

THE AESTHETICS OF FAUX LEATHER MANIPULATION TECHNIQUES: INNOVATIVE APPROACH TO CREATING ARTWORKS INSPIRED BY OMANI FEATURES

Rehab Ragab Mahmoud Hassaan

Professor of Fashion Design, University of Nizwa, OMAN; Helwan University, EGYPT,

rehab.ragab@unizwa.edu.om

Abstract

The study aims to present and analyse a collection of artworks that were designed and implemented by the students of "Technical Works" course in the Art Education Program at the University of Nizwa. In this course, students design and implement some artworks through various materials, techniques and themes. The current research highlights one of the course projects, which is (Artworks made of faux leather inspired by Omani features). The researcher/professor followed a new methodology in following up the progress of the students' artworks from the pencil sketch to the finishing, unlike other projects where the instructor continuously manages the progress through the guidance, in this project the students depended on self-evaluating. Inspiring the Omani features in artworks designing, as: architecture such as forts and gates - arts such as pottery, and cultural heritage such as jewellery and costumes and others. Many techniques for manipulating the faux leather were utilized: such as weaving, braiding, stencilling, padding and others. The significance of the current study represented in documenting the experiment, the results of which may be feasible as a guiding reference when teaching similar art and design courses. The proposed Artwork Progress' Scale which was followed during the experiment approved a remarkable positive impact in producing artworks with a high degree of aesthetic values. The study adopts the descriptive and analytical approach to identify: 1) some of the most prominent Omani features, 2) faux leather manipulating techniques, 3) a brief analysis of the aesthetics of selected artworks' samples. The results of the experiment in the current study indicated that preparing an initial vision of the artwork and keeping evaluating the work through a comprehensive form or self-evaluating scale which contains the expressive, aesthetic, and constructive dimensions of the artwork greatly helps the student/artist in creating the final artwork successfully, the artworks could be a nucleus of an emerging entrepreneur project.

Keywords: Faux leather, leather manipulating techniques, Omani features, inspiration, artworks, self-evaluating- progress scale.

1 INTRODUCTION

Human's relationship with artworks began as a means of achieving essential needs and purposes, just as primitive man considered them amulets that brought a benefit and protection from dangers, human needs have graduated to consider the aesthetic values a basic human need, aesthetic needs also combined with functional and utilitarian needs which made human motives for decorating the place remain until today in all human societies. The field of artworks is filled with natural, industrial, and innovative materials and sustainable environmental waste; artists discover through experimentation their technical, expressive, and artistic methods, to combine beauty in composition and function, reaching creativity in production.

Creativity is a method of purposeful thinking, through which the artist seeks to discover new proper relationships for the artwork's components and achieving innovative formulations, the artistic forming means the artist attempts to create artistic works depending on finding plastic solutions and alternatives for the materials and the selected techniques. To achieve innovative artwork, it is necessary to select a good material with flexible and wide formulating properties, example of these materials is faux leather, the nature of faux leather have provided great possibilities for artists and designers, it allows a wide scale of different techniques and textures.

Small projects are a basic nucleus for economic and social growth and progress, they helping in combat unemployment through benefiting from human resources and transforming them from consumers to producers, Therefore, it is necessary to encourage university students for entrepreneurial thinking, especially that entrepreneurial artworks start with a small capital, and is easy to apply through the knowledge and skills the students have learned in university courses.

1.1 Study Problem

- 1- How can the creative abilities of the students in the "Technical Works" course be utilized in producing decorative House' accessories made by faux leather?
- 2-To what extent is it possible to use faux leather material in designing and producing artworks as house' decorative items inspired by Omani monuments?
- 3- To what extent did the proposed Artwork Progress Scale help the students in modifying the ongoing artwork to the end?

1.2 Study Objectives

- 1-Developing the innovative capabilities of the students in "Technical Works" course through identifying various manipulating faux leather techniques.
- 2- Taking advantage of the various artistic formulations and possible techniques for shaping faux leather material with the aim of producing innovative artworks inspired by Omani monuments.
- 3- Orienting the products to an entrepreneurship project that utilizes available and cheap materials, such as faux leather.
- 4- Proposing an Artwork Progress Scale supporting the student in modifying the ongoing procedures from the preparatory to the end.

1.3 Study Significance

- 1- Developing the students' innovative abilities through training to achieve new artistic and expressive formulations.
- 2- Introducing the students of the "Technical Works" course to the faux leather material, and the artistic manipulations that can be performed to produce creative ideas suitable as home decorations.
- 3- Enhancing artistic practices with methods and techniques that enhancing in producing artworks, such as decorative items, that are low in cost.
- 4- The study achieves the indicators of the Oman Vision in terms of considering the develop: national product - innovation - environmental performance - and skills development.
- 5- The results of the study represent the seed of a small or micro entrepreneurship project.
- 6- Training students on how to be inspiring the aesthetics of Omani monuments in designing and implementing a valuable artwork.
- 7- The possibility of applying the proposed scale with art students in other art projects.

1.4 Study Methodology

The study follows the descriptive and analytical approach to identify: 1) some of the most prominent Omani monuments, 2) faux leather manipulating techniques, 3) a brief analysis relating to the aesthetics of selected artworks' samples.

2 LITERATURE REVIEW

In (Hafez, and others 2016) the study aimed to design and produce leather garments decorated with various techniques to enhance the aesthetic value of the product. The implemented techniques were evaluated

through a questionnaire to survey opinion, which included several axes: the quality of achieving design' elements through techniques - the suitability of the technique with the type of leather - the extent of achieving innovation and modernity - the extent of the designs' suitability with Egyptian society women. The techniques that were used are: burning - laser cutting - embroidery - digital printing.

In (Abed Alrahiem, and others 2017) the study aimed to investigate how to enrich the artwork aesthetically by trying to achieve multiple visions for a single artwork, and sought to discover the means that help achieve movement and presented some works of kinetic artists. The paper explained that the concept of "change" accompanies movement, and that the movement of the parts of the artwork affects its formative aspects, such as: shapes - colour relationships - design patterns - compositional relationships, the paper divided the actual movement into two types, manual and mechanical electrical one. This study benefited the current research in identifying more advanced approaches in the formation of artworks in terms of composition, where the third dimension factor and the time factor were present, which is unlike the applied artworks in the current study, which are wall hangings that do not apply the element of time, and this may be due to the fact that the kinetic artworks relied primarily on geometric formations and no specific subject or expression behind them except for the changing formative relationships.

In (Salem, 2017) the study aimed to experiment with an educational unit based on developing the knowledge and skills of students of the "Technical Works" course on entrepreneurial thinking, to enable them to establish micro-entrepreneurial with their distinguished production that they learned in the course applications. The educational unit presented some concepts to the students such as: small projects - innovative thinking - planning - experiments - risk - market need. The results of the experimental study with one control/experimental group were to enhance the values of entrepreneurship among the students of the sample.

In (Al Shemi, 2018) the study aimed to find new formulations for textile artwork, utilizing weaving materials and the proper techniques in creating artistic products can be marketed. The study presented an experimental application on a single control/experimental group, sample of 20 students. The experiment targeted a variety of threads (wool-cotton-synthetic) and metal wires, the study is close to the current one.

In (Hegazy, and Al Damnhory, 2020) some jewellerys were designed, made from sewing supplies such as zippers and snaps, the study aimed to go beyond the ordinary by using unconventional materials to develop creativity, the current research benefited from innovative formulations to produce distinctive jewellery, the author also benefited from analysing of the practical applications.

In (Hassaan, 2021) the researcher found that the (symbol) is one of the most prominent elements of the Omani folk motifs embroidered on costumes and is based on multiple beautiful meanings. The folk symbol in general is characterized by the fluency of expression and distance from the standardization of academic art, and its colours express the spontaneity of the folk artist and the simple environment, this is what was actually achieved in Omani motifs, as the vocabulary of Omani folk art abounds with huge number of symbols with connotations, signs, drawings and shapes, especially those embroidered on men's and women's costumes.

(Qassem, 2022) aimed to invest in palm trunk techniques as a sustainable material in terms of aesthetics and functionality in making artworks to develop traditional handicrafts, as well as activating the role of the "Technical Works" course to establish small and micro projects. The study presented an analysis of the works of some artists and the techniques used through imperial visits, and the researcher followed the applied method by implementing some artworks.

(Abed Al Rahman, 2023) aimed to implement artistic works with a utilitarian function, through the use of some leather techniques, it is considered the closest study to the current research, so the author presented a critical analytical presentation of the artistic works applied in this study for the students of the current research, the measurement questionnaire was also utilized.

3 THEORATICAL FRAMEWORK

3.1 Omani Features

3.1.1 Omani Traditional Architecture

Oman's architecture is characterised by traditional techniques, locally materials and intricate designs, from imposing forts and castles to intricately carved doors and windows, Omani architecture embodies the beauty, elegance and creativity of the culture. Traditional Omani architecture follows many design methods, including distinctive elements, utilizing the locally available materials such as limestone, coral stone and clay. Oman is famous for its forts and castles, which served as defensive structures and administrative centres in the past. Nizwa, Jabreen, and Bahla Forts are prime examples of Omani architecture, these fortified structures feature

towering walls and hidden passageways. Mosques: Oman's mosques display architectural grandeur and demonstrate the country's commitment to its religious and cultural traditions, the Sultan Qaboos Grand Mosque in Muscat is an Omani architectural masterpiece, blending traditional elements with contemporary design, with its iconic dome and intricate calligraphy. Omani architecture is famous for its ornate doors and windows, which are intricately carved with geometric patterns, floral motifs and Quranic verses, wooden doors often feature metal nails and brass embellishments, adding to their aesthetic appeal. This craftsmanship is a testament to the skill and clever artistry. (Al-Anburi, and Hassaan, 2024)

3.1.2 Omani Traditional Costumes' Motifs

Folk motifs are engravings that express beautiful arts, this art carries many elements of culture, authenticity and creativity that distinguish societies, and expresses artistic and aesthetic values, environmental and social connotations, and highlights the extent of the society's culture and sophistication. The Sultanate of Oman is rich in traditional costumes rich in folk decorations.

- Men' "Misr": The Omani "Misr" is very similar to the Arab turban, but the "Misr", which takes the shape of a crown on the head and is worn by the Omani man, highlights and distinguishes the Omani identity significantly in the Arabian Gulf region, and is distinguished in terms of the folding style and the delicate embroidered decorations. The wide front folds of the Misr include delicate patterns of ornate embroidery, often with a white background or light colour gradations.

- Men' "Kemma": The "Kamma" is a beautifully embroidered cap usually worn by Omani men and boys, its origins go back to Zanzibar during the migration of Omanis to East Africa. In the Omani language, the "Kamma" is also known as the "Gahfiya". "Al-Kumma" is a piece rich in embroidered motifs. The decorations represent the authentic Omani environment and culture, resembling the geometric motifs in Omani architecture inspired by Islamic geometric and plant motifs. Decorative units specific to Omani culture were also added, such as the intersection of two swords and the dagger, the slogan of the Sultanate.

- Women' Dishdasha: The traditional Omani women's dress consists of a long-sleeved jacket (dishdasha) and trousers. The edges of the sleeves, trousers and chest of the (dishdasha) are richly embroidered, along with a wide scarf like a shawl, also embroidered and draped over the head and shoulders. Saturated colours are decorated with silver and gold threads and embroidered in beautiful patterns. Green symbolizes antiquity, authenticity and life according to Islamic culture, blue reflects the colour of the sky, gold symbolizes the sun and silver symbolizes the moon. The compositions are based on complementarity such as crimson red with garden green and sky blue. Rich colours such as deep purple with bright turquoise or golden saffron with royal purple combine to create a distinctive oriental beauty. (Hassaan, 2021 from Al-Zadjali. 2015)

3.1.3 Artistic Features of Omani Motifs

Omani motifs are an expression of a fine art that carries within it many elements of culture, authenticity and creativity that distinguish Omani society. Their contents express artistic, aesthetic values and environmental and social connotations that highlight the culture and sophistication of society, as the civilized expressions that issue from historical and environmental factors and circumstances, prevailing traditions and cultural interaction because of contact between other peoples and their different cultures. This is what happened in Omani history, where there was mixing with multiple cultures in the East with Asian countries and in the West with African countries during the time of the Omani Empire and until now due to Oman's location on the coast of the Sea of Oman and the Arabian Sea. The influence of Arab-Islamic culture was greatly evident in all types of motifs in the Omani artistic monuments, as they added from their cultural and what they knew and inspired from other cultures and civilizations. When the artist is doing decorative work - on doors, clothes, etc. - he pays great attention to fill the space completely. The current study presents some of the most prominent motifs and its expressions:

- Plant motifs: such as plants and flowers, which symbolize livelihood, optimism, serenity, as well as joy and happiness.
- Basic geometric shapes: such as triangles, squares, and circles: sometimes with incomplete lines and express construction and arrangement.
- Leaves and branches: which symbolize livelihood, fertility, and abundance.
- Palm trees: which symbolize livelihood, fertility, and growth.
- Dagger and sword: which symbolize the meanings of heroism, chivalry, and courage, as well as authenticity because the dagger is a strong symbol of Omani identity.
- Dates of palm trees and wheat ears: the fruit is a symbol of fertility, livelihood, and growth.

- The sun, moon, crescent, and stars: The sun symbolizes strength and hope, the moon symbolizes femininity, and the crescent is a symbol of peace.

Through the researcher's observation It can be emphasized a set of principles on which the Omani traditional motifs are based on:

- Balance: It appears clearly in the doors' ornaments and the embroidery of Omani women's costumes, as the embroidery is distributed between the parts of the costume, as it is dense on the edges of the sleeves of the dishdasha and the edges of the trousers.

- Symmetry: Symmetry is achieved in the embroidery of Omani motifs in its two types, partial and complete.

- Branching: Branching includes the decorative plant formations whose leaves and branches branch out, and they are decorative units prevalent in the decoration of the "Misr" and "Shawl" from the accessories of the Omani man's clothing, it can also be seen in abundance on ornate wooden doors and plaster decorations on walls and ceilings.

- Repetition: It is one of the most important principles of Omani motifs, it can be seen in almost all types of decorations, the most obvious in a piece of clothing such as the "Kumma".

- Interlocking: Interlocking comes either in a twisting or spiral, but it is not strongly noticeable in Omani ornaments, unlike other cultures.

- Proportion: where the parts of the motifs are proportional to each other, this is achieved in the traditional Omani costumes, architectures and handicrafts.

3.1.4 Omani Natural Wealth

The Sultanate of Oman is characterized by great biodiversity, and it has many natural reserves that contain the distinctive animals and plants of the Sultanate. These reserves are diverse, including land reserves such as the Arabian Oryx Reserve and Al-Sulayl Natural Park, some of them are marine reserves such as the Al-Daymaniyat Islands Nature Reserve, others in mountainous areas with difficult geological terrain such as the Jabal Samhan Reserve, and others are wetland reserves such as the Al-Khawr Reserves on the Dhofar Coast, the Qurum Nature Reserve, and the Wetland Reserve in the Al-Wusta Governorate. The most prominent examples of these in the world are the "Arabian Oryx Reserve", which is home to the most important hoofed wild mammals, the Arabian Oryx, and it also contains other species such as the Nubian ibex, the Arabian gazelle, the lynx, the honey badger, and various types of birds. There is also the "Rustaq Wildlife Reserve", which is considered an important habitat for the rare and endangered Arabian ibex, the reserve also includes various types of wild mammals such as the lynx, the mountain fox, and the red fox. This is in addition to the most prominent feature of the Sultanate of Oman and the Arabian Peninsula in general, which are horses and camels, as well as plants such as palm trees and frankincense trees. (Natural reserves. Environment Authority)

3.2 Faux Leather Manipulation Techniques

Faux leather has emerged as an alternative to natural leather due to technological progress. Faux leather provides the same design capabilities of natural leather, different colors, thickness and texture. Faux leather is characterized by its low price, ease of manufacture and abundance in the markets in forms of rolls, it is also characterized by same thickness and shape in all its parts, which is an advantage not available in natural leather. Faux leather materials differ according to the types of plastics which they are made and the method of preparation, there are two main methods for producing faux leather: the first is using polyvinyl chloride (PVC), and the second is using polyurethane (PU), faux leather is characterized by being lightweight and easy to clean (Hafez, and others 2016)

-Braiding: it involves separating three sections and folding one side section over the middle section repeatedly, alternating between the left and right side until the ends.

-Weaving: In Plain weave each weft yarn simply goes over and under each warp thread which is called the under-over pattern.

-Tassels and Fringe: A rectangular piece of leather is used, cut with a cutter at equal distances, leaving 1 cm from the top. Then this piece of leather is wrapped around itself until it gives a cylindrical, spiral shape, dissected from the bottom, and a loop is made from which the tassel is hung.

-Stenciling: There is a method of discharge like the stencil method, in which the shape is defined, and the cutter is used on the outer borders of the shape, and there is also discharge by folding, in which it gives identical repetitions of what was deleted.

-Applique: It can be called the "add-on" technique, which is a hand-sewing work, often with embroidery, adding pieces of the same material often, or a different material, and it comes in various shapes and patterns that are attached together to provide decoration and ornamentation.

-Leather inlay and overlay: One of the decorative methods includes adding materials that have a color contrast with the basic mother material for the purpose of decoration.

-Embroidery: A beautiful way to decorate leather with threads. Various stitches and threads can be used. It is preferable to use strong, thick threads when embroidering leather.

-Punch: It is a method of making holes in the leather. The small circular pieces resulting from the perforation can also be used and added in an aesthetic way.

-Painting: It's possible to use colors on the leather surface, it is preferable to use varnish after coloring to fix the color and maintain its shine.

-Twisting: Leather often gives a beautiful appearance when twisted, for reasons: first, because the back is different from the surface, and because rolling gives strong effects in the textures and shadows, and because the leather material is elastic, allowing it to be twist beautifully.

-Padding: Padding: Fillings can be added under the surface of the flexible leather and covered, giving a distinctive raised appearance, thus revealing raised parts of the artwork.

-Stitch and Slash: This technique results in a fabulous appearance when used with fabrics, and it can be applied to leather, giving an aesthetic surface.

-Cut and Flipping: Cutting some parts of the leather and turning them over gives a three-dimensional look, and the prominent parts can be covered with contrasting colors.

Mosaic: A geometric pattern made of small regular or irregular pieces, held in place by glue, and covering a surface.

4 STUDY EXPERIMENT

4.1. "Technical Works" Course

The course "ARTE323" at University of Nizwa, Art Education Program is concerned with learning the art of handicrafts and its philosophy and various fields, the course' significance in innovative thinking development, students' experiences as artists and futuristic teachers could be applied in the various stages of education, and community development institutions such as vocational training centres, youth, childhood, women, craft development, special groups, and others. It also addresses the role of materials in handicrafts - the extent of their diversity - different characteristics, methods and techniques of shaping and decorating them, as well as clarifying the extent of the connection between handicrafts and folk heritage and arts.

4.2. Students' Artworks Presentation



Fig. (1)



Fig. (2)



Fig. (3)

Fig. (1:3): Artworks (1:3):

1) By the student: HAMIDA AHMED ABDULLAH AL-RASHDI

Techniques: Embroidery- flipping- punch- applique- inlay and overlay.

Omani features in the composition: Traditional motifs and doors- gas lamb- Ornate jars.

2) By the student: AL KHATAB AHMED HAMED AL RUMHI

Techniques: Applique- inlay and overlay-embroidery.

Omani features in the composition: Traditional doors and windows- palm tree- Minarets of mosques.

3) By the student: MUNA ALI ABDULLAH AL HINAI

Techniques: Embroidery- painting- inlay and overlay- applique- tassels and fringe.

Omani features in the composition: Abstract representation of a woman in traditional Costume - palm trees - forts - motifs - abstract Omani Khanjar (dagger).



Fig. (4)



Fig. (5)



Fig. (6)

Fig (4:6): Artworks (4:6):

4) By a group of students.

Techniques: Calligraphy scripts- weaving- embroidery- applique- inlay and overlay- braiding- punch- flipping.

Omani features in the composition: Woman wearing traditional costumes in artistic style, carrying water jars - Arabic calligraphy scripts.

6) By the student: SHAIKHA SAID ABULLA AL HINAI

Techniques: Punch- applique- embroidery- tassels and fringe.

Omani features in the composition: Omani jewellery with floral and geometric motifs

7) By the student: BALAQIS ABDULLAH MOHAMMED AL NAIRI

Techniques: Painting- embroidery- punch- inlay and overlay.

Omani features in the composition: Her Highness, the First Lady of Oman.



Fig. (7)



Fig. (8)



Fig. (9)

Fig (7:9): Artworks (7:9):

7) By the student: ATHARA SAID HUMAID AL HATMI

Techniques: Padding- applique- embroidery- inlay and overlay- weaving- punch.

Omani features in the composition: Omani Khanjar decorations with enlarging and minimizing, and the Khanjar shape in an abstract pattern.

8) By the student: AFRAH SALIM SULAIMAN ALMAHRURQI

Techniques: Stencilling- braiding- embroidery- applique.

Omani features in the composition: Omani floral kumma motifs in abstract pattern

9) By the student: HAMED SALIM MOHAMMED AL-SAMAH

Techniques: Applique- padding- weaving- braiding.

Omani features in the composition: Traditional Khanjar, door and motifs.



Fig. (10)



Fig. (11)



Fig. (12)

Fig. (13:15): Artworks (13:15):

10) By the student: SARA ABDULLAH SALIM AL SHUKAILI

Techniques: Rolling- embroidery- tassels- applique.

Omani features in the composition: Abstract Jewellery motifs.

11) By the student: JIHAN SHAMIS HAMED AL BALUSHI

Techniques: Tassels and fringe- punch- weaving- applique- braiding- inlay and overlay.

Omani features in the composition: Traditional architecture and musical instruments.

12) By the student: INTASAR NASSER FREISH AL HASHIMI

Techniques: Tassels- weaving- applique- mosaic.

Omani features in the composition: Abstract geometric motifs.



Fig. (13)



Fig. (14)



Fig. (15)

Fig. (13:15): Artworks (13:15):

13) By the student: KHALOUD ZAYID KHALIFA AL KHAWALDI

Techniques: Applique- weaving- fringe- stencilling.

Omani features in the composition: Cammel and traditional motifs.

14) By the student: AMIRA ABDALLAH HUMAID AL KALBANI

Techniques: Embroidery- applique- inlay and overlay- tassels.

Omani features in the composition: Traditional concepts that the shape of eye is protective against evils.

15) By the student: BASHAIR GHARIB HAMED AL FAZARI

Techniques: Stencilling- embroidery- applique.

Omani features in the composition: Bedouin motifs that mimic the decorations of desert tents – camels.



Fig. (16)



Fig. (17)



Fig. (18)

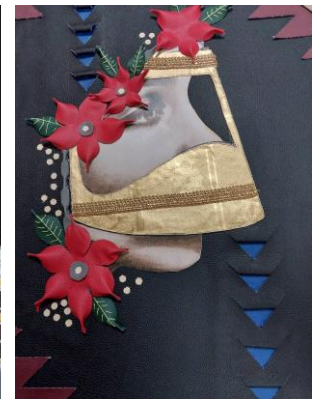


Fig. (19)

Fig. (16:19): Artworks (19:21):

16) By the student: NAWAF YAQOUB MOHAMMED AL JAHWARI

Techniques: Stencilling- inlay and overlay- embroidery.

Omani features in the composition: Arabic horse.

17) By the student: ASAAD RASHID ALI AL NOUMANI

Techniques: Mosaic.

Omani features in the composition: Omani gazelle.

18) By a Group of students.

Techniques: Stencilling- painting- weaving- applique- calligraphy script.

Omani features in the composition: Women in traditional costumes - geometric palm trees - water jar - Arabic scripts - traditional doors.

19) By the student: FATEMA SAIF SALIM AL FARSI

Techniques: 3D forming- rolling- folding- applique- embroidery- punch- painting.

Omani features in the composition: Bedouin women's burqa - geometric and floral motifs.

4.3. Self- Artwork' Evaluating Scale

Table (1): Artwork Progress Scale

No.	Factor	Details	Date	Recommended progress
1	Artwork theme	Artwork inspired by Omani features		
2	Innovative approach	Combining authenticity and modernity - formulating heritage in a modern style		
3	Artwork Inspiration	Main: architecture- ceramic- jewellery-		

		costumes... Internal: motifs of		
4	Used techniques: (Variety - compatible with material)	Techniques of faux leather: Braiding- weaving- applique- inlay and overlay- tassels and fringe- painting- embroidery.....		
5	Selected techniques' position in the artwork:		
6	Colours' collection:		
7	Reformulating the inspiration method	Realistic - abstract geometric - abstract expressionist- cubist-.....		
8	Composition elements:	Dots:..... Lines:..... Textures:..... Shapes:.....		
9	Composition principles:	Balance: Unity: Proportion: Rhythm: Contrast:		
10	Procedural principles:	Overlapping- Overlaying- Contact- Deletion and addition- Enlarging and minimizing- Distortion		

4.4 Inspiration, Designing and Implementing Sample



Fig. (20)



Fig. (21)

Fig. (20): Inspiration: A silver necklace, it was worn on the side of the head, suspended from a leather or silver belt, this style of head jewellery was worn in the Sur region in Oman.

From: <https://www.pinterest.com/pin/702280135672833277/>

Fig. (21): The inspired artwork in faux leather.

5 STUDY RESULTS

1- Students in the "Technical works" course, Art Education Program at the University of Nizwa - Fall 24/2025 creative abilities have been developed through the current study, the study orienting to innovating artworks inspired by Omani monuments, the artworks could be utilized as home decoration accessories.

2- The faux leather material allowed elastic and creative formulations that, through manipulating techniques, motivated students exploring innovative entries to design.

3- The proposed student self-Artwork Progress Scale has proven efficiently in allowing students to develop and modify their ongoing work, allowing to produce largely successful artworks without instructor' direction as with other artwork projects in the same course, and it can be applied in other courses.

6 THE RECOMMENDATIONS

1-Academics' consideration in developing students' creativity through various approaches and allow them for more self-developing. Creative education in educational institutions is a necessary and significant adoption for promoting the innovative skills and creativity that leads young people to the possibility of establishing small projects.

2-Encouraging and supporting the competent authorities to finance entrepreneurship projects for creative students.

3-More inspiration from traditional and historical monuments in contemporary artworks by artists through diverse materials, techniques and trends.

4-Establishing a unit within the college to sell students' products, which enhances self-confidence and time investment.

ACKNOWLEDGEMENTS

The author would like to acknowledge University of Nizwa for providing the needed materials, instruments and internet databases.

And She would like to thank the students of the course "Technical works" Fine Arts Program- Spring 2024 and Art Education Program- Fall24-2025.

REFERENCE LIST

- Abed Al Rahiem, M. M. M. Husein, A. A. M. and Nakhalth, W. R. F. (2017). The Multiplicity of Aesthetic Visions of a Single Artifact to Enrich the Material of The Artistic Works. *Education Journal*, 48. <https://search.mandumah.com/Record/887160>
- Abed Al Rahman, M. M. R. (2023). Benefiting from the Use of some Technical Methods of Leather as an Input to a Small Productive Project for Art Education Students. *Egyptian Journal of Specialized Studies*, (38). <https://search.mandumah.com/Record/1404568>
- Al-Anburi, N. M. S. and Hassaan, R. R. M. (2024). *Omani Architectural Design is an Innovative Approach to Designing Women's Abayas Using Artificial Intelligence*. Sohar University 7th Teaching & Learning. https://www.researchgate.net/publication/386082940_Omani_Architectural_Design_is_an_Innovative_Approach_to_Designing_Women's_Abayas_Using_Artificial_Intelligence
- Al Shemi, M. A. H. (2018). Graduation Projects Adaption of Students of Specific Education to Small Projects into the Field of Manual Weaving. *Scientific Journal of the Association of AEMSEA Education through Art*, (13) 14. <https://search.mandumah.com/Record/1001118>
- Hafez, N. M. Abed Al Ali, S. S. E. Al Saied, E. R. S. (2016). The Design of Creative Apparels Employing Leather Ornamentation Techniques. *International Design Journal*, 6 (4). <https://www.faa-design.com/files/6/20/329%206-4-sara.pdf>
- Hassaan, R. R. M. (2024). *Artworks an entry for sustainable small projects' products: Decorative Objects as an Example*. 7th Sohar University Research Conference SURC 2024. Sohar University, Oman
- Hassaan, R. R. M. (2021). Contemporary Artistic Formulation of Omani Traditional Costumes Embroidered Motifs. *International Design Journal*, Vol. 11 No. 4, (July 2021) pp 159-17. <https://www.faa-design.com/files/11/40/159-171-11-4-rehab.pdf>

- Hegazy, S. E. A. Al Damnhory, M. E. A. (2020). A Plastic View of the Ornaments Using Clothing and Sewing Accessories. *International Design Journal*, 10 (3). <https://search.mandumah.com/Record/1165384>
- Qassem, I. M. W. E. (2022). Aesthetic and Functional Sustainability of the Palm Cornaf Craft to Create Small and Micro Projects. *Journal of Architecture, Arts and Humanities*. Special Issue (4). <https://search.mandumah.com/Record/1285817>
- Natural Reserves. Environment Authority. <https://www.ea.gov.om/ar/knowledge-center/nature-reserves-in-oman> (Retrieved 15Jan, 2025)
- Salem, H. M. A. Al Shaer, M. F. M. (2017). A Proposal for Including the Increase of Work in The Art Works Course to Develop Entrepreneurial Thinking Skills to Produce a Micro Project for Students of Home Economics. *Education College Journal*, 32 (4). <https://search.mandumah.com/Record/924852>