Remixing as a phenomenon in the Arabic visual language -

Graphic Design between modernism and post-modernism

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1   Abstract

The term Remixing is wildly known within creative communities such as musicians, designers, artists, and writers. Remixing, in the broad sense of the word, reflects the action of re-using or re-integrating of element/pattern (s) - or a part of it - that has been previously mixed. In the past view decades; the journey of the Arabic visual language reflects understanding for the rationality and strict distinguishing between cultures of the modernism and even digested –somehow- the move to post-modernism in the 1970s with it's overlapped paradoxes and multi-cultural languages. Especially the post-modernism Arabic creativity has encouraged designers to start communicating differently and more effectively with their culture. Their concepts are based on the re-usage of hybrid visual patterns instead of the mono-cultural and strict unified paradigms. Today's global economical system forced as well designers from all over the world to create hybrid and remixed solutions. Even many authors considered this millennium as the period of Remixing and Cybernetics, where ambivalence cultural norms will be melt and unified!

The paper argues that remixing is a global phenomenon and there are enough evidences reflect its existence in different paradigms within design. Issues like the meaning of remixing in culture and design will be highlighted. The following questions will be discussed: What are the benefits of using remix modules in visual communication? Can designers through remixing succeed to produce non-banal design? What is the meaning of originality within the frame of remixing? The possible answers will be given from socio-cultural, and graphic design dimensions, with focusing on international norms and its relation to contemporary visual language.

2   Introduction

Today our contemporary live is based on artificial and hybrid languages, and our avant-garde designers are strongly invited to deal with different and complicated systems. In chapter (3) the term remixing will be explained in relation to cultural texts and codes, which is much more complicated than the language of collage in painting or sculpture. (3.1, 3.2). Briefly will be discussed the relation between remixing, timeless, and originality, and the different remixed outcomes of the Arabic world that reflect the passion of creating "timeless" design. (3.3). The differences between modernism and post-modernism will be highlighted in chapter 4, where the remixing of traditional or preliterate codes, also literate and screenful cultural codes, or the reviving of old codes, had encouraged artists, and designers to discover hidden meanings, and renew their way of communication (4.1, 4.2). Especially in (4.2) will focuses on the attempt to divided the remixed artworks into three categories: Incremental, component-based, and inspirational. It will be explained how the re-reading of visual languages, the understanding of various cultural signs, and the different attempts to enhance our skills and abilities led to create and innovate something new. Chapter (5) will give the conclusion in points with a short explanation or an example.

3   Cultural texts and codes between timeless and originality

3.1   Remixing of cultural texts and codes

In the field of design, cultural texts and codes playing a very important role. Products are codes of their time and place. The investigation in the culture and in the related dimensions of design such as commercial, environmental, political and demographical can offer a decent interpretation about the

core of design. When designers investigate targeted culture(s), they are cultivating themselves and enriching their visual vocabulary in order to read a multi-layered "cultural text", i.e. decoding its messages. Most of the texts can exist through: A) the quality of their interaction and function in the environment; B) the quality of their visual appearance / alphabet (in art or design the visual "graphemes" or "art-elements" like dots, lines, shades, colors, and textures); and C) the quality of mixing or building the "cultural graphemes" and texts. Experienced designers know how to find balance between these three factors with a view to avoid poor readability or rejection. They have the ability to create products with the same content, but in different levels of visual complicity. Interesting is that many of the rejected cultural texts that appeared in "designed" *codes*, have the craft to exist in a permanent clash with its culture. Rejected cultural texts are shaped in symbolic, iconic, and indexical form that includes styles, design movements and schools, or even in local or global facial and body gesture. Some of the rejected codes that have been assigned yesterday as anti-tradition or culture could be accepted tomorrow or even strongly adopted in other cultural environment.

Question is here: What makes the reading's processes complicated or simple? Do we need different kind of abilities to decode *strange*" or *new* design? Are "good designed products" needs well-educated and well-cultured tastes to be appreciated/decoded? From socio-cultural and aesthetical perspectives, the distinguishing between cultivated and uncultivated taste of Umberto Eco, could be an answer! Eco believes that both kind of tastes existing parallel in every society, and none of them could be assigned as higher or better than the other.[1] Each taste has its own visual vocabulary, cultural products, and its own remixing processes and techniques. Reading's processes of each taste could have its unique sensibility toward simple/complicated plastic elements, special way of identifying and persevering styles, and especial understanding for local or global meanings of certain product(s).

Remixing in this regard can appear in the transformation and re-formation of cultural or subcultural text. It allows the smooth moving from one cultural product to another, and even creates a *newly remixed* platform within the community. For example the mythic role of "repetition" in our cultures has a strong impact on the Arabic poetry and lyric, which "shaped" in a way the Islamic art, and appeared in the grid-based geometric visual "sounds" and in organic patterns, and motives. (Fig. 9, 25) Designers from in the entire Middle East are still experimenting with traditional ornaments. And that evident the huge demand and the great appreciations for *repeated* abstract lines and the re-usage of local traditional mediums.[2]
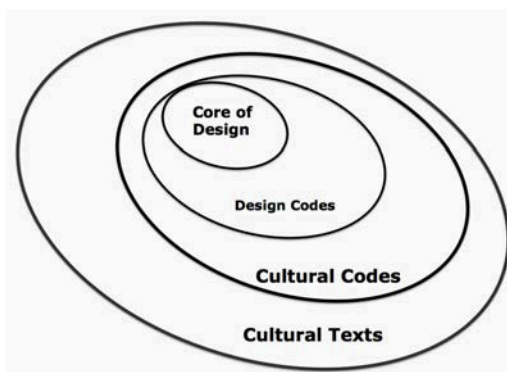

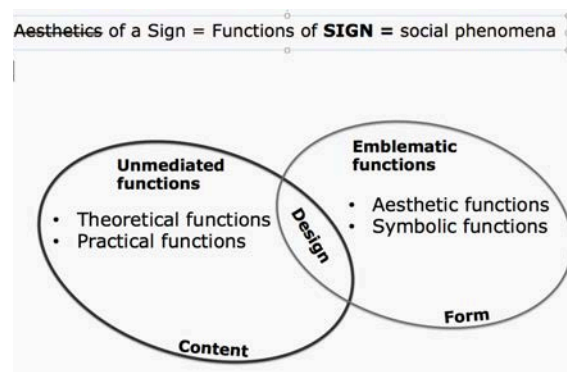Figure 1: Cultural texts as incubator for design codes.

Figure 2: Jan Mukarovsky, 1933. The Functions of artwork.

Remixed cultural codes are not limited to what we had inherited, further more it could emerge in what we are producing today, and in what we could produce tomorrow. It is significant that cultural codes may change in historical perspective, and are mostly valuable in the attempt of constructing structural order as a unity of initial, change resistant codes.[3]

Today's world is known for its integrative forces in economics, politics, and information for the majority of countries, hence intensifying cross-cultural communications. Cultural influence upon one another creates a tendency for developing unitary codes in order to elevate effectiveness of cooperation. Such phenomenon could be called "universal cultural code" creation. Hyatt and Simons, in their article about Cultural Codes, had defined three levels that could provide a useful framework for examining culture, as following: Level One: At the **observable level**, there are identifiable behaviours, which are often stated in frameworks, rules and norms. These characterize the unique features of an organization or group's way of thinking and acting; Level Two: These **observable attributes** are predicated on sets of values and attitudes, which can be inferred from symbols, rituals and signs within

organizations or groups. We do not always know precisely what our values are and may not be able to state them although these 'unconscious values' may become manifest during the process of evaluation; Level Three: In turn, these inferred values and attitudes are based on tacit beliefs, some of which may be unconscious. (Hyatt and Simons, p. 28)

It is here to understand that remixing of codes will not wine a real potential, if our methodology doesn't reach the standard of bringing cultural assumptions and beliefs to the surface. This step can facilitate interaction and development between design and users. Designers who are searching for these levels can facilitate a dynamic process that may lead to a change in the economical, social and political interaction of organizations and groups as well as to an effective working context for design. Designers can create new cultural codes, new sets of stereotypes; build new images in our minds. The new design concepts can straddle our different cultures and customs with a full freedom of using different process for the same information.

So far, cultural texts function as incubators for every code, where all kinds of languages and cultural products, and all creative paradoxes can live parallel, or mixed together. Milan Kundera has described in his book "Immortality" cultural codes are as if "we all carry inscribed within us the reasons for our actions, what the Germans call Grund; a code determining the essence of our fate . . ."

3.2 Remixing and the idea of "timeless"

According to Mariam Webster Dictionary, "timeless" is staying beautiful or fashionable as time passes, having no beginning or end; not restricted to a particular time or date (synonyms are eternal, dateless, etc.). In fact this explanation can open endless discussions about "What can stay beautiful or functional?" / "What is beauty?" or "What object" doesn't have a beginning or an end"? Any product can be explained through its intangible and *symbolic* qualities. But *design* itself is a sum of economical, technological, political, and socio-cultural aspects, which can't be clarified through a sharp distinction between these two channels. The idea of timeless maybe could be reflected in Jan Mukarovsky replacement for the term beauty of sign with function of sign. He distinguished between tools (mediums), and its complex of meanings. Mukarovsky divided the function into: A) Emblematic Functions (1. symbolic functions; 2. aesthetic functions), and unmediated functions (1. practical functions; 2. theoretical functions). (Fig. 2) If we axiom that one or more of these functions changed, then the argument about timeless will varnish. Simpler, and more pragmatic is the applications of Max Bense (1910-1990) that based on the theory of Charles William Morris (1901-1979), where he used the three major aspects of semiotics: Syntax, semantics, and pragmatics. For more than fifty years Bense's overlapped method (which later modified from G. Klaus 1960s) influenced the creativity of the second half of the twenty century: Starting from the new Bauhaus in Ulm, till the today's design schools around the world.[4]

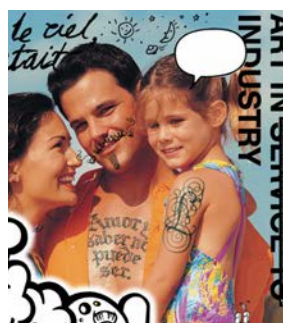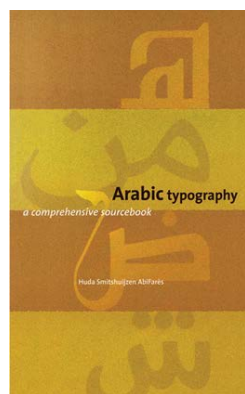|			
Figure 3: 1919 L.H.O.O.Q. pencil, Marcel Duchamp Pencil on printed reproduction of Leonardo da Vinci's Mona Lisa.	Figure 4: 1996 We Welcome Your Patronage, poster series ad, designed by, Art Chantry, and Urban Outfitters Series of newsprint posters.	Figure 5: Huda Smitshuijzen AbiFares, Pages of book covers of her books in Arabic Typography, London, 2001).	Figure 6: Mohammad Jamshidi, Iran, Title: Fear and mental damage.

A controversial historical example of remixing, and same while assigned as timeless is the usage of "found object" in European art and design. According to the western culture, the modified Picasso's

idea by Marcel Duchamp, where he produced the "Fountain", and "L.H.O.O.Q.", is timeless because it broke the taboo of traditional aesthetics! Unlike Picasso, Duchamp considered the "unaltered everyday objects" as artworks by itself. The L.H.O.O.Q. is a cheap postcard reproduction of Leonardo da Vinci's Mona Lisa; Duchamp drew a moustache and beard with pencil and added the title. (Fig. 3)

Paradoxically after one millennium of the creation of the L.H.O.O.Q., the Arab world considers ready-made objects as a cutting edge art! Maybe because our countries are still living in-different grades- the spirit of the post-war, or because of our reinterpreting for the meaning of objet trouvé = "found object! Anyhow, the Neo-Dada still have followers in the west and in the east, where they continue using all kind of martials including the newly invented like plastics and polymers, popular imagery, and absurdist contrast, and consequently they reject "traditional" aesthetics. The graphic design of Milton Glaser, and Arthur Chantry that appeared in 1970s established the notion of anti-design, and their works shaped cultural codes. Chantry "grunge" typography is still popular, and like any Dadaists he used commonplace materials like old printers' cuts, industrial catalog drawings, and generic clichés that later becomes the common trend of today.[5] (Fig. 3 and 4)

Figure 7: Tarek Atrissi, What color are your dreams?", "Colors of Asia" exhibition, Hong Kong Design Institute, 2012.
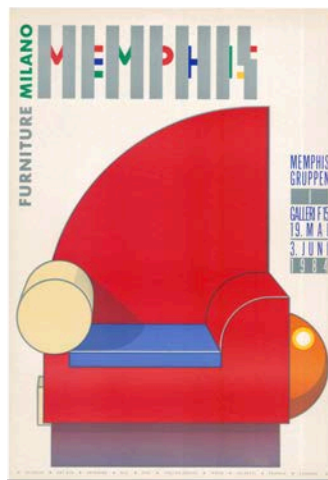
Figure 8: lithograph print Memphis exhibition poster title: Memphis exhibition - Gallery F15, design Art Aid fine, 1984.
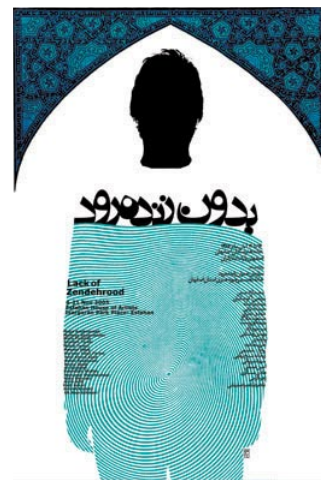
Figure 9: Reza Abedini, Bedoon, 2004,

3.3   Remixing and Originality

With the same question marks about the meaning of *timeless*, F. Nietzsche quoted: "To see something that is yet without a name that yet is impossible to designate, even though it stares you in the eye"? The New Oxford American Dictionary defines originality as "the ability of thinking independently and creatively" and "the quality of being novel or unusual" and which mostly clings originality to the concept of "creativity". From law point of view, such abstract terms as "creativity" and "unusualness" are too subjective, so throughout the year's jurists tried to find an objective definition concerning the originality. Actually originality in graphic design is a fascinating topic with a number of aspects.[6] For example, during in the post-modernism stands out the need in design to be original, and pushes somehow the boundaries of what's "acceptable" to its limits and at a step that leaves the users behind. We can still remember many beautiful products don't function properly like the unusual form of the Orange presser of the French designer F. Stark, or the sustainable Houses of the Egyptian Architecture Hassan Fathy, where the Nubian rejected to live in. The question about *design* in this sense of defining the scope of *originality* is not easy to be answered.

Second aspect of originality in design is that we could spend lots of time arguing over is to what extent imitation is design? Consider a masterful forgery of some posters or photography. What about the copy makes it more a piece of art than the original? (Fig. 10 A, B) It can be argued that there is no originality. After all, designers recycle old ideas that themselves are ultimately just imitations of life. True, it might be said; designers can put together old content in new ways and achieve great success. But, this sort of originality cannot be considered true (or authentic originality).
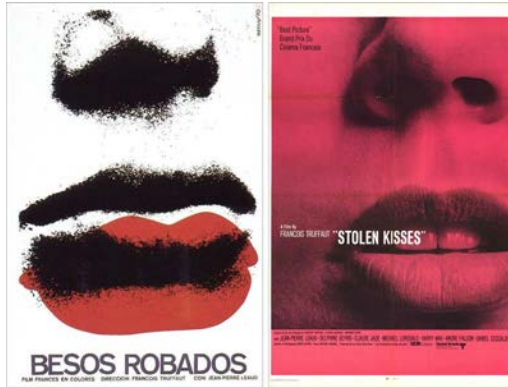
Figure 10 : A) Tie: Stolen Kisses (Cuba, René Azcuy Cardenas, 1970); and B) Stolen Kisses (US, designer unknown, 1969)
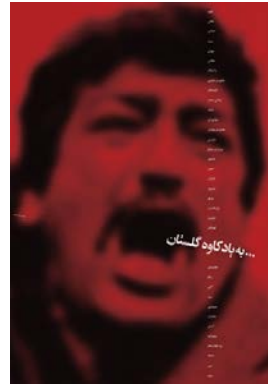
Figure 11: Majid Abbasi, 2004?.

Figure 12: PROPAGIT! In honor to A. Rodchenko - 'Lilia Brik': Tamara Ilinsky Crantschaninov

Maybe the third aspect could clarify that remixing can override the traditional idea of originality through the usage of advanced technology and Cybernetics. Today most of us exercise digitally the remixing. When we surf, we actually create momentary meaning structures, a kind of physical "mini-remixes" that get remixed again and again, and every time we surf similarly, with get different outcomes. We could say "remix is everywhere, or "everything is a remix" (Ferguson, n.d.), as both a practice and outcome in all forms of cultural production.[7] Navas notes that "cut/copy and paste, the fragmentation of material, is today part of everyday activities both at work and at home thanks to the computer,"[8] whereby easy-to-use software applications allow people to develop sophisticated mashups. Finally, scholars like Lessig (2008) and Ferguson (n.d.) focusing of the relation between technology, concept, culture, and originality: What really matters, is the whole of the idea, not the originator, that borrowing, sampling, and creatively remixing ideas is an inherent aspect of any culture.[9]

4   Remixing in the modernism and post-modernism

4.1   The culture of modernism and post-modernsim

Even that the modern viewpoint has addressed culture as cohesive, uniform and homogeneous elements its period was full of remixing and great experimentations. The modernism re-used the traditional and the managerial view on the subject, which features how cultures are made up of values, behaviors and artifacts.[10] Hence, it is not a surprise that remixing of the modern focused on the central elements cultural consistency and its ideological and symbolic perspectives. It shows as well an agreement about what culture is and what are its manifestations. The main art and design movements of the modernism invited designers to experiment i.e. to re-shape, or reinterpret the *symbolic* beyond the nature and physical facts, and anticipating the future of the technology and philosophy, but also encouraging them for the historical researches and analyzing its indexes.

	Modernism	Post-Modernism
Cultural perspectives	More static, stable and internally consistent in terms of values and behaviors	More Fluid, transparent and depend on heterogeneous
Cultural analysis	Reflects understanding that cultures are different and can be measured, and distinguished;	Focusing more on the uncertainties, contradictions, and paradoxes
The idea of culture:	The nation-state as the only form of culture	Could be the patterns of shared meaning and interpretation of sustainable concepts i.e. paradigm is *more dialogic*

Figure13: After Rebeca Alves Chu (2011). Source based on Soderberg and Holden (2002) and Fang (2006).

The modern dogma had a strong impact on design. The pioneer graphic designers and artists like Alexander Rodchenko and Kasimir Malevich followed the strict concept of the constructivism, and in actual rediscovered the power of grid and geometry. Rodchenko wants to transform photography by his

obsession with strange angles, "so that photography can begin to be considered a form of art.". Rodchenko's biggest achievement was the re-usage and reinterpretation of Futurism within constructivist dogma. Till today photographers and designers from all the global are still learning from his experimentations with people, machines, nature, light and textures. (Fig. 35, and 37)

Other masters like Kasimir Malevich and El Lissitzky had as well a direct and clear impact on our today's graphic design and visual language. Malevich quoted "I recommend that you should work actively... and study the artistic structures of Rubens, Rembrandt, ... Study very closely their dabbing manner of execution and try to copy a small piece of canvas, just one square inch". Malevich was a great remixer because he worked hard as researcher to understand the history of visual texts and codes. He found the Supermatism (1913) and described it as a move from Cubism to Supermatism, where he focused on the details of any object, and its basic geometric forms. The second point in the modern, which has changed the way of remixing in the western and non-western design, is the assumption that cultures have a *permanent* essence and identity. This dogma allowed a kind of incremental thinking processes that started to distinguish between the *self* and the *other* culture. Contradictions have been highlighted like western versus non-western cultures, individualist versus collectivist cultures, people-oriented versus work-oriented values, and so on. With the motto "Tradition versus Modernity" still living the Arab world with wrong interpretation for its own traditional texts and with great misunderstanding for the western modern cultural texts.

Figure 14: Breakthrough: Alexander Rodchenko's experimental Pioneer Girl, 1930

Figure 15: Photographer Dmitri Debabov, Self-Portrait, 1930s-In the circle of Rodchenko.

Figure 16: 2005 new realisms, photo form Luther

In contra, the postmodern had another way of remixing. It allows screening cultures and its products as a heterogeneous whole and therefore provokes the notion of unity, uniformity and homogeneity. Design styles of the post-modern develop to the context, in which the culture of the *other* is necessary for the formation of identity. These views led to a vision in design that emerges contradictions, diversity and ambiguity. For example the diversity of the new realism's photography doesn't stop using the method of direct appropriation of reality; (Fig. 16) or the users of "selfie" mobile photos doesn't ask after the reason behind Rodschenko's or Debabov's strange angles. (Fig. 14, 16)

Figure 17: Raygun Magazine, designed by David Carson, 2013.

Figure 18: Walt Disney Concert Hall by Frank Gehry, Los Angeles, California, USA, 2003.

Figure 19: Exhibition poster of Mehdi Saeedi, USA, 2011.

The Deconstructivism itself, which is a mixture of the minimalism with the cubism, uses the analytical cubism as forms and content are divided and viewed from different perspectives simultaneously; same while shares with minimalism a disconnection from cultural references. It resulted with work like Walt Disney Concert Hall by Frank. (Fig. 18) The building characterized by irregularity and same while controlled chaos. Surly, we can't forget the great master Kandinsky with his early deconstructive style. Suspecting the existing of *pure* cultural forms formed the notion of many postmodern art movements. Reality is that the postmodern appear in a state of constant creation. In Italy rejected Mendini the stiffness of the Bauhaus and the typography of Basel school, later in USA appeared the Memphis school and had done the same. Even all of the design movements that provided by the post-modern look are a follower of the modern; they show more fluid and dynamic remixes![11]

4.2   Types of Remixing

As previously mentioned the term remixing still have no Legitimacy, or effective supporters within the visual art or the design. As a sum of the previous chapters, there are numberless of creative products evident the existence of remixing from the modern till today. Even the fact that the idea of remixing clashes somehow with the one of timeless or originality, still great artists and designers using it. The core of this chapter is borrowed from the disciplines of IT, and Music. It is an attempt to clarify different ways of remixing. With more explanations for selected examples from the Arab world, we will identify three major ways of remixing: 1) incremental; 2) component-based; and 3) inspirational. These categories are not previously used within design, but have been mentioned as a part of the term originality within the field of IT.[12]

4.2.1   Incremental Remixing

Some of the design sub-movements and sub-styles of the modernism, and most of the post-modernism movements could be considered as incremental remixes. Incremental remixes consist of adding "something extra" to an object or a style or a place. This type of remixing often involves using someone's object or pre-prepared environment (like a style) to customize it or to fix a "defect" or to create a specific added value. An incremental remix may contain changing our moving and seeing habits in a certain environment for a better one, so that the new modifications will not compete with the previously existed ideas. It appears in the usage of the multi-cultural components through the comprehending of the "all" as a unified complex or as a unique theme, which need only to be modified. In fact, the deconstructivist designers had incrementally remixed the futurist perspective in typography (Fig. 17). Designers like D. Carson and N. Brody, two of the fundament of post-modern graphic design, used this *module* in many posters, book covers, and in other print matters. They broke the classical grids; added different textures, new color combinations, and before all, choose new typefaces. (Fig. 17) Hence, it doesn't mean that designers shouldn't add new elements or even anticipate the future of the place.

Figure 20: Signboard, Qatar Airport, 2013.

Figure 21: Gulf Airway, Corporate Identity, Bahrain, 2000.

Figure 22: CD covers for pop-Arabic signers, Khalid Agag, and others, 2012.

The dogma of the pop art based on the platform of founded objects in the Dada, but with the aim to employ images of popular as opposed to elitist culture in design of the modern. It was more aggressive and more exposed to all cultures. The ways of remixing in the pop art provoke the different societies with emphasizing banal and kitschy elements. (Fig. 20-22) It is well exposed in every culture and well presented in ironic way of visual expression. Artists like R. Hamilton, A. Warhol, and R. Lichtenstein used the aspects of mass culture, such as advertising, comic books and mundane cultural objects. One

of the most important achievements of the postmodern is the Alchimia and Memphis school, which based on the notion of anti-modernism aesthetics in a very decorative and kitschy way. (Fig. 8)

Figure 23: Mohammad Ehsai, Huruf, 2005

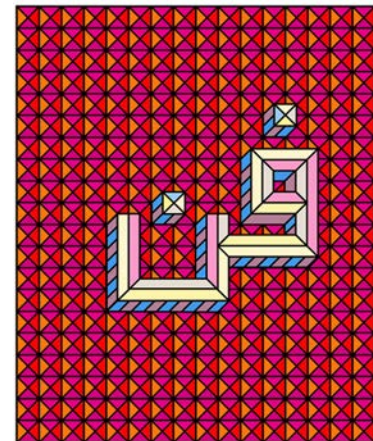**Figure 24: Maece Seirafi and Pouya Jahanshahi: silkscreen poster, 2014.**

Figure 25: Yusef Al-Ahmad: Fann #2, cover design for Oasis magazine. KSA

Generally, most of the incrementally remixed artworks exist in communities, where cultural and traditional alignments encourage its appearance. In most of the Arabic communities appeared strongly the visual module of "modernized" calligraphy and Hurufya=Lettering. (Fig. 23) Other example is the intensive usage of ornament i.e. Islamic patterns. The cover design for Oasis magazine from Yusef Al-Ahmad, celebrates cultural heritage and a modern, progressive and young looking design. (Fig. 25)

4.3 Component-based Remixing

Remixing also occurs when designers use others' artwork or part(s) to produce *something* new, rather than building on top of existing platform or fundament. In this case, often the forms can quickly tell in what way the remix as a design process and the creative work as an end product are related. The matchmaking in Arabic font design is a good example for this kind of remixing. Designers, who are using this technique as design method, are aware of using *ready-made* fundament that has been founded in other cultural environment. (Fig. 29) Very impressive as well is the remixed graphic language of Abedini, where he compiles together contradicted elements in one visual entity. He succeeded to harmonize the visual codes, without loosing the essence of contemporary language. (Fig. 9, and 35) His usage of constructivism, minimalism along with Arabic fonts appeared in avant-garde oriental imaginary. Abedini in one of the best Occidentalist typographers, who could digest Rodchenko's style and enrich the local graphic codes.
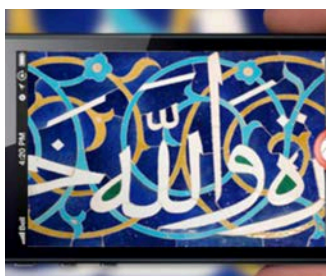

Figure 26: Nuqta application from Apple, 2014.

Figure 27: Alireza Hesaraki , 2013.

Figure 28: Written by Zakaria Tamer, illustrated by Mohieddine el Labbad. Fourth edition print, 1988

Component-based remix enable experimental graphic designers-somehow like Maece Seirafi and Pouya Jahanshahi to create comprised logo types in English, Arabic, and Iranian translations of the name of certain shows or event (Fig. 24) – Jahanshahi by their attempts reflect cultural texts, which gave the viewers chance to gain new modern visual literacy, and to getting used to the constructive concepts graphic language. Another example of the component-based remixing is the mobile and web app called Nuqta (=A drop, mark, point or dot from which all letters emanate. Found on Apple- Fig. 23). The idea of the app is to Learn, Share and Educate, so that you can learn from the content online, as well as educate others through what you post. In Egypt, and by the 1970s appeared other remixed artwork from Mohi El-Din Al-Labbad with distort perspectives that remind us with different east European graphic style. (Fig. 28) Al-Labbad children's book *The House,* which tells the story of every living thing having a home except for Palestinian children, earned him a prize at the 1975 exhibition of children's books in Bratislava, Slovakia. Some of the graphic design of Majid Abbasi, R. Abedini and Tarek Atrissi are a component-based remixes that appeared in the used mediums and borrowing ideas. (Fig. 30, 31, 34) The used technique and style of Ebrahim Poustinchi of with the, used the main Idea of the Pearl road,

Figure 29: Arabic character set designed by Pascal Zoghbi from 29LT.

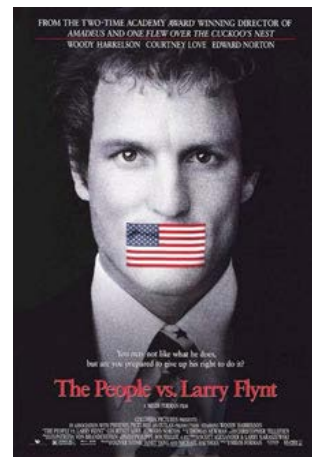Figure 30: Reza Abedini, Kalam Musawer = Type Images,

Figure 31: 1996 The People vs. Larry.

The Lebanese graphic designer and the Arabic Specialist at Linotype GmbH Nadine Chahine, her work based on a clear construction and combination of hybrid elements. With full conscious used Chahine the western modern typography as a fundament. It is a good example for interaction between visual languages. The stiffness of the Kufic or even the organic forms of Naskhi are smoothly combined with Latin neo-grotesque and humanist details. As well here to mention the work of Pascal Zoghbi, his typeface is based on the Latin fonts from Ian Party, which give us the impression of the English Typeface Baskerville from 18th century. (Fig. 29)

Figure 32: Ebrahim Poustinchi: World of Right and Licenses in Publication poster, 2013.
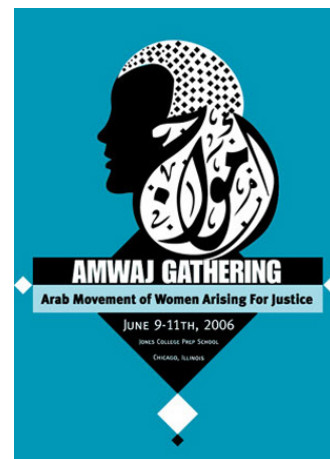
Figure 33: Sherif Samy, Qurtasyah, 2009.

Figure 34: Tarek Atrissi, Amwaj Gathering, 2011.

The founders of Khatt foundation like Huda AbiFares and W. Velthoven, Omar Saif, tended to see the world of Arabic graphic design as an image from which they could take parts and incorporate them into their works—as they sought to bring West and East closer together. Finally, we can recognize in his poster World of Right and Licenses, tried Ebrahim Poustinchi to "The interplay between the classic typewriter of the past and the three-dimensional typography of present illustrates the interaction between language and culture through time."

4.4   Inspirational Remixing

It is often the case that we get simply inspired by ideas of someone else's work. This happens when graphic designers rediscover the history and heritage of the entire humankind and find narratives, features, and knowledge that motivate them to create *similar* ones. For example, in the work of Mohammad Ehsai he formed one of the basic remixed codes using the "calligraphic technique" from a previous Naskhi style without actually reusing the exact regulation of that style. (Fig. 29)

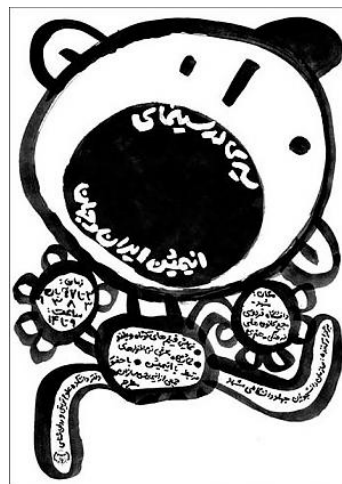**Figure 35: Reza Abedini, Beirut, Exhibition poster, 2012?**

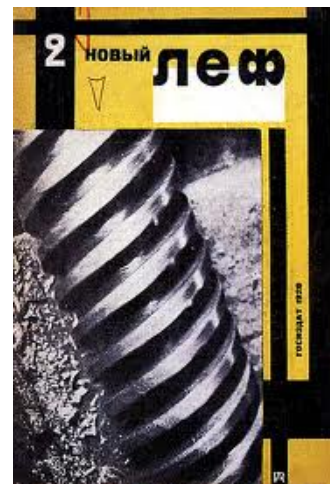**Figure 36: Iman Raad, Iran, 2004.**

Figure 37: Rodschenko poster for film Festival, 1925.

There's an intuition about what makes up Arabic cultural codes, and many designers have understood it very well. This has made them successful thanks to their focus on certain segments of the public. The Arabic graphic designers and typographers tried to get inspired from the semantics of the communicative messages, and interoperate it in new visual dialogue. Their research crossed the differences between periods and environments. Most of the work of Reza Abedini is typically inspirational remixes. For an armature, his work maybe involves some sample sprites that come like predesigned, or templates that other designers created for others to reuse. In fact his concept based on remixed elements that make it difficult to follow its historical developments and identifying its origin. Moreover his cultural posters reflect the most common social and cultural "constructs".

Finally, when a great artist like Günter Uecker (B. 1930) –one of the founders of the Zero group in Germany explaining the meaning of art as: "Art can't be found in the Artwork itself; art exists outside, in its surroundings"[13], we can understand –as designers- that we are also obliged to explain design not only by describing its plastic language, but further more the ways of thinking, and the methodologies we use. We have to depend –not only- on getting inspiration from traditional resources like nature, but also on searching systematically within cultural activities and products and trying to remix narratives with history and with science. Actually cutting-edge designers should understand how to remix, re-interpret, re-use cultural (local / global) texts and codes.

5   Conclusion

The paper explored different global and Arabic attempts that evident the existence of remixing. The paper clarified that the Arabic graphic design uses quite interesting amounts of international norms and values. The remixing as a phenomenon in the Arabic visual language can be summarized as following:

1. The search about Arabic typography or Arabic graphic design should include Turkey, Iran, Pakistan, India, Indonesia, and Malaysia, and any cultural groups that use Arabic fonts as a communicative tool.

2. The idea of remixing has been strongly revived by the Dadaism. Even in the Arab world we still using the term collage instate of remixing, different products reflects understanding for its intangible qualities and symbolic meanings.

3. Many Middle Eastern designers used remixing as a paradigm to find new ideas and not only as way of visual expression. They considered remixing as a concept of gathering contradicted ideas, theories, dogmas, stories, and innovations.

4. Remixing is not just an act of conceptual recycling, it is the conceptual way of re-using or re-adopting or rediscovering or re-arranging of ideas, norms, and values.

5. The traditional idea of Originality can't be followed in the era of cybernetics where we in most of our daily activities remixing (consciously and unconsciously).

6. If we are to create new culture our own, change its legibility, and make it into a new platform for our needs and conversations tomorrow, we have to find "a new way" to cut, paste, and remix present culture. It is precisely this freedom that most directly challenges the educational and cultural systems, and laws written for the twentieth-century technology, economy, and cultural practice.

7. Remixing's modules can support and initiate cross-cultural and inter-disciplinary collaboration or publish critical writing and establish a knowledge center on contemporary design.

8. The remixing of cultural codes can perform in the reusing of systems of *meaning* that have a specific relevance to members of a particular group or society.

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