

# Recoded Tatreez

A Palestinian story with a new vision



A Program by | أحد برامج

مؤسسة ولي العهد  
Crown Prince Foundation



مساحة الصنّاع  
The Makerspace



# DH

## DOA'ALHINTY

DOSAM  
STUDIO  
BIOMATERIALS & DIGITAL FABRICATION

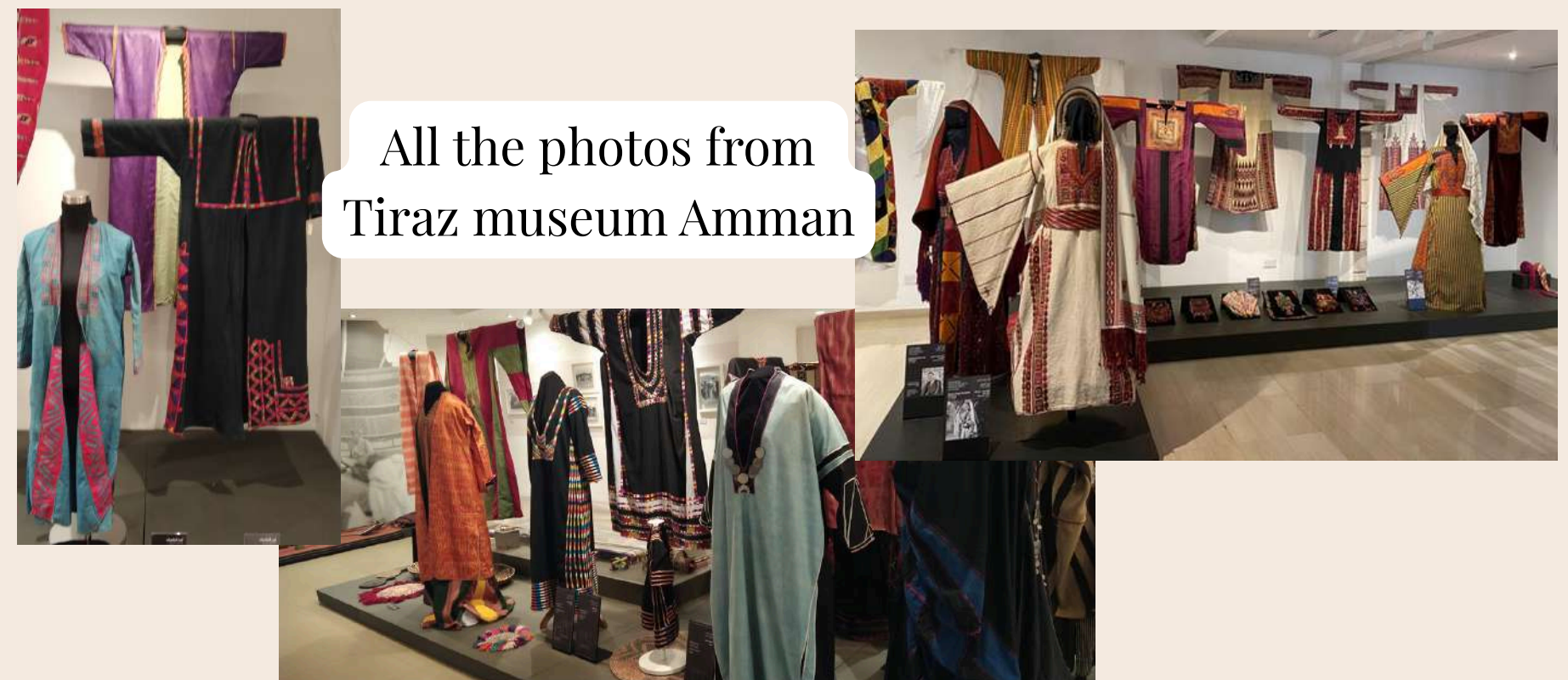
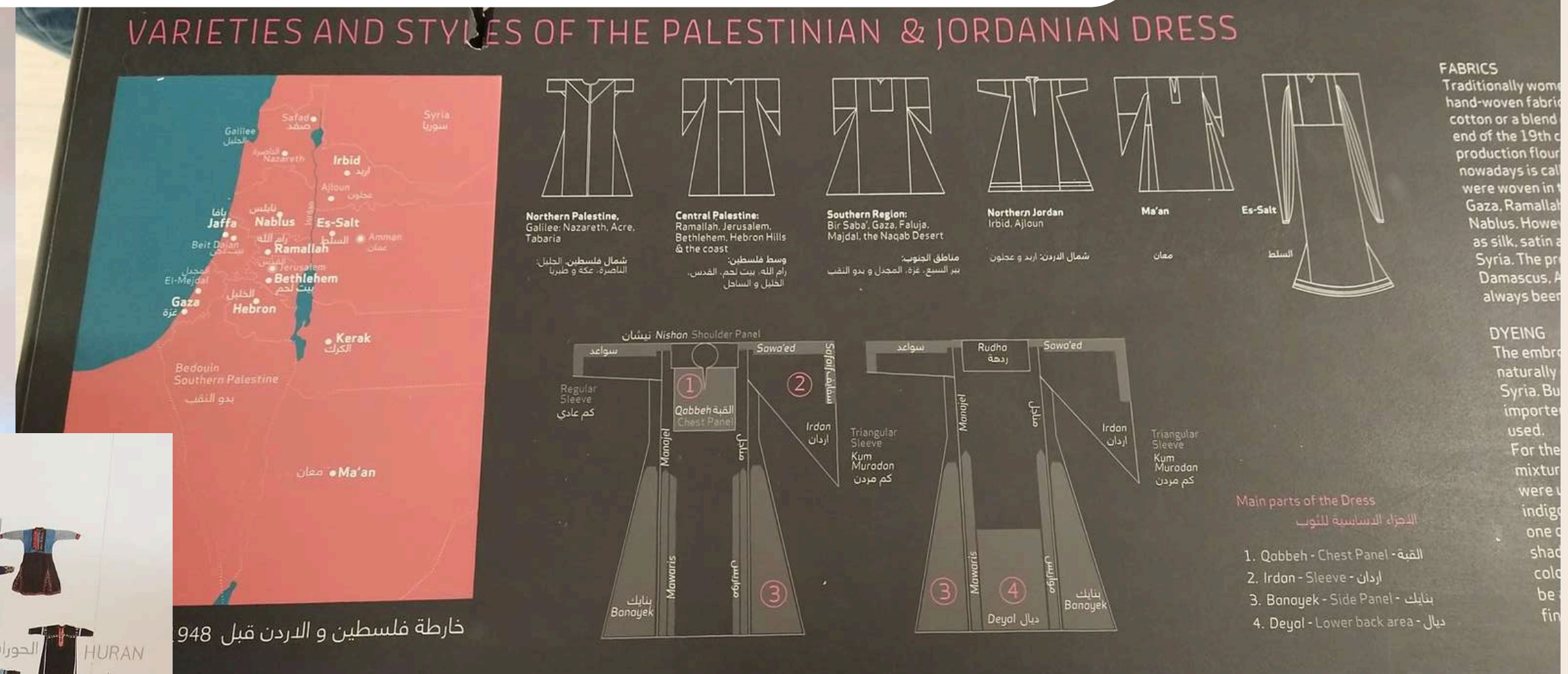


MODOSSA





# Thobs From Palestine & Jordan







PALESTINIAN EMBROIDERY (TATREEZ) WAS INSCRIBED ON UNESCO'S REPRESENTATIVE LIST OF THE INTANGIBLE CULTURAL HERITAGE OF HUMANITY IN DECEMBER 2021.



# LIFE IIN PALESTINE BEFORE THE NAKBA

PALESTINIAN TATREEZ, ESPECIALLY THE PEASANT (FALLAH) TATREEZ KNOWN AS CROSS STITCH, IS ONE OF THE OLDEST DECORATIVE TRADITIONS IN THE WORLD. AND ITS ORIGINS DATE BACK TO THE TIME OF THE CANAANITES.

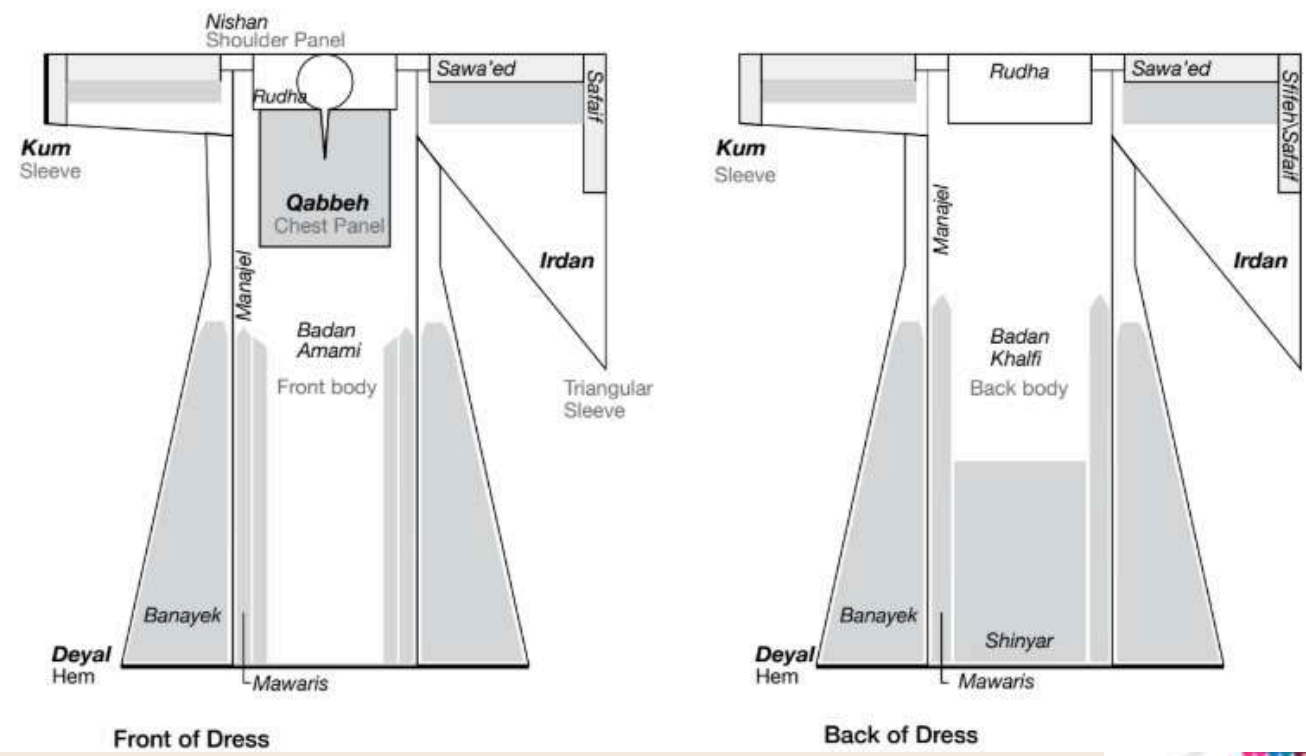




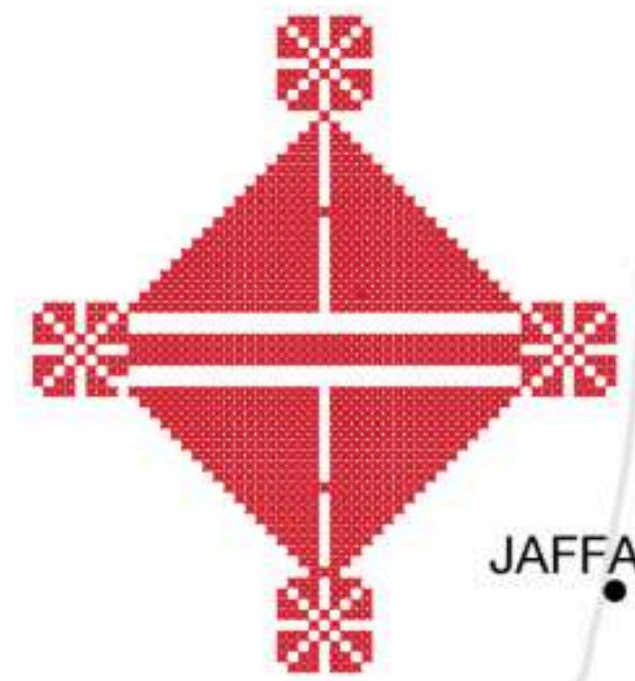
THOB & PATTERNS FROM DIFFERENT CITIES  
IN PALESTINE



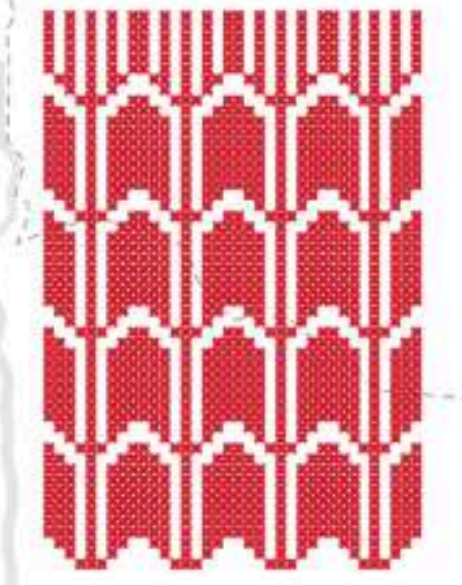
Costume patterns and placement of embroidery



JAFFA : AMULETS - HUJUB



RAMALLA: PALM TREE - NAKHLA

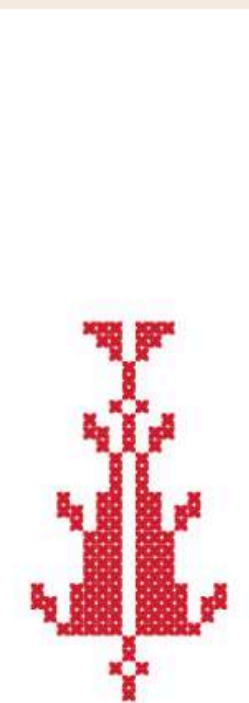


GAZA PENDANT - QILADA

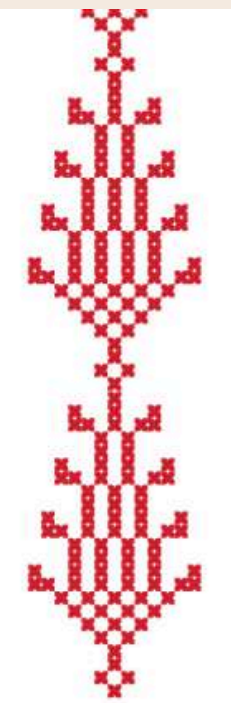
HEBRON:  
TENT OF THE PASHA -  
KHAYMAT AL BASHA

BEERSHEBA: CYPRESS TREE - SARU

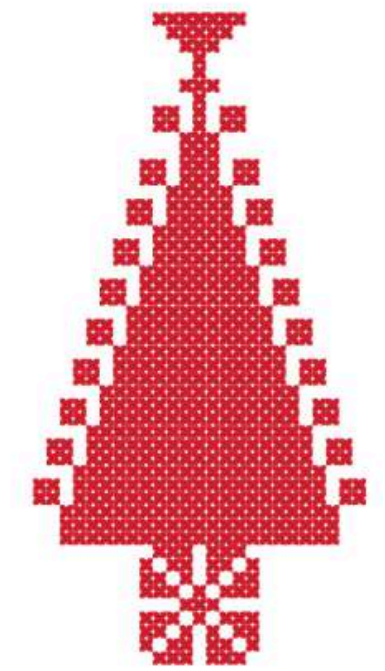
PALESTINIAN EMBROIDERY: TRADITIONAL FALLAHI CROSS-STITCH  
BY WIDAD KAWAR BOOK



Ramallah



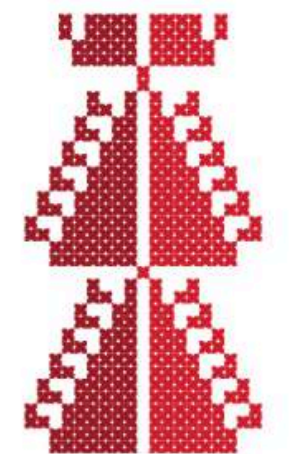
Hebron



Jaffa



Gaza



Beersheba



# THOBES BEFOR & AFTER NAKBA



BRFOR NAKBA

THOBES MADE BY WOMEN FROM VILLAGE  
CALLED SARAFAND

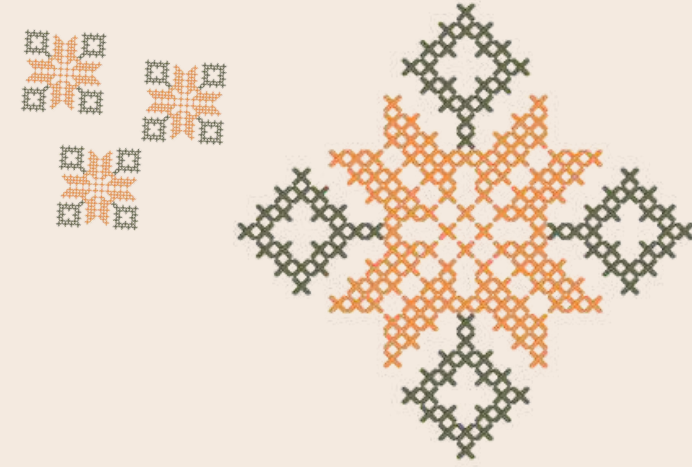
THE DIFFERENCES APPEARS IN THE PATTERNS  
& THE FABRICS  
& HOW THEY MIXED MANY PATTERNS FROM  
DIFFRERNT VILLEGES TOGETHER  
WHILE THEY ARE IN REFUGEES CAMPS



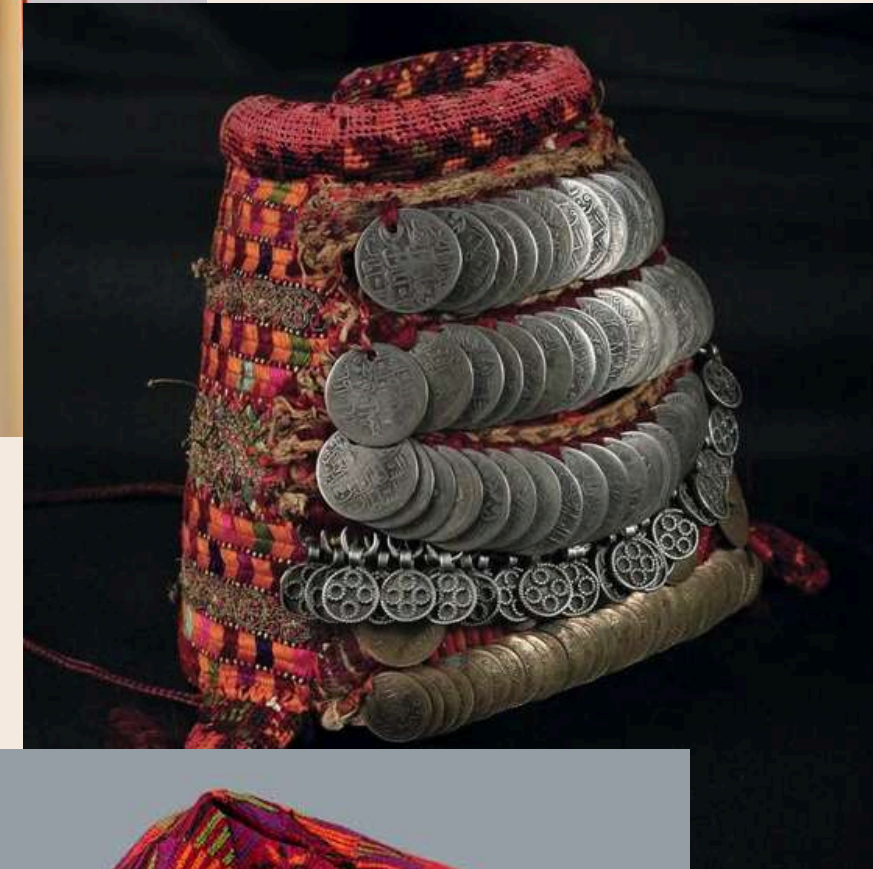
AFTER NAKBA



وقاة أو صمادة : HEAD PIECE



شداد : WAIST BELT



طرحة : VEIL







## EMBROIDERY MARKET IN AMMAN DOWN TOWN

MOST ARE MACHINE MADE FROM  
CHINA .  
SYNTHETIC THREADS. CHEAP  
STANDARDISED DESIGNS !

Lots of thobs, lots of dresses

without identity



# References



**Palestinian Costumes: The Embroidered History of Palestinian and Jordanian Thobes, Part 2**

Detail on the sleeves of Beit Laham's thobe, including tiny crosses, a religious symbol.

Anthrow Circus



**Tatreez Star Motifs: Reclaiming Indigenous Cultural Knowledge On Palestine Square**

Institute for Palestine Studies



**Tatreez: The Age-Old Art Of Palestinian Embroidery**

A deep dive and look into the age-old art of Palestinian embroidery and needlework known famously as Tatreez.

Scoop Empire / Sep 1



**Tatreez: How Palestinian women weave their cultural heritage**

In Palestine and across the diaspora, Palestinian women "cross-stitch" to connect with who they are and where they've come from. In 2021, the art of tatreez in Palestine was recognized by UNESCO as an important intangible cultural heritage

Missing Perspectives / Oct 25, 2024



**Tatreez in Time - The Metropolitan Museum of Art**

The memory, meaning, and makers of Palestinian embroidery.

metmuseum.org

you can download  
the book here  
<https://www.tirazcentre.org/en>

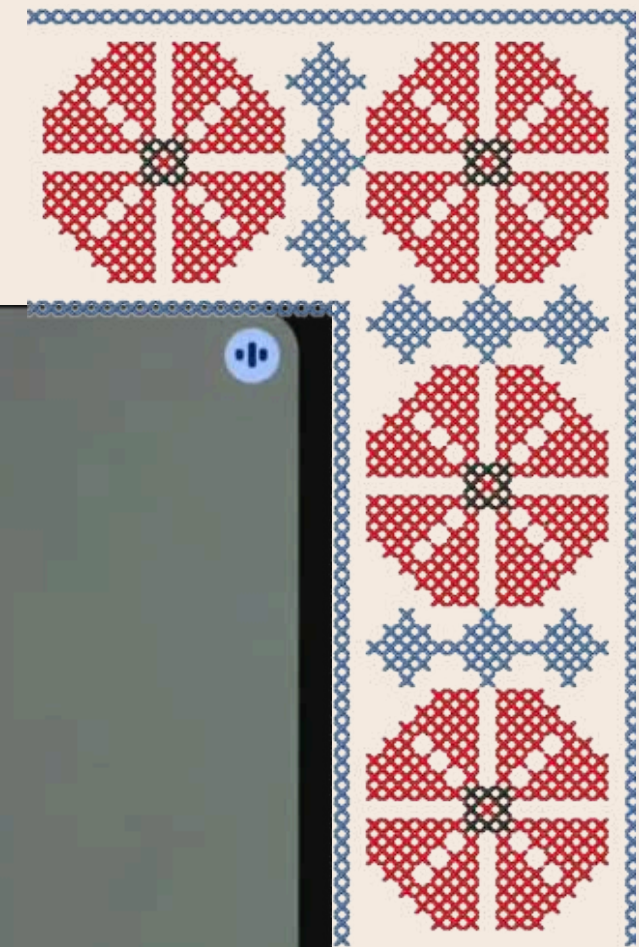




**TIRAZ** widad kawar  
home for arab dress  
IN AMMAN



An interview with Feda'a Hamdan  
*Palestinian Tatreez teacher & researcher*



“The bride should be skilled in Tatreez; if the Tatreez is clean on both the front and back, the bride is suitable to be a daughter-in-law.” 😊







WE CANT FIND ANY PHOTO FOR OUR VILLAGE THOB DETAILS &  
TATREEZ!!!



The only Photo of my parents grandmother  
wearing very simple tatreez thob





**The Nakba and Forced Displacement** (1948): The displacement of women from their villages disrupted the continuity of embroidery traditions in each village.



Loss of Original Dresses: Many dresses were **lost or damaged** during the displacement without documentation.

## Why did part of the thobs get lost?

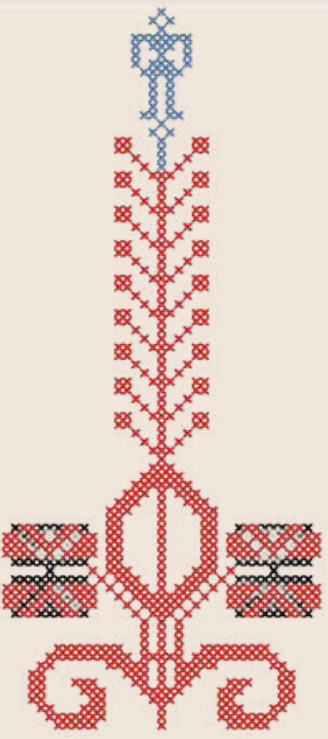
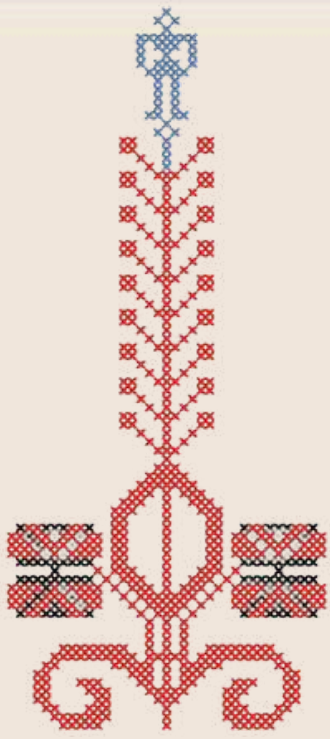


**Forced Assimilation** into New Communities: The mixing of women from **different villages** led to a blending of motifs and a **loss of village identity**.

Policies of Cultural Erasure: **Colonial practices** contributed to the marginalization of the Palestinian dress and its symbolism.



# Why



## Sustainability

Sustainable alternative that uses eco-friendly, low-waste methods while **respecting and preserving traditional craftsmanship** instead of exploiting heritage as decoration.

## Technical Innovation

Transforming **Palestinian symbols into a 3D-printable digital design language** to produce a new embroidery that preserves the original without copying it.

## The Core Challenge

Countering the **distortion of embroidery caused by machines** through a design discourse that preserves the essence of Palestinian heritage without exploiting it.

## Community Awareness

Exposing how fast-paced **commercial practices can erase cultural memory**, and the role of contemporary design in reconstructing meaning.

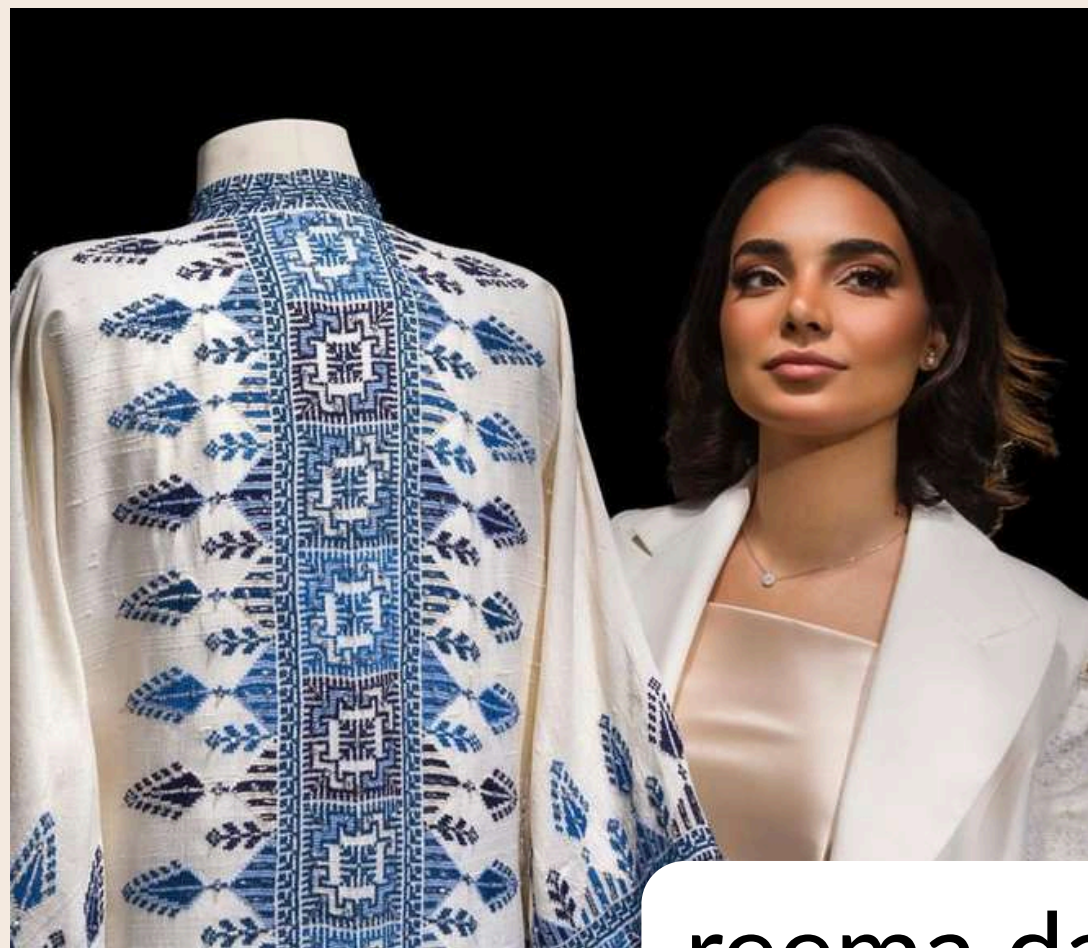
**The Motivation:** A project based on genuine **concern for Palestinian visual identity**, transforming this threat into an opportunity to create a new artistic language that blends craftsmanship with technology.



## Thob Collection with Accessories







reema dahbour

<https://www.reemadahbour.com/t>



Neveen elkady

[https://www.instagram.com/neveenelkady\\_/?hl=en](https://www.instagram.com/neveenelkady_/?hl=en)



Pringle of Scotland

<https://www.dezeen.com/2014/02/17/3d-printed-fabrics-by-richard-beckett-woven-into-pringle-of-scotlands-ready-to-wear-garments/>

Chiara Giusti

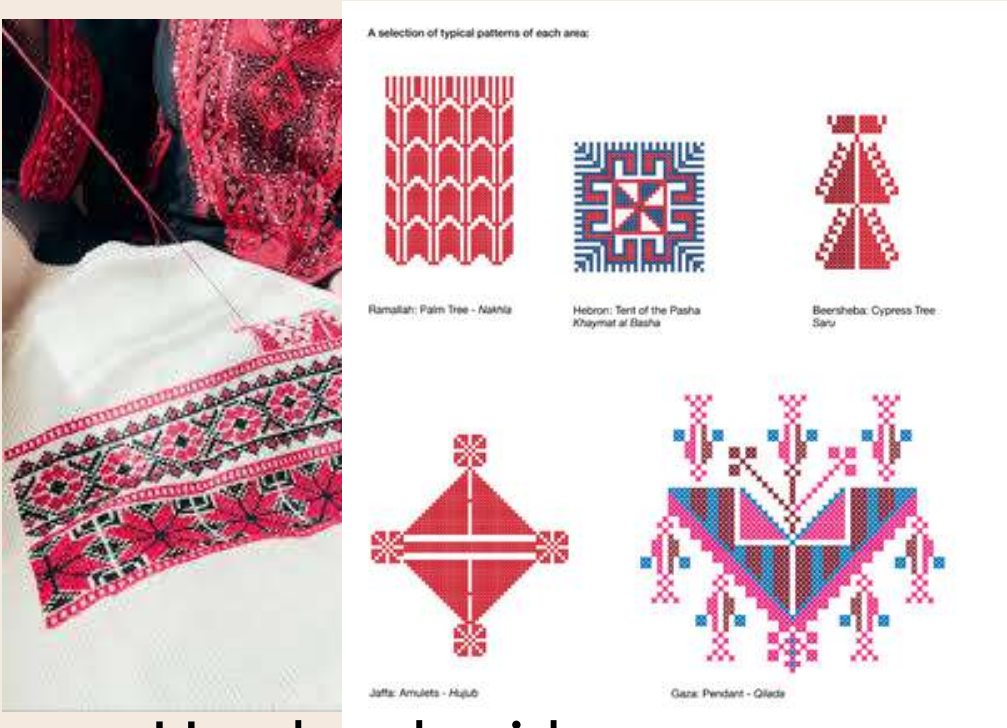
<https://www.chiaragiusti.com/techn>



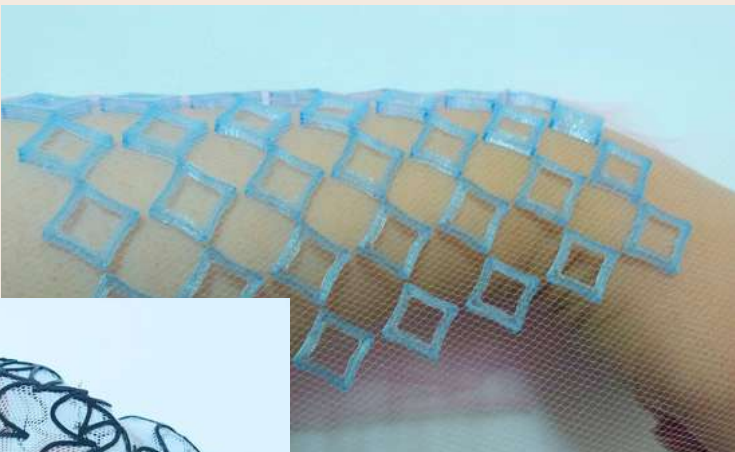




Biomaterials



Hand embroidery



3d printing



Natural Dyes



I have obtained approval from a heritage preservation association in the West Bank, and I am working on an agreement with an association in Amman as well, to conduct more extensive interviews with women working in Palestinian Tatreez and also to explore the possibility of cooperation in implementing the project's pieces.



Rawieh Sharawi



Inash Al-Usra Association

Translated: Arabic → English  
Translate can make mistakes, so verify translations  
[Show original](#)

Greetings

Thank you for contacting us. We are happy to conduct these interviews, provided that we are informed of all details before publication or use for academic purposes. Ms. Maysoun, the head of the embroidery workshop, will contact you to arrange the visits.

Thank you

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<https://inash.org/>



# Who Is This Project For?

Who will actually use the product?

**Women aged 20–45  
including me**

**interested in identity  
and cultural issues.**

**embraces the values  
of sustainability,  
social awareness,**

Stakeholders

**Palestinian society**

**Cultural institutions**

**Exhibitions and  
museums**

**Organizations  
supporting  
sustainability and  
innovation in  
fashion.**

Beneficiaries

**Palestinian  
Craftswomen**

**Palestinian  
Cultural Community**

**Sustainable  
Design Sector**

Target Audience

**Women who wear  
the piece as an act  
of belonging and  
cultural awareness  
, not as a passing trend.**

**Artists, curators,  
and entrepreneurs  
seeking pieces  
that express a cause.**

**Lovers of  
fashion that carries  
meaning and a message.**





# Collection Preparation TimeLine

## Recoded Tatreeez

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