

Professional scientific sessions for art, architecture and urban planning Thursday evenings

Held in: Conference hall of Herampey Consulting Engineers

Date: 08.03.2018

Title: From calligraphy to inscription.

Speakers and panel members: Mr. H. M. Ardalan, Mr. S. Arfaei, Mr. A. Madadi, Mr. A. Jahanshahi and Mrs. Q. Arfaei.

The first speaker was Mr. A. M. Ardalan who introduced the session with Persian verses that reflected sincerely the atmosphere of the gathering.

The second speaker was Mr. Arfaei who began his speech giving some explanation about calligraphy. He spoke about Koufi calligraphy that in the Islamic society is known as Hejazi and today is almost forgotten. Then he presented the Sols calligraphy that is very common in the mosques' inscription and there are many masters in Iran, Turkey and Egypt, followed also by Iraqi artists. Another letter type is the Naskh, used for writing Holy Qurans and also the simplified version is used in Iran for the text schools, so the Iranian scholars get familiar with this letter type, from the beginning of their studies in the schools. Mr. Arfaei presented the Nasta'liq type, a particular type used especially in Iran, used also in Tajikistan, Pakistan and India but in many cases far from their original sample. The participants to the session were able to see and know the different types of calligraphies through the slides that were shown by Mr. Arfaei.

Because Mr. Arfaei is a lover of Koufi calligraphy he presented the historic and physical characteristics of this type, where it was used and how it was transmitted to the generations. As Mr. Arfaei explained the origin of Koufi type is not very clear, so who is actually writing using this type uses also his fantasy to make new creations. The technical explanations of Mr. Arfaei regarding the different types of pens that are used for writing and how they give the possibility to express the desires and feelings of the writer.

Mr. Arfaei talked also about the precious samples of Koufi calligraphy conserved in the museums of Iran, England and France, so everyone can know the historic path that this calligraphy has crossed to arrive to our days. Mr. Arfaei concluded his speech saying that in his case he is using this type just for his interest and pleasure, but it doesn't have practical uses and applications.

The third speaker was Mr. Madadi who beginning his speech talking about the introduction of calligraphy and its golden time during the Safavid era. The most famous representative of this period is Miremad Hassani, who is considered the founder of the Iranian calligraphy school. Another representative of the same period of the Iranian calligraphy is considered the artist Kalhor. Both of the mentioned artists have still their followers, and every writer is inspired in its

way by his preferred artist. Mr. Madadi said that the style of Miremad is considered a museum type, because of its complicated characteristics and the huge time and energy that must be spent for the creation of a work. This is the reason that Miremad calligraphy is not very popular, despite its artistic values. Talking about the calligrapher Kalhor, Mr. Madadi presented him as a real artist. He lived during King Nassereddin, but he didn't sacrifice his artistic capacities and desires, for fame and money, so he was to express himself without considerations and obligations, that in many cases limit the artistic expressions and genuineness of the artists. Unfortunately because of the printing special processes, any original of Kalhor calligraphy has not been conserved, but any way he introduced the love toward calligraphy in the population, transforming the manners that Iranians used when handwriting. Kalhor was a hard worker aiming to the perfection in his works, creating new forms of letters in their forms and spirit.

Mr. Madadi continued his speech talking about the followers of Kalhor, like master Emad, that experienced the kingdom of five kings, from Qajar to Pahlavi era, and the conditions influenced his creative activity.

Continuing his speech Mr. Madadi presented different types of pens used for calligraphy, which were their characteristics and each type how was used, which were the limitations or the advantages that they have. For the presents it was very surprising to know that the finest pen was just half millimeter, followed by pens about 1-1.5 millimeters. The largest one can be up to 2 centimeters used for the writing of titles. To show how difficult was the art of writing and the problems that had the writers, Mr. Madadi talked about the life of master Kalhor in prison, who despite the problems created artworks having the finest artistic characteristics.

Mr. Madadi talked of artists that live in modern times like masters Hossein and Hassan Mirkhani, that hand wrote about 80 books, reflecting the traditional heritage and introducing new artistic solutions.

Talking about the possible mistakes and less successful letter writings, Mr. Madadi explained that because the writing is a manual work, it is obvious that in a page it's impossible to write in the same way and shape the same letter, but the important fact is that the work as a completed work can be presentable.

The fourth participant was Mr. A. Jahanshahi, who sang and played Iranian traditional songs, assuring the satisfaction of the presents.

During the teatime Mr. Arfaei and Madadi performed as hand writers and the presents were able to see and enjoy the pleasure of see how a calligrapher creates his works and it's pleasant to participate to the creation of artwork.

The last speaker was Mrs. Arfaei who presented samples of calligraphies, most of them reported on the decorations of the religious monuments like mosques. Many of the inscriptions have been created using the application of different and traditional colors, like black or golden. The principal characteristic of the inscriptions were their simplicity of their visual content and the

deepness of their spiritual content. Showing her writings Mr. Arfaei explained that she was inspired by the samples that she had discovered and studied. She concluded her speech saying that the inscriptions on the buildings that she had presented, the inscriptions served as decorative elements, that through their simplicity enriched the monuments that they were used for.