

Textile Designs Inspired by Decorative Elements of Saudi Traditional Textiles with Modern and Color Options Suitable for Tourist Resorts

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ABSTRACT

This research was developed in response to the modern strategic and trends in Saudi Arabia, which include a national and international interest given to the country's cultural identity and an investment in tourism as one of the foundations of Saudi Vision 2030. The objective research purpose is identified in developing textile designs inspired by the decorative units of traditional Saudi textiles and update them with modern colors suitable for use in contemporary tourist resorts to contribute to the revival of Saudi physical heritage in a modern way. This collection of new distinct commercial production textiles aims to aid in boosting tourism while paying honoring traditional Saudi identity with a cultural and aesthetic value.

The research objective is to design textiles inspired by decorative elements of Sadu textile with modern groups of color to be used in tourist resorts. The research adopted the descriptive method with its application. Five designs were designed inspired by the traditional decorative units and colored in several color groups. The designs were presented to an Arbitration Panel consisting of specialists in the field and all designs received an excellent rating, according to the arbitrators' assessment. Afterwards, they were shown to a sample consisting of 30 investors in the Tourism Sector, to measure their satisfaction, and it realized the investors' satisfaction at varying rates. The researcher recommends conducting more studies that contribute to the revival of heritage with creative methods and ideas that suit the needs of the current age.

Keywords: a traditional textile, revival of the physical heritage, developed traditional textiles, tourist resorts, Sadu

Introduction

The weaving of Al-Sadu is classified among ancient tribal weaving crafts, which artistically depicts the rich cultural heritage of Arab nomads. They also includes Al-Sadu inscriptions on decorative elements through which the general shape of Al-Sadu in Saudi Arabia is highlighted. It appears with simplified inscriptions based on geometric shapes, such as a circle, square, triangle and

rhombus, and made with geometric line that has a prominent role: straight, curved or refracted. Female Bedouins used these decorations as symbols of concise expressive connotations. (Al-Mutairi, 2003).

Decorative units in Al-Sadu textiles are part of the Bedouin community; they have different meanings in their lives as the meaning and purpose differ from one shape to another. The female weaver makes the

distinctive decorations of her tribe on Al-Sadu pieces. The Bedouin woman used colored threads in executing the decorations by weaving colored threads close to each other so that she produces longitudinal or transverse spaces in different adjacent colors. Besides, the most decorative elements used in Al-Sadu are basically on simple geometrical shapes employed by the female weaver in different ways, among which are interlacing, overlapping and symmetry. All symbols and shapes appear as repeated decorative elements that are essentially based on the principle of proportionality and regularity. These decorations are a well-known motif in all the regions of Saudi Arabia. (Ahmad, Ali. 2019).

Moreover, Al-Sadu craft is a valuable economic contribution to the society in addition to its main role in the social life, and Al-Sadu decorations represent a source of Saudi national identity that constitutes part of the society's culture. The inclusion of Al-Sadu craft in UNESCO is a great proof of the quality and status of this cultural heritage and an acknowledgement of the extent of its significant function since ancient times, in spite of the speedy progress that led to changes in society's needs. However, Saudi Arabia paid great attention to this heritage that it has been included in the world heritage.

The traditional Al-Sadu textile has been inscribed by UNESCO on the List of Intangible Heritage of Humanity. This was announced during the UNESCO's annual meeting, held in 14-19, December, 2020. It is the 8th Saudi content to be inscribed on The List of UNESCO's Intangible Heritage of Humanity (UNESCO, 2020), which clearly shows Saudi Arabia's efforts and keenness to document its national intangible heritage, locally and internationally.

In the past, Al-Sadu fabric was made to meet the basic needs of nomad communities and has become one of the most important features of the human heritage of Saudi Arabia as it was used in designing G20 Summit logo hosted by Saudi Arabia. Such a selection emphasizes the status of handicrafts and reflects the country's pride in its cultural heritage that agrees in its value with the

country's status and economic weight. It stresses, as well, the importance of highlighting that original identity that carries the features of place and man in the past, through which it can be read, whether it was a product or symbol, as in the logo. It can be inferred that the depth of the heritage and its material and moral value and how its status has been maintained despite all development and progress reached to by Saudi Arabia. (Al-Atawi, 2019).

Recently, ceremonial carpets have been adopted with a new identity. These new carpets and are distinguished by traditional 'Sadu' decorations that decorate the edges and add an additional cultural dimension by using one of the original popular crafts in Saudi Arabia, which is officially inscribed on the List of Intangible Cultural Heritage of UNESCO. The distinctive 'Sadu' inscriptions are extending on both sides of the carpets, giving that ancient national art a new space to be added to its multiple uses in the lives of Saudis.

Saudi Arabia has chosen the color purple as the approved color of ceremonial reception carpets of the State official guests. It is the carpets used in various official occasions.

The reception ceremonial carpets with their new identity reflect the state of renewal, growth and revival which Saudi Arabia is experiencing under the inspired vision, Saudi 2030 Vision, as regards continuous renewal, growing pride in the roots of history, identity and civilization, and the celebration of the connotations of culture that are embodied in the land, man and time, and in them the purple color is present for being a significant part that is clearly reflected in the natural prolongation of Saudi Arabia's land, expressing the country's generosity and its flowing giving from time immemorial. (Saudi News Agency, 2021).

The idea of this research emerged with respect to the new strategic orientations in Saudi Arabia, which seek to realize during the next decade. This clearly shows that the revival of heritage in the modern time necessitates the benefiting from its artistic and structural symbols; thus, the idea of this

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research emerged by focusing on finding designs inspired by the Saudi traditional textiles (Al-Sadu) in a modern style striking colors to contribute to the revival of the intangible heritage of the country, which will make it popular and increase its spread regionally and globally.

The research problem is set in the designing of a textile that mimics the look of designs inspired by decorative units of Saudi traditional textiles by using modern color groups and measuring their acceptability. This might open the way to establish a new distinctive commercial production line of a Saudi identity and a high aesthetic and cultural value that aligns with the Saudi Vision.

Objectives:

This research aims to design textile pieces inspired by the decorative elements of ‘Sadu’ textile in modern color groups that suit tourist resorts.

Research hypothesis:

It is possible to design decorative units inspired by decorative elements of ‘Sadu’ textiles, in modern color groups that suit tourist resorts.

Theoretical Framework:

Saudi Arabia's heritage is distinguished by various types and styles of art, among which are traditional textiles decorations. Women innovated and diversified textile decoration styles, in spite of the primitive tools and means available in the surrounding environment, (Al-Bassam and Hafith, 2000). This supports the idea of inspiring designs from those decorations to operationalize them in a manner commensurate with modern technological progress.

Moreover, Muhammad’s study (2012) emphasized that the analysis of traditional textiles’ decorations has a significant importance in knowing the civilizational advancement of peoples and can be used in tourism to attract tourists and boost the national economy.

To revive the tangible heritage does not mean copying it as it is, but the good handling of a tangible heritage is attained by studying its artistic symbols as well as its heritage and structural forms so that boosting of the creative ability is attained to present heritage in a way suitable for the age in which we live. This is achieved by translating these creative ideas inspired by the heritage into products by using technologies and modern raw materials. This is what the researcher has been keen to achieve during conducting this research. (Ahmad, 2014) has stated that modernization and development in the design thinking of the product's designer enriches the markets with different products to satisfy consumers' demands. Consumers look for new and modern products as regards shape, color and raw materials. From this standpoint, researchers must constantly update their design thinking and find different solutions to obtain modern, non-typical designs by linking various sciences and artistic trends to the design of textiles. In this research, designs and traditional units were applied in a technological style (Double Jersey Jacquard Weft Knitting Technique) that solves the problem of lacking manpower of skilled craftsmen for ‘Al-Sadu’ textiles, in addition to shortening time and effort exerted in producing a textile piece by traditional technology of Al-sadu textile. Raw materials of processed cotton and micro-fiber polyester 288/300 were used in manufacturing this developed product of Al-Sadu using modern, color groups different from traditional colors to be more suitable for use in terms of durability and flexibility of the material and its sagging compared to the original Al-Sadu material, in addition to attracting consumers. All this agrees with what is stated by (Al-Watiri and Ahmad, 2011) of the significant utilization of all arts to advance textile design by using the basics of design through modification and change, in addition to re-shaping any shapes to be in agreement with the theories of textiles' building for producing new innovative design ideas that support marketing and competitiveness.

Moreover, this agrees with the recommendations of (Arjmandi, Rahman,

and Jalal Edd, 2018), who studied the textiles of Bakhtiyari tribes where the features of this art were described, documented and identified among the Bakhtiyari tribes, together with studying color features of Bakhtiyari textile card. It used many drawings (artistic units) and the models upon which most of their customs, traditions, perspectives, visions, environment and culture relied. In this textiles, geometric, human, animal and grass shapes are used, in addition to positive and negative inscriptions. The main colors in the manual Bakhtiyari textiles were red, black, blue, yellow, and dark green. Each color of them symbolizes an event in these tribes. The aspect of association between that study and the current one is clear in the significance of traditional textiles and the need to boost interest in them with rooting and reviving them with modern styles appropriate to the nature of the current age. Also, attention of designers should be directed to creativity in using them as a source of inspiration that boosts the cultural identity and spreads the tangible culture of the society globally.

Furthermore, (Al-Watiri and Ahmad, 2011) stressed the continuous thinking in the processing of shapes with pictures different from the original ones, and creating formations from these processes that change with the change of thinking and constant development. Whenever a change in the step or movement of formation takes place, a new shape is produced that is different from the predecessor and can be applied with woven structures and executive specifications suitable for fabric production.

In addition, (Richardson, Tatler, Macdonald and Hamling, 2016) asserted in their study the significance of paying attention to the decorative elements, and focus on the field of multiple specializations to study the tangible culture for realizing a richer understanding of the method of how to produce these traditional textiles. In this study, an analysis of the of people's perception of decorative art and furniture in the "real world" environment of a local room after giving a historical account of the time epoch and the nature of life in it, as well as

the actual uses of tools, pieces and acquisitions of that period. Hence appeared how could this perception be affected by knowledge and previous information presented to viewers to explore the impact of a room designed from pieces and historical textiles, and how is the visitors' interaction with them in the presence of specialists' former explanation to study the impact of this experience on the nature of their association with their physical historical culture upon providing them with specific information on the specifications of woven artistic pieces. Help was requested from specialists in social sciences to use methods of analysis that show the directions of the sample towards the role of these distinctive, decorative, modern and early features and explore their functional value in a real environment (the relationship between different elements of the room). This will boost the significance of interface studies and benefit from other specializations in the field of fashion and traditional textiles studies.

Design bases of tourism buildings and tourist resorts:

The orientations of future tourism and tourist resorts seek to adopt features and local traditional methods together with boosting and developing them in a way that does not affect their basic features by developing the vision of investors and benefiting entities in investing in tourism projects and using of designs, technologies and local, traditional and environmental processes.

(Hassan and Abdulaziz, 2013) emphasized the importance of studying the development and use of technologies and heritage items in designing tourism facilities, in addition to enhancing cultural, heritage and folklore values by operationalizing them as a sources for evaluating the design of tourism facilities.

The design of tourist resorts is considered a distribution of the elements of a specific program on the selected site that realizes sound functional relationship among the parts and details of a resort of different tasks. (Aasi, 2017).

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Thus, the significance of the existence of special conditions arises to cover investment needs in a way that realizes hoped-for-economic prosperity. This can also be achieved by giving the resort a distinctive architectural nature to establish a strong picture that remains in the tourist's memory, with benefiting from the components of the resort in the cultural and civilizational introduction by activating a visual or optical formation of the tourist resort.

One of the prominent elements of visual formation in designing a tourist site is the careful choice of the site's furniture, which is considered one of the basic supplements for visual study. Besides, colors have their effect on one's self, psychologically, directly or indirectly. This necessitates that the designer should pay attention to them to reach unity, interdependence and depth that realize the tourist goal of them, (Hussain, D.T.).

Saudi Vision 2030 in light of tourism:

The program of quality life is interested in the development of tourism sector in Saudi Arabia, and the contribution to consolidating Saudi Arabia's status to become a global tourist destination. The tangible achievements in this area were realized such as the tourist visa, increase of heritage sites inscribed on UNESOW List of Global Heritage, and the localization of leading professions in the accommodation sector. The Program also succeeded in activating and empowering the role of the private sector through the automation of the licensing issuance process to facilitate the investors' work and support them by setting up development funds, such as Cultural Growth Fund, and The Program (Kafala) to finance tourist projects. (Quality Life Program, 2021).

Investment in tourism is one of the foundations of Saudi Vision 2030, and a proof of the country's determination to move forward in order to achieve its ambitions and targets as this issue contributes to generating worthwhile investment opportunities for investors, inside and outside.

Tourism is not only an engine for economic growth, but a bridge for cultural communication with the world and for the increase of understanding and common respect. It is one of the fastest sectors of growth in the world. During the last eight years, the tourism sector has expanded at a rate that surpasses the average global rate. (Tourist Investment, 2020).

Additionally there is work is going on to develop the infrastructure and services in Saudi Arabia aiming for being ready for the growing demand compatible with Tourism Strategy in Saudi Arabia. As the country is seeking to cooperate with investors, inside and outside, and local investment funds, among which is Tourism Development Fund, to build 500,000 hotel rooms all over the country by 2030. (Tourist Investment 2030).

Research Method:

The research adopts applied-descriptive method by following the next measures steps:

- 1- To redraw and design traditional decorative units by using specialized design programs (Adobe Photoshop and Illustrator) and simplify them in a way that does not affect the external look of the units.
- 2- To set several different color options for each design based on the nature of the design and its functional purpose to satisfy different tastes as follows:
In The First, Second and Third designs, I made six different color options, and for the Fourth design I made five color options. As for the Fifth design, four different color options were made.
- 3- These designs were shown to a panel specialized in this field to assess results.
- 4- They were also shown to the research sampling to measure their satisfaction of the designs.

Research Limits:

- Traditional decorative units in ‘Sadu’ textile in the region of Najd.
- Investors in the tourist sector (tourist resorts).

Research Population:

Investors category in the tourism sector, (tourist resorts in Saudi Arabia).

Research Sampling:

- 12 specialized members in the field of textile designs.
- 30 investors in the tourism sectors. (Tourist resorts in Saudi Arabia).

Methods of gathering the research scientific materials:

I- The first instrument used in gathering research scientific material was a measure (scale) for evaluating designs inspired by decorative elements of the Saudi traditional textile. It was presented to 12 specialized arbitrators, and an electronic scale consisting of multiple axis was designed. The First axis includes design pictures, date descriptions of the design as regards measurements and its functional purpose of it. The Second axis includes the primary data of the arbitrator

who carried out the evaluation step. Then comes the Third axis that consists of measuring artistic bases of design and artistic value. They were measured through 10 expressions, then the results of the measurement were analyzed based on arbitrators' opinions by using the following statistical methods:

Statistical methods used:

- Cronbach's alpha coefficient instrument to calculate the stability of the instrument.
- Pearson correlation coefficient to determine the extent of the internal consistency of the study tool.
- Arithmetic mean and standard deviation to indicate trends of the sample members' responses.
- Person correlation coefficient to indicate the relationship among variables.

Consistency of the study tool:

The consistency of the study tool was calculated using Cronbach's alpha coefficient equation. The following Table (1) shows the value of consistency coefficient value for each part of the questionnaire:

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Table (1) Values of consistency coefficients of each axis of the questionnaire

Axis	Consistency Coefficient
Functional value	0.851
Artistic bases of the design and its artistic value	0.889
The whole questionnaire	0.867

It is clear from Table (1) that values of consistency coefficients are high, which indicates that the questionnaire has a high degree of consistency.

The validity of the internal consistency:

To confirm the coherence of the expressions as per the total degree of the axis to which

they belong, we measure the validity of the internal consistency of the tool through response data of the study sampling members by calculating the correlation coefficients between each expression of the axis and the total degree of the axis to which it belongs.

Table (2) Values of correlation coefficients of each axis of the questionnaire

Serial Number	Correlation Coefficient	
	1 st axis	2 nd axis
1-	0.741**	0.813**
2-	0.717**	0.742**
3-	0.809**	0.756**
4-	0.833**	0.717**
5-	0.798**	0.842**
6-	0.827**	0.750
7-	0.825**	
8-	0.743**	
9-	0.760**	
10-	0.634**	

() Function at 0.01**

It is clear in Table (2) that all correlation coefficients are statistically significant at the level (0.01), which indicates the internal consistency among the axis' parts and the total degree of the axis.

II- The second instrument used in gathering research scientific material was a card for evaluating the designs inspired by decorative elements of Saudi traditional textile in various color degrees. It was presented to 30 investors in the field of tourist resorts. An electronic scale consisting of design pictures in different color groups was designed. Axis One includes pictures of the designs and description data of the design as

regards measurements and its functional purpose. Axis Two includes an axis of evaluating color groups of the designs and the sample's preferences of them, then the card's results were analyzed based on the sample's preferences by using the following statistical methods: Arithmetic mean – Percentage rate.

Stability of the study instrument:

The stability of the study instrument was calculated by using Cronbach's alpha equation.

Table (3) shows the value of stability coefficient of each part of the questionnaire:

Table (3) Values of stability coefficients for each questionnaire axis

Axis	Consistency coefficient
Coordination of design and color	0.861
Suitability for tourist resorts	0.890
General evaluation of design	0.889
Full questionnaire	0.880

Results and Discussion:

I: Created designs

First Design

Size: 120cm × 200cm

Functional Purpose: Sofas' decorative cover



A picture of the original item (1)



Design 1-1



Design 1-2



Design 1-3



Design 1-4



Design 1-5



Design 1-6

Second Design
Size: 120cm×200cm

Functional Purpose: Sofas' decorative cover



A picture of the original item (2)



Design 2-1



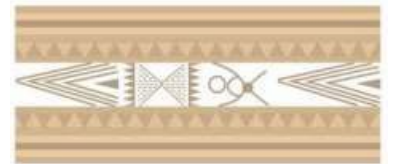
Design 2-3



Design 2-5



Design 2-2



Design 2-4



Design 2-6

Third Design
Size: 120cm × 120cm

Functional Purpose: Sofas' decorative cover



A picture of the original item (3)



Design 3-1



Design 3-2



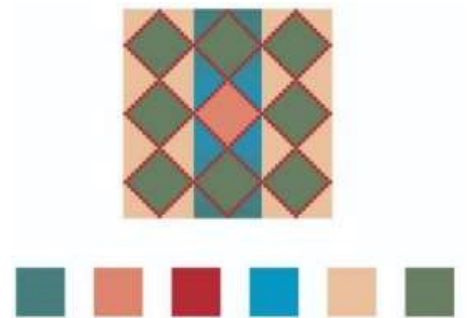
Design 3-3



Design 3-4



Design 3-5



Design 3-6

Fourth Design
Size: 120cm × 200cm

Functional Purpose: Sofas' decorative cover



Design 4-1



Design 4-2



Design 4-3



Design 4-4



Design 4 -5

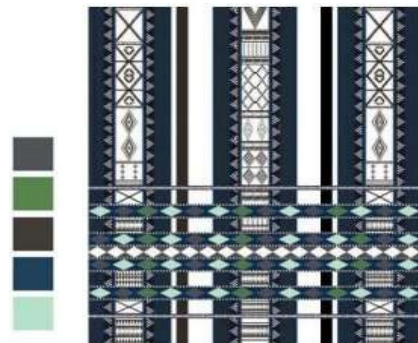
Fifth Design
Size: 140cm × 220cm

Functional Purpose: A bed cover in tourist resorts

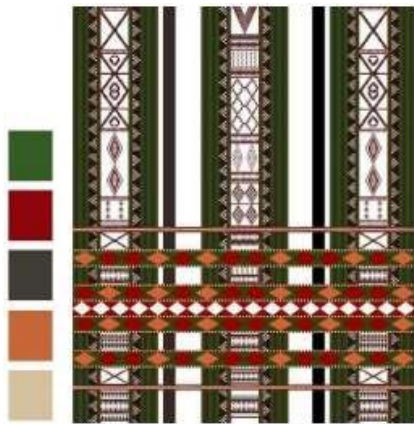
A picture of the original item (5)



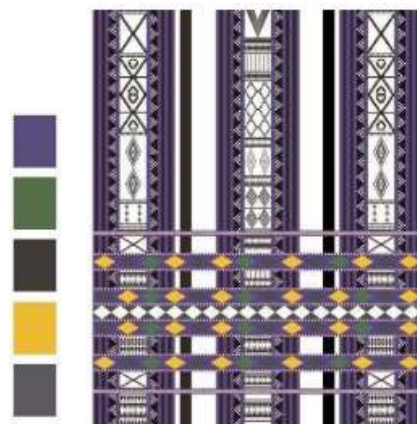
Design 5-1



Design 5-2



Design 5-3



Design 5-4

I- Statistical analysis of the results of designs evaluation based on the opinion of specialized arbitrators:

Order of the Designs:

Based on the opinion of the arbitrators of the artistic bases of the designs and their artistic value:

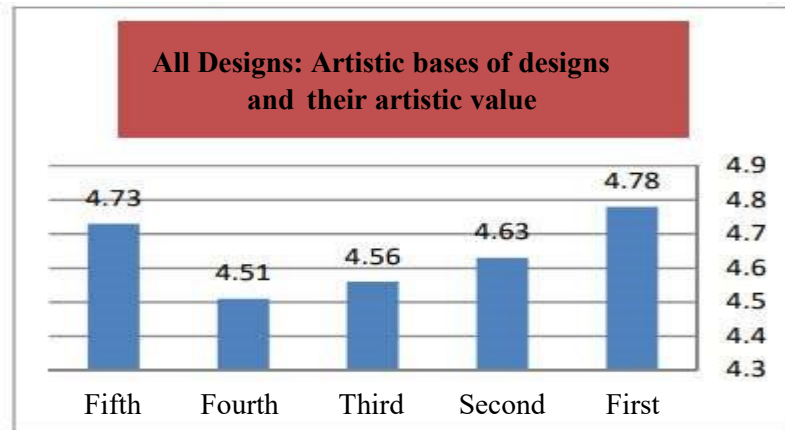


Figure (1) shows the specialists' evaluation to realize artistic bases for all designs and their artistic value

- 1- First Design: Arithmetic mean was (4.78), which indicates that the grade is excellent.
 - 2- Fifth Design: Arithmetic mean was (4.73), which indicates that the grade is excellent.
 - 3- Second Design: Arithmetic mean was (4.63), which indicates that the grade is excellent.
 - 4- Third Design: Arithmetic mean was (4.56), which indicates that the grade is excellent.
 - 5- Fourth Design: Arithmetic mean was (4.51), which indicates that the grade is excellent.
- It is clear from the general arithmetic mean of (4.56) in this axis is (excellent).

Based on the arbitrators' evaluation of the functional value:

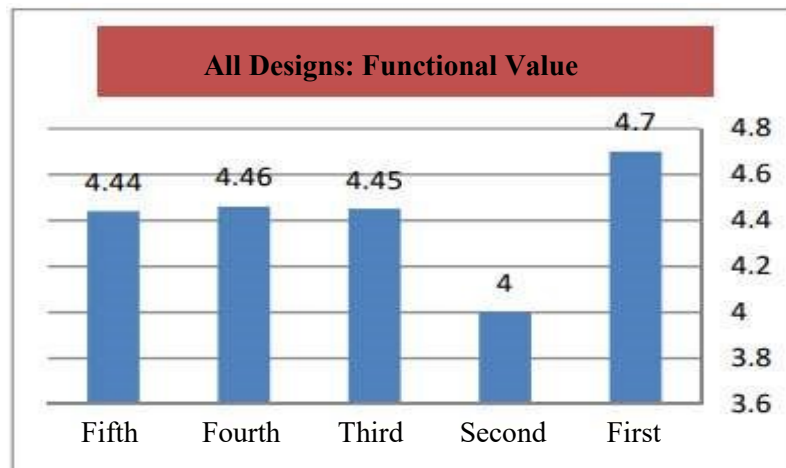


Figure (2) shows the specialists' evaluation to realize Functional value for all designs

- 1- First Design: Arithmetic mean was (4.70), which indicates that the grade is excellent.
 - 2- Fourth Design: Arithmetic mean was (4.46), which indicates that the grade is excellent.
 - 3- Third Design: Arithmetic mean was (4.45), which indicates that the grade is excellent.
 - 4- Fifth Design: Arithmetic mean was (4.44), which indicates that the grade is excellent.
 - 5- Second Design: Arithmetic mean was (4), which indicates that the grade is excellent.
- It is clear from the general arithmetic mean of (4.49) in this axis is (excellent).

Order of axes of all designs based on the evaluation of arbitrators:

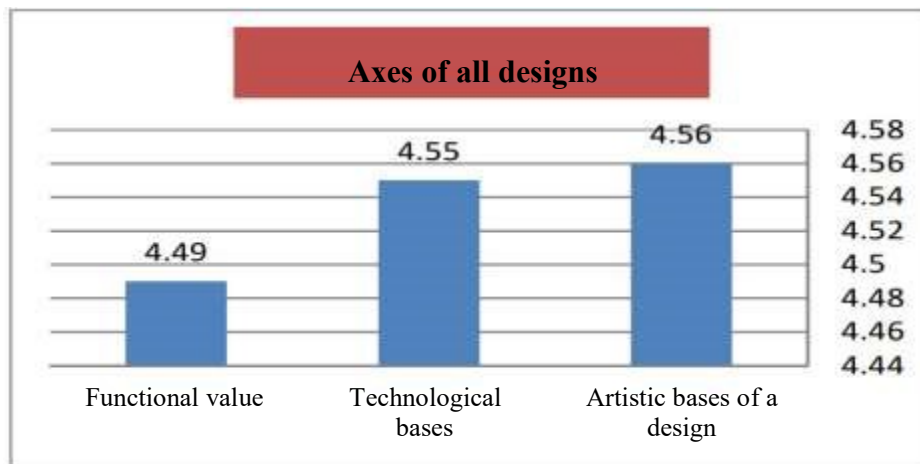


Figure (3) shows the specialists' evaluation that generally realize the designs axes

- The design artistic bases and its artistic value in which the arithmetic mean was (4.56), which indicates that the grade is excellent.
 - Functional value in which the arithmetic mean was (4.49), which indicates that the grade is excellent.
- It is clear from the general arithmetic grade of (4.59) that the general grade of the design as a whole is excellent.

General order of designs based on the arbitrators' evaluation:

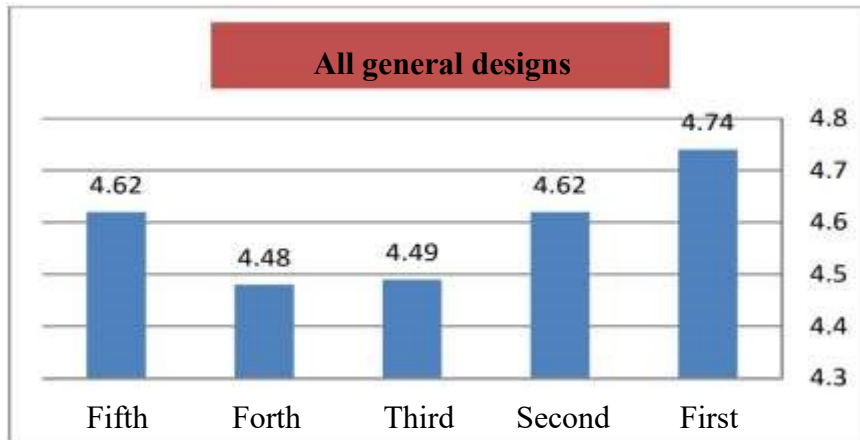


Figure (4) shows the specialists' evaluation of general all designs

- 1- First Design: Arithmetic mean was (4.74), which indicates that the grade is excellent.
- 2- Second Design: Arithmetic mean was (4.62), which indicates that the grade is excellent.
- 3- Fifth Design: Arithmetic mean was (4.62), which indicates that the grade is excellent.
- 4- Third Design: Arithmetic mean was (4.49), which indicates that the grade is excellent.
- 5- Fourth Design: Arithmetic mean was (4.48), which indicates that the grade is excellent.

It is clear from the general arithmetic mean of (4.59) that the general grade of the design in this axis is (excellent).

II- Statistical analysis of the results of the sample's satisfaction measuring of the designs and their color groups:

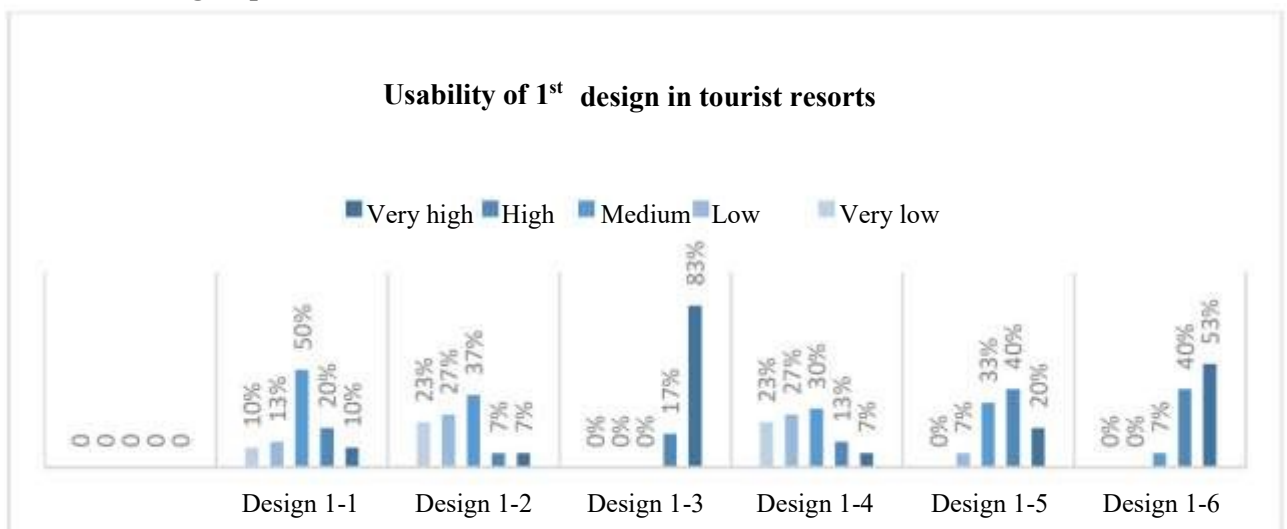


Figure (5) shows the sample's satisfaction level with the usability of 1st design in tourist resorts



Figure (6) shows the sample's satisfaction level with the usability of 2nd design in tourist resorts

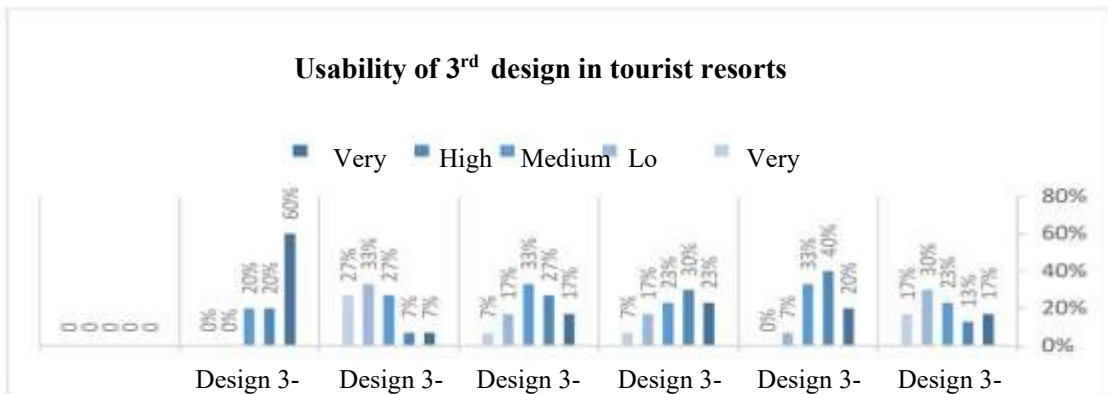


Figure (7) shows the sample's satisfaction level with the usability of 3rd design in tourist resort

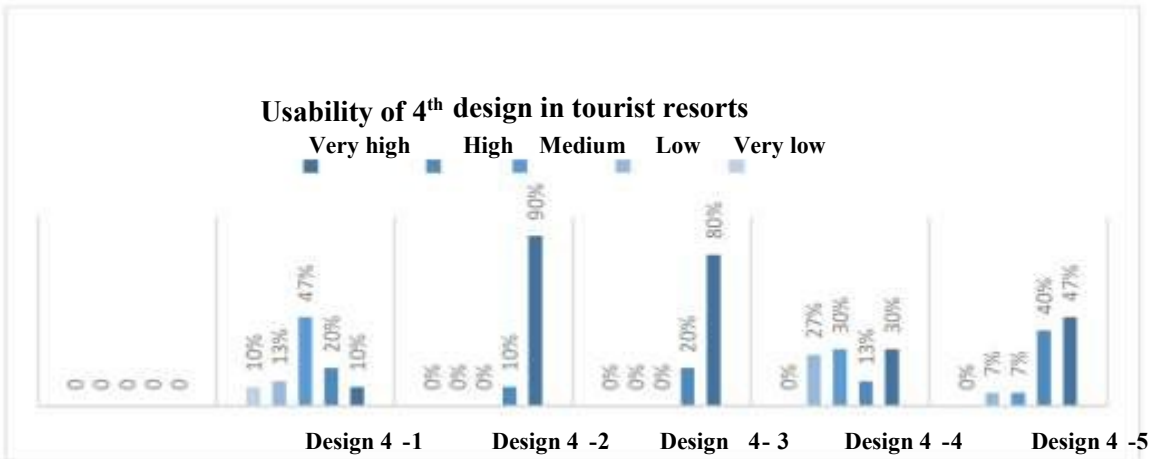


Figure (8) shows the sample's satisfaction level with the usability of 4th design in tourist resorts

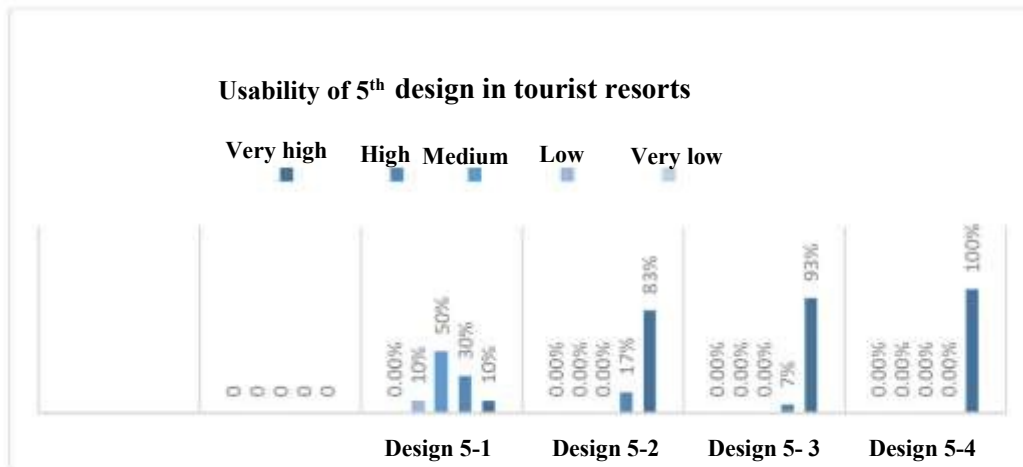






Figure (9) shows the sample's satisfaction level with the usability of 5th design in tourist resorts

Order of designs according to the sample's level of satisfaction of usability in tourist resorts:

Order	Design	Color group
1st		
2nd		

<p>3rd</p>		
<p>4th</p>		
<p>5th</p>		
<p>6th</p>		
<p>7th</p>		

8th		
9th		

Table (4) shows order of designs that scored the highest grade of evaluating the level of the sample's satisfaction

Discussion and analysis of results:

After reviewing the reached – to – results following the analysis of the Evaluation Forms of Arbitrators of designs taken from decorative elements of Al-Sadu textile, the following points are clear:

- 1- All designs, according to the arbitrators' evaluation, scored grade (excellent) in the axis of the design's artistic bases, in addition to its artistic value. This is realized despite the fact of using modern color groups different from the original traditional colors, with maintaining the original lines of the design in some designs. This indicates that lines and traditional decorative elements are rich in their artistic value, which shows the possibility of their revival and use as well as their reception for future generations. This agrees with what mentioned by (Al-Mutairi et al, 2021) as they stressed the point that it is possible for a fashion and textile designer to widely spread the national artistic culture by making designs of symbols and traditional decorations with innovative styles suitable for the modern age requirements that are characterized by modernity and

originality. Also, (Yingpei, 2018) stated that the development of science and technology and enhancement of civilization motivate local designers to give more attention to the traditional material culture together with studying the intangible cultural heritage. Local designers have become more aware to explore traditional crafts in a new look. Based on the status quo, clothing industry needs to explore innovative applications for traditional crafts in the modern designs. Hence, there should be a compatibility among traditional crafts and a support for them to boost the rapid development in the industry of clothes and textiles.

- 2- Design programs were used in drawing units and decorative elements of the designs to benefit from the technological methods in saving much time and effort. (Taylor and Townsend, 2014) made clear that repetitions are possible to make during the design phase of textiles (decorations and colors) by reprogramming the handicraft.
- 3- On the basis of the results of measuring the level of the satisfaction of the investors' sample, in the tourism sector,

with the suggested designs and color groups, we notice that the sample was satisfied with the designs that kept the traditional lines in their decorations, while it preferred the modern color groups over the traditional ones. Thus, their adoption of the development idea is clear without contradicting the originality of decorations and details, which supports the significance of employing the heritage of civilization of the country in tourism fields, adding some developmental details that attract tourists with their distinction and uniqueness, in addition to preserving their decorative details of cultural values. This concept is in line with what mentioned by (Hassan and Abdulaziz, 2013) of the necessity of studying the development of using technologies and heritage elements in designing tourist facilities. Also, (Abdulbaqi, 2012) explained the possibility of linking artistic values of heritage units to the design of fabrics of a heritage nature to ensure the preservation of the original heritage in a contemporary way that suits its modern use and competes in the world markets, with preserving the country's cultural identity.

Conclusions:

- 1- Saudi Arabia's heritage is distinguished by various kinds and styles of crafts, among which are the decorations of traditional textiles, as women innovated and diversified in the methods of decoration and performance in the work of textiles. They were also distinguished by different technical styles despite the primitive means and tools, which supports the inspiration of designs, stimulated by those decorations and operationalizes them in a way that is commensurate with modern technological progress.
- 2- Reviving the tangible heritage does not mean transferring it as it is; a good dealing with it is realized by studying

its artistic symbols and structural heritage forms so that the innovative capability is boosted in order to present the heritage in a way that fits with the age in which we live.

- 3- The traditional decorative lines and elements are rich with their artistic value. Therefore, it is possible to enrich the products with traditional decorations and symbols with innovative methods suitable for the modern age's requirements and characterized by modernity and originality.
- 4- Directing the attention of the local designers to the cultural identity, with focusing on exploring modern uses of traditional crafts.
- 5- Compatibility and support of traditional crafts to enhance the accelerating development of clothes' and textiles' industry.
- 6- Possibility of reprogramming crafts and introducing some improvements that make them suit modern times without compromising the basic content of the craft.
- 7- The importance of employing the country's cultural heritage in tourism fields, adding some developmental details that attract tourists with their distinction and uniqueness while preserving their decorative details of cultural values.
- 8- Tourism is not just an engine for economic growth, but also a cultural communication bridge with the world and an increase of the level of mutual understanding and respect.
- 9- Directing the attention to the creation of a visual formation of tourist resorts through architectural designs of a cultural value to attract tourists, in addition to activating the interior design's contents of furniture and furnishings for the introduction of culture and civilization.
- 10- The importance of interface studies making benefit from other specializations in the area of fashion and traditional textiles' studies.

Recommendations:

The researcher has the following recommendations:

- To conduct more studies that contribute to the revival of the material heritage with innovative ways and ideas that suit the needs of the present age.
- To take interest in realizing modern State's orientations through scientific research that seek to study research points for achieving new investment opportunities to attain distinction.
- To support the tourism sector with attractive ideas and designs, with preserving the country's cultural and civilizational identity.

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