The first formal calligraphic style is called the Kufic style after the city of Kufah in Iraq. It was used in many early Qur’an manuscripts and for inscriptions, including those at the Dome of the Rock. Confusingly, the same name is also commonly used for a second major group of script styles, which came to prominence in the 10th century. These new, more angular styles came to include many fanciful variants such as foliated Kufic (decorated with curling leaf shapes) and floriated Kufic (decorated with flower forms). This second group of Kufic scripts was used in contexts as varied as Qur’an manuscripts, coinage, architectural inscriptions and the decoration of ceramics. Before the invention of paper, vellum or parchment was the highest quality writing material available. It was made from prepared animal hide. A reed pen, with the tip cut at an angle and filled with ink, would have been used. Writing on vellum could be erased or altered.

The North-West area of the site hosts the Kufilab an installation of roughly 2016m² originated by the vertical extrusion of an urban-scale Kufic text creating a sort of outdoor labyrinth. The hemstitch roof and the elevations are clad with modular colored solar panels produced by the Dutch company Kameleon Solar. The idea is to create a colorful whole through the ascription of a color to each word of the text. The result is a monumental and extremely modular complex taking advantage from the geometric regularity of the Kufic style. The relationship between the massive elements composing the words and the empty spaces engenders a variety of possible paths as the metaphor of all the calligraphic styles of the past and of the future. The interiors are characterized by a series of “chambers” inspired by the “diwan” of the Islamic architecture. They are carved in the mass of the volume and each chamber presents one of the historical developments of the art of script both in the past as in the future. The quite infinite range of paths allows a non-conventional discovery of the Islamic calligraphy that can be adjusted year after year. Thanks to the complex’s regularity we decided to use a modular construction system of precast concrete walls tinted in the mass.

The South-East area accommodate a lawn punctuated by 85 curvilinear characters and a series of orange dot-like elements for power storage. Each of the character is composed by a vertical pipe and a curvilinear base. On top of each of the 28m high pipes there is a 2.40 m high VAWT produced by the company WINDSIDE. While creating a playful urban space composed of script both in the past as in the future. The quite infinite range of paths allows a non-conventional discovery of the Islamic calligraphy that can be adjusted year after year. Thanks to the complex’s regularity we decided to use a modular construction system of precast concrete walls tinted in the mass.

In this project, the work of art is extended to the production of energy and its saving. Some ideas have been implemented and others still in research. They all aim at creating a large urban space that suits an identity adapting the traditional styles to the aesthetics of contemporary world. The works of artists from African, Gulf and Middle Eastern countries started to free themselves from canons. After the independence of many Arab states most Arab artists recurred to calligraphy as a solution to reclaim an identity adapting the traditional styles to the aesthetics of contemporary world.