphy and calligraphic compositions were evident in the Kaaba Kiswa through the unity, harmony, and integration of the shapes, colours, and materials used. This was in addition to the way Arabic calligraphy was treated, enhancing its expressive and spiritual potential and infusing it with artistic visual concepts. The foundations and elements of artistic design and the principles of calligraphic composition were applied to the highest degree to achieve the aesthetic goal of designing the linear compositions in Kiswa and to enhance the artistic visual dimensions through a functional and aesthetic rhythm.

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