



## **Development the Creative and Innovative Thinking through Studying the Design of the Art of Drafting Metal Ornaments to Emphasize the Arab Cultural Identity in the Arabian Gulf States**

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### **Abstract**

#### *Research Theme:*

*“The art education teaching depends on the development of many innovative skills”[1], and where “the cultural heritage is one of the basic elements underlying the teaching of art education”[2], The metal ornaments in the Arabian Gulf region might be “considered as an integral part of the cultural heritage of Arab and new style to emphasize the Arabic cultural identity” [3], through the teaching of art education and the development of creative and innovative thinking.*

*This research aims to benefit from the formative and artistic characteristics of metal Arab ornaments and to open up new areas in order to develop creative thinking skills by implementing, Experimental thinking and the ability to analyze and classify metal ornaments into their origins and heritage using geometrical analysis of design.*

*As I am interested in the vision and objectives of the conference I would like to present this research in the field of art education in order to contribute in the development of creative and innovative thinking skills of the students ,through putting various artistic and design entrances of the metal ornaments design in the Arabian Gulf.*

#### *The research problem:*

*The development of creative and innovative thinking skills: Can it be obtained through analyzing the design of some of metal ornaments in the Arabian Gulf states and can it be a new entrance to emphasize the cultural Arabic identity?*

#### *Research objectives:*

*The research aims to:*

*1-Share new practice in the field of innovative and creative thinking for art Education.*

*2-Emphasizing on the Arabic cultural identity in our societies through the metal ornament in the states of Arabian gulf.*

#### *Research Methodology*

*The research follows the descriptive, analytical and experimental method.*

#### *The research boundaries:*

*The researcher deals with selections of metal ornaments for some Arabian Gulf states (Kuwait, Qatar, and Saudi Arabia ,etc.)to study and analyze their geometrical design.*

#### *Theoretical framework:*

*The research is focusing on metal ornaments in the Arabian Gulf by the studying and analyzing the formative and artistic characteristics to “illustrate the importance of teaching the art education in the development of creative and innovative thinking of our students”[4].*

#### *Research Results:*

*Possibility of reaching to a set of analytical designs for some of the metal ornaments in the Arabian Gulf that contributes in the development of creative and innovative thinking skills through emphasizing the identity of Arabic culture.*



## 1. Introduction

The interest to study the innovative(creative) thinking has started since Gilford announced to the American society of psychology introducing his model about the human mental structure"[2].That was the launch of different studies,"the individuals are having the power of creativity play important role to develop the communities"[1].Therefore,"the objective of art education is developing innovative(creative) skills,the innovation is digesting, imagination and reproducing process of new forms(shapes) have artistic variables according to the artist's creative thinking"[4].The metal work is important art field enables students gaining several innovative and formative skills. It directs students to innovation. As the metal ornament is part of the civilized artistic heritage, so this research contributes into the detection of the formative and design characteristics to study the metal ornament art to emphasize the culture identity and to open new fields to practice the experimental thinking and the ability to innovate new contemporary ornaments from heritage.

## 2. Research Problem

The development of innovative(creative) thinking skills: can it be obtained through analyzing the design of some of metal ornaments in the Arabian gulf states and can it be a new entrance to emphasize the culture Arabic identity?

## 3. Importance of Research

3.1.Analyzing the ornaments in some Arabian Gulf countries to identify the structural basis in the design of metal ornaments.

3.2.Development of innovative(creative) thinking by utilization of computer to innovate contemporary ornaments from heritage.

## 4. Research Objective

4.1.Focusing on the important part of the Arabic heritage that is the art of metal ornaments forming in the gulf states that may create important reference to emphasize the culture heritage.

4.2.Developing the innovative(creative) thinking for art education students through the experimental thinking and the ability of innovating contemporary ornaments from the Arabic culture to represent new visions mixing the heritage with imagination.

## 5. Research Methodology

The research follows the descriptive, analytical and experimental method.

## 6. Research Boundaries

The research studies selections of metal ornaments for some Gulf states(Kuwait,Qatar,Saudi Arabia,and Oman) by analyzing to innovate contemporary metal ornaments using modern technology and software applications to develop innovative(creative) skills for art education students.

## 7. Theoretical Framework

### 7.1. The Innovative(Creative)Thinking

The innovative(creative) thinking "aims always to develop and renew through producing new solutions did not exist before,and it merges complete two ideas or more into new one.The psychologists agree that all normal individuals are having innovative abilities. If we want to develop the creative thinking we should build stimulating environment for creativity makes the student feels psychological security"[1].From that "the art education moves towards interest of the knowledge growth and skills for students according to the their abilities.This keeps pace with the modern directions in teaching methods. Thus art education participates in the developing of visual and sensual abilities of students"[4]. It was necessary to search in the history of Arabic culture heritage to develop the innovative thinking to benefit in creation of contemporary ornaments.The metal ornaments formation art in the gulf states is one of the traditional crafts that deserves study.Jewelry can indicate social status, or the religious group to which the wearer



belongs."The gulf woman selects the suitable ornaments for every occasion. She used to put on some of simple jewelry from rings, bracelets and earrings. While the gulf bride can be converted in her wedding day to movable part of gold covers her completely from head to feet"[3].



(Fig.1.Gulf Ornaments for Extremities)

The gulf ornaments have varied since the ancient history, "it was used as personal adornment, but some other people have taken them for dogmatic or magical purposes or as social status symbol"[3], Gulf ornaments have many names in history,for example, "we find what the bride put on her head "Hama" from the wedding Costume of the bride,its name may related to sea fish with name "Hama", while others see that name with respect to the name of the head top.The (El-Qebqeb) which is golden piece above the head with fixed on its sides the golden chains(Asserouh),(Al-Thelol)covering the back of the head"[3],while the big gold necklace (Al-Mertehish) "is made of two large golden units in the form of a half-circle and it is one of the expensive ornaments because it contains large amount of gold"[5].



(Fig.2.Gulf ornaments)

The historical sources indicate "Precious metal industries appeared since the fourth thousand BC in Majan(in past) and Oman(currently).it was important minerals exporting country, Oman known the ancient civilizations through its geographical location in middle of the ancient Eastern civilizations. Oman has very distinctive ornaments' traditions. The seafaring and trading history made other cultures affected Omani ornaments"[6],Omani artists contributed in the discovery and creativity in the Arabian Peninsula, particularly Oman traded with India and the Golden Triangle."Ornaments and silverware were famous traditional industry,linked to social events, using inlay of some stones and reliefs"[5], The amulets forming as necklaces and pendants called "Al-Tma'em" which are silver ornaments in square or hexagonal shape bearing Quran verses and motifs,believing in the prevention of envy or evil eye"[5].Omani anklets and bracelets are reminiscent of Indian jewelry.The jewelry's characteristic is traditional, nomadic societies, but with special touches, techniques and motifs.



(Fig.3.Omani Ornaments)

The tracing of ornaments in Kuwaiti society reveals some social traditions characterizing the community life,"Some traditional Kuwaiti ornaments were characterized by heavy weight up to one kilogram,the most used ornament in different occasions for hands bracelets is (Al-Mada'ed), It confirmed the Kuwaiti women interest in gold jewelery in the past as social habit rooted in community"[6],similarly the widespread traditional ornaments manufacturing in Saudi Arabia,"which produces fundamental matters in the bride's dowry,the ornaments of Saudi women in cities are made of gold inlaid with precious stones,while the Bedouin's ornaments mostly are made of silver"[3].



(Fig.4.Gulf Ornaments)

The formation of gold jewelry and precious stones is old manufacturing industry in Qatar practiced by the families linked to that industry,the necklace in heritage is called "Al-Cardaleh",has evolved from its first form" The pendant hanging from band surrounding the neck,This development led to the multiple patterns of formation, composed of one independent row or several interrelated rows, whereas large necklaces covers chest up to waist called "Al-Nikles"[7]. In Qatar "some bracelets are thin or taking shape of two twined wires called "Al-Meltefet", And some as shackle surrounded with pyramid-shape prominent decorative units or with shape of floral motifs called (Hab Alhail) and (Al-Seweirat).


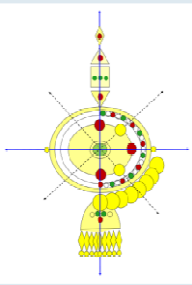

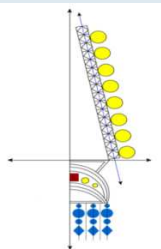


(Fig.5.Qatari Ornaments)

Understanding the vocabulary of Gulf heritage through detecting the constructive basis for selection of ornaments for some states with geometrical design analysis.


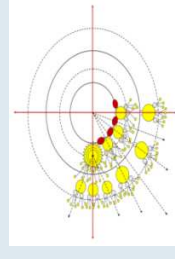

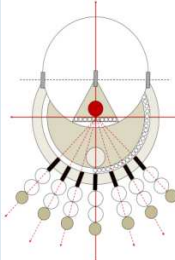
## 7.2. The Constructive and Design Basis for Metal Ornaments in Gulf States

### 7.2.1. Ornament Based On Symmetry

| Piece   | Analysis  | Description   | Geometrical Design   | Artistic value  |
|---|---|---|--|---|
|  |  | Golden Kuwaiti Ornaments known with name Qabqab for putting on top of head      | Consisting from one piece only oval shape with whole axial symmetry for all parts depending on the vertical and the horizontal axes for the design and the repetition of its internal motifs regularly.              | The artist adopted in his formation the absolute abstraction for the motifs to represents the formative relationships combining the geometrical circle and the divergent linear shapes in absolute abstraction way, the used color element ensuring the design unity. |
|  |  | Necklace form the Bahraini heritage known with name Al-meerri. Length is 40 cm. | The artist adopted in his work piece the linear relations between the vertical, horizontal and inclined line in the squares at both sides, its symmetrical elements on vertical axis, partial or reflexive symmetry. | The artist applied the mass balancing laws in construction, it is a repetition of different elements exactly on the sides of axis of symmetry.  |


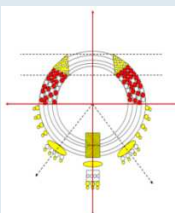
(Table.1. Analytical Descriptive Study for Symmetry)

### 7.2.2. Ornaments Based On The Circular Shape

| Piece  | Analysis   | Description   | Geometrical Design  | Artistic value   |
|--|--|---|---|--|
|   |   | Qatari silver necklace, known as the "Cradle" made of beads of cornelian, hanging from them coins (Saudi Riyals).   | The forming structure of the piece adopted circular shape, the researcher found through analyzing the geometric origins of the piece it depends on the multiplicity of linear systems (circular lines and arches) radiated and united in the center.                      | The whole piece reflects the sense of permanent dynamic movement anthropomorphism, and bifurcation; it achieves the kind of balance in the design.   |
|  |  | Omani silver ornament called "Tabla", Crescent in its middle, an equilateral triangle and inlaid with red Cornelian stone in the center with hanging balls and bells. | Artist adopted in the formation the symmetry on the vertical Axis and its construction design depended on the circular shape which is intersection of two successive circular to forms crescent-shaped and it launches a group of repeated, radiated and concentric axes. | It gives a kind of the axial balance resulting from the symmetry of vertical axis, the artist has used the color element to emphasize the unity of the design of the piece and to achieve the rhythm through the gradient repetition of radiation with constant spacing. |

(Table.2.Analytical Descriptive Study for Circular-Shape)


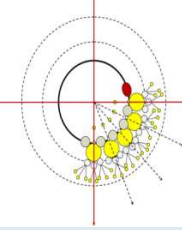
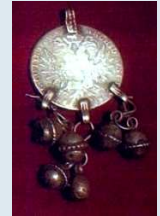
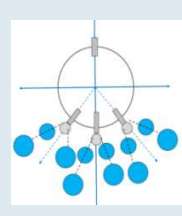
### 7.2.3. Ornaments Based on The Precious Stones Inlay and Metal Interchange

| Piece   | Analysis  | Description   | Geometrical Design  | Artistic value  |
|---|---|---|---|---|
|  |  | Kuwaiti silver necklace (Almerthish) consist of rows of coral beads ,pulled on three phases chains. | The construction design depended on circular shape and the combination of the metal and the coral stone in recursive way. We can find perpendicular to the vertical and horizontal axes (axial symmetry). | Chromaticity sovereignty principle Achieved through the Red coral beads sovereignty in the piece, the balance is characteristic of the whole piece. |

(Table.3.Analytical Descriptive Study for Stones and Metal Interchange)



### 7.2.4. Ornaments Based on Coins Use

| Piece  | Analysis   | Description   | Geometrical Design  | Artistic value   |
|--|--|---|---|--|
|   |   | Karadleh is Saudi Necklace composed of silver beads with coins in between representing Maria Theresa dollar and Saudi Riyals. | The geometrical design of the work piece depended on the axial symmetry from the repetition of sequential and united circles in center, and axes come from the circle center attracting eyes track inside to outside. | The formation depended on the absolute abstraction for the formative way of every part of the work piece, it gives kind of sovereign and rhythm in work resulting from the recurrence of coins |
|  |  | Silver Pendant from Oman  | The geometrical construction for Omani piece adopted circular shape appeared in the coins, depending on lines radiated from central point.  | The artist achieved the balancing in work and the principal of element sovereignty in the center of the overall piece  |

(Table.4.Analytical Descriptive Study for Coin Ornaments)

## 8. Research Applications

The researcher utilized the structural design fundamentals in gulf ornaments to create contemporary ornaments designs using high software technology and for (adding, deleting, juxtaposition, ...etc).



(Fig.6.Proposed Designs)



## 9. Results and Recommendations

9.1. Finding similarity between Gulf States ornaments; due to common culture and heritage, with detecting formative values which indicated richness and variety in the Gulf's Ornaments.

9.2. Creating new ornaments designs are characterized by originality and helping in development of innovative(creative)thinking.

9.3. The researcher recommended the necessity of experimental researches continuation to develop creative thinking in art education.

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