

THE RECIPROCAL RELATIONSHIP BETWEEN ORIGAMI ART AND CONTEMPORARY GRAPHIC TECHNIQUES

العلاقة التبادلية بين فن الأوريغامي والتقنيات الجرافيكية المعاصرة

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ABSTRACT

Contemporary art is characterized by integrating many arts and formulating them together in one mold to create a new type of art, as multimedia characterizes contemporary art by fusing many arts and modeling them together in harmony to produce eventually a creative work of art. Like conceptual art, this idea became more dominant than maintaining the traditional aesthetic rules, as origami art resembles considerably conceptual art in translating the artist's idea by using suitable expressional medium without restrictions and the technology led to great developments in the field of visual arts, especially graphic art by creating images via computers. Thus, the artist endeavors seriously to use the technology as possible, to get the best results that are consistent with his artistic vision. This study depends on making great benefits from employing the graphic techniques based on origami art to ensure the correlation between graphic and origami arts, and its impact on contemporary artists.

KEYWORDS

Graphic Techniques; origami art; Contemporary Art

المخلص

تميز الفن المعاصر بامتزاج العديد من الفنون وصياغتها معاً في قالب واحد لخلق نوع جديد من الفن، حيث صارت هناك وسائط متعددة تتداخل معاً في حالة من التناغم والتناسق لتصير في النهاية عمل فني مبتكر، تغلب عليه الفكرة أكثر مما تنطبق عليه القواعد الجمالية التقليدية. كما هو الحال في الفن المفاهيمي. فن الأوريغامي يُشبه إلى حد كبير الفن المفاهيمي حيث يقوم كلاهما على ترجمة الفنان لفكرته باستخدام الوسيط الذي يراه مناسباً للتعبير دون تقييد، وقد أدت التكنولوجيا إلى تطورات كبيرة في مجال الفنون البصرية وخاصة في فنون الجرافيك حيث ظهرت الصور المخلفة بالكمبيوتر. ومن ثم فقد سعى الفنان جاهداً أن يحوله إلى أداة طبيعة بقدر الإمكان للحصول على أحسن النتائج التي تتواءم مع ما يهدف إليه من رؤية فنية. وتعتمد تلك الدراسة على الاستفادة بشكل كبير من التوظيف الجمالي للتقنيات الجرافيكية من خلال فن الأوريغامي حيث تؤكد على العلاقة التي تربط بين فنون الجرافيك وفن الأوريغامي وأثرها على الفنانين المعاصرين.

الكلمات المفتاحية

التقنيات الجرافيكية؛ فن الأوريغامي؛ الفن المعاصر

1. INTRODUCTION:

The artistic concepts of the postmodernity age, which emerged as a result of technological and scientific progress, influenced the field of artistic creation largely during the last decades by imposing new terms that changed the thought of contemporary artist leading to more liberty, as art became more than transferring the image of real nature. The work of art became not confined to a specific field of art or dependent on the frequent categories of traditional visual arts (Oliveira, N.& other, 1994). Hence, the contemporary visual artist used a variety of artistic disciplines and fields for his art practices, in addition to the absence of limits that describe the typology of these practices. Besides, it became unnecessary to categorize the artistic work inside disciplines, unless this discipline was untraditional. On the other hand, the spectator became involved in the artistic work to break to borders between the various disciplines, as the artistic work is not confined to specific artistic fields, as the contemporary visual arts are free to move throughout the different disciplines to execute any artistic work or project. (Tala. A., 2009)

The focus of concern became the idea itself and how to reach the spectator, whatever were the followed methods or processes in presenting this idea. Thus, various and different arts could be found integrated in a single work of art. The origami art has its own impact whenever and wherever used across most countries, if not all the world, as it emerged firstly in all forms and branches of visual arts, then fused with science, art, and philosophy, from east to west, carrying many specifications and impressions.

1.1 Research problem

1.1.1 What is the relation between graphic and origami arts, and the impact of this relation on the production of contemporary artists?

1.1.2 How can the experiment of students of the 2nd level, graphic design program, the faculty of fine arts in employing digital art in installations, register a visual vision with intellectual content that could be categorized by the conceptual traits of contemporary visual images through origami art?

1.2 Importance of research

1.2.1 The importance of this research lies in the attempts to reach the results that could be useful largely in employing graphic techniques through origami art.

1.3 Research aims

1.3.1 To highlight the role of origami art in contemporary art, and its great impact on the works of contemporary artists.

1.4 Research hypotheses

The research supposes that origami art has a key role in creating an artistic experiment based on employing graphic techniques through installations.

1.5 Research limitations:

1.5.1 Spatial limitation: The research addressed works of different places all over the world and Egypt.

1.5.2 Temporal limitations: 21st century.

1.6 Research methodology

The research followed a descriptive-analytical method to analyze the patterns of graphic arts through origami art to ensure its communicative role.

1.7 Previous studies

Some previous publications addressed the topic of the correlation between contemporary arts and origami art from various aspects and views. These studies were helpful for both researchers in studying the historical and artistic aspects of the topic.

1.7.1 Ahmed ,Abeer Fathy,2023: “The Dialectical Relationship Between the Art of Paper Folding (Origami) and Contemporary Painting and its Impact on The Work of The Researcher”, unpublished dissertation of PhD, faculty of fine arts, Department of Painting, Division of oil painting, Helwan University.

This study is composed of 3 chapters, the first chapter addresses the problem, importance and aims of study, which represents in detecting the aesthetic and functional role of origami art. The second chapter included origami art and contemporary visual arts. The third chapter included origami art through the works of contemporary painters. Then, the sample of the study was chosen according to the supposed correlation between origami and contemporary painting arts and considered the divergence between artists in the processing and techniques, as the sample was chosen deliberately and used for the analytical and descriptive methods.

The recent study differs from Abeer's study as this research aims to detect the correlation between origami and contemporary graphic techniques. In addition, the tendency of research differs from the previous studies as it concerns contemporary painting, while the sample of this research is different from the research of Abeer Fathy, which included contemporary graphic works. While this research is similar to Abeer Fathy's research in light of studying origami art and the following descriptive analytical methodology.

2.THE DEFINITION OF ORIGAMI ART:

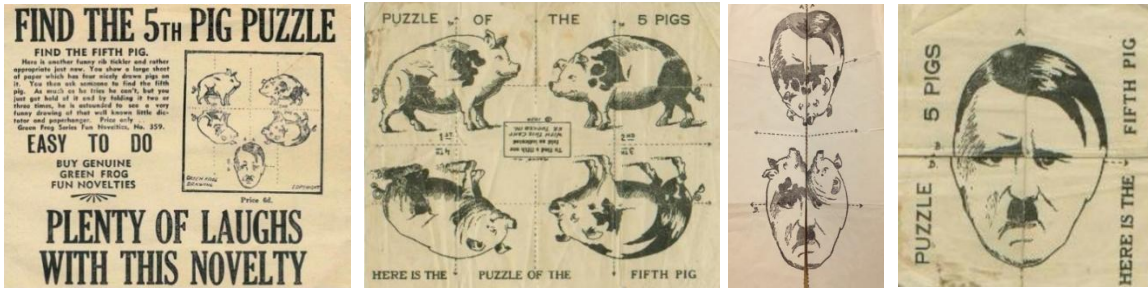
Origami art, or Paper Folding, is a visual art that depends mainly on transforming two-dimensional surfaces into 3D forms, without using any tools. The term "origami" is derived from a Japanese word that means paper folding of two parts; Ori that means folding and Gami means paper.

Another art branched from the Origami is called "Kirigami" by using the cut-and-paste methods to express the artistic ideas as the "Kiri" word means to cut.

The art of folding paper was a traditional craft in China and Japan that was characterized by the methods of folding that differentiated both countries. This classic craft was a part of a long continuous line of decorative arts that emerged in both countries. origami transferred as a craft from China to Japan via Korea, and its recent name was derived from the Japanese language and prevailed the world on a large scale as a modern art by the mid of 20th century. Thus, Origami is considered a kind of sculpture with these paper objects and 3D bodies, which were made and modeled by the various techniques of folding perfectly, to be considered a global art with its own philosophy and human dimension after being considered just as a craft of decorating purposes. (Zhezhi & Gi, J.J., 2024)

Conceptually, the origami art played a key role as modern and contemporary art that was employed by some artists to convey and illustrate their notions, motions and conceptual philosophy that do not require only the outer beauty, but to present an idea a serious, satirical nature or carry a sense of humor directly, on contrary to the other categories of origami that seek only formative or functional beauty. Conceptual origami may aim to abuse and sarcasm instead of satisfaction, such as the conceptually general and its broad contents. Maybe the oldest forms of origami are the "Fold-Ups", the images that could be miniaturized into smaller images, as the used method was "Folding the Fifth Pig", which was used during World War II for political propaganda, as the sellers produced and sold the puzzles for children. These puzzles contained different images at the

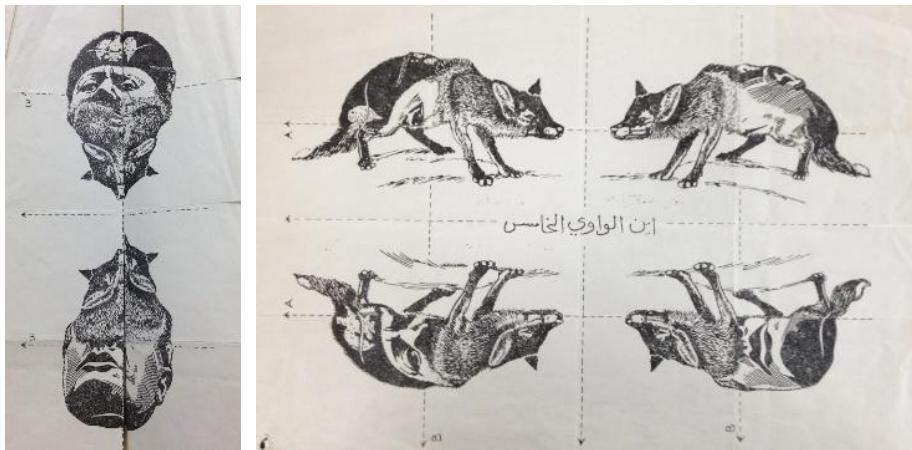
beginning, then could be folded in a special and complicated way to show a hidden image of an old man, or a political, athletic, or cinematic figure. The printed paper was executed in the Silkscreen technique to show 4 pigs at the beginning but could be folded to show the fifth pig, at the image of Adolf Hitler. Besides their usage in the allied countries, it is believed that these puzzles were sent to the conquered countries by the Nazis to mock the German Fuhrer, some said that they were downed from planes (Figs. 1. 2. 3. 4. 5. 6) (Mitchell, D., 2024)



(Fig. 1, 2, 3, 4)

A print shows a puzzle of 4 pigs that produces the image of Hitler – executed in Silkscreen

(Source: [David Mitchell's Origami Heaven - History - The Fifth Pig and other propaganda Fold-Ups](#), 11/5/2024)



(Fig. 5, 6)

Caricatures including 4 foxes to be collected together produced the image of Mussolini – executed in Silkscreen.

(Source: [David Mitchell's Origami Heaven - History - The Fifth Pig and other propaganda Fold-Ups](#), 11/5/2024)

Paper is a flexible material that can be formed and modified with various and different methods. Paper is invaluable material for artists, regardless of their artistic trends, throughout the ages, and the most favored material for Origami artists as it plays a main role in modeling the form and content together. Origami opens many horizons and leads the artist to a realm of imagination, ambition, and creativity, on the creative and philosophical levels at the same time. These folds that model endless worlds open the way for unlimited imagination.

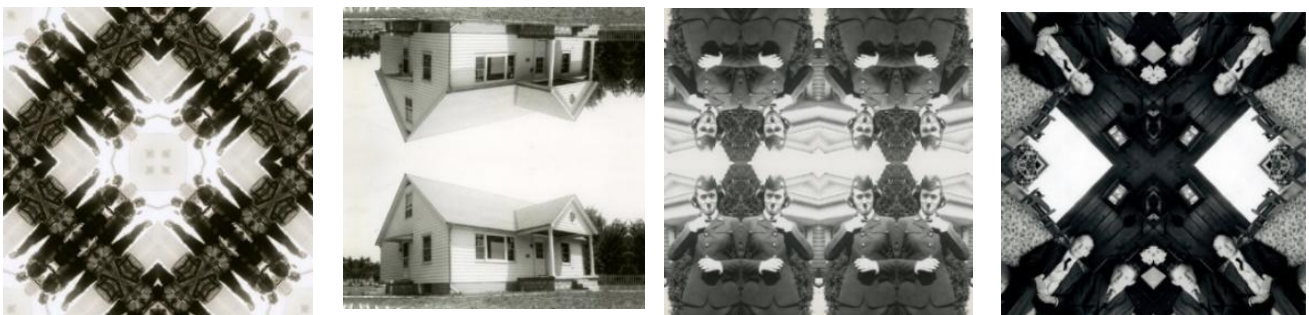
2.1 The graphic techniques through the Origami art

By the 1960s, an intellectual trend prevailed in the world that called for removing the limits between artistic practices and media, and to expand the scope of experiment. Artists aimed to find different visions for the rigid patterns, by integrating multimedia and accepting the concept as the essence of artistic work, besides keeping up with the technological evolution. Most contemporary artists chose new styles to accomplish their artistic projects, presenting their philosophy and setting strategies that reflect the culture of their societies to match the modern age. Many ideas were crystalized by the artists and produced works that depended on both graphic techniques and origami art, then rapidly those artists used the computer as a medium through which they could execute their ideas and creations. Indeed, the usage of digital techniques influences contemporary art generally and the printing arts particularly leading to their fusion into the post-modern arts. Although these attempts were still immature, there are many ideas crystalized for many of artists who produced works depended on mixing between the graphic and origami arts, including the artists of; "Nicki Crock", "Alexandra Leykauf" and "Marcelo Daldoce".

2.2 Nicki Crock (USA)

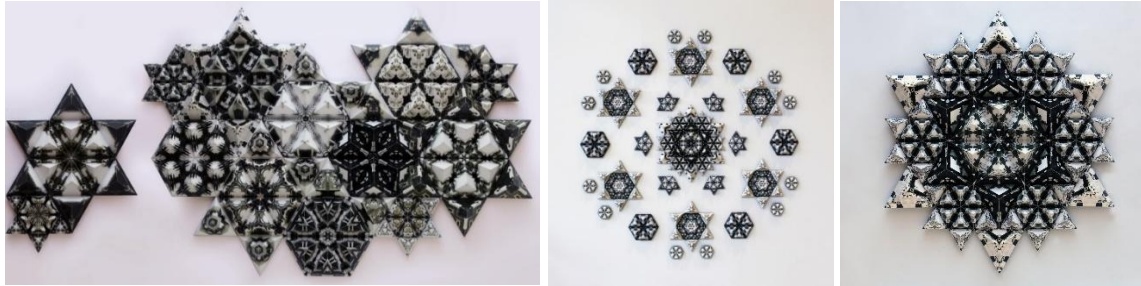
The art of Nicki Crock depends on the mixture between digital printing and origami art, based on the ideas of house spaces, displacing and searching for a home, as she is telling the spectators with stories about places, moving through them and checking the items of houses and communities.

During the previous years, she was walked through the stores of used items and antiques searching for the photos that left by people behind them, as she collected and treated hundreds of photos in black and white colors and yellowish photos in a digital design by using the Photoshop software (Figs. 7, 8, 9, 10). The surfaces of these photos are damaged, and their resources became not exist, carrying obscure features for unknown date. By adding them inside special installations that used origami art, these photos carried us to new horizons by creating new worlds of abstract space and untold stories. (Fig. 11, 12, 13) (Crock, N., 2024)



(Fig. 7, 8, 9, 10)

(Source: Nicki Crock – Digital designs based on photographs in white, black, and yellowish colors, designed by the
 Photoshop program.)
[NICKI CROCK](#) (1/6/2024)



(Fig. 11, 12, 13)

(Source: Nicki Crock – Origami forms of geometric patterns, based on digital designs, [NICKI CROCK](#) , 1/6/2024)

2.3 Alexandra Leykauf : (Germany)

Alexandra Leykauf produced many installations based on the digital treatment of photographs, which are printed in the Silkscreen technique, in white and black colors on aluminum stents of different shapes, as aluminum adds a precise origami appearance by reflecting the opposite side of the image.

When printing the images on book pages they became without dimensions to reflect a single meaning related to the book story. On getting these images out of their context, they became of unknown location or meaning. On selecting and collecting the images, Leykauf transforms them into displaced entities, while at the same time, she makes them 3D topics by finding for them another home, or the special effects of the gallery. The work of "Tent" is characterized by this contradiction between displacement and stability, as the image shows the state of luxury inside a Turkish tent, that was captured during the siege of Vienna in 1683 and was kept across the collection of Wavel Museum in Krakow. When being displayed inside the exhibition space, the tent loses the advantage of being protected from external effects, while the work shows simultaneously the inner space of the tent and the space of the museum behind it. Thus, the artist plays with visual contradictions, such as the proximity between the tent decorations and the luxury parquet ground. On folding and stretching the image, the tent will be an unsuitable shelter. (Fig. 14, 15) (Leykauf, A., 2024)



(Fig. 14, 15)

(Source: Alexandra Leykauf – The Tent – Installation based on Silkscreen print on aluminum, [Alexandra Leykauf - Exposing the Seams of Pictures by Sophie Berrebi](#) ,17/7/2024)

In her installation work of a Rococo cabinet, the upper part was merged by graphic processors of a side view of a piazza, inside it there is an obelisk surrounded by other buildings executed in the Silkscreen technique in white and black colors, supported on stents of different sizes made from aluminum. Here, the artist created much more size than usual inside a piece of furniture. At the same time, she depicts the view as if it is real, while it is just a decorative pattern inside a cabinet whose surfaced space was used as a frame for the image. According to its properties, this image is qualified to be an illustration inside a book, between another image of furniture representing specific craft or style. The work of the Rococo cabinet of Leykauf highlights these points by adding two traditions of global photography that locate the human body at the center of the geometric perspective of the origami work and the printed work.

Both of these systems aim at depicting the world from a fixed position. By cutting up, folding and pasting printed works, or by making them curved inside a scroll, such as the work of "Carpet Scroll" of Leykauf, not to disrupt this central view. By looking at her work, our positions as spectators became critical for the success of her work. We need to hang onto the seams of her printed works and attempt to follow them to render her images intelligible and make ourselves at home in them. (Figs. 16, 17). (Leykauf, A., 2024)



(Fig. 16, 17)

(Source: Alexandra Leykauf – The Rococo cabinet – Installation based on Silkscreen print on aluminum

[Alexandra Leykauf - Exposing the Seams of Pictures by Sophie Berrebi](#) , 17/7/2024)

2.4 Marcelo Daldoce: (Brazil)

Daldoce used to break the dimensions and transform the two-dimensional paper works, executed by the technique of watercolors, into high-resolution artistic objects by treating the visual aspects from all possible sides to add an extra dimension to the artistic portrait, as the colors will look like skin and the paper becomes an artistic object. He folds these portraits in a genius way to produce a mixture between artistic object and drawing. Indeed, this work is an Origami version of the Cubist art movement. These folds can represent, for instance, the garment of a seated figure as the origami technique added more dynamic. The same technique was then used to represent some topics for women in the form of accordion and playing hide and seek. Each work represents a

dynamic artistic object that transforms from two to three-dimensional. (Figs. 18). (Scarborough, J. 2024)



(Fig. 18)

(Source: Marcelo Daldoce – Artistic object based on the technique of watercolors and origami art

[Folded Watercolors by Marcelo Daldoce Add Dimension to Portraiture - Hi-Fruuctose Magazine \(hifruuctose.com\)](https://hifruuctose.com), 17/7/2024)

The artist says " My work depends on the dimensions that surpass the traditional two-dimensional perspective of a paper, in an attempt to revive the flat surface. I seek seriously to create a mysterious space between the real and imagination, between the painted and what could be modified, transforming the color into flesh, and paper into artistic object, and to represent the surrounding items through paper folds, representing the old inherited traditions that we possess from our ancestors and experiences. We must change these patterns to create our personality and add life to the flat surfaces. I seek to find a mystery between the painting and folding, between reality and illusion (Figs. 9, 20, 21). (Scarborough, J., 2024)



(Fig. 19, 20, 21)

(Source: Marcelo Daldoce – Artistic object based on the technique of watercolors and origami art

[Folded Watercolors by Marcelo Daldoce Add Dimension to Portraiture - Hi-Fruuctose Magazine \(hifruuctose.com\)](https://hifruuctose.com), 17/7/2024)

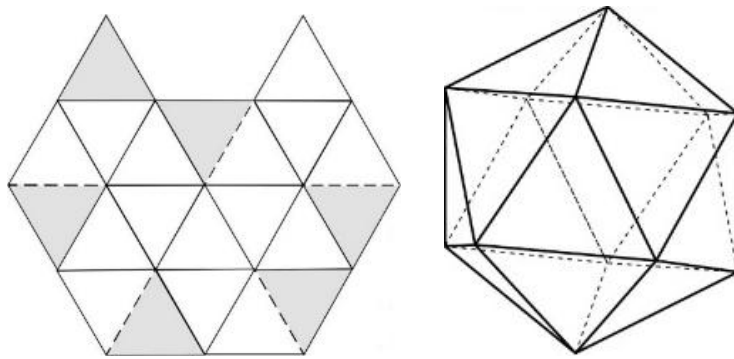
3.THE PRACTICAL FRAMEWORK:

The students of graphic design program, the faculty of fine arts in Zamalek presented a distinguished artistic project, which is regarded the first of its kind, as a mixture between the digital and origami arts in form of installations that addressed the Palestinian cause and the suffering of its people, in light of the latest events. The students were divided into groups to create a constructional works expressing the especially, as each work differentiated from the other with a distinct vision and processing than the previous experiments in a collective exhibition under the title of "Al-Madina".

Now, some questions should be made about these works to ensure that this experiment achieved a successful and balanced correlation between digital art and origami? and did they succeed, through this correlation, in expressing the Palestinian cause? Did both origami and digital arts play a special and successful role throughout these installations that combined the two arts as two sides of the same coin?

Let us now answer these good questions about the success of this experiment in achieving these points.

This artistic project began with a lecture and workshop about origami art, and then we defined some basic rules of this art and its role throughout the contemporary visual arts, and how it can create a conceptual work to represent a specific idea. It was agreed to choose an origami unit that affords enough space to show the digital artwork. The chosen unit was the traditional origami pattern that consists of equilateral triangles, as the main constructional unit for all the executed works and shared the pattern between them to show the unity and diversity between them (Figs. 22, 23).



(Fig 22, 23)

(Source: Icosahedron origami– unfolding geometry for object)

Again, why did we choose this unit, particularly? the answer can be summarized that this unit combined two important contents in light of visual and formative aspects, and from intellectual and philosophical sides, as the triangle can present many symbols of the Palestinian cause, while from the formative aspect, it represents unusual patterns from the patterns of unordinary spaces, and by completing the model of 20 triangles to accomplish a sphere-like unit, which has a considerable role in modeling all installations, which will be addressed later.

The following part addresses, with explanation and analysis, each work presented by the students, in light of its origami form. Regarding colors, the students used red, white, and black, the colors of the Palestinian flag to emphasize the symbolism of the project.

Now we will review the works, one after another, to explore how the students succeeded in achieving an artistic strong and balanced correlation between digital and origami arts.

These installations are metaphoric visual illustrations for the Palestinian cause, as each group of students used for their project as a remarkable symbol of the Palestinian cause. For example, some of them used the map of Palestine as a huge object, then it was constructed by the origami units, looking like a body lying on the ground powerfully, firmly, and strongly, then it was covered by photos from the Palestinian heritage, wrapped by the red and black colors, and guarded by three pigeons, not in the traditional white color but in the bright red one as a symbol of defense, resistance, and steadiness to support this ground-laying body, while the birds hover over it with spearheads to send a message to the world of the eternal steadiness and power, and it was titled " Al-Madina 1" (Figs. 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43).



(Fig. 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40)

(Source: Group (1) of 2nd level students – Almadina 1 – Digital printing technique)



(Figs. 41, 42, 43)

(Source: Group (1) of 2nd level students – Almadina 1 – Digital printing technique)

Another work presented this unit on a huge scale as a tent, the body of this model, with its pentagonal triangles, was covered by red color, from inside and outside, and then the olive leaves were painted digitally with parts of fishnet over the Palestinian scarf, as a living symbol for the tent that became the alternative shelter for the destroyed house, and was titled as "Al-Madina 2" (Figs. 44, 45, 46, 47, 48).



(Figs. 44, 45)

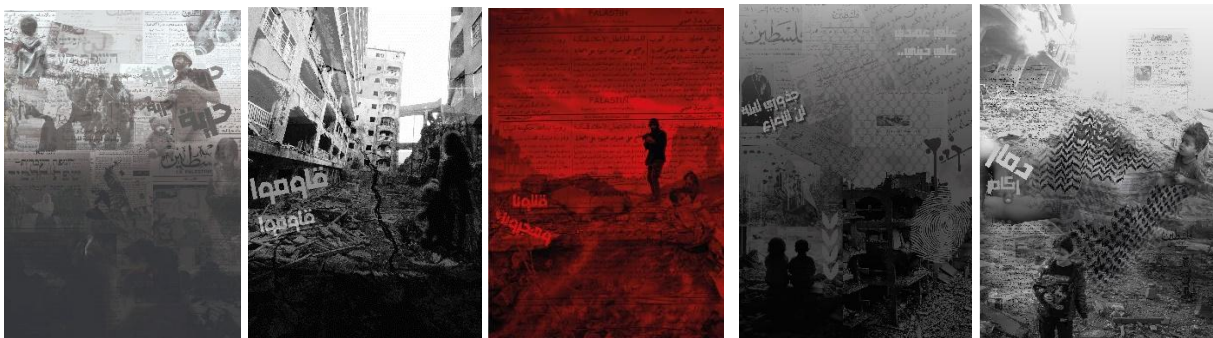
(Source: Group (2) of 2nd level students – Almadina 2 – Digital printing technique.)



(Fig. 46, 47, 48)

(Source: Group (2) of 2nd level students – Almadina 2 – Digital printing technique.)

Another work presents this tent model but follows a different artistic process, as the tent was of a smaller scale, in comparison to the size of missiles that hover over it from all sides. The tent here was just a red-colored frame, some of its parts were covered by worn plastic bars. The tents contain the Palestinian scarf lying on the ground beneath the large key of the city hanging from the top of the tent. Rocket-like kites surround the tent from all sides carrying scenes of destruction and the murderous blockade, which destroyed all aspects of life in this blessed land. The title of this work was "AL-Madina 3". (Figs. 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61).



(Fig. 49, 50, 51, 52, 53, 54, 55, 56, 57)

(Source: Group (3) of 2nd level students – Almadina 3 – Digital printing technique).



(Fig. 58, 59, 60, 61)

(Source: Group (3) of 2nd level students – Almadina 3 – Digital printing technique.)

The students used, in another work, an alternative symbol for the Palestinian flag, in the form of a watermelon that carries the same colors of the Palestinian flag but in a larger scale, as the red color presented in the inside color of the watermelon that made of pentagonal origami units, while the surface was printed by scenes for Palestine and photos for the martyred children, under the title of "Al-Madina 4". (Fig. 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78).



(Fig. 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75)

(Source: Group (4) of 2nd level students – Almadina 4 – Digital printing technique.)



(Fig. 76, 77, 78)

(Source: Group (4) of 2nd level students – Almadina 4 – Digital printing technique.)

The final work depicted Palestinian scenes by using digital art printed on white spaces of a pentagonal origami unit, which piled over each other to model a giant tree trunk that carries the olive leaves, while pigeons fly over it as a call to renew hopes, under the title of "Al-Madina 5" (Figs. 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94).



(Fig. 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91)

(Source: Group (4) of 2nd level students – Almadina 4 – Digital printing technique.)



(Fig. 92, 93, 94)

(Source: Group (4) of 2nd level students – Almadina 4 – Digital printing technique.)

3.1 The results of statistical analyses

Some results were reached through the assessment of artistic experiments in achieving the aims and questions of research, as a questionnaire was designed to assess the validity and stability of the questionnaire that contains the following items:

- 1- Do the installations express the Palestinian cause clearly?
- 2- Are the aesthetics of the digital printing technique achieved during the experiment?
- 3- Did they function successfully the digital works throughout the origami spaces?
- 4- Did the color succeed in presenting the concept of installation across the experiment?
- 5- Did digital art present different formative artistic processions?
- 6- Did the origami art present a different formative artistic process for the installations through the experiment?
- 7- Did they achieve the correlation between digital and origami arts in a good way?
- 8- What are the most impressive three works according to your point of view? and why?

The questionnaire was reviewed by (13) academic specialists in graphic art to explore their views on achieving the aims and questions of research, and to validate the contents of the questionnaire, and a scale of three items (agree, not agree, agree to some extent), as each phrase was answered after watching the installation works and reading the items of the questionnaire Illustrated by Table(1), then the statistical coefficients were calculated and choose the best digital design, which was used for installation based on origami art, and a triple scale was used to assess the designs, which were processed, as this scale contained (7) questions, in addition to a question about the best work, in light of the view of the specialist. Each questionnaire includes (5) installations for assessment. After analyzing the statistical data of all installations, the percentages of questionnaires were collected in table (2) which shows the contents of the questionnaire (questions) about the installed works, which used the digital printing through the origami are:

Table (1)

	q1	q2	q3	q4	q5	q6	q7
participant 1	Yes	To some extent	To some extent	Yes	Yes	Yes	To some extent
participant 2	Yes	Yes	Yes	Yes	To some extent	To some extent	Yes
participant 3	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 4	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 5	To some extent	To some extent	Yes	Yes	To some extent	Yes	Yes
participant 6	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 7	Yes	Yes	To some extent	To some extent	To some extent	Yes	Yes
participant 8	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 9	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 10	Yes	Yes	Yes	To some extent	Yes	Yes	Yes
participant 11	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 12	Yes	Yes	Yes	Yes	Yes	Yes	Yes
participant 13	To some extent	Yes	Yes	Yes	Yes	Yes	Yes

Yes
 To some extent

Table (2)

N	Question	Percentage
1	Do the installations express the Palestinian cause clearly?	84.6%
2	Did they achieve the aesthetics of the digital printing technique during the experiment?	84.6%
3	Did they function successfully the digital works throughout the origami spaces?	84.6%
4	Did the color succeed in presenting the concept of installation across the experiment?	84.6%
5	Did digital art present different formative artistic processions?	76.9%
6	Did the origami art present a different formative artistic process for the installations through the experiment?	92.3%
7	Did they achieve the correlation between digital and origami arts in a good way?	92.3%

Through the questionnaire, it was conducted that:

After analyzing the questionnaire that contains the questions and reviewed by (13) academic specialists in graphic arts about the proposed installations, it is shown that these works succeeded in expressing the Palestinian cause clearly, at percentage a 84.6%, and achieved the aesthetic values of digital printing technique at 84.6%, and employed the digital art successfully through origami sculptures at 84.6%, and achieved the colorable values in representing the concept of installation works at 84.6%, and achieved the formative processing through digital art at 76.9%, and succeeded in presenting a new formative process for installations via origami art at 92.3%,

then achieved the correlation between the digital and origami arts at 92.3%, which indicates the success of correlation between digital and origami arts.

Three works were highly appreciated by the academic specialists: (Almadina 1), (Almadina 2) and (Almadina 4).

4. RESULTS:

1- There is a notable integration and correlation between origami art and graphic techniques, with each influencing the other. Graphic design can draw inspiration from origami, while origami can evolve beyond its traditional boundaries to explore new artistic states.

2- Contemporary graphic arts are undergoing changes in aesthetic concepts, allowing for new forms of artistic expression. This evolution can be beneficial for teaching graphic arts to undergraduate and graduate students in fine arts programs.

3- Successive political events and rapid societal changes play a crucial role in motivating students to seek innovative solutions that resonate with contemporary issues.

5. RECOMMENDATIONS

The researcher recommends with the following:

1- Visual arts students and artists should understand the relationships between different art forms. This awareness can lead to the creation of unexpected works that challenge conventions and engage viewers, moving beyond repetitive motifs.

2- It's essential to provide students with experiences that enhance their knowledge of graphic programs and the opportunities presented by digital technology. This focus can foster new trends and improve communication with audiences.

3- Implement training courses on computer painting programs to help students produce creative artistic works. This will equip them with contemporary skills, values, and trends in the art world.

4- Fine arts faculties and academic institutions should update their teaching programs to align with the evolving goals of the educational process.

5- Support and enhance graphic design curricula to ensure that teaching methods are relevant to the rapid changes of the modern age.

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