

The Sustainable Sadu in Contemporary Furniture Design

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Introduction:

One of the most important characteristic of the Kuwaiti society that they are so proud of their valuable heritage identity. In many ways of life, we can notice some touches, motifs, and ornaments of the Kuwaiti heritage that gloss in contemporary buildings all over Kuwait City. Sadu is one of the distinguish Kuwaiti heritage figures.

Research problem:

- Is Sadu craft a sustainable heritage in the Kuwaiti environment?
- Measuring the sustainability of Sadu in contemporary furniture designs?
- What are the inspiration for Sadu decorations in contemporary furniture designs?

Research objective:

- Demonstrate aesthetic and decorative values in the traditional Sadu craft.
- Identify the distinctive decorative elements of the old Sadu craft.
- Detect sustainable Sadu spirit in modern furniture designs.

The methodology:

An analytical descriptive method is used to measure the sustainability of Sadu craft in contemporary furniture designs.

Measurement tools used:

A questionnaire to measure the acceptance of contemporary Kuwaiti society to revive the Sadu possessions, field visits and interviews, Photos of Sadu pieces have been taken from old and new places.

key words:

Sadu craft - sustainability of heritage - contemporary furniture.

Search phases:

- a. Sadu Historically (Sadu Knitting Methods - Used Tools).
- b. Types of Sadu ornaments.
- c. Contemporary society and Sadu craft culture.
- d. Sadu sustainability in contemporary furniture design.

The word Sadu is called on the character prevailing among the people of the desert, especially on the process of Wool Textile. Sadu is inspired from the desert's environment. In the past Bedews women were famous of Sadu "weaving wool", dyeing wool with natural colors from desert plants. They used some special primitive tools consisting of several parts that are installed in the outdoor yard designated for work. A hole is made at the end of the yard so she stands while working.

Sadu threads were made of Sheep and camels wool, and cotton. The black wool used in tents known by “The Hair House” from sheep of Najd area that were previously available in the Kuwait or from the wool of the Arab sheep.

The decorative units of the Sadu craft were part of the Badia community, as they are an expression of different meanings in their lives, as the artistic meaning and its purpose differ from one form to another. It was a record of heritage that reveals the beliefs and lifestyle in this society by inspiring meanings of an environmental character in an artistic simple style. Women draw tribe’s symbol on their Sadu pieces, and sometimes they add other tribes’ symbols as a kind of interdependence among tribes. Furthermore, on Sadu drawings they tell stories that Bedouins knew in the past, and also weaves some decorations and inscriptions that were known as memories through their presence.

The decorative units used in Kuwaiti Sadu were simple geometric shapes, which were organized by the interlocking, overlapping, symmetry, or similarity. Sometimes women added Living organisms such as camels, snakes, spiders and birds to their Sadu drawings.

The State of Kuwait established the “Sadu House” by Sheikha Altaf Salim Al-Ali Al-Sabah, the sponsor and Honorary President, “Sadu House” is a cultural project concerned with preserving the arts of sewing and traditional textiles in Kuwait, and developing their related skills within a professional cooperative framework.

The role of Sadu House is the preservation of the textile heritage, and it began with the role of encouraging cooperation between craftsmen and designers in an effort to reinterpret the concepts of Sadu and to develop local artistic expression within a modern framework.

The visit of “Sadu House” an interview was made with Ms. / Umm Salah, where she is one of the Sadu workers there. She is knitting the traditional Sadu in front of visitors then she explains the steps of the Sadu work. All of her manual work pieces are sold to visitors. It is noticeable that visitors are always proud of their Sadu heritage.

The researcher conducted a questionnaire to measure the sustainability of the Sadu and its acceptance in Kuwaiti society. The target group was the level of educated male and female youth, because that category is the group that will inhabit and furnish contemporary housing. The questions were about their desirability for Sadu as a decorative and design element that can be referred to in their future homes.

The analysis of the questionnaire exposed important results as the following:

It turns out to be clear that 55% of the surveyed group have some pieces of Sadu from the ancient heritage, but only 33% use it with the same old function. As for their desirability for furniture and other contemporary products inspired by Sadu’s design 77% agreed, and 73% accepted the old sadu traditional colors and liked to use them in decorating contemporary house. A collections of different house’s rooms were illustrated for them to choose their favored one that is suitable for the possibility of applying contemporary furniture inspired by Sadu ornaments, over 66% choose Living Rooms more than Bedrooms or Receptions. The researcher investigated various designs and decorations inspired by Sadu in some museums for heritage preservation and public places, and some works of contemporary designers that based their contemporary furniture designs on inspiring Sadu ornaments in a modern way. Badr Al-Mansour is considered one of the contemporary artists in Kuwait who adopts the revival of Al-Sadu decorations in contemporary designs. By interviewing him to investigate

whether Kuwaiti society was interested in his contemporary Sadu furniture inspiration, he assured that they admired it so much.

Dr. Abdulaziz an interior designer has adapted a Sadu unit for decorating contemporary furniture designs, and upon the meeting he was asked whether there was interest in Kuwaiti society in the acquisition of these designs, his answer was defiantly yes, these designs were very popular for Kuwaiti clients.

Results:

From studying the craft of Sadu historically and getting acquainted with its literal and decorative capabilities, and after measuring the opinion of the respondent sample on the extent of their relationship with Sadu decorations in contemporary designs, and studying the work of some contemporary artists and designers in Kuwait, the results of the research can be determined in the following:

1. **Sadu is a sustainable design that can be used efficiently in contemporary designs that successfully fulfill the modern function.**
2. **.Sadu ornaments achieve flexible aesthetic values that can be used in designing furniture and other products in a varied contemporary style.**
3. **Traditional Sadu textile has different ornaments drawings.**
4. **Young newlyweds prefer Sadu motifs to use it in the living room furniture with contemporary designs.**
5. **Knowing the history of the Sadu craft and its methods of weaving and spinning helps confirm the Kuwaiti identity, especially for future generations.**

Recommendations:

The researcher recommends the necessity of paying attention to the Sadu craft in order to preserve the Kuwaiti identity for the benefit of future generations to understand the history of their ancestors as it was an important craft and an essential source of livelihood for them. Arts and design scientific departments should cooperate with "Sadu House" in the form of joint workshops, lectures and exhibitions, to help students to establish the Sadu craft and introduce contemporary designs that suit modern taste.

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