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THE INTERACTION BETWEEN ISLAMIC PATTERNS AND STAR WARS CHARACTERS IN PRINT DESIGN

DR. MUSAED M. ALBEHAIRI

Assistant Professor - Design & Printmaking

Art Education Department

College of Basic Education - Kuwait

Introduction:

The information and communications revolution and the globalization of the economy and politics witnessed by the world at the end of the last century led to many transformations and social, economic, cultural and moral variables, which are increasing their frequency and impact on all the societies of the world, and also on the formation of modern society. Therefore, specialists in the field of art and education in general should update the curricula and try to balance them with these continuous changes. The new generations are changing intellectually and culturally continuously, and this makes the curricula incompatible with the thinking of the new generation because of the speed of access to information and the multiplicity of its sources.

New generations are always looking for excitement and free image and we mean the image that we see in all media means, whether television or cinema or books or social networking programs. Art today is not only galleries or museums, but after the second millennium we see that art overwhelmed all the visual means around us, that is, the works of art can be seen in the street or on products in the market, even in smart phones and social media. This transforms the artist's thought and the art student into a wondrous visual resource, thinking visually first and then informatively. Through the experience of the researcher, it can be seen that some of the students' thinking surpasses the curriculum not by mental intelligence but by visual intelligence.

Research Background:

During the six years of the researcher's work as a faculty member in the Department of Art Education, he responded to the reactions of students on the thought and topics presented in the curriculum of art education. Most of them focused on the boredom and repetition of the ideas presented in the curriculum and that new students have different interests and thought than previous generations. During these years, the researcher has added to the curriculum what is related to popular culture, which depends completely on the visual culture and what the students see during their daily lives. The results and reactions were very positive. The researcher did some earlier studies, some of which were published and were related to square Kufi calligraphy that was presented in relief printing differently from the traditional method.

Since the researcher is interested in the field of popular culture and its impact on art, he saw that the presentation of Star Wars characters as a design theme based on Islamic patterns is something that enriches the thought of the student and the viewer in general, there is more than one side to start the idea of research. The first side, which focuses on raising creative thought in art students in general and which is related to the student's connection with the popular culture, and connects the student with the identity of the history of Islamic art which shows that Islamic patterns is not only related to mosques and decoration, but has a great role in adding a new aesthetic formula for the popular culture. The second aspect is related to the treatment of art curricula taught in

universities and the application of this study in the College of Basic Education in Kuwait.

Research Question:

- How can innovative approaches be achieved through the addition of Islamic patterns to the environment of visual culture represented by Star Wars characters?

Research Hypotheses:

- When using two types of ornamentations, the first is Islamic and the other is modern (Star Wars Snowflakes) motifs created by Anthony Herrera, does the Islamic patterns enrich the design works produced in this research, or will the modern Star Wars Snowflakes motifs be superior?

Significance of the Research:

Opening the way for new studies to link the Islamic arts with the popular visual culture that is renewed with each generation.

- 1- To establish the reliability of the arts based on the popular visual culture by linking them historically with original arts such as the Islamic arts with their aesthetic principles and methods.
- 2- Providing an analytical study of artistic designs based on both modernity and originality together.
- 3- Taking advantage of the interests of new generations through their popular visual culture which is usually automatically renewed with each generation.
- 4- Curriculum development is possible where the research is considered a renewal of the curriculum of art education in the field of design through non-traditional topics.

Research Limitations:

The study is limited to aesthetic designs and analysis based on the popular visual culture represented by Star Wars characters, which are designed on Islamic patterns, both the geometric and the botanical ones and also using Anthony Herrera's Star Wars Snowflakes motifs. The research applications are conducted by students of art education at the College of Basic Education in Kuwait for two academic courses.

The Research Methodology:

The research relies on the analytical descriptive approach to examples of Islamic patterns applied in designs based on popular visual culture represented in Star Wars characters as follows:

The Theoretical Side:

- A historical aspect of visual culture and popular culture and its importance for art education.
- A presentation of the phenomenon of Star Wars films and their impact on the artistic and political processes.
- The connection of new generations to popular culture and how they are intellectually affected by it.
- An overview of Islamic patterns, its importance and its advantages.

The Practical Side:

- Analyzing and interpreting the characteristics of popular culture represented by Star Wars films, identifying characters in the film series and employing them in the design.
- The application of the first part of the study in the first course is based on investigating a character in its full form based on two types of Islamic patterns, geometric and botanical patterns only.
- The second part of the study is applied in the second course. It is based on the head of the character only. It is based on two types of patterns, an Islamic patterns in the design background, and the Anthony Herrera's Star Wars Snowflakes motifs within the main object of the design.
- Very limited selection of students to transfer their experience after the completion of the design to apply the design to relief printing.

Visual Culture and its Importance in Production:

At first we must know what visual culture means. Mirzoeff says in his book 'An Introduction to Visual Culture', "Visual culture is concerned with visual events in which information, meaning or pleasure is thought by the consumer in an interface with visual technology. By visual technology, I mean any form of apparatus designed either to be looked at or to enhance natural vision, from oil painting to television and internet."

That is, all that we interact with in a visible way is part of the visual culture, and here comes the importance of the research because new generations are always attracted to what is visual and not what is written. So we see that the turnout of students of new generations to read is very little, because the (visual) attraction factor is not available In the reading process. (Mirzoeff, 1999)

Visual culture has a general meaning and is as mentioned earlier, but there is a meaning that touches the arts aspect as it is mentioned by Malcolm Barnard that "Visual culture in this sense is an inclusive conception" It makes possible the inclusion of all forms of art and design, as well as personal or body-related visual phenomena, under a

single term. Thus, all kinds of fine art (painting, drawing and sculpture, for example), all kinds of design (graphic, interior, automotive and architectural design, for example) and things like facial expressions, fashion and tattooing may be included under the title of visual culture." (Barnard, 2001)

We must know the meaning of visual culture in order to understand what this research means to art in general and to art education in particular. In short, the artist cannot reach creativity except through visual culture. Creativity is based on thought and thought requires knowledge and the knowledge can be auditory or visual. Most people saw the Leonardo da Vinci's Mona Lisa, without necessarily visiting the Louvre in Paris, possibly on television or in books or even advertisements, and most of them are likely able to describe the Mona Lisa and choose it from among a hundred works of art! Those people are not necessarily artists or people interested in art, but this is a visual culture that sees and stores in your mind images that you do not necessarily have to be interested in. There lies the power of visual culture, which means that our daily lives are our visual culture.

This means that postmodernism is visual culture! "The postmodern is the crisis caused by modernism and modern culture confronting the failure of its own strategy of visualizing. In other words, it is the visual crisis of culture that creates postmodernity, not its textuality." (Mirzoeff, 1999)

That makes us think about whether this means that modern visual culture is pre-modern! The answer will be that visual culture is pre-modern and has developed as it is at the moment, visual culture does not depend on pictures but on this modern tendency to picture or visualize existence. Therefore, the researcher mentioned in the previous paragraph that visual culture is our daily life and not just the image that the eye sees.

Therefore, the new generation of art students must be distinguished from the others regarding the visual culture. The more the student is becoming knowledgeable and focusing on the surroundings, the more creative he/she becomes because what is important is not only what he sees, but the visual culture connects vision, sensation and hearing together because it is not related to the picture but what the student feels when he/she sees the picture and what he translates in his art work. The art student is always characterized by art production when he/she satisfies his visual aspect and has a stock of his visual culture, whether from cinema, television, reading, music or visits to art exhibitions in his country or any country he visits, because this shapes his artistic identity and enriches his visual culture in a wider way.

What is Popular Culture (Pop Culture):

Before going into the details of the connections between popular culture and the study of this research, we must clarify the meaning of culture. Basically, in all the societies of the world, cultures are classified into categories where the sources of culture

are multiple. There are two categories of culture in each society which can be divided into popular culture and high culture. If we come to the concepts of those cultures, we will start with the meaning of anthropology which is 'The system of shared beliefs, values, customs, behaviors, and artifacts that the members of society use to cope with their world and with one another, and that are transmitted from generation to generation through learning.' (Bates & Plog, p. 7)

The civil meaning of culture according to the definition of the United Nations is 'A set of distinctive spiritual, material, intellectual and emotional features of society or a social group and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs' Or as the meaning is summed up to us by Raymond Williams that culture is 'the works and practices of intellectual and especially artistic activity ' (Unesco.org. 2017).

As for high culture it is 'High culture is often associated with art forms such as opera, classical music, ballet, literature and fine arts. It is widely perceived as the work of professional artists, serious in intent, valuable, and aimed primarily at an elite and educated audience. (Unesco.org. 2017).

Now we come to the meaning that is related to the subject matter of the research popular culture or pop culture as it is currently called, Raymond Williams says that Popular Culture is divided into two parts popular meaning 'well liked by many people' and culture which means in a simplified sense 'culture actually made by the people for themselves'. So if we provide a simple meaning, it will be: 'popular culture is simply culture that is broadly favored or well-liked by many people' as on Figure (1).



Figure (1) White Mountain Puzzles Pop Culture

Approximately, popular culture is considered the reverse of high culture. The meaning will be that "Popular culture is mass-produced commercial culture, whereas high culture is the result of an individual act of creation." (Storey. 2009, p6)

Popular culture includes many forms of cultural communication including newspapers, television, advertising, comics, pop music, radio, novels, movies, jazz, etc. In the beginning of the 20th Century. In the 1950s and 60s the gulf between high and low art closed with the rise of Pop Art, in which artists incorporated imagery and / or media from popular culture such as advertisements, mass produced objects, movies, and comics. (Storey. 2009, p29)

In the 1960s it was Andy Warhol who introduced a new type of art which is Pop Art where most of the topics of his art were derived from popular culture such as Marilyn Monroe and Elvis Presley and others, where the popular culture was rich in topics that served the work of art. The artist had been successful and distinguished and his art work was remarkable. Accordingly, the researcher began the idea of the research to benefit from popular culture but in a different way, where the process of building the design in the art work depends on the element of Islamic art significantly.

Popular visual culture in art education:

The researcher always wonders during the research: Are the teacher, the student, the curriculum and the place of study consistent with the development of popular culture and modern thought?

Popular culture has a major impact and influence on the development and learning experiences of young people, the researcher define popular culture as a relationship associated with young people's everyday interests of music, art, media, internet, TV, radio and fashion, it offers creativity, challenges, participation and engagement.

In art in general, modernity is thoughts, not related to time or age. The researcher thinks that popular visual culture is not limited to a specific generation or age, but is based on informing the student and the teacher about the visual developments. Here is the integration between the generations, where the teacher in art education is familiar with the popular culture around him/her and his/her thought is not limited to traditional culture.

The content of which is always related to the traditional heritage associated with it and with what came before it, since there is a link between popular culture and education. The term "popular culture" itself is of 19th century coinage, in original usage referring to the education and "culturedness" of the lower classes, the term began to encompass the meaning of culture of the lower classes separate from opposed to "true education" towards the end of the century.

There is no education without culture; art education is based on visual culture and the specialized student must have a high popular culture in order to learn through art, and have a high quality production based on culture and innovation. The more the student of art is linked to popular culture, the more creative than others he becomes. This is

because his thought has multiple sources from which he draws inspiration for his ideas and themes in art.

The curricula of art education should be more open and renewed with each generation. In the researcher's opinion and through his experience, in some cases the student's thought and abilities are much higher than the curriculum and this happens when the student is saturated culturally and visually, and this is reflected on his topics and artistic production and this is not only through art education, but also through studying theater, music and any specialty related to talent, aesthetics and artistic taste.

Star Wars and their Impact on the World:

Star Wars refers to space war film created by George Lucas in 1977, as the idea was the basis of a film, but evolved to become a series of films which was difficult to stop, in Figure (2) the poster presenting most of Star Wars characters from many film series, and Star Wars became not only a series of films, but a culture where it is everywhere now, whether in books or television series, games, computer games, clothes and decorations. Even it has become a source of inspiration for any subject related to development and space until it reached a popular culture attractive to different generations since its inception in 1977, which means that the children of that period are now parents and have families, and we see that Star Wars gains the attention of the father and children. Since star wars is still continuing, it means that it constitutes a large part of the future culture of the future generations. (Kaminski, 2008)



Figure (2) Star Wars Characters on Star Wars Saga Poster

There is a research titled 'How Star Wars Illuminates Constitutional Law', by Cass R. Sunstein, which touched upon many things in the Star Wars series and how it began as a simple idea and then achieved great evolution. 'The Journal of the Whills' which was written by George Lucas as parts of Star Wars says, "The Star Wars series started out as a movie that ended up being so big that I took each act and cut it into its own movie."

The idea of the film began with father, his son and twin son and daughter, but evolved until the phenomenon of Star Wars appeared and gained countless fans around the world. (Sunstein, 2015, p.3)

Innovation in George Lucas as emerged since the beginning of the idea so much that it did not bear to be in one part but in several parts, and that idea continues to grow to this day to become a series of eight films other than the television series and cartoons. As for the power of writing the characters of the film, Lucas says that "When you're creating something like that, the characters take over, and they begin to tell the story apart from what you're doing. . . Then you have to figure out how to put the puzzle back together so it makes sense."(Sunstein, 2015, p.5)

And it is always the case when it comes to science fiction films that everything related to them becomes iconic in terms of image, colors, characters and music, and this gives high aesthetic and sensory value in the viewer when he sees that production. As soon as the researcher presented the subject of Star Wars to the students at the beginning of the project, everyone began to focus more. Even the female student who does not care about these films, she identified and knew Star Wars before we started talking about it and how to make it the topic of design in this research.

In fact, Star Wars has become bigger than just a film where it has influenced the way things think. In the US military, for example, there is a futuristic vision that the soldier's shape is similar to that of soldiers in Star Wars films. (Space.com. 2010) The influence of Star Wars on pop culture doesn't only extend to other entertainment and commercial enterprises. One of the things that showed just how famous the franchise was in the 1980s was President Ronald Reagan's choice to nickname his newly proposed U.S. missile defense system "Star Wars." Reagan also took the term "Evil Empire" from the franchise and used it to label the Soviet Union. (Fandango. 2017)

What the Islamic art means for the new generation:

The Islamic art represents a big base of the culture of a variety of different peoples with regard to the social environment, geography, religions, languages and features. These are the same differences which formed and is still forming great and active motive for the permanence of the Islamic art and its development during more than one thousand four hundred years. Generally speaking, the strength of Islamic motifs and patterns is always in rhythm, and balance. Rhythm is a common property among all arts but it seems clearer in music, poetry and dancing. Also, it appears in visual arts. Rhythm in art has the status of a foundation on which any work of art or literature is based through a set of elements the most important of which are the following: repetition, or succession, and interdependence in balancing between the elements of art composition between the power of influence on each of them in relation to the other in order not to allow anything to overshadow the beauty of another.

This visual rhythm is realized in Islamic patterns and calligraphy, which are the two most distinguished Islamic arts in terms of beauty and versatility, and the most present and influential during the Islamic ages. The abstract forms of ornamentation which evolved much in the Islamic art did not exist to fill the void, but its existence consolidates that void through its continuing rhythm which includes a variety of themes such as geometric and botanic forms. Pairing and homogeneity between raw materials are regarded as the basics of creativity in Islamic ornamentation, whether it was homogeneous with unified, variable or dynamic rhythm. The genius of geometric arabesque which represents the creativity the Islamic art is homogeneous. (Abdullah, 2013)

Islamic patterns represents a kind of ornamental controversy in which logic and live communication unite and is essentially related to the rhythm ingredients and its aesthetics. So it consists of two key elements, which are geometric and botanic patterns. The first of them is derived from geometric perception, whereas the second represents a type of inscription form of the rhythm which is expressed through spiral designs that can be derived not to a large extent from botanic patterns only, but also from mere direct symbolism. That summarizes that the lines of the patterns are either geometric or organic (Botanic). (Abdullah, 2013)

Star Wars and Islamic art as a project:

This part of the research represents the idea, the methodology and the result, where the researcher, through the teaching of the design and printing course in the Art Education Department at the College of Basic Education in Kuwait, started a project related to the (Design 1) course, which is the first design course taught to the junior students. The idea begins with studying Star Wars in general and then the characters presented by Star Wars through the series of films over the past years, and each student must distinguish each character and study the space and ask questions, like is the character human or mechanical fictional character ? After that, the characters are classified according to whether they are associated with a mask/helmet or not. Then the students chooses one inspiring character which they considers appropriate as a topic of the design.

The next stage is the stage of Islamic patterns and is viewed through the electronic books and sources available. The ornamentation is distinguished as the selected patterns inside the main object (Star Wars character) and patterns at the design background, which can be either geometric or botanic. The student ensures that the original design of the patterns is related to the original design of the patterns itself. The choice is made as follows: if inside an main object there is botanic patterns, the background will be a geometrical patterns in order for the linear construction of the work to be balanced in terms of the geometric or organic form of the line.

The First Practical Part, Phase I:

Star Wars characters' design based on Islamic patterns:

At the beginning of the project, the researcher presented what is required and that the design is based on the integration of two elements that have not previously joined the Islamic art and Star Wars, and this idea can enrich the art work and refresh the aspect of creativity as an idea. Modern designs are always built on creativity and move away from the repetitive and traditional ideas. The researcher presented a plan for the application as shown in Figure (3), showing each layer and how we build it by design. The design is composed of Star Wars character as a main object in the work as in Figure (4), and then the element of logo as in Figure (5). It is considered as an additional element represented in the expression (Star Wars) as title. The last part which is the most important is Islamic patterns and it is located in the background and also inside the character as either geometric patterns as in Figure (6) or botanic patterns as in figure (7). if the geometric patterns is in the background, the botanic patterns will be within the main object (Star Wars character) and vice versa.

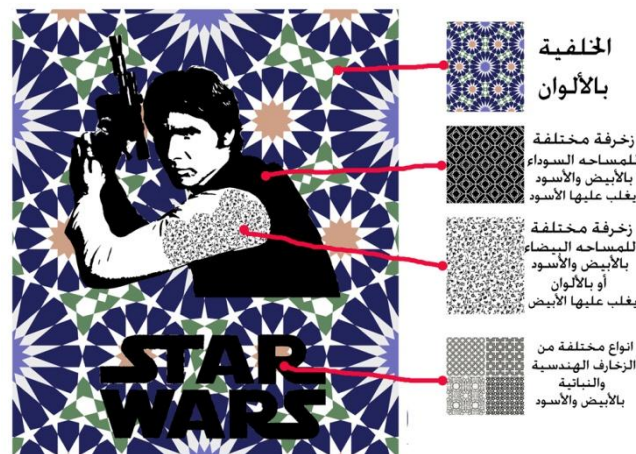


Figure (3) Illustration of the project plan (made by the researcher)

It's the students' first year at the college majored in art education department, that is, they have never experience any artistic work related to the design before, but still the researcher trained them in the way of using tools and art materials before starting the project, the following materials were used to complete the work: Canson Cardboard, pencils, ink pens, and ProMarker colors for the coloring part.

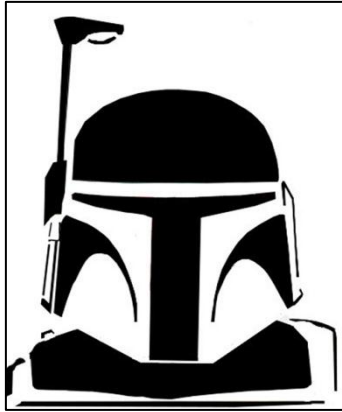


Figure (4) Example of Star Wars character



Figure (5) logo element of the title 'Star Wars'



Figure (6) Example of Islamic Geometric patterns

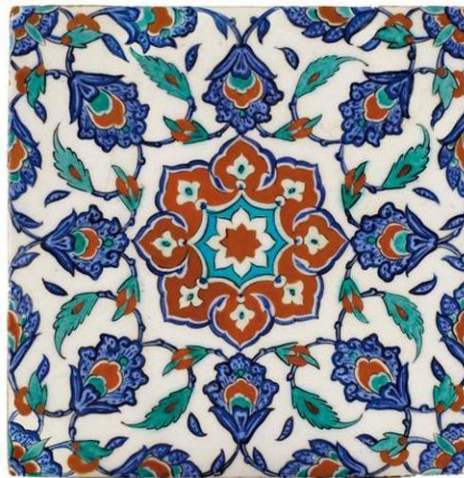


Figure (7) Example of Islamic Botanic patterns

Results of Phase I Projects:

The experiment was implemented by 25 students. The results were excellent. The students were well prepared before starting the project and the researcher deliberately opened the time for the students for implementation. The student does not only produce during the lecture, but the studio is open for students to complete the work at any time. This has allowed the students to work without pressure, whether it is time, effort or even psychological pressure. The result in Figure (8) is for the character Boba Fett in the middle of the design and below the element of (Star Wars) logo and the background of the Islamic geometric patterns, and within the character there is patterns of Islamic star motifs in the black area, and the botanic patterns in the white area, in order to maintain the balance of contrast within the work between black and white. The researcher intended to make the choice of patterns open to students to enhance their confidence in making the appropriate decision in accordance with what the student sees fit, based on what they learned and was trained to do by the researcher before starting the project.

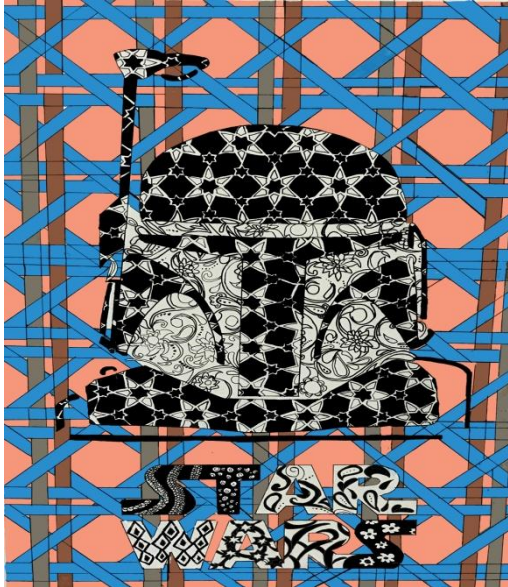


Figure (8) A student's design of Boba Fett



Figure (9) A student's design of the Han Solo

There is a beautiful color philosophy in this experiment where the researcher did not interfere with the choice of color, and the color selection process is carried out by the student them self and the proof is that each work has a special philosophy of color, that can change the form of work and its balance and even affect the shape of the character used in the work. We can see in figures (9) and (10) that color made the work more recent than the previous form (8), while in Figure (11) the researcher finds that the student chose the character Padme Amidala This character is a female figure, but the dress worn by that character is very close to Arab Islamic dress, especially in the Gulf region. At the end of the project, the question was that the Islamic patterns with the background and the botanic patterns inside the character was a new identity, where the Islamic pattern is integrated with the Islamic identity and with the popular culture. It is also reinforced by a modern color philosophy which has given strength and firmness to work, and all measurements of results were approximately sized A2 (16.5 x 23.4 in).

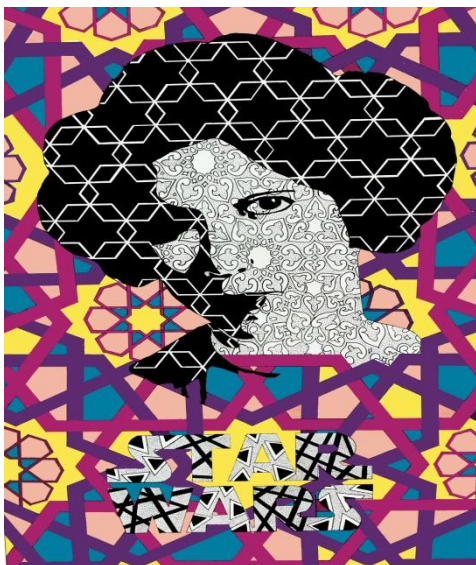


Figure (10) a student's design of Princess Leia



Figure (11) a student's design of Padme Amidala

The Second Practical Part: Phase II

Character design based on Star Wars motifs and Islamic patterns:

In the second study course of the same year, the researcher presented the same project, but made some changes and additions to enrich the technical analysis in the design, with students different from the ones in the previous project, and here comes the challenge in this study as the production will be completely different because the abilities and skills of students are different from what Prior to the previous project, and the students' comprehension will also be different and the only thing that they all share is that they are all junior students. This is the first work they produce in the field of design.

The project construction in this phase was based on the same previous stages and the same plan was presented by the researcher to determine the course of work as in the previous figure (3). However, the researcher confirmed the use of the patterns in the background of the work, either geometric or botanical patterns, but he ruled out the use of patterns within the main object (Star Wars character) and replaced it by a variety of motifs of Star Wars, as the motifs is based on the repetition of one Star Wars character in a circular manner and with simple details designed by Anthony Herrera in 2013 for the characters of the film which are called (Star Wars Snowflakes) as in Figure (12). The student should test one motif and repeat it within the white area and outlined with black lines only without shading, while the black area in the main object uses a different type motifs from the other, and it is applied by outline and shading the area in black ink, in order to form the details of the character accurately. The researcher has determined the use of black and white ink in the main object of the character to maintain the contrast of balance and values, and has also confirmed the use of colors only in the background with the exclusion of the logo Star Wars element, in order to make the focus only on the character and patterns.

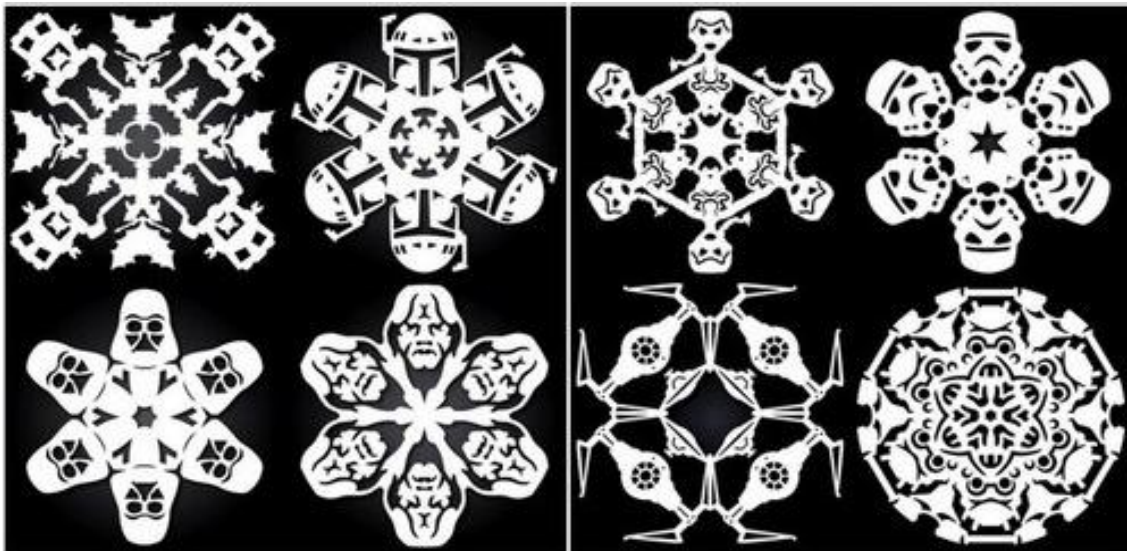


Figure 12 (Star Wars Snowflakes) motifs created by Anthony Herrera

Results of Phase II Projects:

The project results in phase II differed almost in terms of artistic sense and practice. The researcher had previously said that the possibilities and skills differed from the students in the project of phase I, but the results remain very excellent because the idea changed by replacing the Islamic patterns with (Star Wars Snowflakes) motifs. In figure (13) the student chose a Star Wars character Kylo Ren is the character of a human masked with a gown. The student linked the work background with the red and yellow colors to give balance and strength to the nature of a villain character from the student's point of view, but the effort was largely based on the character itself to make the motifs of the pilot's character Wedge Antilles repeated as in figure (14) of the white areas within the character; and in figure (15) the motifs is that of the character Obi-Wan Kenobi representing black areas within the character.



Figure (13) a student's design of Kylo Ren



Figure (14) Star Wars pilot of Wedge Antilles motifs created by Anthony Herrera



Figure (15) Star Wars Obi-Wan Kenobi motifs created by Anthony Herrera

The construction of this design vary greatly at this phase because in the phase I, there was a balance and simplicity of the areas within the design, because the Islamic patterns aspect is the one that overshadows and balances the character of the work. In the phase II we see that the character is the most prominent and most clear for possessing the elements of the motifs on a large scale, which is essentially based on the main object, which is Star Wars. We can see that the details increase according to the nature of the chosen character and its balance with the patterns within the main object as in figure (16) and the choice of a the character Darth Maul and its many details, whose strength is visible to the multitude of its lines.



Figure (16) A student's design of Darth Maul

The excellent point in this project is that even if more than one student used the same character in their design, the result must be different, because of the difference in the method of assimilating the concept, as well as differences in skills and abilities of the student during the project implementation process. For example, we see the designs in figure (17) and figure (18) which use the character Darth Vader in the design, but the method of handling the character differs. In Figure 26, the background was an Islamic botanic ornamentation, but in figure (17) it is Islamic geometrical patterns. As always, we have the principle of balancing the lines in the design if the background patterns is geometric, and with organic lines in the main object (the character) the design is more balanced as in the figure (17), but the absence of geometric lines in the design as in figure (18) led to imbalance of design in terms of the linear and mass area aspects.



Figure (17) A student's design of Darth Vader with Islamic geometric patterns background

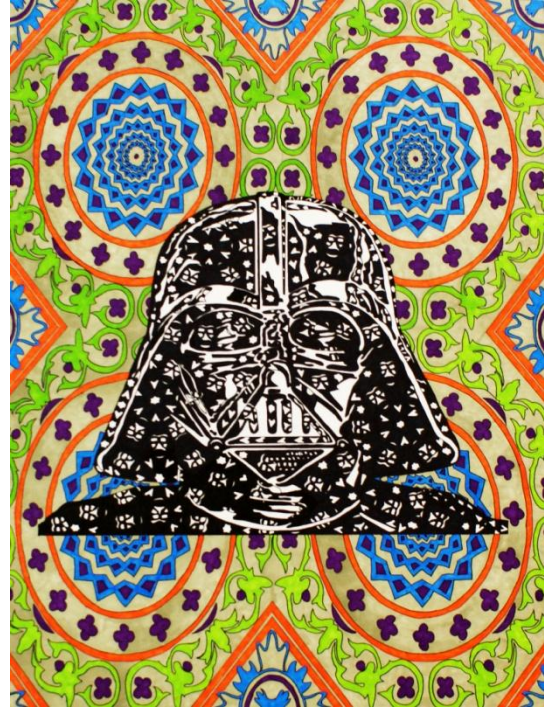


Figure (18) A student's design of Darth Vader with Islamic botanic patterns background

Printing stage based on Star Wars & Islamic Patterns:

In the printing stage, only five students were selected from another group of students who had experience in printing, the idea and designs that were produced previously from the other students were presented to the printing stage students. The relief printing was done on Linoleum surface as in figure (19), with black ink on white paper and colored paper. The carving process shows the selection of the main object in the center and the Islamic geometric patterns inside the object and the background of the botanic patterns. This stage also considered as a recommendation for future studies on popular culture and its relation to printmaking.



Figure (19) a Star Wars Islamic design on Linoleum before carving on the left and after carving on the right

The result of this printing stage was better than expected by the students and the researcher, as the edition illustrated the power of integration between the character of Star Wars and Islamic patterns, the relief surface in the printing serves the subject in terms of the artistic values and balance of contrast, also the colored paper added more variety to the results as in figure (20).



Figure (20) A result of Star Wars character Stormtrooper design in relief printing by black ink on red, white, and blue paper

Impact and Conclusion:

The success of the design results is the success of the study, which is the answer to the research question related to the achievement of innovative entries through popular visual culture represented by Star Wars characters and their coexistence with the Islamic patterns within the design. The success of the phase I project proves the coexistence of Islamic patterns with various elements of popular culture, such as the characters of Star Wars. Phase II project has achieved the creativity aspect by linking the modern motifs of the Star Wars with the strength and authenticity of the Islamic patterns through the main object (the character), which connects the two types of ornamentation visually and balances through the color in the background, and the white and black inside the main object.

As for the students, the benefit was great regarding the experience, by using modern ideas different from the traditional ones to deal with elements of popular culture and analyzing them to take advantage of them artistically in the design, and to promote the use of Islamic art in art in general. Islamic art is not only considered as a historical ancient art but also a modern and sophisticated art for all time. Maintaining modernity and identity together requires a type of thought based on acceptance of other cultures as well as pride in Islamic art as a historical art that has a distinct identity among the other arts in the history of art. If the ideas in the curricula of art education are derived from the popular visual culture, we shall see that the students/artists develops not only professionally but also intellectually in the artistic and educational aspects, because they had previous cultures and can connect them with the culture of the next generations, which is always based on popular visual culture.

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Abstract

The interaction between Islamic patterns and Star Wars characters in Print Design

Dr. MUSAED M. ALBEHAIRI

Since the release of the iconic movie "Star Wars" in 1977 to the present day and the characters of that movie are passed down from generation to generation not only as a series of movies but as a popular-visual culture interfered with the thinking of every generation in the societies of the world, where science fiction films increase the creativity limits of the viewer to be more affected and look at things differently, especially things related to the artistic aspect and aesthetics of the image and shape or subject matter.

Therefore, the artistic thinking process art education students is developed so fast, in the past ten years the researcher noticed that student specializing in art is always visually attracted to the popular culture in general, whether cinematic or printed. Social network programs have a great impact on the dissemination of popular culture to all segments of societies in the world.

The student today is engaged to that popular-visual culture, which is the most widespread and also the easiest in terms of absorption for dependence on the factor of thrill, movement, suspense...etc, the researcher believes that the success of art Curriculum should be based on popular culture as an input to practical and applied experience in art education, to achieve the basic goal in the educational process is to build an individuals with an idea based on science and knowledge, especially popular-visual culture, which distinguishes the art education students.

The study in this research is based on the intellectual aspect of popular-visual culture represented by characters from the science fiction film "Star Wars" as subject matter, and its use in a design concept that presents us with the a great artistic values in lines and colors, which is decorated with artistic Islamic patterns. The researcher believes that in this study, artistic values must be based on historical art, combined with a modern subject, to increase the awareness of the current generations to Islamic arts, thus enhancing these high artistic values of this art to the future generations.

The research was carried out over *Full-year course* with the art education students at the College of Basic Education in Kuwait with a "Design" class for junior students. This research followed the analytical descriptive methods based on the design art works of the students. The research links the popular-visual culture represented by the theme of "Star Wars" in Islamic art.

ملخص البحث

التفاعل بين الزخرفة الإسلامية وشخصيات حرب النجوم في تصميم الطباعة

د.مسعود محمد البحيري

منذ ان بدأت افلام " حرب النجوم "السينمائية في عام (1977) وحتى يومنا هذا وشخصيات تلك الافلام تتوارث من جيل الى الآخر ليس فقط كقصة لسلسلة افلام ولكن كثقافة مرئية شعبية تغلغت في فكر أجيال مجتمعات العالم ومنها مجتمعاتنا العربية ، فقد جاءت افلام الخيال العلمي لترفع من سقف الفكر والإبداع عند المشاهد ليصل تأثيرها الى نظرتة وفكره وتجعله ينظر للأمور بشكل مختلف و خصوصا الامور المتعلقة بالجانب الفني وجماليات الصورة والشكل وكذلك الموضوع.

وبناء على ذلك فقد تطور الفكر عند طلبة التربية الفنية بشكل سريع ، فقد أصبح الطالب والمتخصص في العشر سنوات الاخيرة كثيرا ما ينجذب الى الفن المتعلق بالثقافة المرئية الشعبية والمرتبطة بالصورة بشكل عام سواء كانت سينمائية أو مطبوعة ، ويتصدر تأثير برامج التواصل الاجتماعي القائمة في نشر الثقافة المرئية الشعبية لجميع فئات المجتمع وعلى مستوى العالم.

فالتالي اليوم ينجذب لتلك الثقافة والتي تعتبر الأكثر انتشارا والأسهل استيعابا لاعتمادها على عدة عوامل أهمها التشويق والحركة ، لذلك يرى الباحث بأن نجاح المناهج المتعلقة بالتربية الفنية يجب ان تكون مبنية على الثقافة المرئية والشعبية كمدخل للخبرات العملية والتطبيقية في مواد التربية الفنية ، علاوة على أن جانب الابداع يبدأ من اندماج الطالب بالمنهج لتحقيق الهدف الأساسي في العملية التربوية وهي بناء فرد يتمتع بفكر مبني على العلم والمعرفة وبالأخص الثقافة المرئية وذلك ما يميز طالب التربية الفنية.

ان الدراسة في هذا البحث مبنية على الجانب الفكري للثقافة المرئية متمثلة في شخصيات من افلام الخيال العلمي " حرب النجوم " وتوظيفها في موضوع تصميمي يعرض لنا قيم وجماليات فنية متعددة تتمثل في الخطوط والألوان المبنية على زخارف الفن الإسلامي بأنواعها ، فالباحث يرى ان القيم الفنية يجب ان تكون مبنية على اساس تاريخي للحفاظ على هوية العمل الفني ، الى جانب تقريب الفكر الحديث للأجيال الحالية وربطها بالفنون الإسلامية التاريخية مما يعزز القيم الفنية العالية لهذا الفن عند الاجيال الجديدة.

وقد تم تطبيق البحث في مادة (التصميم و زخرفة) لطلبة التربية الفنية المبتدئين بكلية التربية الأساسية في دولة الكويت على مدار فصلين دراسيين (سنة دراسة) ، وقد اتبع هذا البحث المنهج الوصفي التحليلي المبني على التصاميم الزخرفية لطلبة التربية الفنية من خلال ربط البحث بين الثقافة المرئية الشعبية والمتمثلة بشخصيات سلسلة أفلام " حرب النجوم "والفن الاسلامي المتمثل بالزخرفة الإسلامية بأنواعها وأشكالها المختلفة.