

The Saudi Traditional Crafts in a Modern Perspective
(Cubism as a Model)

الحرف التقليدية السعودية في منظور حديث
(التكعيبية نموذجًا)

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Abstract

Traditional craft is seen as a source of creativity where it is used to create original and contemporary costumes, as it maintains countries' cultural history and is a way to preserve and develop cultural and creative heritage, such as handicraft practices, which are transmitted from generation to another. Cubism is one of the modern arts that renovates and deviates from the ordinary, which influences the human view of the surrounding environment.

This study explores new applications for old crafts by combining the principles and aesthetic techniques of both cubism and traditional crafts to create contemporary fashion accessories (neckpieces and headpieces). The goal is to revive the heritage of Saudi culture in the world of fashion. The study analyzes the properties of the cubism movement and apply them to build new designs in order to prevent heritage from extinction and to create designs that are modern yet have traditional aesthetics.

الملخص

يُنظر إلى الحرف التقليدية على أنها منبع للإبداع ويمكن استخدامها أيضًا لإنشاء أزياء أصلية ومعاصرة، حيث تحافظ في العديد من البلدان على تاريخها الثقافي والإبداعي وتنميته، من حيث كونها طريقة للانتقال من جيل إلى جيل آخر.

يعتبر الفن الحديث أيضًا مصدرًا قيمًا للإبداع لمصممي الأزياء. يتطلع المزيد والمزيد من المصممين إلى عالم الفن للحصول على الإلهام المبتكر. وتعتبر التكعيبية إحدى الفنون الحديثة التي تتميز بالتجديد والخروج عن المألوف، مما يؤثر على نظرة الإنسان للمحيط.

تستكشف هذه الدراسة، من خلال المراجعة الأدبية، تطبيقات جديدة لبعض الحرف التقليدية السعودية من خلال الجمع بين المبادئ والتقنيات الجمالية لكل من التكعيبية وبعض الحرف التقليدية لإنشاء إكسسوارات أزياء معاصرة (أغطية العنق وأغطية الرأس). الهدف هو إعادة إحياء التراث بشكل معاصر في عالم الموضة. ستقوم الدراسة بتحليل خصائص الحركة التكعيبية وتطبيقها على بعض الحرف التقليدية لبناء تصاميم جديدة من أجل الحفاظ على التراث و الوصول لمخرجات تجمع ما بين الأصالة والمعاصرة.

Introduction

The cultural heritage customs, crafts, clothing, cuisine, and art are some of the most important elements that reflect the civilization of nations. Traditional craft is considered a source of creativity because of its meanings that are directly related to people's customs and rituals. It can also be used to produce costumes that are original and contemporary. Furthermore, many countries' handicrafts preserve their own cultural history. It is a method of preserving and nurturing cultural and artistic heritage, such as passing handcrafting techniques from one generation to the next (Mustafa, 2011).

Including cultural features in product design helps to preserve a location's culture, gives them cultural identity, and promotes this unique cultural identity in the international markets (Maina, 2015). Modern art is also considered to be a valuable source of creativity for fashion designers. More and more designers look to the art world for innovative inspiration. Cubism is a modern art form marked by renewal and departure from the norm, and it has an impact on how people see their surroundings (Life and Security of Journal, 2014).

Why is cultural heritage preservation important?

With the developments in the literature in the past few decades, the concept of cultural heritage is no longer confined to build structures only. It includes knowledge, living expressions, traditions inherited from the past and carried forward to the next generation. In 1990, the term «intangible heritage» was used to distinguish itself from «touchable heritage.» Songs, traditional craftsmanship, design, and drama are all included (Yang et al., 2018), these cannot be touched but carry meaning and parables of the past.

Cultural heritage is societies' undeniable connection with the past and gives them a sense of identity and belongingness. It instills an erudition of national pride and unity with an unabridged connection with the past generations. Art and craft preserve culture by passing on traditions, language and families by social and economic development (Davis, 2021). Craft displays the discernible design and elements of the cultural heritage with significant emotional impacts

(Maina, 2015).

This unique heritage must be established and preserved in an era of globalization and rapid financial change, otherwise, it will be lost forever. In this way, a few social legacy experts have highlighted the significance of safeguarding it to maintain the community's character, convey financial benefit, and other values (Yang et al., 2018).

Integration of cultural heritage in the design process

In Saudi Arabia, current generation show decreased interest in the traditional crafts, which alarms its extinction. Such loss affects the whole world as it deprives it a major source of originality and denies younger generations to express themselves in linkage with their past (Alahmadi, 2015). Incorporating cultural heritage into the design process of new products is one approach to preserve it. People try to communicate who they are by choice of the products. As a result, designers depend on the concept of people's connection with their culture and incorporate cultural factors in the design process. Thus, people communicate, interact, and associate with their surroundings through products that respond to their socio-economic needs.

The mix between the past and present techniques can help revive the dying crafts and art forms and fulfil current tastes (Alahmadi, 2015). It is argued that design can be linked to heritage and culture and adds the value of a particular culture. Because values influence human behavior, these integrated values in the product design can shape the way people behave and simultaneously give them cultural identity.

Designers have also reproduced the themes in order to preserve them for future generations by putting them into everyday objects. As a result, it has the potential to shatter the monotony of our standardized environment (Vagasi-Kovacs, 2013)

Research Objectives

This research introduces new ways of using traditional crafts by taking advantage of the aesthetic values and techniques of both Cubism and traditional crafts to create contemporary fashion accessories (neckpieces & headpieces). The aim is to revive the heritage of Saudi culture

in the world of fashion.

It also aims to prevent it from extinction, the research analyzes the characteristics of the cubist movement and use them to create innovative designs.

- It will investigate the integration of technology and craftsmanship using innovative ways
- It will explore the use of conventional and unconventional materials.
- It will help to promote local craftspeople by cooperating with them and bringing attention to their important skills.

The research reviews existing literature on traditional crafts, cubism, design, and process and present outcomes. The literature review covers the following aspects:

- Why is cultural heritage preservation important?
- Integration of cultural heritage in the design process
- How does cubism offer a new way of seeing?
- How will cubism influence the design process?
- Historical background of Najdi doors, Al-Sadu craft
- How motifs of Najdi doors, Al-Sadu crafts are used through the design process?
- Al-Khous Crafts.
- Importance of reviving the old Al-Khous
- The material that used in this study.
- Importance of the chosen material.

Research Methodology

To achieve the research objectives, the researcher used the literature review approach along with the analytical constructive approach to develop the designs. The researcher first reviewed the related previous studies and existing designs before developing new designs based on the findings in the international and national levels.

Data Analysis

1. Cubism



Figure 1. Ceramic Box (1912), by Bevel Janak (Frimpong Acheampong and Berg, 2015)

Art is a symbolic way of representing feelings, thoughts, and notions. It challenges people intellectually, rekindles their senses, and affects their souls. All art forms are influenced by the same stimuli and include creativity in using techniques and material. One of the notable art movements of the 20th century that caused changes in all art forms is Cubism (Menon et al., 2018).

The art movement was founded by Pablo Picasso and George Braque and surfaced to respond to unaccounted technological changes in the previous centuries. It emphasized a shift to decorative styles, colorful expressions, and proposed fragmentation of forms. Many experiments were undertaken to develop new styles of this art movement (Menon et al., 2018). This was a revolutionary concept in painting art forms. It gave many painters of the time more flexibility of expression and variety in their thought processes. Cubists could show various perspectives and angles of a subject from multiple sides in geometrical forms, with indeterminate edges and muted depthless hues. (Menon et al., 2018).

Contrary to the previous practices, cubist artists looked at subjects from a 3-dimensional perspective on a flat surface. This way, they could break the subjects into different parts, color them from different angles and show variations (ducksters, n.d).

2. How does Cubism provide a new perspective on the old?

Art has long been a source of inspiration for fashion. Fashion translates those thoughts into visual expressions by responding to the changing aesthetic demands. Many designers have borrowed ideas from famous artists and portrayed them as innovators in the arts (Menon et al., 2018).

Cubism emphasized the breakdown, amalgamation, and introduction of new elements into making a unique art piece. Cubist artists aim to show a subject from a distinct viewpoint and create novel perspectives (Viktor and Rolf, 2012).

The cubist movement saw the artists working with liberty, breaking away from previous rules, and paving the way for developing new techniques as Collages, Photomontage (the construction of a work of art out of paper items, such as photographs, newspaper, ribbon, magazines, books, etc.), and Assemblage (combines objects usually not made of paper, found objects like insect wings, coins, or utensils). Cubist artists created textures on the surface of the art by using various materials. As time went on, artists used synthetic hues without any fear of new technologies in the market. Various shapes and forms were distorted and assembled at multiple angles to give an abstract form to the art.

Cubism has a vast scope of offering possibilities to think about and create new objects. It inspired the researcher to do the same. This art form was adopted because it emphasized observing everyday objects from a new perspective. With the consolidation of pieces into a whole, various dissimilar materials are brought together, and newer things are made.

This study is inspired by philosophical and symbolic elements of cubism. It uses different materials to make 3D shaped pieces with the use of color. Cubism does not propose the extinction of old ways. Instead, it emphasizes looking at subjects from a newer perspective. Inspired by how cubists work, the researcher assembled different parts to make new shapes. As a result of cubism's inclusion of geometric shapes, new colors and materials come into existence. Cubists added paper, objects, and letters to the paintings. To portray diverse textures

on a surface, I stitched together several materials in varied colors.

3. Key Characteristics of Cubism

Cubism is characterized by structuring, layering geometric shapes, color blocking, clean-cut lines, and 3D representation. It is built on the breakdown of objects into simple components and later reassembly into various forms. Cubism displayed the distortion and deformation of things present in the natural settings. According to cubism, the essence of an object could only be authentic representation by portraying it from numerous perspectives, thus manifesting the underlying thought of showing a picture with multiple perspectives.

The current study used various Saudi crafts, implements the philosophy of cubism, and combines cultural elements with an art form to make fashion pieces. It truly represents the true spirit of cubism by displaying various perspectives in one piece. Cultural heritage in an object design promotes association, self-identity, and connection with the past. Using cubist techniques enables the exhibition of the aforementioned cultural aspects in fashion bolstered by art and heritage. With the changing trends, a flood of images, and technological advancements, cubism has made it possible to look at objects differently and break the shackles of monotony. It has been done by offering an effortless way of representing information in one of models (Spindler et al., 2006).

The data is based on Saudi art's cultural heritage, fashion elements, and traditions in the current work. Cubism's unnatural representation of objects challenges the eyes and mind, as it displays them in 3D forms instead of conventional 2D shapes. Therefore, it offers better visualization of some actions and events (Spindler et al., 2006).

4. How do cubism techniques influence today's design process?

Cubism blew a breath of fresh air into the tired traditions of western art. Challenging the older forms of art and representation paved the way for geometrical and abstract art forms (Frimpong Acheampong and Berg, 2015).

The present works intend to create new objects by dissolving the boundaries between

various disciplines such as art, craft, and fashion. The goal is to keep up with the latest trends and preserve their originality and conscious integration in modern times. The fashion accessories are made by breaking objects into parts and building silhouettes from the composition, as shown in (fig. 2).



Figure 2: Craft assembly using the cubist technique
(Author`s own creation)

The motifs are inspired by the traditional Saudi art of Najdi Doors and

Al-Sadu. The Al-Khous traditional weaving craft is used to make fashion pieces and is displayed using a 3D perspective of cubism. The combination of various traditional techniques, materials, and art forms is an accurate representation of cubism. Thus, the most intriguing feature of the current work is representing several viewpoints in one image. Like the pieces of cubist artists, these objects possess the natural and organic look that others lack (Spindler et al., 2006).



Figure 3: Shoulders piece developed by using Al-Sadu and Najdi doors motifs and cubism technique
(Author`s own creation)



Figure 4. Using 3D pattern cutting techniques inspired by cubist model (Author`s own creation)

Objects and details of the traditional crafts taken from the primary and secondary research are used and developed through the design process to change from 2D to 3D forms. The study intends to use multiple cubism techniques such as:

1. Photographing objects from different angles and abstracting silhouettes from the combination is created (fig. 2)
2. Dismantling shapes and reassembling them in new ways (fig. 3)
3. Using 3d pattern cutting techniques inspired by cubist sculptures (fig. 4)
4. Cubist artwork will contribute to the development of color pallets.
5. Use of various materials (palm fronds, leather, vinyl offcuts) and their combination to make new objects with various textures.
6. Development of complex shapes.
7. Curved and geometrical shapes.

Traditional crafts investigated in the research

1. Najdi doors designs

The history of Najd area, especially Ad-Diriyah, goes back thousands of years. The rich



Figure 5. Nawaf alrajhi, Diriyah Gate (ussaudi.org, 2020).

decoration of the old doors in Najd region is well-known. They are influenced by nature and reflect the central Saudi region's culture and its deep roots. They were an indispensable part of family homes and a gathering place for residents and visitors. When working on the majlis (guests' room), the builders used all of their creative abilities because guests were welcomed by the cultural front. They also reflect the social status of the house's owner. The more ornate the doors are, the

wealthier and more important the owner (Al-Thaqafi, 2021)

Motifs created by Najdi door makers were enthused by the plants and trees in the region. They painted them with the colors of acacia and its seeds, and pomegranate to make them brighter and last longer (Al-Thaqafi, 2021).

These doors give a sneak-peek into ancient times, offering a perfect amalgamation with the new materials. The presence of geometric shapes, perfect lines, and triangles is a big part of the motifs.



Figure 6. Results for 'Saudi Arabia culture' (pinterest.com).

Thus, they perfectly align with the cubist techniques used in the current work. The carving of the design into the doors and the use of bright colors emphasize the design. With these shapes, the artists created work that is timeless, so they are more than just decorations. (Al-Faisal and Azzam, 1999). This is what inspired the researcher for their representation in innovative ways.



Figure 7. Najdi doors (Al-Thaqafi, 2021)



Figure 8. Diriyah Window Shutters (Blue Abaya, 2017)

One of the shapes used widely on Najdi doors is a type of Almond fruit, which is called locally Albaydhana, is also used in this study. It is among the most famous motifs that were carved in wooden and gypsum decorations. It has a puffed shape in the middle and is pointed at the edges. Its name comes from the Albaythan`s fruit, which has the same shape. Albaythan`s fruit is one of the many floral shapes used in Saudi Arabia and the Arabic Gulf. The engraved details in Najdi doors influence the texture, and the symmetrical geometric forms will affect pattern cutting.

These shapes symbolize the region`s identity and that people of that time got their inspiration from the surrounding environment. These motifs delivered a strong message that their work is not detached from nature. Instead, God`s creation has inspired it (Al-Faisal and Azzam, 1999).

The purpose of using these motifs is to create fashion

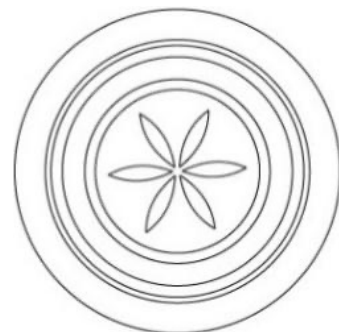


Figure 9. Najdi door Motif (Author`s own creation)



Figure 10 : A traditional Door (Al-Amoudi, 2020)

pieces that let people reminisce the past. The current work uses different scales of Albaydhana motifs and assembling techniques to develop modern fashion pieces. Cultural heritage connects with the past and highlights its authenticity and close association with the people (Alseaidy and Nafady, 2020). It instills a sense of

belongingness, national pride, and identity (Davis, 2021). With the representation of these motifs, I intend to bring back the cultural heritage of the Saudi region to the limelight.

By adding cultural elements to new product design, I intend to stir people's emotional connection with their national culture. My idea is to rely on these associations and present the visual aspect of Najdi door designs through various techniques.



Figure 11. Using different scales of Albaydhana shapes and assembling techniques to create modern headpiece (Author's own creation)

Al-Sadu Craft

Al-Sadu is one of the oldest forms of handicrafts found in the Saudi Peninsula. The weaving process of this technique represents Bedouin women, which is characterized by a tough life and challenging environment. Traditional designs prepared by Al-Sadu depict the



Figure 12. Women weaving using Al-Sadu craft (Arab.news, 2020)

cultural beauty of this region with patterns and attractive colors (Albugami, 2019).

The decorative shapes created by Al-Sadu reflect the desert life in its simplest form and natural form. The designs are characterized by linear and geometric patterns due to the limitation and construction of the loom on which they are prepared. Some designs consist of stripes, dots, squares, and triangles flowing in rhythmic reiteration and symmetry (Al-Sabah, 2006), as shown in figure 12.

UNESCO has placed Al-Sadu among the cultural heritage (Al-Hattan, n.d). Hence, this art must be preserved. This move represents the intention to preserve and protect the ancient crafts of the area (Arab.news, 2020).



Figure 13: Sadu Clutch by Sleysla (Sleysla, 2021)

This Sadu clutch in (Figure 18) is an amalgamation of the Al-Sadu weaving and Al-khous technique using palm fronds. However, it is not using it as a flat representation, which is not the case in our research as it uses Cubist art.

Traditional motifs are available in a variety of types. However, the most common motifs in Al-Sadu will be used within the collection to

create unique patterns that people will recognize immediately.

The purpose is to relive the traditional patterns, reminisce those crafts, enrich the conventional/contemporary textile designs field in Saudi Arabia and make them available to the world innovatively.

For this study, the researcher has collaborated with specialists in laser cutting and prepared the initial samples. Using the Al-Sadu and Najdi door decorative motifs, different



Figure 14: Use of different scales and materials
(Author`s own creation)

materials became part of our experimentation to create fashion accessories/ small pieces for embellishment inspired by those two crafts. The materials used include wood- leather- vinyl offcuts, as shown in the image. More details will be mentioned in the materials section of this report

Al-Khous Craft

Oil palm fronds are selected because they are highly durable and sustainable. It might be difficult to tell the exact age of this craft.

However, it can be said that it is older than the history of Islam as the prophet`s mosque in Medina was built with various parts of oil palm in 630 (Gustafsson, 2022).



Figure 15. A woman weaving palm fronds using the Al-Khous technique (Gulf Today, 2020)

Whole families of artisans in the kingdom participated in this activity to earn their livelihood. Women passed the Al-Khous technique to their progenies. (Staff Writer, 2019). These crafts are now on the verge of extinction due to dwindling youth interest in traditional crafts (Alahmadi, 2015). According to UNESCO, 200 crafts from 100 countries are at the brink of extinction (Fashion revolution, 2020). These days few youngsters know how to do it.

The survival of the cultural heritage elements is at risk because of modern technology and speedy mass production methods. This is forcing artisans to look for other income sources. The fundamental issue stems from low productivity, inadequate demand, and middleman`s exploitation. Compared to traditional crafts, mass-produced goods are cheaper, and meeting the demand requires compromising the quality of the conventional goods and ultimately losing skills (P-Tal, 2021). However, efforts such as our work are under way to make the ancient Saudi techniques and crafts more relevant today.

The mix between the past and present techniques can help recuperate these crafts and art forms from disappearing, preserve the history, simultaneously fulfill the current tastes (Alahmadi, 2015) in the contemporary fashion arena. Throughout the history of Saudi Arabia, women have played an essential role in promoting these crafts. It could be the Al-Sadu weaving technique of the Bedouin women or the Al-Khous craft of making household goods with palm fronds. The revival of such techniques is to bring women into the economic activity of the country.

In Saudi Arabia, some organizations are already working to promote this idea. Sleysla is an organization mainly works with people with disabilities but has skills that they can use (Gustafsson, 2022). These skills and crafts bring about a lot of opportunities for communities and particularly women in Saudi Arabia. If these art forms are revived and integrated into the new fashion design process, it can offer a plethora of opportunities to those communities where this art is transferred among generations.

The traditional craft should focus on the need of people and technology to keep living. This

can be accomplished by marrying tradition with innovation to create traditional heritage in an uninterrupted living tradition (Ithra.ft, n.d). Using this craft in this work is also to make Saudi cultural heritage a living and breathing tradition.

2. Experimentation with various techniques, materials, and craft

According to (Ahmad Angawi), an artist/designer in Saudi Arabia, people use their intellect to create models. They collaborated with the finest artisans and materials. He believes that if the old craft is not made relevant today, it is similar to someone with no breathing ability (Ithra.ft, n.d).

The traditional art craft should work with the need of people and technology to keep living. Ahmad Angawi also said that the conventional Saudi craft should inform the future of this country, which is undergoing a significant



Figure 16: Mark /engraved details on vinyl flooring (Author`s own creation)

culture change. Saudi Arabia`s plan includes an economy fuelled by creativity and inspiration from living cultural traditions (Ithra.ft, n.d).

Inspired by the idea of a marriage between past and present, the current study intends to revive the traditional crafts of the Saudi region. It aims at creating and promoting awareness and recognition for traditional crafts and present them innovatively to fulfill the current needs of fashion design.

The research is inspired by three traditional crafts names Al-Sadu and Najdi doors, and Al-Khous. Through observation, common shapes from Najdi door and Al-Sadu craft were identified and developed into Textile design surface pattern repeats to preserve this aspect of the cultural heritage. The researcher chose the common motifs as they are easy to recall, and

more people can relate to them.

People are drawn to themes because they are a significant part of their region's cultural heritage (Marwan and Maghribi, 2005), holds similar views about traditional motifs. Representation of cultural aspects in their products allows them to feel pride, identity, and association. A similar fact was emphasized by the literature review (Davis, 2021).

Saudi traditional motifs are primarily geometric, with patterns inspired by the landscape and environment such as plants, birds, insects, moon, stars, and the everyday objects that the women used such as combs, earrings, and tools. Various patterns are influenced by the principles of Islam, which restricted the representation of the human figure (Al-Sabah, 2006). However, regardless of the absence of human forms, the decorative patterns had their individual identity.

Currently, the traditional patterns are primarily used as flat surfaces using the ancient weaving technique or used as a print and retain the same color, scale, and shape, as in figure 17. However, the study intends to offer a blend of past and present. Thus, the most contemporary techniques of laser cutting and engraving. Colors and materials chosen are also contemporary.

For the surface design, the researcher appoint cubism to create 3D silhouettes and classic Shapes with engravings and laser cut patterns (figure 3) the shapes where broken down and reassembled again differently..



Figure 17. Limited edition winter shawl made with luxurious Sadu craft (zan-leather.com, 2021)



Figure 18. Using different laser cutting finishes: Cutting, marking, engraving

While working with the craftsmen, the researcher first wanted to use wood. The researcher also made samples of different types of wood to show the engraving details beautifully. But later, the researcher was advised to use vinyl flooring as it looks the same and it gives the same effect in engraving, can bend easily, offers more flexibility, and is readily available for free -off cuts- from vinyl flooring shops.



Figure 19: Use of vinyl flooring offcuts to create small pieces that could be used as embellishment or tassels (Author's own creation)



Figure 20. Design development, color ways, textures inspired by the traditional crafts.

Early examples were created to see if palm fronds could be molded into intriguing and 3D shapes, and they turned out flawlessly.

Palm fronds are used in making headpieces as the material is not suitable for neckpieces.



Figure 21. Early samples collaboration with an artisan



Figure 22. Design development: inspired by cubist artwork 2 samples were made, one with palm leaves and one with leather



Figure 23. Further development by increasing the scale and combing embellished pieces of vinyl flooring with leather

Leather is used for neckpieces as the material is soft. The researcher used different materials (leather) with traditional craft to develop 3D shapes instead of conventional 2D shapes, even belonging to another generation. The researcher has attempted to be flexible and go beyond the boundaries of what is traditional to create something that combines originality and newness.



Figure 24. Further development, the color palette is inspired by cubism artwork



Figure 25. Leather and the weaving of palm leaves stitched together for creating perfectly geometric forms



Figure 26. Mixing different textures & changing the scales to create an innovative silhouette



Figure 27. Design developed for a final piece

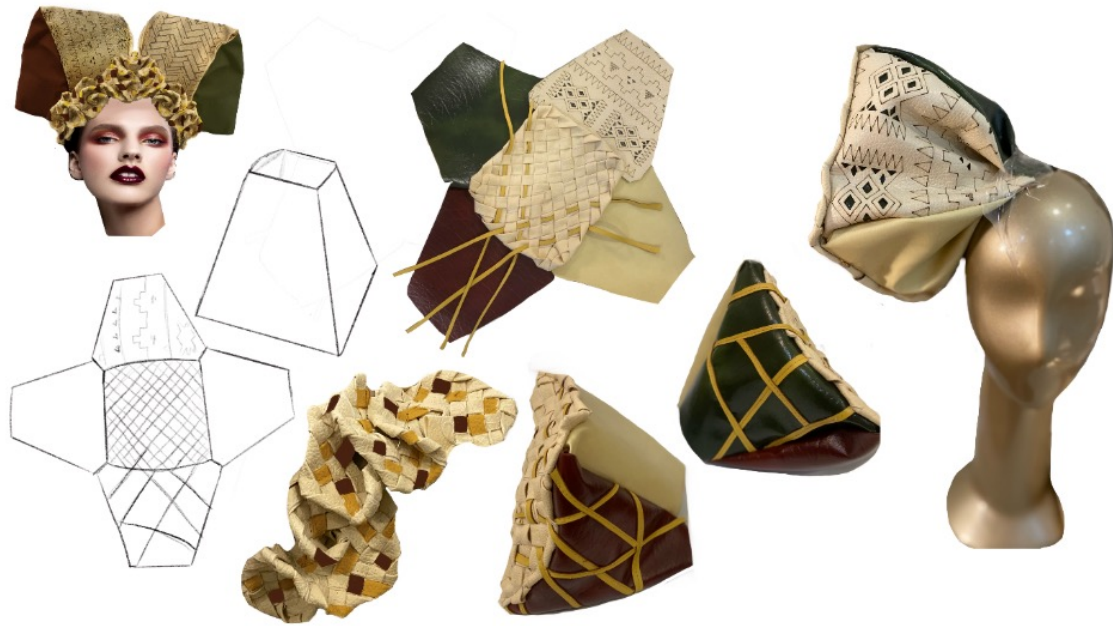


Figure 28. Use of Different textures, color blocking to make 3-D shapes



Figure 29: Final Design front & back

3. Materials

Palm fronds

The researcher utilizing palm fronds to produce headpieces using the Al-Khous weaving technique for a current initiative aimed at preserving Saudi Arabia's traditional heritage. Because the material is rigid, it holds its shape perfectly when 3D shapes are created.

Palm fronds are found at various levels of a palm tree. Different types of palm fronds also differ in their color, flexibility, and place where they are located on the tree. Here is a summary of them.

Table: 1 various types of oil palm fronds (Al-Nofel, 2021)

	1	2	3
place	The palm fronds on top of the palm tree	Underneath type 1	The bottom palm fronds
color	white more preferred	Between green and yellow	Green Less preferred
Flexibility	Flexible	Less flexible	Durable and can be used for things that must not break easily

For the current work, palm fronds found at the top of the palm tree are used. They are white and flexible enough to bend and change shape.

In the fashion business, using biodegradable materials has huge environmental benefits.

Under the influence of greater concern of consumers and the environmentalist about the environmental impacts of the fashion industry's waste, designers are traveling far and wide in search of new materials. The goal is to find biodegradable,



Figure 30: A combination of materials and techniques to create beautiful objects

long-lasting materials that are good for the environment without compromising human health.

Figure 32: A combination of materials and techniques to create beautiful objects

craft, aesthetics, style, and trend (Singh, 2019) and palm fronds fit perfectly into this requirement. Palm fronds are biodegradable but stiff enough to retain their shape even when molded into 3D shapes.

Leather



Figure 31: Use of leather with Al-Khous weaving to create 3-D shapes

The Leather is used to make neckpieces by imitating Al-Khous weaving. Leather is a soft material, durable and fixable, thus, ideal for weaving into neckpieces that cannot be made with palm fronds. Leather can be constructed into various designs using new techniques and technological applications. The fashion industry uses colored, embroidered, printed, collaged leather to create beautiful, trendy, and long-lasting fashion pieces.

It offers infinite possibilities for product modeling. Furthermore, Laser techniques produce the smallest amount of waste as there are slight chances of making mistakes (Real Leather, 2021).

Vinyl flooring offcuts: Unconventional materials in sustainable fashion

The trend to look for sustainable fashion material has been fueled by green consumerism. As a result, design labs have been experimenting with innovative materials that would otherwise wind up in landfills.

Artisans have been using various unconventional materials for a long time.



Figure 32: Use of vinyl-off cuts and engraving

Material offcuts from various industries are one of the examples that artisans use.

Using fabric offcuts is already happening, but other unusual materials such as discarded teabags, safety pins, DVDs, and vacuum bags are a reality too.

This project intends to use conventional and non-conventional materials. Therefore, I chose to use Vinyl flooring offcuts as an unconventional material to make fashion accessories. Vinyl flooring offcuts thickness works perfectly with laser engraving. Nevertheless, they still can bend. They bring uniqueness to the design and reduce the waste of these offcuts from going into landfills.

Prada is one of the brands that is using carpet offcuts to make iconic Prada pieces. Furthermore, a company in China collaborates with Italian company Aquafil to use scraps and offcuts to develop sustainable fashion (Langenheim, n.d). However, instead of just using any material, sustainable fashions require using waste to reduce its pressure on landfills (Langenheim, n.d).

Final outcomes

The final designs included headpieces, shoulders pieces and neckpiece. My work is a personification of the possibility that mixing old with the new and marriage of contemporary techniques with traditional craft is possible these days.

Figure 36 illustrates how to combine materials like leather and palm fronds to make innovatively designed clothes to meet the needs of modern shoppers.



Figure 33: A combination of different materials and crafts to make the fashion pieces



Figure 34: Final design using vinyl off-cuts and traditional motifs of Al-Sadu craft and Najdi doors

These designs are a well-balanced mix of luxury and cutting-edge local craftsmanship, and they exude a wealth of flair and beauty.

A similar display of craft is shown in figure 37, highlighting that this work can act as a form of cultural preservation, helping traditional crafts to grow by making them a part of relevant contemporary aesthetics

Recommendations

- Use the power of social media and globalization in favor of traditional craft and enter them into bigger markets.
- Employ modern technologies to achieve communication between the old and the modern, eliminating the gap between them.
- Support local artisans and working with them to innovatively portray their craft in the contemporary fashion

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- Revive cultural heritage through fashion, taking into account the preservation of its originality and value.
 - Consider sustainability in the choice of material to create contemporary designs that bring social, economic, and environmental benefits to future generations.

Conclusion

The importance of cultural heritage is that it constitutes a culture of interest to societies due to its authenticity and close connection with it. It passes on the nation's history, literature, customs, traditions, and other knowledge that has been known for and continued to develop through generations. The current study work presents a combination of traditional crafts and cubism techniques using unconventional materials. It intends to preserve the past innovatively.

The material was carefully selected based on the needs of the work and their lesser impact on the environment. The use of palm fronds and vinyl-off cuts was chosen because they imply using waste in the design process.

Cubism influenced the study since it promoted the creation of fresh objects based on creative thinking and several viewpoints on a flat canvas. Some notable aspects of cubism added in my study include complex compositions and textures using multiple materials.

The most exciting aspect of the collaboration was that it happened between two different generations of crafters. The researcher learned a lot from the older artisans. Not only about materials choices and techniques, but on a personal level, it provided insight into working directly with different disciplines and the need for clear communication.

However, the researcher also faced a few challenges along the road. The design process took longer than planned. It was challenging to develop the initial ideas, get the samples, rework, and develop them again. The researcher have only a few weeks for the project. Making the samples took longer due to the fact it was handmade. If had started working with artisans in the second semester, could have avoided the wait. However, it was a lifetime experience offering numerous ideas and information.

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