A creative vision for the Asiri cat engravings and utilizing them in decorative formulations to enrich the aesthetic aspect of the belt

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Introduction

Fashion design and its accessories represent an innovative process requiring a creative mind, usually thinking on comprehensive experience. The creative mind is aware of emotion, thinking, and the sense of vision, self, subject, individual, and environment. All these factors merge together in the design process to include lines and drawings in which the designer places his ideas and artistic experiences that he inspires from his artistic sources. Design in the clothing industry is the ability to transform and shape each of the lines, shapes, colours, and fabrics until they unite and merge with each other within a design. The beauty of each element depends on the connection between it and the other elements and on the designer's good use of them (Nagwa Mo'amen, Soha Abdel Ghaffar, 2009 AD, 31).

Visual folk arts are one of the means of expression of the popular person, which is rich in decorative patterns, colour formations, flat and three-dimensional shapes. Therefore, this art was an authentic source that deserves to be preserved and studied to be a source of inspiration for artists for their subjects, so that it becomes a pattern of authentic creativity, and the movement of the artistic life continues with continuous links, preserving the value of the old and adding authenticity and modernity to the modern (Dalia Abdel Moneim, 2018 AD, 118).

Folklore is the language of the simple popular senses, which are far from affectation. It is the language transmitted across the bridges of the senses that express the beliefs, traditions and ideologies of a particular nation, also it is the culture of innate societies that do not know barriers or dams to penetrate the conscience and receive quick impressions. It is the language that all groups of people understand and receive general acceptance, and returns the people to the origins and cultural roots of the conscience of the nation. Folk decoration is one of the oldest visual arts known to a human, as he excelled in producing it driven by his instincts and innate desire to

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express through it the extent of his interaction with the environment around him, and his feeling of all the natural phenomena that surround him, as well as his desire to satisfy his psychological needs and his love of beautification and decorating everything he uses (Bassem Abdel-Maqsoud, 2020 AD, 1).

The artist often resorts to heritage as one of the sources of innovation to search for what enriches his imagination. Heritage deserves to be studied and documented so that children can see it and be proud of this history. Creating from heritage preserves the characteristics of Saudi society and its identity, and heritage is revived by employing it in designs while giving it a modern character that keeps pace with life and benefiting from it as a rich source (Nisreen Awad, Faten Abdel Aziz, 2023 AD, 2).

Asiri cat is considered one of the most important artistic elements due to its artistic richness and aesthetic values that make it an important source of creativity and innovation. It is one of the heritage arts that reflects the culture, beliefs and civilization of Saudi society where the wall drawings have spread that decorate the walls of traditional architecture from the inside and outside. The houses of the Asir region in the south of the Kingdom of Saudi Arabia are distinguished by covering the walls of their homes with bright-coloured plant and geometric decorations. In addition, Asir women played a pioneering role in developing and enriching the art of the Asiri cat as an attempt to form an intellectual structure to preserve the heritage and national character of the region, which confirms that the art of the Asiri cat is not just an abstract decorative art, but rather a flexible structural art that is influenced by the surrounding environment and is linked to a cultural heritage, customs and traditions specific to the Asir region (Amira Abdullah, Randa Mounir, 2022 AD, 11).

Asir, with its unique location and diverse geographical terrain, is one of the unique environments with picturesque nature and unique archaeological landmarks, where it enjoys the sight of mountains, plateaus, deserts, valleys and a moderate climate, which has made it top the list of tourist destinations in the Kingdom (Salwa Tashkandi, Sarah Al-Amoudi, 2022 AD, 84).

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Various decorations of the Asir cat (https://ksaforunesco.org)

Accessories play an essential role in completing the clothing appearance and highlighting its beauty, as they are an addition that accompanies the main clothing, and work to increase its effect and lead to elegance. They are added to improve and beautify the appearance and highlight the model more elegantly. They can be added to the clothing to draw attention through their materials and colours, and they also make the clothing appear in a new form (Nadia Khalil, 1999 AD, 75).

Belts appeared in the Bronze Age, and most of them were made of ropes or threads, to secure clothes or hang bags, then they were worn with military clothing in the Middle Ages, and belts witnessed wider popularity during the Renaissance and were a symbol of social status, and the decorated ones symbolized belonging to the upper class, and over time belts became one of the most important trends in women's clothing fashion with their various materials and colors (https://www.swolepanda.com).

Clothing belts have a functional and aesthetic value and are used to determine the waist level. Belts are made of different materials such as "leather, fabrics, metal rings, ropes, cloth", and are sometimes embroidered with "coloured stones, gold and silver chains" (Wissam Mohammed, 2016 AD, 454).

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Havana wide leather belt (https://www.ebay.com.my)	Black medium-width belt (https://www.rymotunes.com)	Black thin belt (https://bucklemybelt.com)

Previous studies of clothing, accessories and textiles inspired by heritage decorations varied, such as the study (Faten Al-Ajlan, Nisreen Al-Naqeeb, 2023 AD) which aimed to create designs for pendants inspired by the popular heritage of the southern Saudi region, including the regions (Asir, Al-Baha, Jazan, Najran), and employ them using the foundations and elements of design in designing wall pendants by using modern technological techniques such as (3D printing, 3D automatic embroidery, luminous threads and fabrics, digital printing), and the study of (Misha'el Al-Faiz, Rania Ahmed, 2022 AD) which aimed to draw inspiration from Najdi heritage units and creating evening designs for women, and they were employed, where they achieving the aesthetic and functional aspects in the innovated designs by using the method of 3D embroidery with various stitches such as (stuffing, lace, applique, engraving). Also, the study of (Noura Al-Dajani, 2022 AD) which aimed to create designs inspired by Saudi heritage decorations on clothing accessories represented by (belt, shawl, mask) in a way that highlights the identity and aesthetics of Saudi decorations, and is implemented by using the automatic embroidery, and the study of (Rehab Abdel Nabi et al., 2022 AD) which aimed to identify the distinctive features of Indian decorations, especially the art of Rangoli, and highlight its aesthetics, as well as present new artistic visions for decorating and beautifying women's clothing by presenting innovative designs from the art of Rangoli suitable for decorating women's outerwear by integrating crochet techniques and various embroidery stitches with printing some Rangoli decorations, and the study of (Amira Nour El Din, Randa Al-Kharbawi, 2022 AD) which aimed to identify Asir decorations and benefit from them in implementing the flight attendants' uniform, so that they are

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appropriate to the nature of their work and preserve Saudi heritage, and show their aesthetic values, and contribute to educating tourists about some Asir heritage decorations.

By reviewing the previous studies, their objectives, and what they achieved of results and adopting them as recommendations, the researcher put her research idea, which consisted of proposing a creative vision for the Asiri cat engravings to benefit from them in decorative formulations to enrich the aesthetic aspect of the women's belt.

Research problem:

The research problem can be formulated in the following questions:

1- What is the possibility of creating decorative formulations for the Asiri cat engravings to enrich the aesthetic aspect of women's belt design?

2- What is the degree of acceptance by specialists of the created decorative formulations for the Asiri cat engravings to enrich the aesthetic aspect of women's belt design?

3- What is the possibility of implementing selections of innovative designs with the created decorative formulations for the Asiri cat engravings to enrich the aesthetic aspect of women's belt design?

Research objectives:

1- Creating decorative formulations for the Asiri cat engravings to enrich the aesthetic aspect of women's belt design.

2- Identifying the degree of acceptance by specialists of the created decorative formulations for the Asiri cat engravings to enrich the aesthetic aspect of women's belt design.

3- Implementing selections of innovative designs with the created decorative formulations for the Asiri cat engravings to enrich the aesthetic aspect of women's belt design.

Research importance:

The importance of this research is due to:

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1- Rooting and documenting the Saudi heritage by emphasizing the identity of the Asiri cat motifs as a tourist attraction factor by formulating them in the design of women's belt.

2- Shedding light on a new creative vision for the Asiri cat motifs as an innovative source of inspiration for women's belt designs.

3- Contributing with a modern scientific study that enriches libraries specialized in designing women's clothing accessories inspired by Saudi heritage.

Research terms:

Plastic Vision:

- The self-vision of each artist, which is derived from his imaginary memory of elements from the real world, which he reformulates in a way that adds a sense of mystery and strangeness to his vision and his approach, which leads to the existence of artistic formations that are aesthetic and expressive at the same time of the subject, or the idea that he aims to connect it with multiple visions and methods, and these visions differ from one artist to another (Haitham Shafei, 2023 AD, 624).

Motifs :

- It is the decorations and means "the beauty of something", and the decoration is the perfection that depends on geometric, plant, linear, animal elements, modified or abstract. These elements are distributed according to specific compositional rules, such as repetition or symmetry, and it is considered one of the most important traditional plastic arts in giving most handicraft products and other various industries attractive aesthetic values in addition to their goals (Sania Sobhi, Reham Al-Anabi, 2010 AD, 145).

Asir motifs:

- One of the abstract arts that originated in the Asir region of the Kingdom of Saudi Arabia, and is used by women to decorate their homes, where geometric patterns and different proportional designs are chosen to create layers on top of each other, in which many lines and drawings are formed, each with its own term, and then coloured with many colours such as "green, black, blue, red, and yellow". Its

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engravings have different names according to their different designs, including "niches, triangles, and feathers" (Faten Hilal, 2019 AD, 203).

Research hypotheses:

1- There are statistically significant differences among the six designs in achieving the aesthetic aspect, according to the specialists' opinions.

2- There are statistically significant differences among the six designs in achieving the functional aspect, according to the specialists' opinions.

3- There are statistically significant differences among the six designs in achieving the innovative aspect, according to the specialists' opinions.

4- There are statistically significant differences among the six designs according to the specialists' opinions.

Research methodology:

The research methodology is determined according to its objectives and procedures. Accordingly, the current research follows the descriptive analytical approach. The descriptive approach depends on studying the phenomenon as it exists in reality and is concerned with describing it accurately. It is not limited to collecting data but rather includes a degree of interpretation to obtain objective results that are consistent with the actual data (Ads et al., 2005 AD).

Research sample:

The researcher created "6" designs for women's belt created from the decorative formulations of Asir cat engravings, and they were presented to "15" specialized professors to express their opinions on the innovative designs.

Research tools:

A questionnaire for specialists' evaluation of the designs of women's belt created from the decorative formulations of Asir cat engravings:

The researcher prepared a questionnaire to know the opinions of the specialists on the proposed designs. The questionnaire consisted of three axes:

- The first axis: The aesthetic aspect: It consisted of "6" phrases.
- The second axis: The functional aspect: It consisted of "7" phrases.
- The third axis: The innovative aspect: It consisted of "7" phrases.

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The answers to the questionnaire phrases were determined according to Likert's treble gradation, so that the sample individuals express their opinions on a three-dimensional continuum, by choosing one of the alternatives (I agree, I agree to some extent, I disagree), and their responses are given relative weights (3 -2-1) for positive phrases, and (1-2-3) for negative phrases.

Research limitations:

- Asiri cat engravings.
- Women's belt.

Theoretical framework:

Motifs of Asiri art murals:

Folk arts are among the arts that preserve the national heritage of any civilization, there is hardly any country without evidence and ancient arts that were recorded on the walls of caves and houses, as they carry a cultural, religious and aesthetic stock. Every civilization that passed through this world left behind what remains a witness to it. Among those aesthetic antiquities are what the women of the Asir region left behind in terms of decorations that they created on the walls of their homes, interacting with the nature around them. The environment of the Asir region, with its diverse terrain, is one of the unique environments with its picturesque and diverse nature, which made the women in this region translate the aesthetic and artistic vocabulary around them in their own special and distinctive style (Yusri Al-Qahtani, 2019 AD, 77).

Vocabulary of the Asiri cat art:

Vocabulary of the Asiri cat art		
The decorative unit	Its meaning	Decorative unit in the Asiri engraving
Feathers	Horizontally broken lines	
Al-Banna	Consecutive triangles of different colours	
Niches	Place of prayer for the mosque's mihrab	

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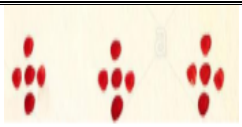
Vocabulary of the Asiri cat art		
The decorative unit	Its meaning	Decorative unit in the Asiri engraving
Corners	Triangles with two equal sides	
Combs	Parallel lines oriented up or down	
Balsana	Circular points	
Palm	Parallel lines either longitudinal or transverse of different colours	
Triangles and quintets	Parallel transverse lines of three or five lines	
Grid	Artistic symbol formed by geometric diamonds and squares	

Types of Asiri cat motifs:

Geometric decorative units: These are the decorative units that can be formed from different geometric lines and shapes, and are classified as follows:

- **Geometric decorative strips:** They include the simplest single decorative strips, which are transverse strips that are connected in simple geometric units representing "a diamond, a triangle, a circle", and then repeated in the form of a decorative strip. Most of these single strips are connected to each other in transverse rows, and these strips are of different shapes and colours, and extend along the length of the decorative strip.
- **Square geometric decorative units:** They include geometric decorative units confined within the square shape, and they often appear in a connected form in the form of interconnected and stacked squares to form a decorative strip.
- **Rectangular geometric decorative units:** They include lines and different geometric shapes that are repeated within the rectangular shape in an interconnected or overlapping manner.

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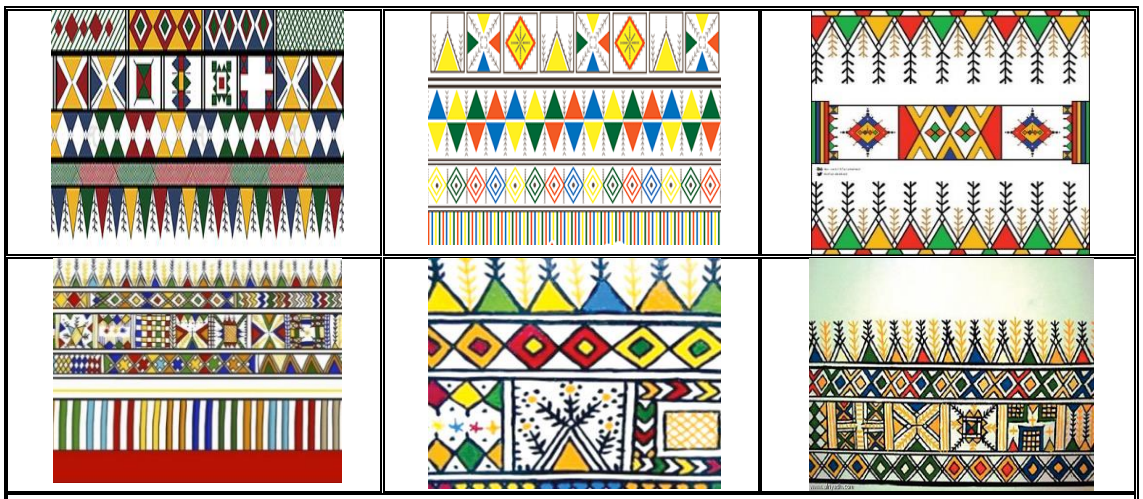
- **Botanical decorative units:** These are the decorations that contain plant elements, and they can be classified into palm shapes such as "flowers, plant leaves, planting pots, plant branches".
- **Evocative decorative units:** These are the decorative units whose main element is the evoked popular symbol, and the evoked symbol is the symbol that is closer to the present than to the past, such as "the symbol of the two swords and the palm tree, the star symbol, the human symbol, the house symbol".
- **Composite decorative units:** These are the decorative units that contain all of the above popular decorations, and there are specific popular names for these decorations that are viewed from an artistic aspect, and these decorations are abundant in traditional Asir architecture, and they have specific origins that have been recognized as follows: "corner decorations, mihrab decorations, bitra decorations, staircase decorations, window decorations, door decorations".
- **Written decorative units:** These are the decorative units whose main element is the writing element, as this unit has occupied outside some Asir homes or inside them, including Quranic verses and religious phrases on the walls (Yusri Al-Qahtani, 2019 AD, 84).



Various motifs for the Asiri cat (https://www.bbc.com)

Characteristics of the Asiri cat art:

- **Growth:** Growth occurs as a result of the accumulation of acquired and inherited cultural experiences that determine the direction of its interpretation, perception, and methods of dealing with it.

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- **Repetition:** The repetition of decorative units, whether geometric, botanical, lines, or shapes, as the patterns of repetition in the Asiri Cat motifs varied, including "geometric, radiative, reciprocal, and regular" repetition.
- **Flattening:** the Asiri cat emphasized the formative flattening style of the Asiri cat vocabulary, which made her drawings appear more like children's drawings.
- **Linear marked:** the Asiri cat depends in its drawings for the Asiri cat vocabulary on marking the motifs with black lines.
- **Expression automatism:** the Asiri cat art is an art that stems from the conscience and the artist's feeling and sincerity of his interaction with events. It is an art that does not require prior preparation or preparation to implement the automatism artworks.
- **Brightness of colours:** The Asiri artist used direct, bright, and shiny colours. She used the colour "red, blue, yellow, white, and black.
- **Colour flatness:** The art of the Asir cat was characterized by simplicity, as it does not know the methods of deception, perspective illusion, and colour flatness.
- **Formal reproduction:** The Asir cat was distinguished by the characteristic of formal reproduction resulting from the repetition of many adjacent decorations.
- **Authenticity:** The art of the Asir cat was associated with the roots and cultural components of the Asir region and the customs and traditions associated with it, so the Asir woman produced an art that was extremely unique and authentic, which emphasized her creative personality (Bassem Abdul Maqsoud, 2020 AD, 7).

Women's belt:

Usually made of leather or durable fabric, worn around the waist, used to support trousers and other clothing around the body, and is also used for adornment (Raghad Al-Attiyah, 2024 AD, 354).

A brief of the historical development of women's belt:

The belt has existed since the earliest times, as Hussein, 2000 AD, mentioned that women's and men's clothing in the Pharaonic era was fastened with a belt made of leather, metal or fabric. By the twentieth century, belt fashion trends began to appear, and the materials used to manufacture belts varied, including elastic, braided, leather, rubber or wool, in addition to the variety of their colours. Belts were greatly influenced by popular cultures and modern fashions, and fashion houses were keen to create different designs inspired by their diverse environments and widespread cultures. During the twenties of the twentieth century, belts were usually made of the

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same fabric as the clothing, and belts were worn with the waist circumference falling to the beginning of the thighs, and women wore loose belts, as they were adopted for informal occasions, so they accompanied sportswear and morning clothes (https://dalgado.de/en).

A major feature of the belt was the buckle, which was not only intended to connect the belt together, but also to emerge as a modern fashion. Belts began to become thicker at the beginning of the 1940s, and with the advent of World War II, belts lost much of their elegance due to the lack of materials. Then they reappeared during the 1950s with the availability of materials and became wider. During the 1960s, the method of adopting belts changed, as they got low from the waist to the thighs, and the use of metal in their manufacture increased, and they appeared in the form of chains in the 1970s. Cowboy belts also became widespread at that time, and these styles were popular among men and women alike. With the advent of the 1980s, leather dominated as the basic material for making belts, and the belt became less wide, and belts began to coordinate with various looks of clothing to obtain a complete appearance, with more innovation in their designs (https://macksbelts.com).

Materials for making women's belts:

The material is the primary material that the designer uses to implement his artwork, and he can add formative meanings to it through his own style and method of his performance, as the material acquires flexibility due to the designer's skill and his awareness of its characteristics, which helps to produce the artwork and express its main theme, (Maha Al-Baghdadi, 2016 AD, 252), and the materials for making belts vary in:

- **Fabrics:**

The designer takes into consideration while implementing the design the choice of the type of fabric that suits his design lines, as fabrics differ among themselves, some are light and some are thick, some are transparent and some are opaque, some are soft and some are rough, and they also differ in the degree of their drape, some are dropped- down and some are cohesive, and the fabrics used in manufacturing belts vary between "cotton, silk, wool, mixed, knitting" fabrics (Hoda Al-Turki, Wafaa Al-Shafei, 2000 AD, 153).

- **Natural leather:**

The term natural leather refers to the cover that God Almighty has bestowed upon the animal, to protect it from the fluctuations of the weather. It is a flexible, soft, generous material that is characterized by its durability and flexibility, in addition to

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strength. It is adapted for production and manufacturing through preparatory processes to make it not rotten and corrupt. Natural leather is used in the manufacture of belts (Suzan Al-Sayed, 2017 AD, 38).

- **Artificial leather:**

Artificial leather has emerged as an alternative to natural leather as a result of technological progress. It is characterized by its cheap price and ease of manufacture and it is available in the markets in different degrees of thickness, widths, colours and various textures. Many types of it resemble natural leather in appearance. Artificial leather is used in the manufacture of belts (Walid Shaaban Mustafa, 2018 AD, 43).

Women's belt made of fabric (https://arabic.alibaba.com)	Women's belt made of natural leather (https://arabic.alibaba.com)	Women's belt made of artificial leather (https://www.trendyol.com)

The applied framework:

Innovating women's belt designs created from decorative formulations of Asir cat engravings:

Design is considered the origin of fine and applied arts stemming from the human desire to organize units and form them aesthetically and functionally. Women's belts are used in various women's clothing and are characterized by designs characterized by beauty and elegance. The researcher created "6" designs for women's belt, created from decorative formulations of Asiri cat engravings based on the following criteria:

- Refer to the previous studies specializing in both "Asiri cat motifs" and "women's belt".
- Analysis of Asiri cat motifs "diamonds, feathers, triangles, lines, circles, plant branches".

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- Reviewing global fashion trends for women's belts 2024 AD, as fashion trends are the visual style by which individuals choose their clothing types, and the pictures show women's belt trends in terms of both "design lines, materials, colors".

Fashion trends for women's belt 2024 (https://issuu.com)

Description of proposed women's belt designs:

The first design			
Asiri cat motifs	Front	Back	Belt design vision

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A wide belt made of natural brown leather, with a curved cut in the front and an oblique cut in the back, is distributed on it with Asiri cat motifs represented by "feathers, triangles, circles, and diamonds" in each of the colours "red, yellow, green, black, and white" (https://www.behance.net).

The second design			
Asiri cat motifs	Front	Back	Belt design vision
A wide belt made of natural brown leather, with an oblique cut in the front, is distributed on it with Asiri cat motifs represented by "feathers, triangles, and diamonds" in each of the colours "Blue, turquoise, red, yellow, orange, black" (https://www.behance.net).			

The third design			
Asiri cat motifs	Front	Back	Belt design vision

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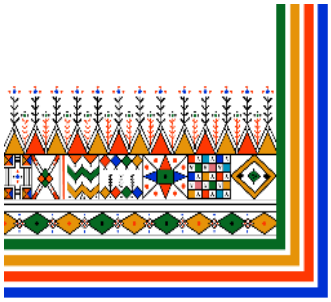			
A wide belt made of natural yellow leather, with a curved cut in the front under the chest directly, with two thin straps, is distributed on it with Asiri cat motifs represented by "feathers, diamonds, and vertical and horizontal lines" in each of the colours "red, green, black, blue" (https://www.behance.net).			

The fourth design			
Asiri cat motifs	Front	Back	Belt design vision
A wide belt made of natural grey leather, with a curved cut from the front, from top and bottom, is distributed on it with Asiri cat motifs represented by "feathers, points,			

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and triangles" in each of the colours "orange, green, black, blue" (https://www.patterndesigns.com).

The fifth design			
Asiri cat motifs	Front	Back	Belt design vision
A wide belt made of natural camel-coloured leather, with a curved cut at the bottom and a horizontal cut at the top, is distributed on it with Asiri cat motifs represented by "triangles, diamonds, and horizontal lines" in each of the colours "yellow, blue, green, black, red" (https://www.patterndesigns.com).			

The sixth design			
Asiri cat motifs	Front	Back	Belt design vision

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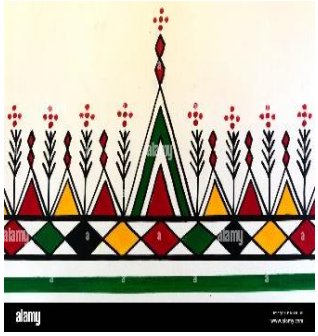			
A wide belt made of natural beige leather, with a horizontal cut from the top and bottom, is distributed on it with Asiri cat motifs represented by "triangles, feathers, diamonds, horizontal lines, squares, and circles" in each of the colours "yellow, orange, green, blue, black, red" (https://www.patterndesigns.com).			

Sincerity and Reliability

A questionnaire of the specialists' evaluation of the proposed designs:

Sincerity of the questionnaire:

It means the ability of the questionnaire to measure what it was put to measure it.

Sincerity of the internal consistency:

1- Calculating the correlation coefficients between the degree of each phrase of the phrases that make up each axis and the total degree of the axis in the questionnaire.

2- Calculating the correlation coefficients between the total degree for each axis of the questionnaire and the total degree in the questionnaire.

The first axis: the aesthetic aspect:

Sincerity has been calculated using internal consistency by calculating the correlation coefficient (Pearson correlation coefficient) between the degree of each phrase and the degree of the axis (**the aesthetic aspect**), and the following table shows that:

Table (1) values of the correlation coefficients between the degree of each phrase and the degree of the axis (the aesthetic aspect)

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S	Correlation	Significance
1-	0.801	0.01
2-	0.628	0.05
3-	0.725	0.01
4-	0.640	0.05
5-	0.958	0.01
6-	0.841	0.01

It is clear from the table that all the correlation coefficients are significant at the level (0.01- 0.05) because they are close to the whole one, which indicates the validity and homogeneity of the questionnaire phrases.

The second axis: the functional aspect:

Sincerity has been calculated using internal consistency by calculating the correlation coefficient (Pearson correlation coefficient) between the degree of each phrase and the degree of the axis (**the functional aspect**), and the following table shows that:

Table (2) values of the correlation coefficients between the degree of each phrase and the degree of the axis (the functional aspect)

S	Correlation	Significance
1-	0.611	0.05
2-	0.829	0.01
3-	0.870	0.01
4-	0.706	0.01
5-	0.894	0.01
6-	0.639	0.05
7-	0.790	0.01

It is clear from the table that all the correlation coefficients are significant at the level (0.01- 0.05) because they are close to the whole one, which indicates the validity and homogeneity of the questionnaire phrases.

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The third axis: the innovative aspect:

Sincerity has been calculated using internal consistency by calculating the correlation coefficient (Pearson correlation coefficient) between the degree of each phrase and the degree of the axis (**the innovative aspect**), and the following table shows that:

Table (3) values of the correlation coefficients between the degree of each phrase and the degree of the axis (the innovative aspect)

S	Correlation	Significance
1-	0.940	0.01
2-	0.763	0.01
3-	0.901	0.01
4-	0.606	0.05
5-	0.869	0.01
6-	0.837	0.01
7-	0.625	0.05

It is clear from the table that all the correlation coefficients are significant at the level (0.01- 0.05) because they are close to the whole one, which indicates the validity and homogeneity of the questionnaire phrases.

Sincerity by using the internal consistency between the total degree of each axis and the total degree of the questionnaire:

Sincerity has been calculated using internal consistency by calculating the correlation coefficient (Pearson correlation coefficient) between the total degree of each axis (**The aesthetic aspect, the functional aspect, the innovative aspect**) and the total degree of the questionnaire, and the following table shows this:

Table (4) values of the correlation coefficients between the total degree of each axis (The aesthetic aspect, the functional aspect, the innovative aspect) and the total degree of the questionnaire

	Correlation	Significance
The first axis: the aesthetic aspect	0.814	0.01

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The second axis: the functional aspect	**0.888**	**0.01**
The third axis: the innovative aspect	**0.745**	**0.01**

It is clear from the table that all the correlation coefficients are significant at the level (0.01) because they are close to the whole one, which indicates the validity and homogeneity of the questionnaire axes.

Reliability:

Reliability means the accuracy of the application in the measurement and observation, and it is not a contradiction with itself, and its consistency with what it provides us with information about the examiner's behavior, and it is the ratio between the variance of the degree on the questionnaire that indicates the actual performance of the examiner, and the reliability has been calculated by:

1- Alpha Cronbach coefficient

2- Split-half method

Table (5) values of the reliability coefficient of the questionnaire axes

Axes	Alpha coefficient	Split-half
The first axis: the aesthetic aspect	**0.834**	**0.791 – 0.876**
The second axis: the functional aspect	**0.925**	**0.888 – 0.960**
The third axis: the innovative aspect	**0.781**	**0.742 – 0.825**
Reliability of the questionnaire as whole	**0.899**	**0.853 – 0.934**

It is clear from the previous table that the all values of the reliability coefficients: the Alpha coefficient, the Split-half are significant at the level of 0.01 and that indicates the reliability of the questionnaire.

Research results:

The first hypothesis:

"There are statistically significant differences among the six designs in achieving the aesthetic aspect, according to the specialists' opinions".

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To investigate this hypothesis, an analysis of variance was calculated for the mean degrees of the six designs in achieving the aesthetic aspect, according to the specialists' opinions, and the following tables show that:

Table (6) an analysis of variance for the mean degrees of the six designs in achieving the aesthetic aspect, according to the specialists' opinions

The aesthetic aspect	Sum of Squares	Squares mean	Degrees of freedom	Value of (F)	Sig.
Among groups	2802.528	560,506	5	37.379	0.01 Sig.
Within groups	1259.597	14,995	84		
Sum	4062.125		89		

Table (6): shows that the value of (**F**) was (**37.379**), and it is statistically significant at the level (0.01), which indicates the existence of differences among the sixdesigns in achieving the aesthetic aspect, according to the specialists' opinions, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied. The following table shows this:

Table (7) test of LSD for the multiple comparisons

The aesthetic aspect	The first design M=21.673	The second design M=29.686	The third design M=20.270	The fourth design M=16.353	The fifth design M=26.810	The sixth design M=13.903
The first design	-					
The second design	8.013**	-				
The third design	1.403	9.416**	-			
The fourth design	5.320**	13.333**	3.916**	-		

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The fifth design	**5.136****	**2.876***	**6.540****	**10.456****	**-**	
The sixth design	**7.770****	**15.783****	**6.366****	**2.450***	**12.906****	**-**

**** significant at 0.01 * significant at 0.05 without stars not significant**

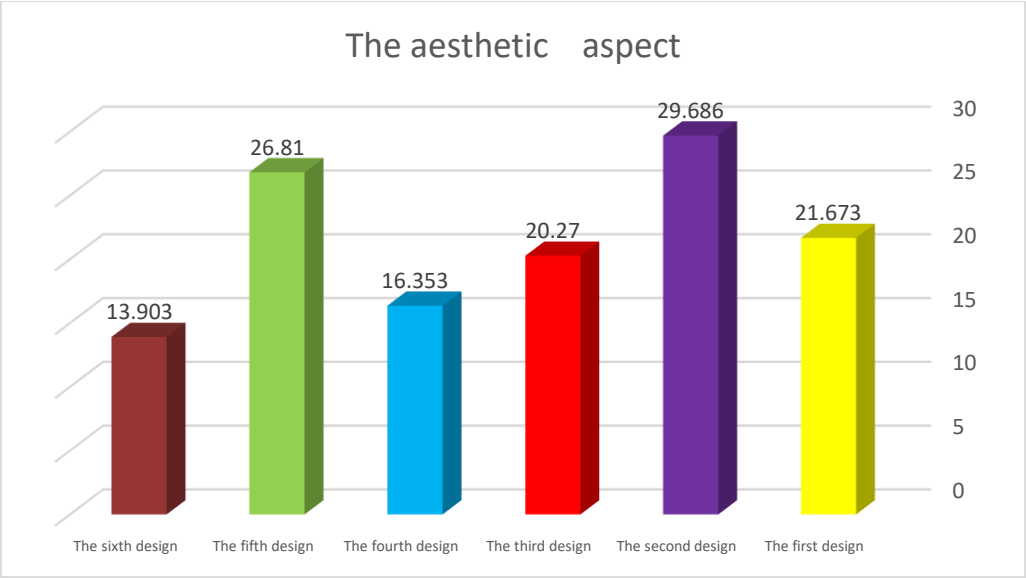

Chart (1) shows the mean degrees of the six designs in achieving the aesthetic aspect, according to the specialists' opinions

<u>From table (7) and chart (1), it is clear that:</u>

1- There are statistically significant differences among the six designs at the significance level of 0.01, so we find that the design "2" was the best design in achieving the aesthetic aspect according to the specialists' opinions, followed by the design "5", then the design "1", then the design "3", then the design "4", and finally design "6".

2- Also, there are differences at the significance level of 0.05 between the design "2" and the design "5" in favor of the design "2", also, there are differences at the significance level of 0.05 between the design "4" and the design "6" in favor of the design "4"

3- While there aren't differences between the designs "1" and the design "3".

<u>The second hypothesis:</u>

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"There are statistically significant differences among the six designs in achieving the functional aspect, according to the specialists' opinions".

To investigate this hypothesis, an analysis of variance was calculated for the mean degrees of the six designs in achieving the functional aspect, according to the specialists' opinions, and the following tables show that:

Table (8) an analysis of variance for the mean degrees of the six designs in achieving the functional aspect, according to the specialists' opinions

The functional aspect	Sum of Squares	Squares mean	Degrees of freedom	Value of (F)	Sig.
Among groups	2764.615	552.923	5	67.663	0.01 Sig.
Within groups	686.438	8.172	85		
Sum	3451.053		89		

Table (8): shows that the value of (**F**) was (**67.663**), and it is statistically significant at the level (0.01), which indicates the existence of differences among the six designs in achieving the functional aspect, according to the specialists' opinions, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied. The following table shows this:

Table (9) test of LSD for the multiple comparisons

The functional aspect	The first design M=23.913	The second design M=17.272	The third design M=31.290	The fourth design M=28.156	The fifth design M=34.746	The sixth design M=20.270
The first design	-					
The second design	6.640**	-				
The third design	7.376**	14.017**	-			

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The fourth design	**4.243****	**10.884****	**3.133****	**-**		
The fifth design	**10.833****	**17.474****	**3.456****	**6.590****	**-**	
The sixth design	**3.643****	**2.997***	**11.020****	**7.886****	**14.476****	**-**

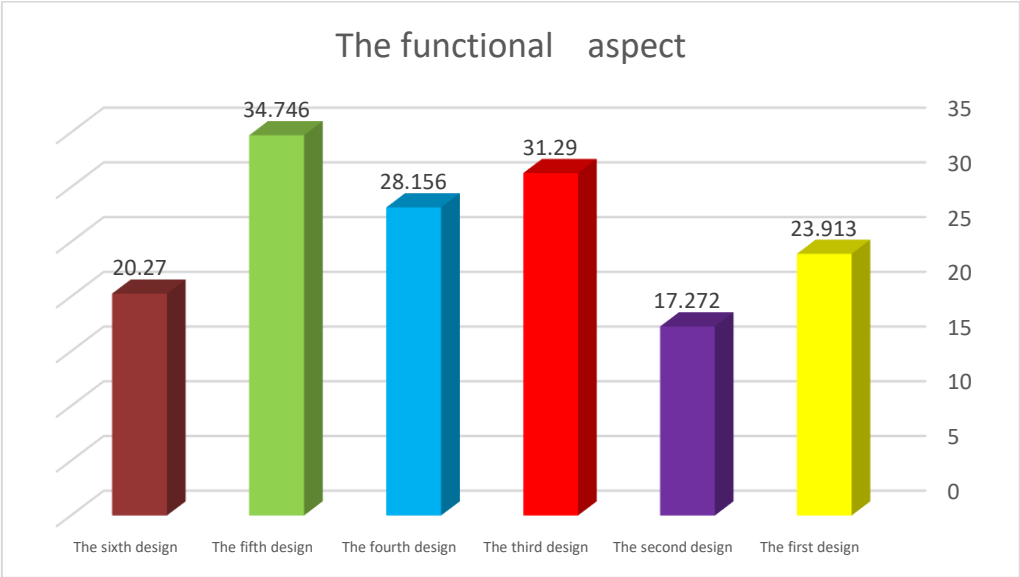

Chart (2) shows the mean degrees of the six designs in achieving the functional aspect, according to the specialists' opinions

<u>From table (9) and chart (2), it is clear that:</u>

1-There are statistically significant differences among the six designs at the significance level of 0.01, so we find that the design "5" was the best design in achieving the functional aspect according to the specialists' opinions, followed by the design "3", then the design "4", then the design "1", then the design "6", and finally design "2".

2- Also, there are differences at the significance level of 0.05 between the design "2" and the design "6" in favor of the design "6".

<u>The third hypothesis:</u>

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"There are statistically significant differences among the six designs in achieving the innovative aspect, according to the specialists' opinions".

To investigate this hypothesis, an analysis of variance was calculated for the mean degrees of the six designs in achieving the innovative aspect, according to the specialists' opinions, and the following tables show that:

Table (10) an analysis of variance for the mean degrees of the six designs in achieving the innovative aspect, according to the specialists' opinions

The innovative aspect	Sum of Squares	Squares mean	Degrees of freedom	Value of (F)	Sig.
Among groups	2777.991	555,598	5	52.641	0.01 Sig.
Within groups	886.579	10,555	84		
Sum	3664.570		89		

Table (10): shows that the value of (**F**) was (**52.641**), and it is statistically significant at the level (0.01), which indicates the existence of differences among the six designs in achieving the innovative aspect, according to the specialists' opinions, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied. The following table shows this:

Table (11) test of LSD for the multiple comparisons

The innovative aspect	The first design M=34.636	The second design M=21.246	The third design M=21.886	The fourth design M=31.300	The fifth design M=25.460	The sixth design M=17.398
The first design	-					
The second design	13.389**	-				
The third design	12.749**	0.640	-			

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The fourth design	**3.336****	**10.053****	**9.413****	**-**		
The fifth design	**9.176****	**4.213****	**3.573****	**5.840****	**-**	
The sixth design	**17.237****	**3.848****	**13.901****	**8.061****	**14.476****	**-**

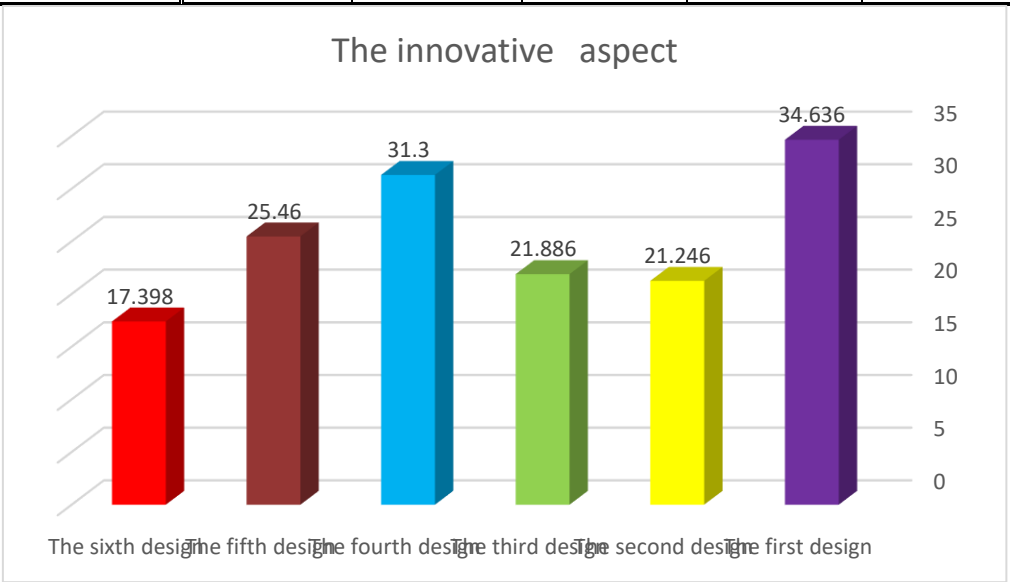

Chart (3) shows the mean degrees of the six designs in achieving the innovative aspect, according to the specialists' opinions

<u>From table (11) and chart (3), it is clear that:</u>

1-There are statistically significant differences among the six designs at the significance level of 0.01, so we find that the design "1" was the best design in achieving the innovative aspect according to the specialists' opinions, followed by the design "4", then the design "5", then the design "3", then the design "2", and finally design "6".

2- While there aren't differences between the designs "2" and the design "3".

<u>The fourth hypothesis:</u>

"There are statistically significant differences among the six designs, according to the specialists' opinions".

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To investigate this hypothesis, an analysis of variance was calculated for the mean degrees of the six designs, according to the specialists' opinions, and the following tables show that:

Table (12) an analysis of variance for the mean degrees of the six designs, according to the specialists' opinions

The total sum " The specialists"	Sum of Squares	Squares mean	Degrees of freedom	Value of (F)	Sig.
Among groups	2781.840	556,368	5	49.473	0.01 Sig.
Within groups	944.651	11,246	84		
Sum	3726.491		89		

Table (12): shows that the value of (**F**) was (**49.473**), and it is statistically significant at the level (0.01), which indicates the existence of differences among the six designs, according to the specialists' opinions, and to know the direction of the significance, the test of LSD for the multiple comparisons was applied. The following table shows this:

Table (13) test of LSD for the multiple comparisons

The total sum " The specialists"	The first design M=80.222	The second design M=68.206	The third design M=73.446	The fourth design M=75.810	The fifth design M=87.016	The sixth design M=51.573
The first design	-					
The second design	12.016**	-				
The third design	6.776**	5.240**	-			
The fourth design	4.412**	7.604**	2.363*	-		

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The fifth design	**6.794****	**18.810****	**13.570***	**11.206****	**-**	
The sixth design	**28.649****	**16.632****	**21.873***	**24.236****	**35.443****	**-**

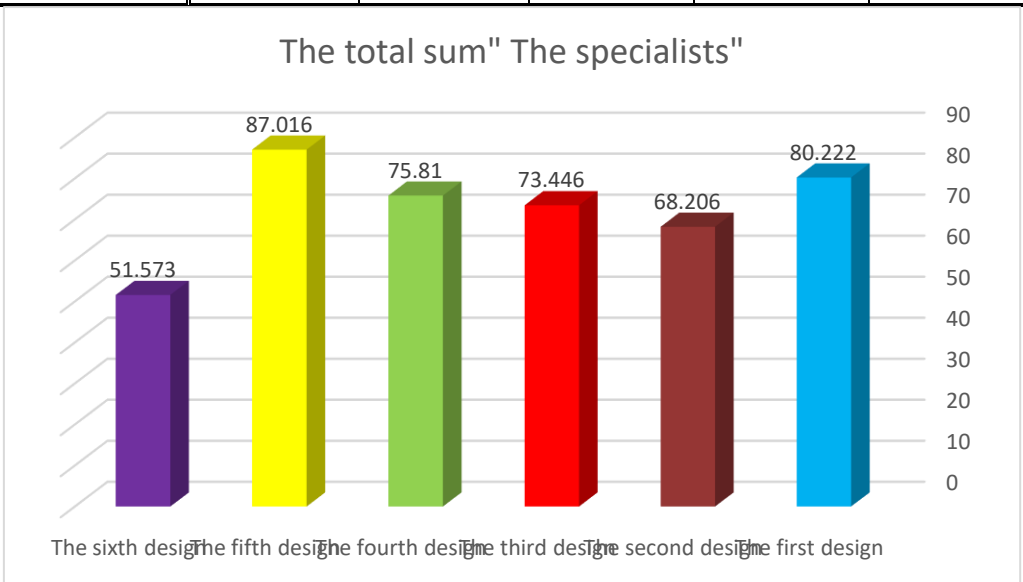

Chart (4) shows the mean degrees of the six designs, according to the specialists' opinions

<u>From table (13) and chart (4), it is clear that:</u>

1-There are statistically significant differences among the six designs at the significance level of 0.01, so we find that the design "5" was the best design according to the specialists' opinions, followed by the design "1", then the design "4", then the design "3", then the design "2", and finally design "6".

2- Also, there are differences at the significance level of 0.05 between the design "3" and the design "4" in favor of the design "4".

<u>Research recommendations:</u>

1- Providing workshops to train female students on creating from Saudi heritage decorations, as they are a rich source that plays a prominent role in clothing and its accessories, enriching them in form and content.

2- Document the various heritage and popular decorations in the Kingdom of Saudi Arabia by integrating them with fashion design decorations and their accessories.

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3- Adding a scientific course to university fashion design programs on heritage decorations in the Kingdom of Saudi Arabia to benefit from it in opening sources and artistic visions for female students through which they can employ it in clothing designs and their accessories to reach the world.

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