RECODED TATREEZ

A Computational Heritage System Through Textile Fabrication

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Fabricademy 2025-26 / The Makerspace Amman

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RECODED TATREEZ

investigates tatreez as a living cultural system, translating its visual and symbolic language into computational and material frameworks.
It explores how traditional embroidery can evolve through digital fabrication while preserving its cultural narrative and identity.

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Mentors: Troy Nachtigall, Claudia Simonelli, Anastasia Pistofidou & Cecilia Raspanti

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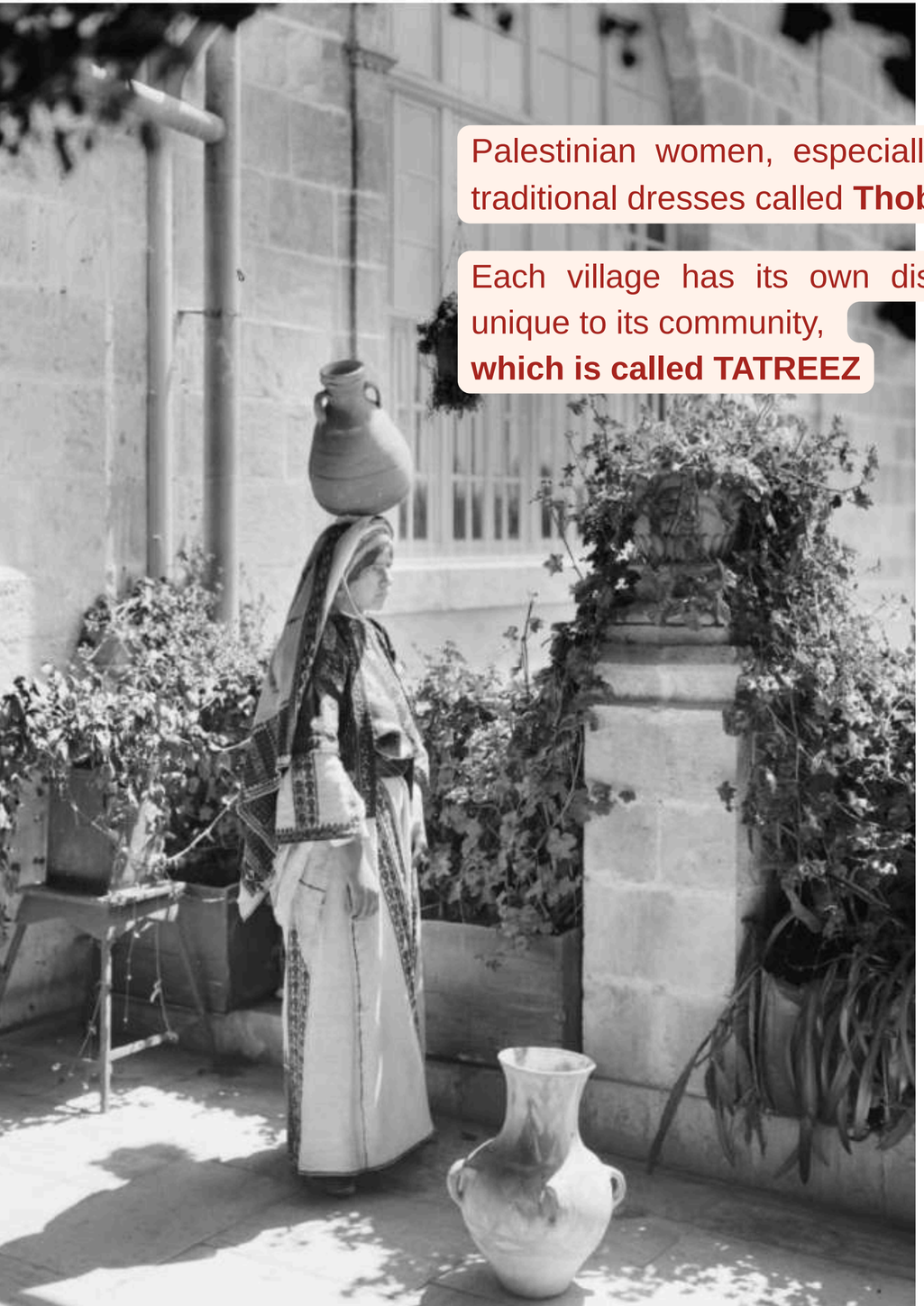
SECTION 1 — PROJECT OPENING.



Palestinian women, especially in the villages, wear traditional dresses called **Thobe**

Each village has its own distinctive hand embroidery, unique to its community, **which is called TATREEZ**

RECODED TATREEZ by Doa'a Al-Hinty
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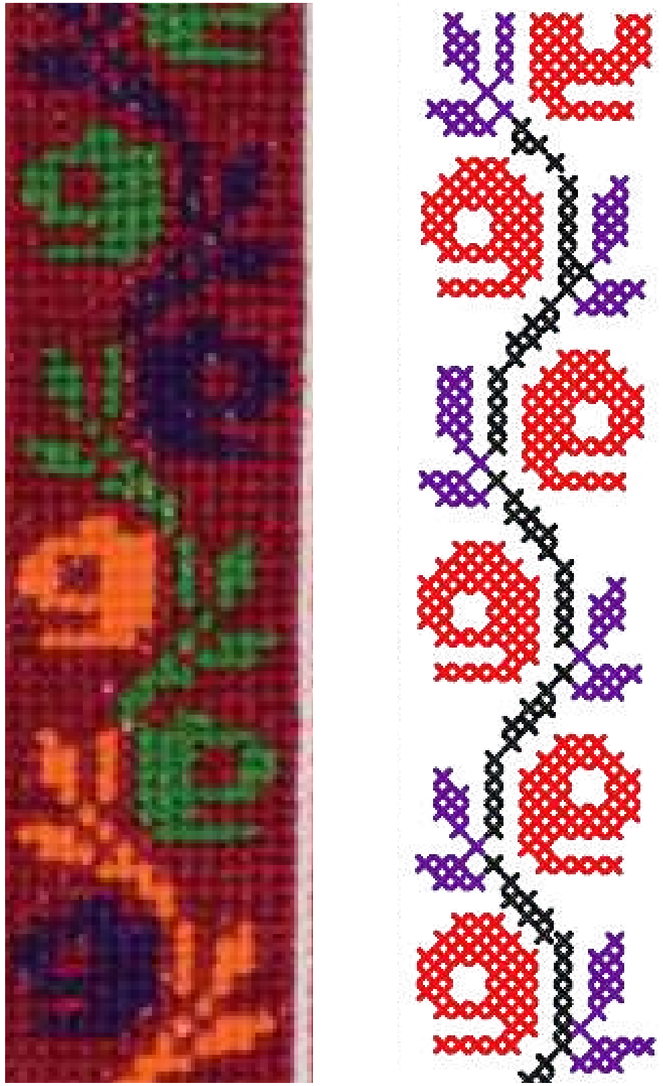
Reframing Tatreez in the Digital Age

The Archive:
Historically, Palestinian tatreez functioned as a sophisticated visual language. Geometric motifs encoded regional narratives of identity, memory, and social belonging.

The Threat:
Today, occupational displacement and mass commercialization risks cultural erasure. Machine replication detaches motifs from their symbolic meanings, leaving heritage static in museums.

The Intervention:
RECODED TATREEZ investigates how digital fabrication can operate not as a replacement, but as a dynamic medium for cultural continuity and future transmission.

Keywords:
Palestinian Tatreez, Cultural Heritage Preservation, 3D Printing, Digital Fabrication, Fashion Technology, Conceptual Fashion, Wearable Storytelling, Sustainable Design, Contemporary Thobe, Cultural Memory, Digital Preservation, Cultural Heritage Resilience



Jaffa / Traditional "nafnouf" (Orange blossom) Motif

How can Palestinian tatreez be re-coded as a living computational system through digital fabrication?

This research explores the intersection of heritage preservation, computational craft, and material experimentation—repositioning the traditional thobe within contemporary fashion design to preserve cultural identity for future generations.

Authenticity (Cultural Sensitivity) **|** Tactility (Emotional Depth) **|** Technicality (Material Innovation)

RESEARCH OBJECTIVES

1.

Preserve & Reinterpret

Preserve cultural narratives embedded within traditional pre-Nakba tatreez through computational reinterpretation, reimagining the thobe as a living document within modern fashion discourse.

2.

Computational Systems

Translate complex embroidery structures into modular digital systems using 3D modeling, bridging traditional craftsmanship with advanced design technologies.

3.

Evolve Symbolism

Create contemporary visual symbols inspired by Palestinian nature, memory, architecture, and lived experiences to develop a new, evolving design language.

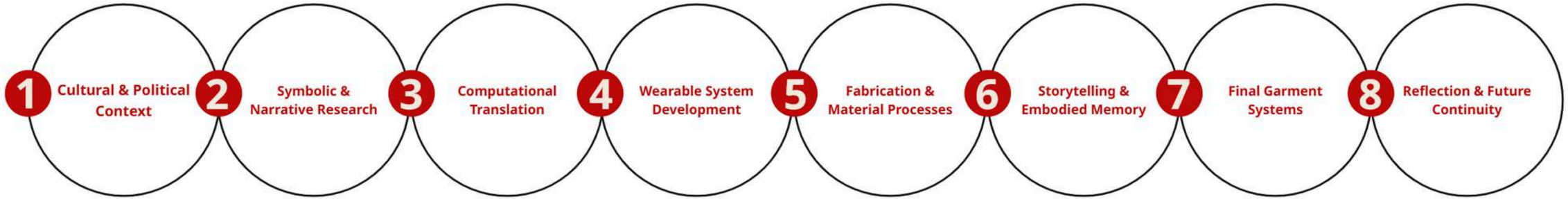
4.

Material Innovation

Develop an experimental, low-waste workflow integrating additive manufacturing with textiles, establishing sustainable approaches to material storytelling.

Thesis Framework

The thesis is structured through interconnected research layers investigating Palestinian tatreez as a living computational and narrative system.



SECTION 2 — CULTURAL & THEORETICAL CONTEXT

Tatreez as a Living Cultural Archive

THE HISTORICAL & SOCIAL ARCHIVE

Historical Continuity

Dating back over five thousand years to Canaanite civilizations, the traditional thobe has evolved as a living testament to memory, land, and cultural continuity.

Social & Narrative Language

Pre-Nakba embroidery operated as a visual language. Each geographic motif encoded critical social data: defining a woman's regional belonging, marital status, and economic identity.

THE TECHNICAL & CONCEPTUAL ARCHIVE

A Modular Data System

Technically, tatreez is a decorative-structural system. It builds modular motifs using repeated hand-stitches over an implicit grid, where each cross-stitch functions as a precise visual data unit.

Stitched Resistance

In contemporary history, the thobe transformed into a form of popular resistance—a "cultural shield" where threads record the Palestinian narrative and protect collective memory from erasure.

Tatreez as Cultural Resistance Against Occupation

This thobe was gifted by a Ramallah woman to a taller refugee after the 1948 Nakba, who enlarged it using UNRWA flour sacks due to the urgent situation. The panels on the sides still clearly display the Arabic letter Nun (N) from the agency's logo on the chest.

The Palestinian thobe is not merely a traditional garment, but a historical document and a cultural weapon against erasure.

Across decades of displacement, Palestinian women transformed embroidery from a decorative craft into a political language and a 'cultural shield'. Every stitch represents a declaration of steadfastness, recording lived narratives and protecting collective memory from erasure. From the unfinished garments of 1948 to the 'Intifada Thobe' that served as a walking flag, tatreez remains a soft weapon asserting sovereignty over identity.

Cultural Erasure and the Suppression of Identity

Nakba 1948

Forced Displacement

During the 1948 Nakba and subsequent geopolitical crises, mass forced displacement forced communities to leave behind generations of physical garments, causing an immediate disruption and data fragmentation in the continuous transmission of regional embroidery knowledge.

Destruction of Material Archives

Decades of military actions and ongoing destruction have led to the physical loss of countless ancient thobes.
Thobes that served as material archives of Palestinian memory have been buried under rubble, destroying irreplaceable historical references.

Rescued thobe in Rafah/ Gaza 2025

From Cultural Language to Decorative Surface

As tatreez increasingly circulates through mass production, digital reproduction, and globalized visual culture, many embroidered motifs become detached from their original narratives and cultural contexts.

Patterns once connected to geography, identity, and lived experience are often reduced into isolated visual aesthetics disconnected from their embodied meanings.

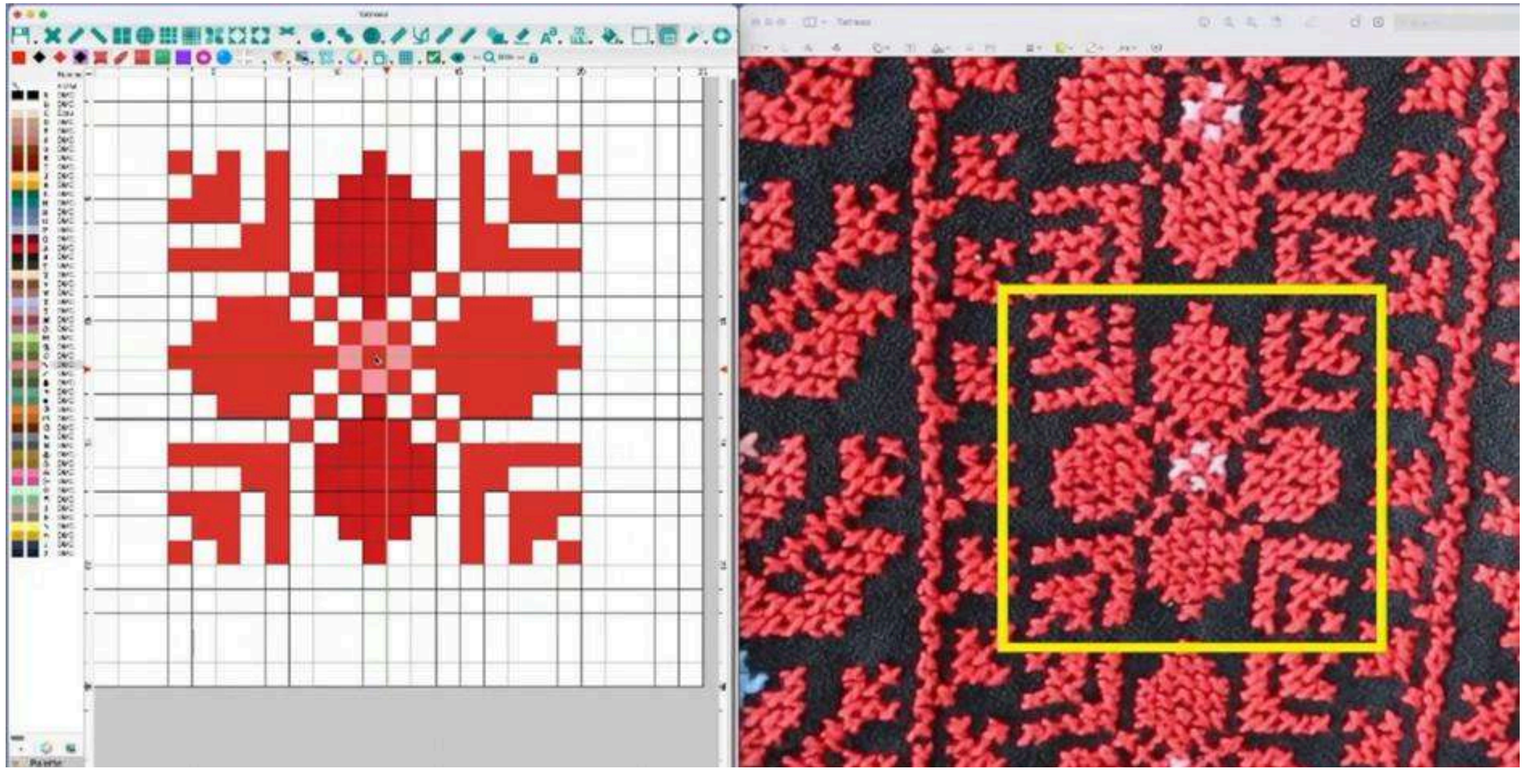
This transformation raises critical questions surrounding preservation, authorship, and the future of cultural memory within digital systems.

Traditional Tatreez by hand

Machine mass production Tatreez

Craft Within Computational Systems

As textile practices enter digital environments, craft increasingly becomes translated into pixels, vectors, machine-readable patterns, and fabrication data. While digitization offers
opportunities for preservation and accessibility, it can also flatten material knowledge and embodied making into static visual information.



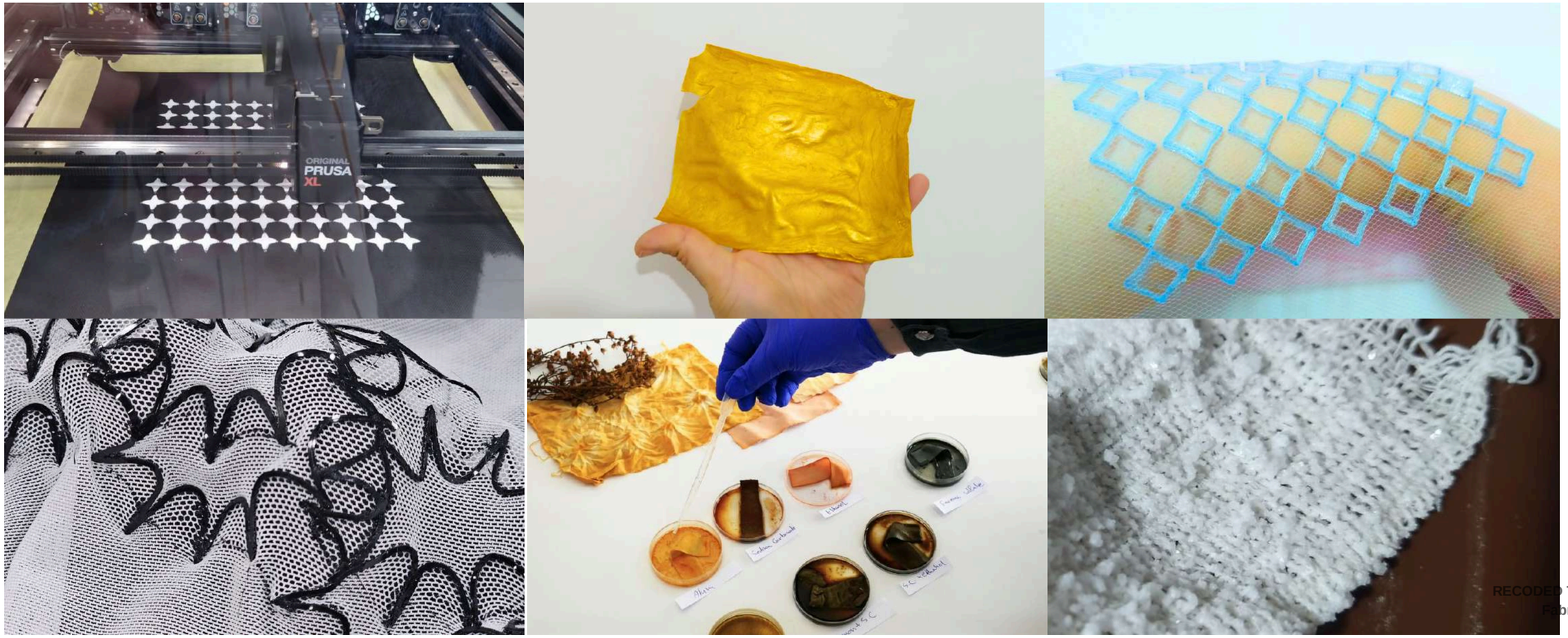
RECODED TATREEZ investigates whether computational systems can move beyond replication toward cultural continuity and material storytelling.

Digital Fabrication as Cultural Translation

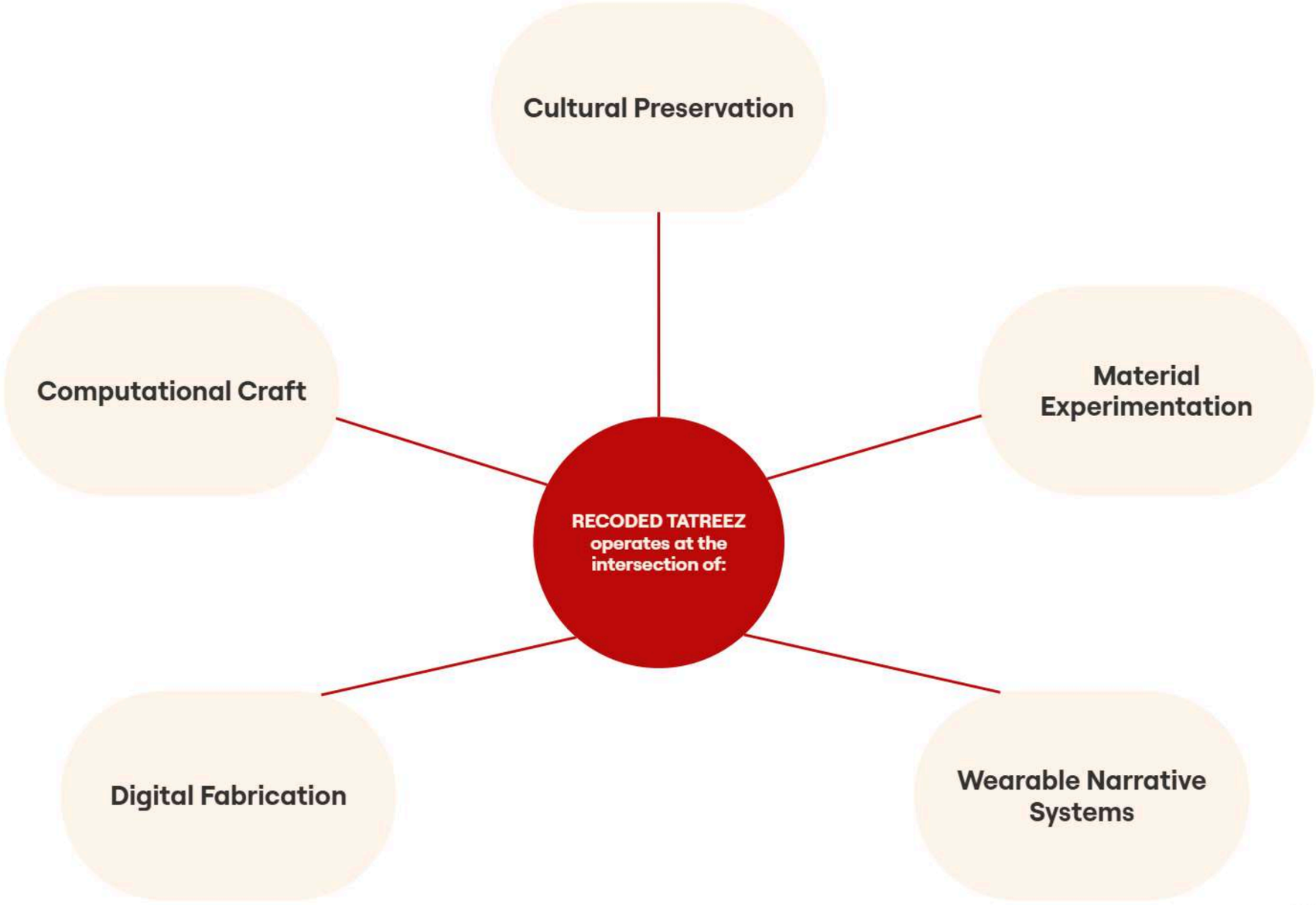
Rather than replacing traditional craft practices, digital fabrication can function as a contemporary translation layer capable of extending material narratives into new forms of production and interaction.

Through computational workflows, modular systems, and textile experimentation, fabrication technologies offer possibilities for reactivating cultural archives within contemporary material practices.

In this context, technology becomes not only a production tool, but also a medium for narrative preservation and reinterpretation.



Positioning RECODED TATREEZ



The project positions embroidery not as static heritage to be archived, but as an evolving material system capable of contemporary transformation.

SECTION 3 — Cultural Research & Symbolic Reconstruction

Research Methodology

The development of RECODED TATREEZ followed an iterative research methodology combining:

The project evolved through continuous testing between conceptual research and physical material behavior.

Tatreez as a Symbolic and Narrative System

Rather than approaching embroidery motifs as decorative graphics, the research investigates tatreez as an interconnected symbolic language capable of adaptation and reinterpretation across generations.

Cypress Tree

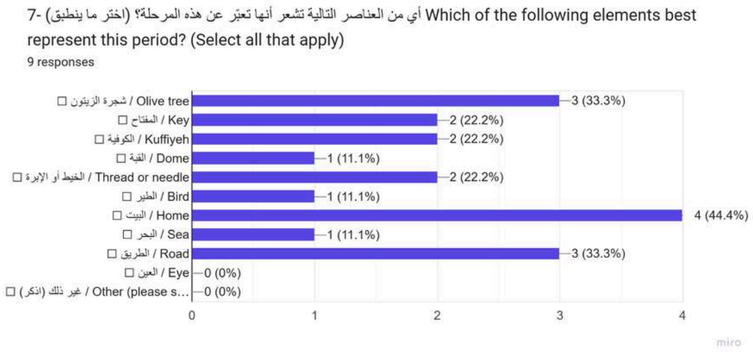
Tiles & Seeds

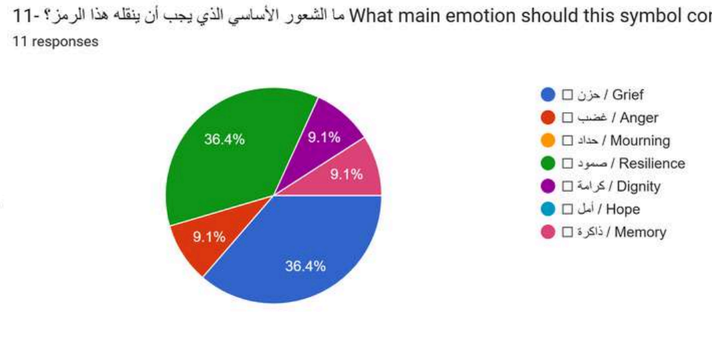
Amulet

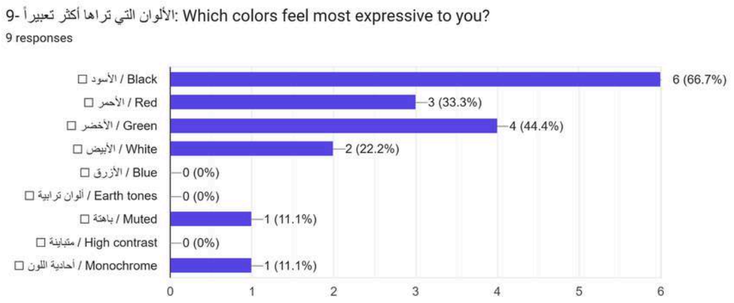
Understanding embroidery as a living system became fundamental to the computational reconstruction process.

Emotional Mapping Through Contemporary Tatreez

A public survey investigated emotional responses surrounding the ongoing realities in Gaza and explored how participants imagined new embroidery symbols capable of expressing contemporary experiences of loss, resilience, memory, and survival.







The collected responses revealed recurring emotional themes and visual associations that informed the symbolic reconstruction process within the project.

This participatory research positioned tatreez as an evolving cultural language responsive to present realities rather than a fixed historical archive.

Embroidery as Living Cultural Practice

Interviews with embroidery practitioners, researchers, and those working to preserve it highlighted the continuing role of embroidery as a living cultural practice linked to memory, identity, work, and integrational transmission.

The conversations revealed concerns surrounding cultural erasure, commercialization, and the loss of contextual meaning, while also emphasizing the importance of adaptation and continuity across changing realities.

These perspectives grounded the project within lived cultural experience rather than purely speculative design research.

Gen Z Perspectives on TATREEZ

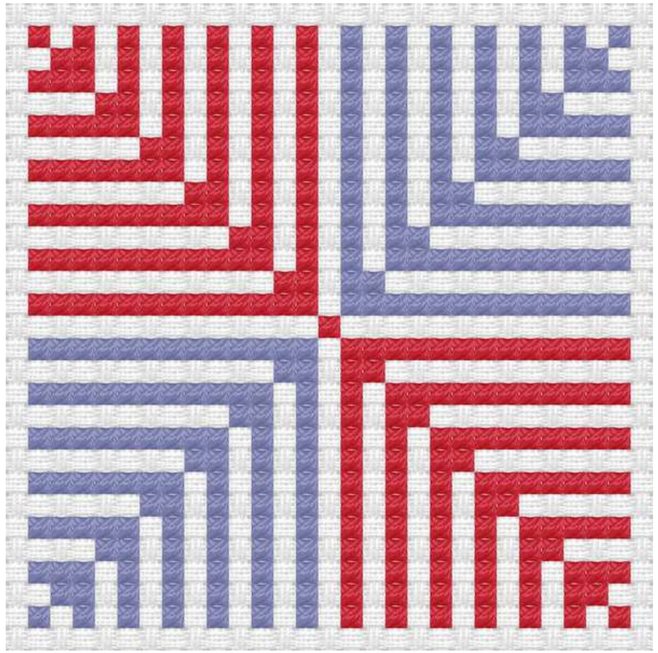
Our interviews with the younger generation reveal that while they remain deeply connected to traditional hand embroidery, they are simultaneously open to new, innovative experiences.

They masterfully bridge cultural heritage with modern, creative experimentation.forms

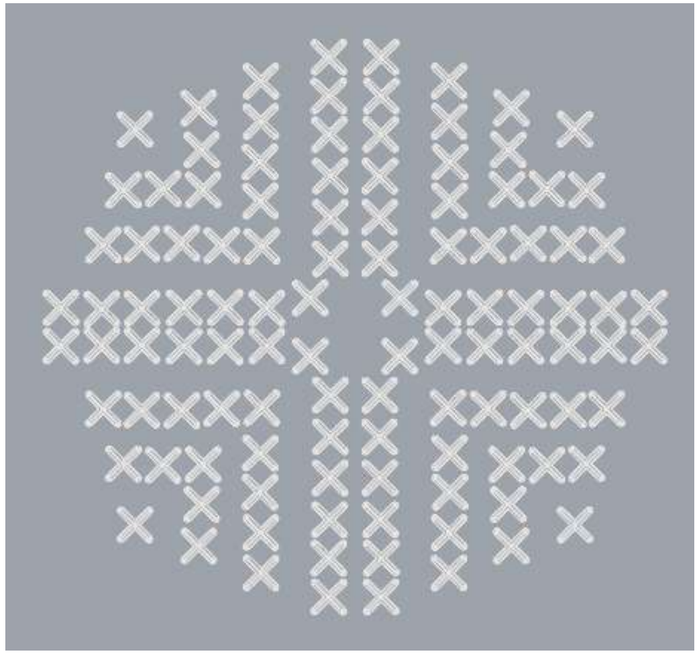
Symbolic Reconstruction and Narrative Evolution

Rather than preserving tatreez as frozen heritage, **RECODED TATREEZ** explores how embroidery systems can evolve through computational reinterpretation while maintaining cultural continuity and embodied memory.

Traditional Lighthouse



Recoded Tatreez Lighthouse



This reconstruction process positions heritage as adaptive, living, and continuously rewritten through time.

SECTION 4 — STATE OF THE ART

Computational Fashion and Digital Craft Practices

Designers and researchers working within computational fashion explore how technology can generate adaptive structures, responsive materials, and alternative modes of wearable fabrication.

Iris van Herpen – Voltage Collection

Doa’a Alhinty - Kuflag Bag

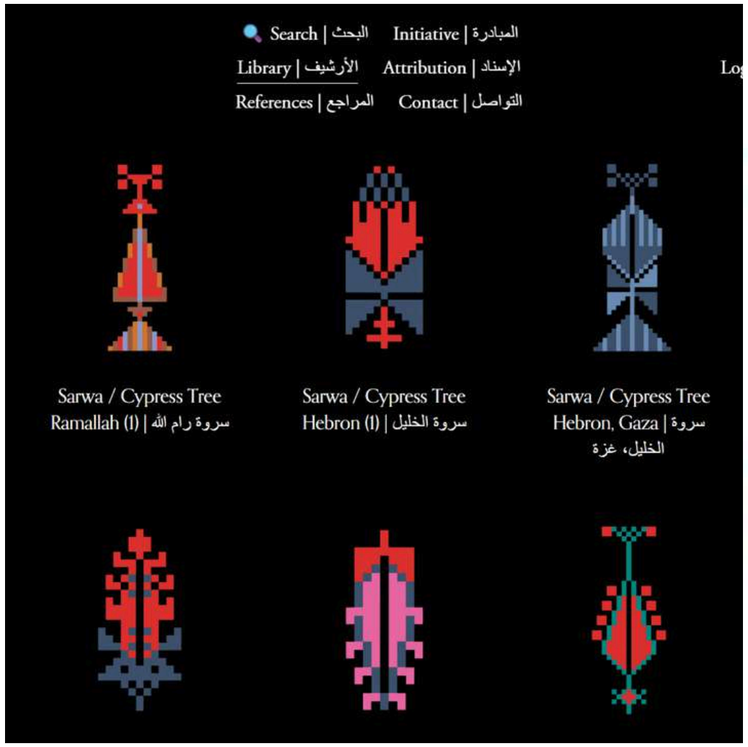
Nervous System – Kinematics Dress

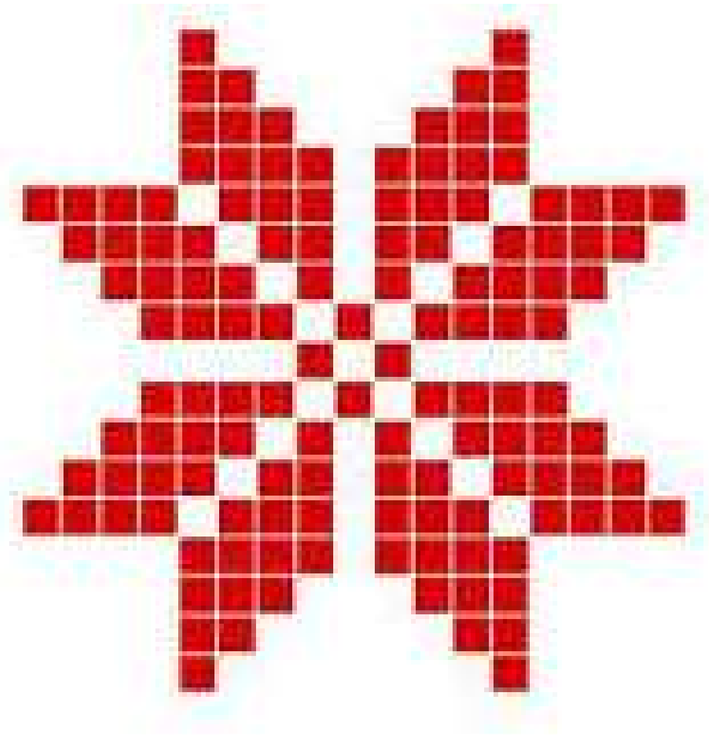
These practices expand fashion beyond surface aesthetics toward system-based material experimentation.

Digital Heritage and Cultural Preservation

Digital technologies increasingly contribute to the documentation, preservation, and circulation of cultural heritage practices.

Within textile traditions, embroidery and craft archives are often digitized through scanning, cataloging, and visual replication systems.



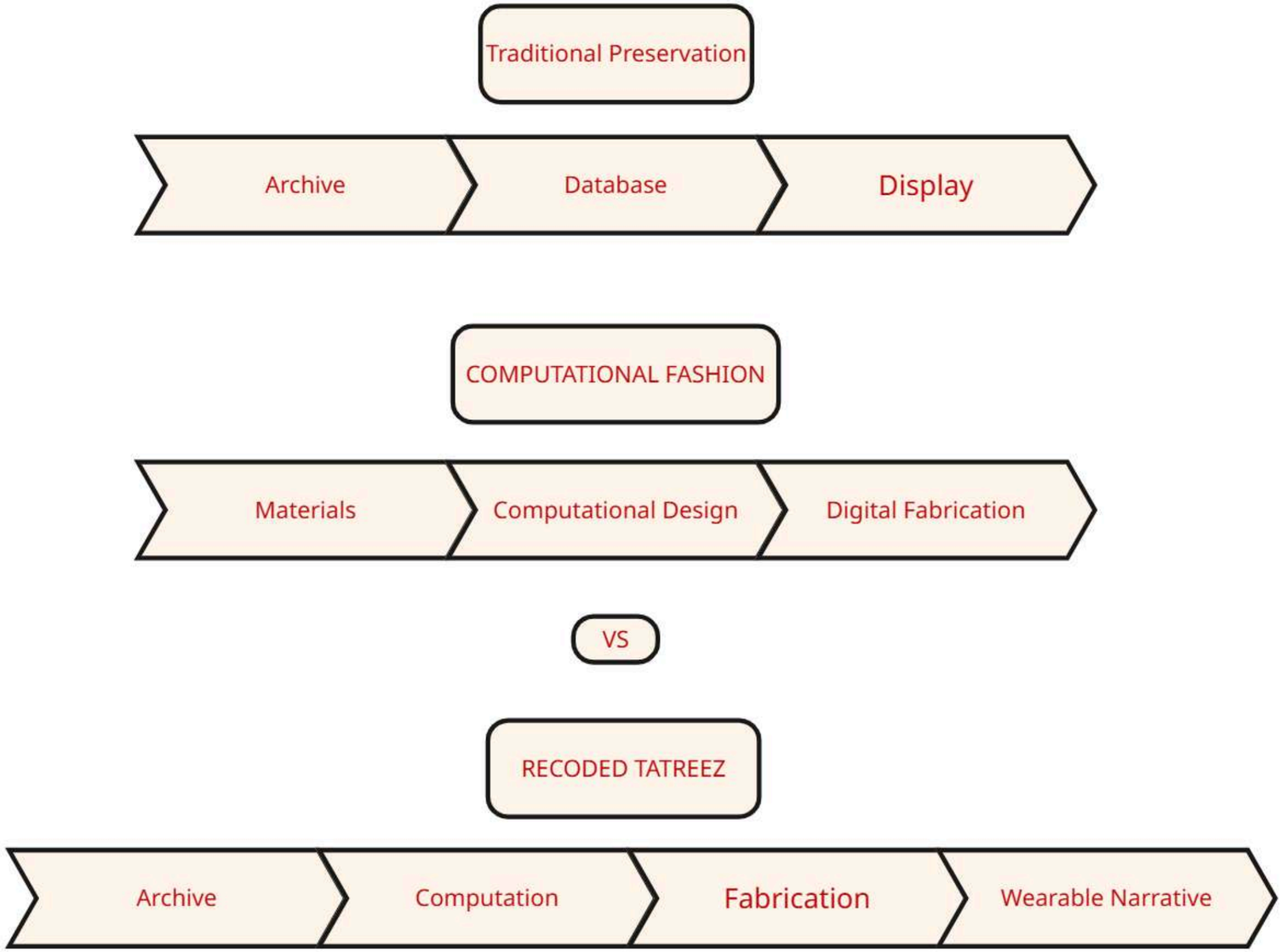


However, many preservation approaches remain focused on archiving visual appearance rather than preserving embodied making processes, material interaction, and cultural narrative systems.

Research Gap

While existing digital heritage projects successfully preserve visual records of embroidery traditions, fewer investigations explore how computational systems can sustain the material, structural, and narrative dimensions of craft practice.

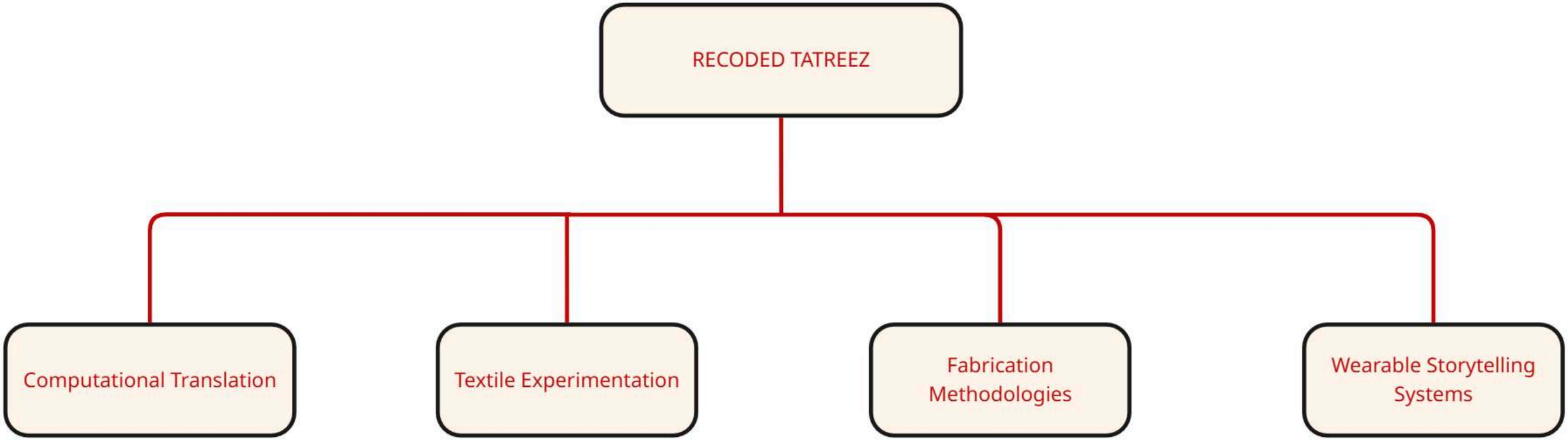
Similarly, many computational fashion projects emphasize aesthetic experimentation without directly engaging cultural memory, political context, or embodied heritage systems.



This gap positions RECODED TATREEZ between cultural preservation, computational fabrication, and wearable narrative construction.

Contribution of RECODED TATREEZ

RECODED TATREEZ contributes a research framework that approaches embroidery as an evolving computational heritage system rather than a static cultural artifact.



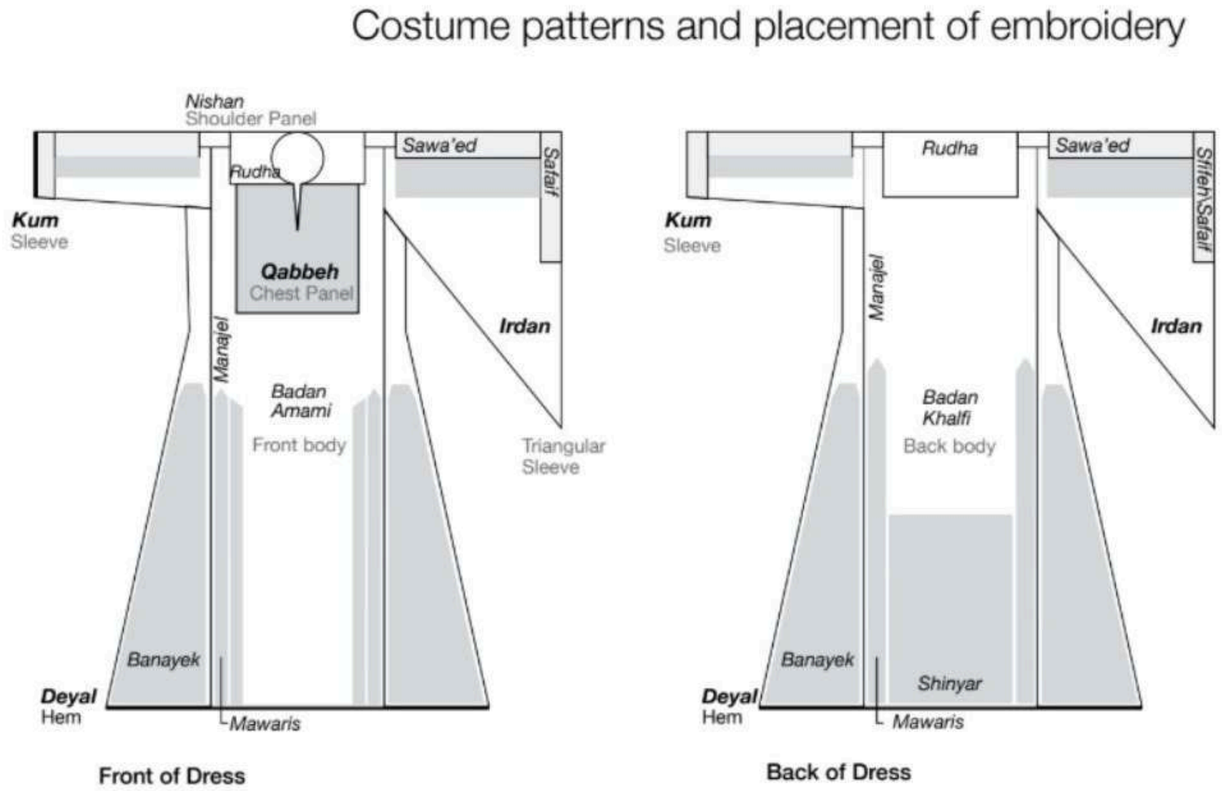
Through this approach, digital fabrication becomes a medium for cultural continuity, reinterpretation, and material narrative preservation.

SECTION 5 — THE THOBE AS A COMPUTATIONAL SYSTEM

The Traditional Anatomy of the Palestinian Thob

Main Parts Of The Palestinian Thobe:

- Al-Qabbeh (Chest Panel): Central rectangular embroidery acting as the main visual storyteller.
- Al-Banaeq (Side Panels): Triangular or rectangular parts on the sides of the skirt.
- Al-Irdan (Sleeves): usually full with embroidery.
- Deyal (Hem): The lower part of the thobe.



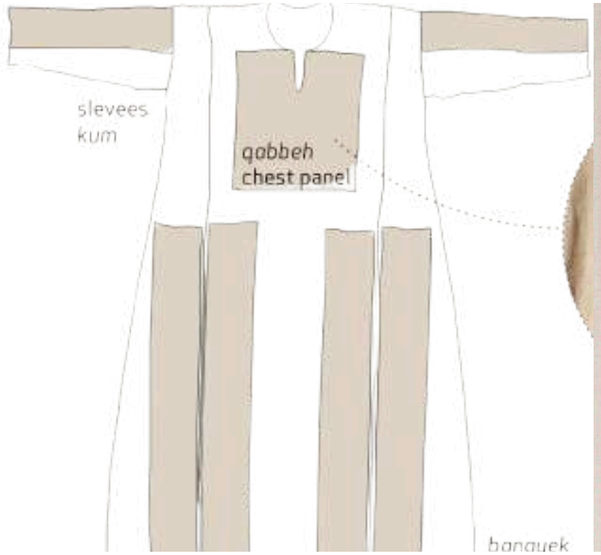
Understanding the anatomy of the thobe is essential for translating its logic into modern computing and manufacturing systems.

Embroidery Placement and Narrative Zones

Cultural Logic: Each narrative zone carries deep social, regional, and symbolic identity expressed through specific visual storytelling patterns.

Integrated Matrix: The Palestinian thob functions as a structured wearable system where interconnected textile sections serve as distinct embroidery placement zones.

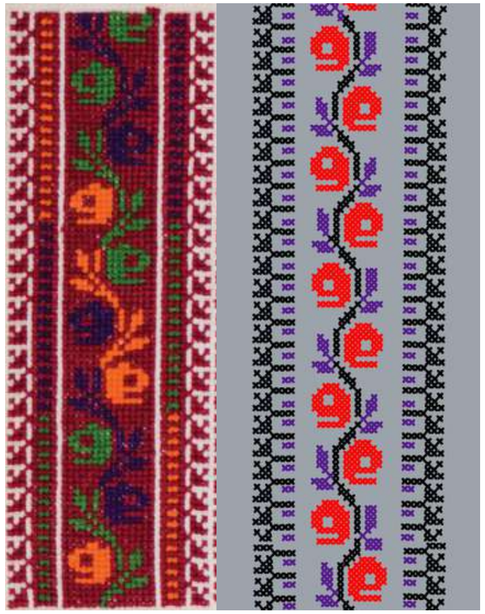
System Translation: Understanding this mapped anatomy of embroidery is essential to translating its logic into computational and fabricated systems.

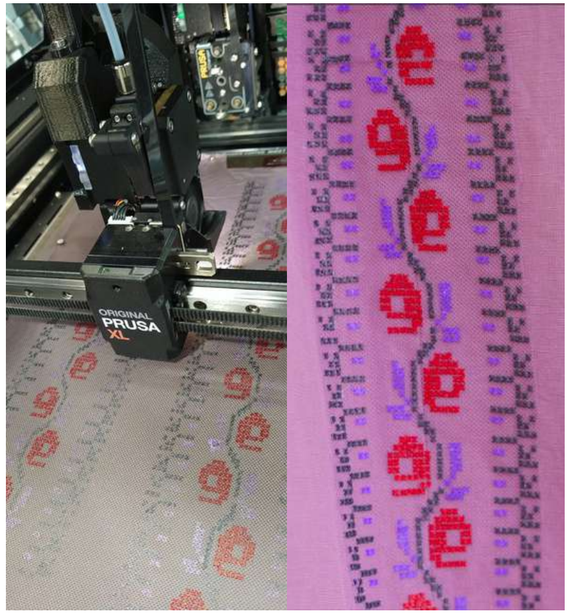


Modular Wearable Structures

Traditional garment segmentation informed the creation of modular fabrication systems capable of repetition, expansion, flexibility, and adaptive assembly.

Rather than reproducing historical garments directly, the project investigated how modular textile architectures could preserve structural logic while enabling future wearable reinterpretations.





Body Interaction and Wearable Behavior

Active Narrative: Movement therefore activates both the material system and the narrative archive embedded within the Thobes, ensuring both physical functionality and cultural expression.

Design Innovation: By adapting traditional embroidery techniques and engineering flexible unit shapes, the design introduces a practical, wearable method that harmonizes rigid elements with soft textiles.

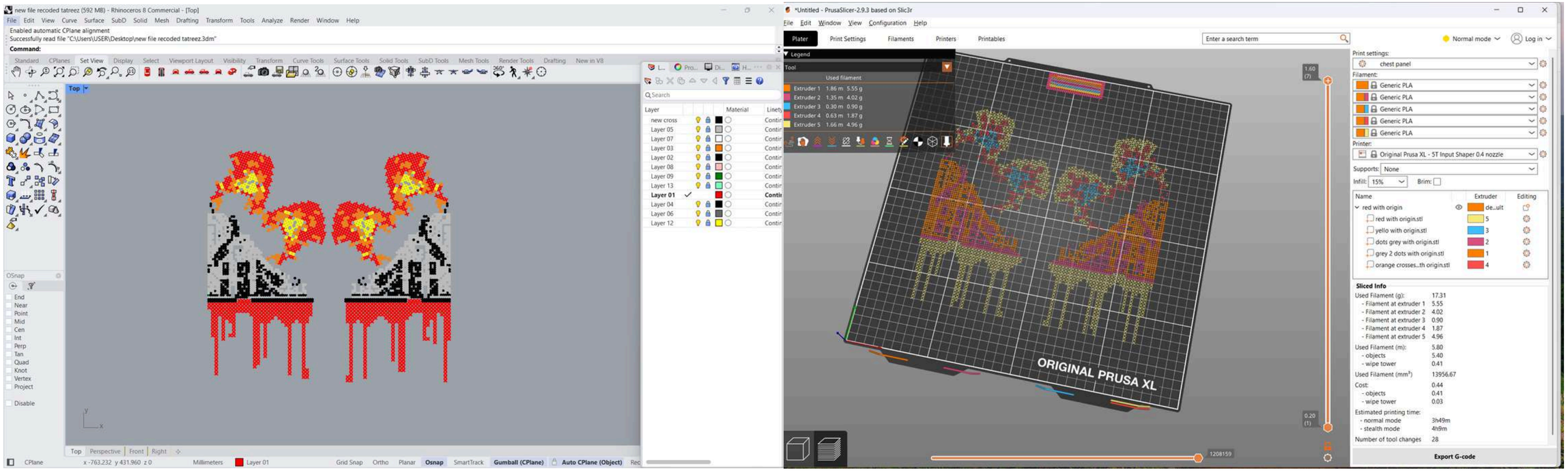
Material Challenge: While 3D-printed materials often introduce rigidity and structural stiffness, making them difficult and uncomfortable to wear directly on the body, this system overcomes those limitations.

Dynamic Response: The garments respond dynamically to movement, allowing computational structures to behave as living extensions of the body rather than static surfaces.

SECTION 6 — FABRICATION & TECHNICAL EXECUTION

Computational Design Environment

Digital design environments were used to develop modular geometries, wearable structures, fabrication files, and computational pattern systems.

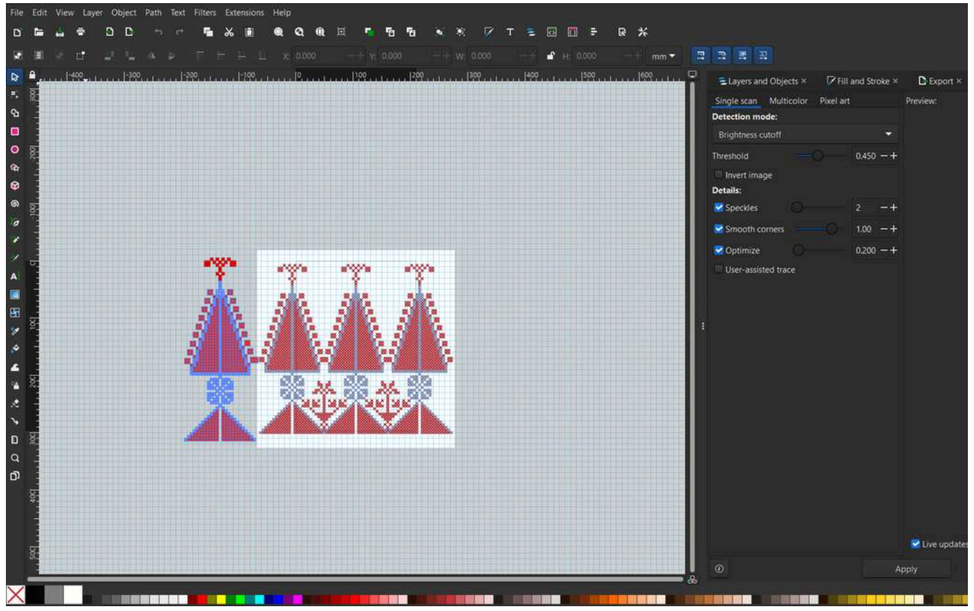


The workflow integrated software-based experimentation, geometric manipulation, slicing preparation, and structural visualization to support the translation of embroidery systems into fabricated wearable outcomes.

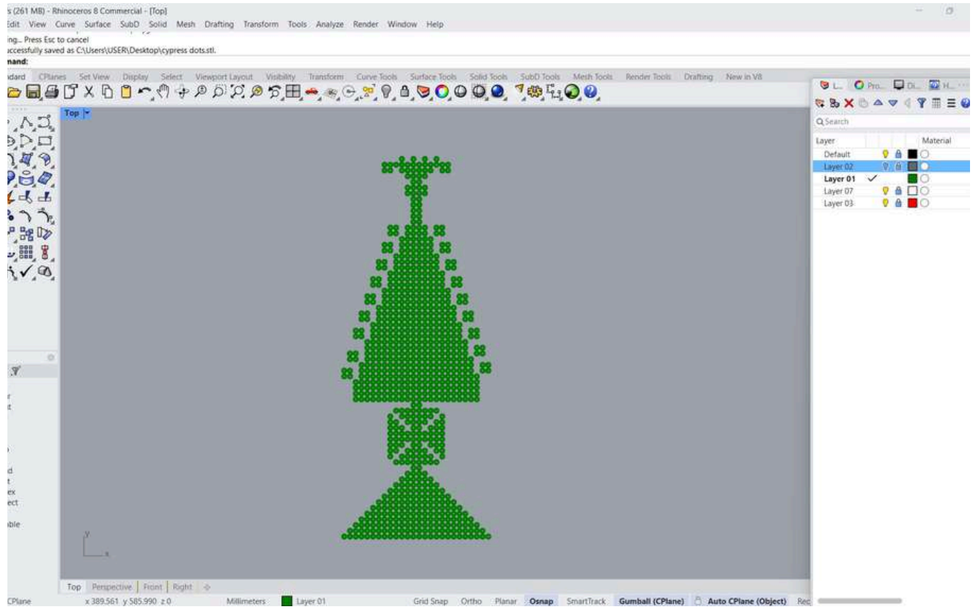
DIGITAL SIMULATION & PATTERN ANALYSIS

Selected tatreez motifs were analyzed and reconstructed through a combined digital workflow using Inkscape and Rhinoceros.

In Inkscape, motifs were first traced and decomposed into vector-based structures to study repetition, alignment, and geometric relationships.



These vector structures were then transferred into Rhino, where they were reconstructed using controlled geometric logic and spatial modeling.



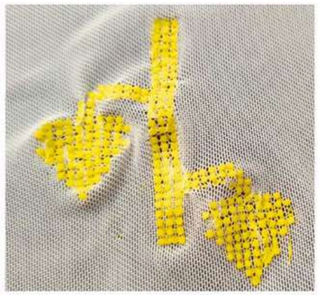
This hybrid workflow enabled the simulation of embroidery logic as a computational system, bridging 2D pattern analysis with 3D digital reconstruction.

Material Research & Textile Investigation

The research explored how textile structures, fabrication materials, and surface behaviors could support the translation of tatreez into computational systems.

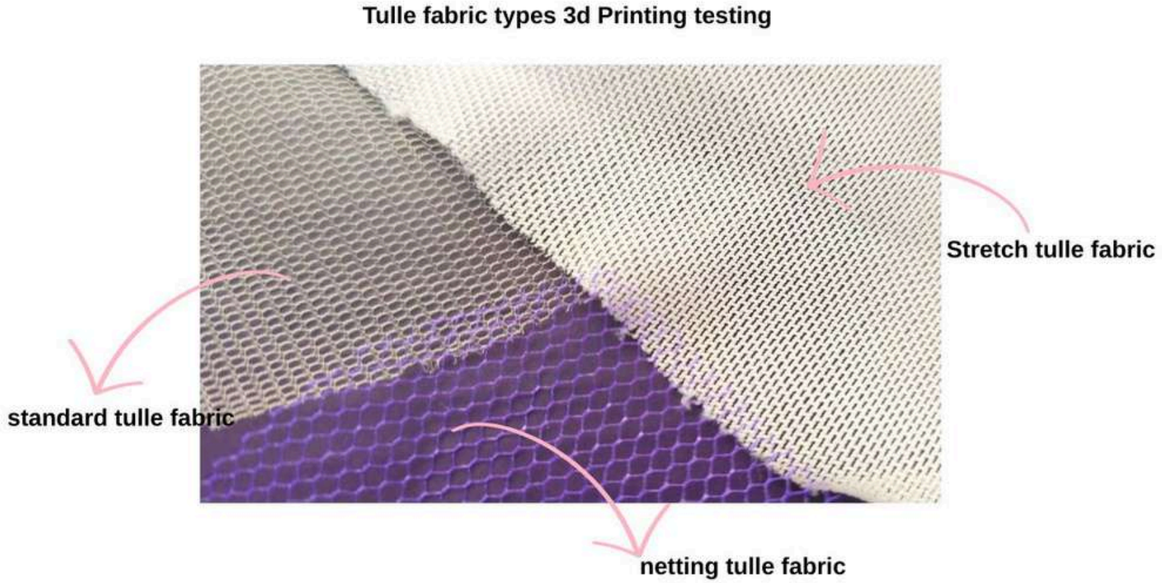
Experiments focused on:

- **Textile compatibility**
- **Flexibility**
- **Structural response**
- **Surface adhesion**



Stretch tulle fabric

netting tulle fabric



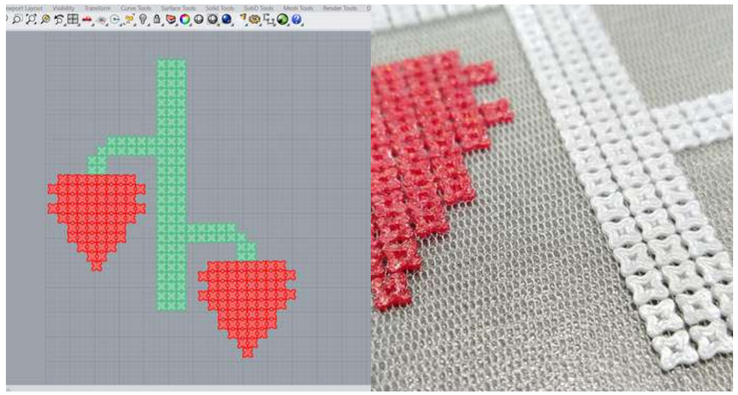
The investigation examined how digital fabrication could coexist with soft textile behavior without eliminating the tactile and material qualities of embroidery.

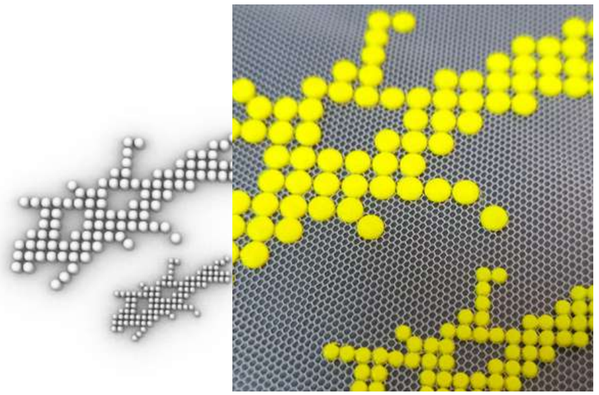
UNIT EXPLORATION & DESIGN EXPERIMENTATION

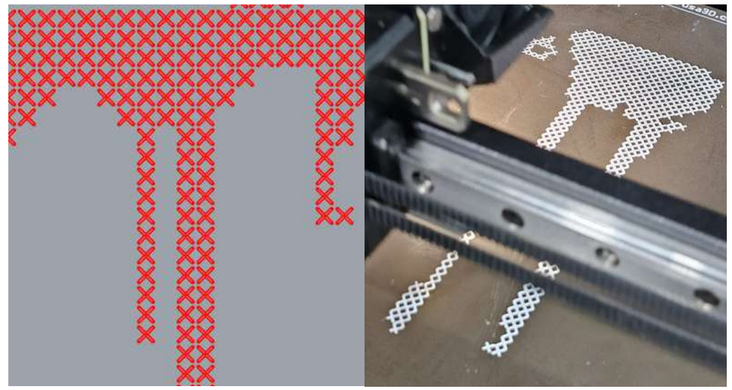
Multiple geometric unit systems were explored to translate tatreez motifs into simplified structural elements.

Different primitive forms and configurations were tested to define a consistent modular language capable of representing embroidery logic in a controllable design system.

This phase focused on identifying which unit structures best capture the visual rhythm, repetition, and symmetry embedded in traditional tatreez patterns.







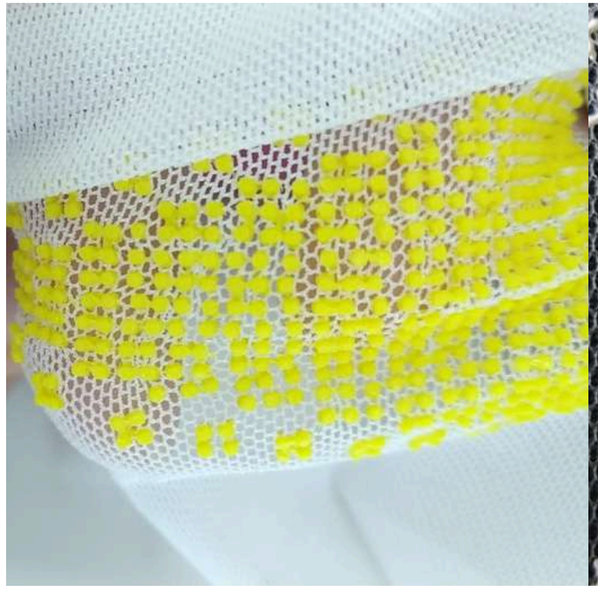
The process functioned as a design experimentation stage, where form variations were evaluated based on their ability to generate coherent pattern systems.

Material Behavior & Structural Testing

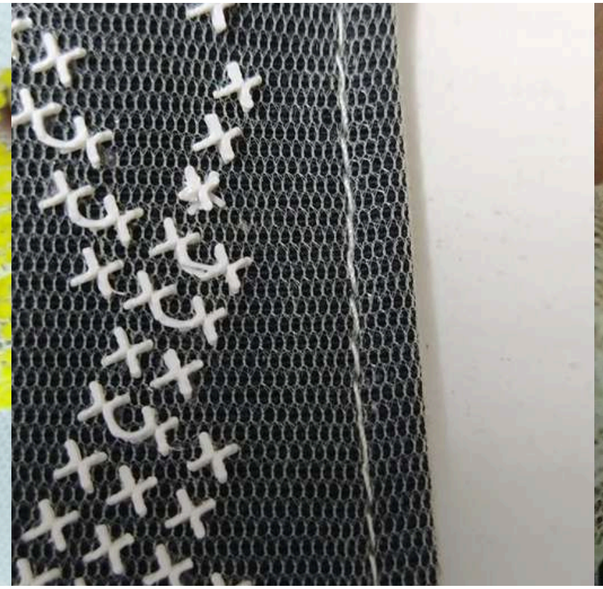
Extensive testing was conducted to evaluate the interaction between fabricated structures and textile behavior.

Experiments examined:

Tensile Behavior



Layer Adhesion



Flexibility Under Movement

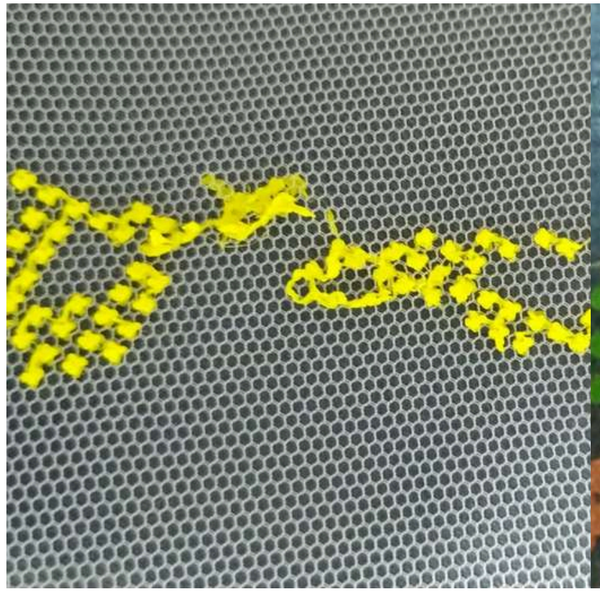
Deformation Response

These tests informed the structural stability, refinement of wearable fabrication strategies and modular construction systems.

Failures, Iterations, and Adaptation

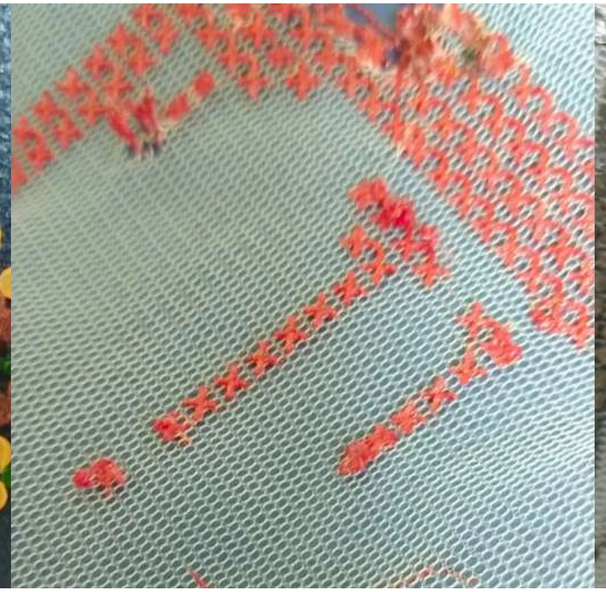
The development process involved multiple failed fabrication attempts, material incompatibilities, and structural limitations.

Over-Minimized Print Scale



Printer Configuration Error

Slicing Error



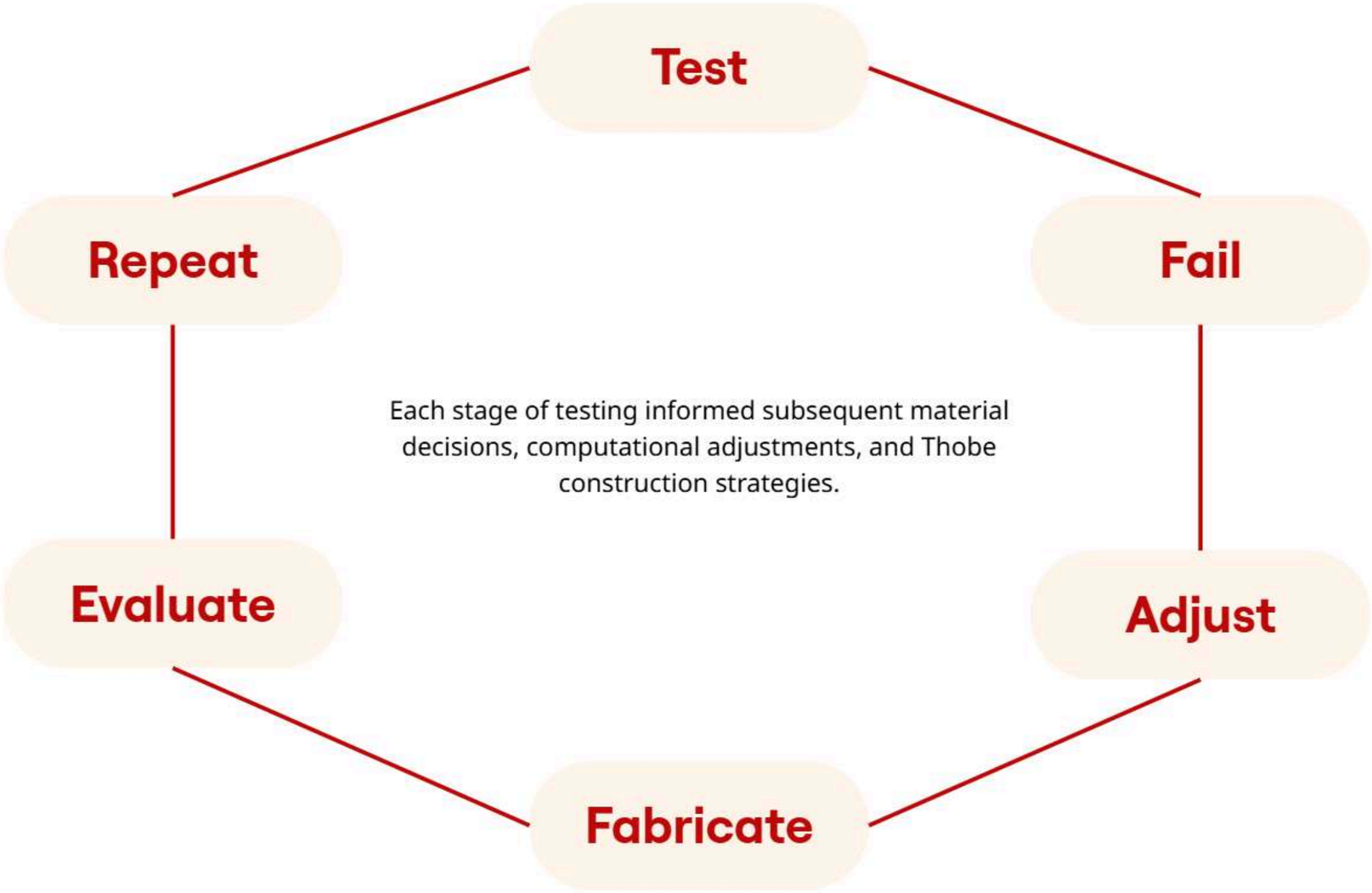
Fabric Instability

Rather than being discarded, these failures informed iterative refinements within the computational and fabrication workflow.

Documenting instability, deformation, and misalignment became essential to understanding the relationship between digital systems and physical textile behavior.

ITERATIVE DEVELOPMENT SYSTEM

The project evolved through cyclical feedback between experimentation, fabrication, evaluation, and redesign.



This iterative methodology enabled the emergence of a responsive and adaptive fabrication system.

Final Wearable Fabrication System

Following iterative experimentation and technical refinement, the fabrication workflow evolved into a wearable system capable of integrating computational structures with textile flexibility and embodied movement.

Repositioning digitized heritage as a dynamic, flexible fabric language

SECTION 7- STORYTELLING AS CULTURAL TRANSMISSION

Storytelling as Cultural Transmission

Tatreez operated not only through visual symbolism, but through embodied narratives carried within garments, gestures, and material practices.

Throughout Palestinian textile traditions, storytelling functioned as a mechanism for transmitting memory, identity, lived experience, and collective history across generations.

Within RECODED TATREEZ, storytelling becomes a computational and wearable system through which cultural memory can remain active within contemporary technological environments.

The Garment as Narrative Interface

The **Thobes** within **RECODED TATREEZ** function as narrative interfaces through which memory, resistance, and cultural continuity become materially embodied.

Rather than communicating through text alone, the wearable systems transmit meaning through:

- structure
- movement
- modularity
- material interaction
- computational repetition

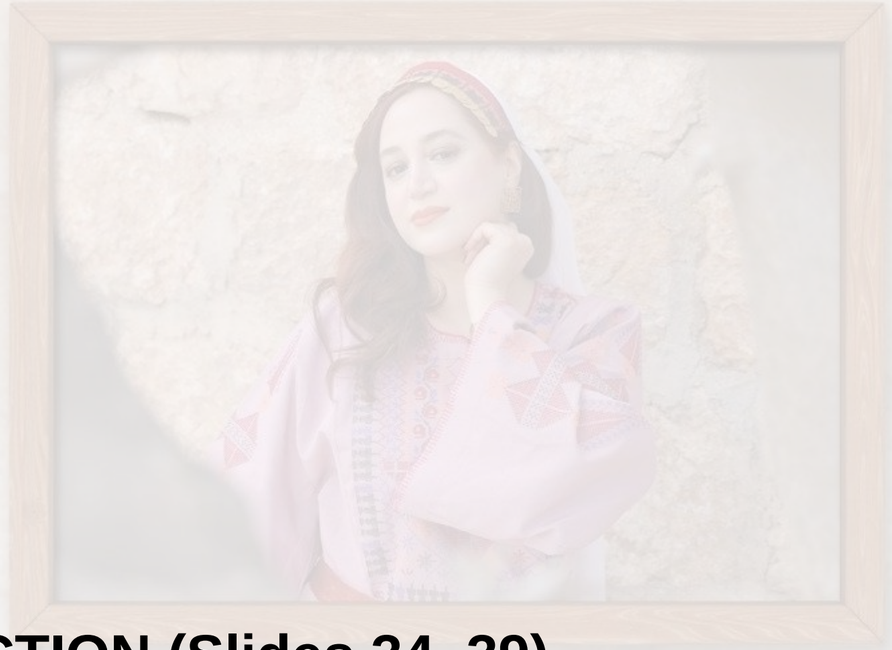
The body therefore becomes an active participant in carrying and activating the archive.

Fragmentation, Continuity, and Reconstruction

Through layered structures, interrupted geometries, repeated modules, and adaptive textile systems, the garments embody narratives of persistence despite instability.

The storytelling systems within the collection investigate the tension between fragmentation and continuity under conditions of cultural disruption and transformation.

Narrative therefore emerges not only through imagery, but through structural behavior and material relationships.



SECTION 7 — FINAL COLLECTION (Slides 34–39)

The final collection translates cultural memory, computational logic, and material experimentation into wearable narrative systems.

Rather than functioning as isolated Thobes, the pieces operate collectively as an interconnected computational archive embodying identity, resistance, and cultural continuity through fabrication methodologies.

Each Thobe emerged through iterative interactions between embroidery logic, modular structures, textile behavior, and digital fabrication processes.

A story of a thousands stories

The first collection, **A Story of a thousands Stories.**
narrates the story of Palestine through three temporal chapters expressed through three Thobes.

- The ASL THOBE (Origin) represents the period before occupation, reflecting stability, rooted identity, and the deep connection between people and land.

- SHAHID THOBE (Witness) embodies the realities of occupation and the ongoing experiences of displacement, resistance, and survival witnessed by Palestinians.

- YAQEEN THOBE (Certainty), represents the certainty of liberation, envisioning a future grounded in resilience, return, and continuity.

ASLTHOBE

ROOTED IN THE LAND, PRESERVED IN MEMORY,
REVIVED THROUGH TECHNOLOGY TO ENDURE.

RECODED TATREEZ by Doa'a Al-Hinty
Fabricademy 2025-2026

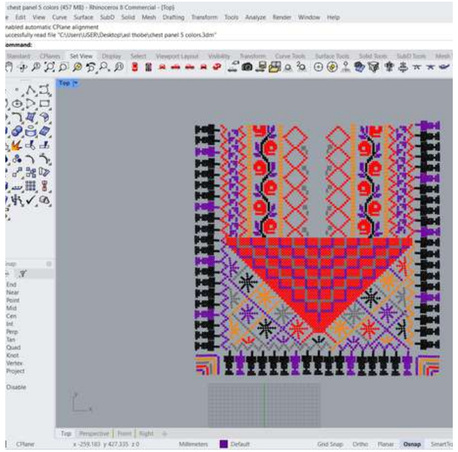
INSPIRATION

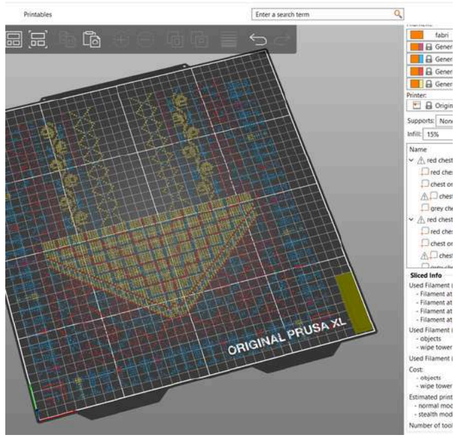
IT IS A THOBE THAT RESPECTS ITS ORIGINS, PRESENTING THEM AS THEY WERE: AUTHENTIC, CLEAR, AND IMBUED WITH A MEANING DEEPLY ROOTED IN HISTORY.

DESIGN & FABRICATION

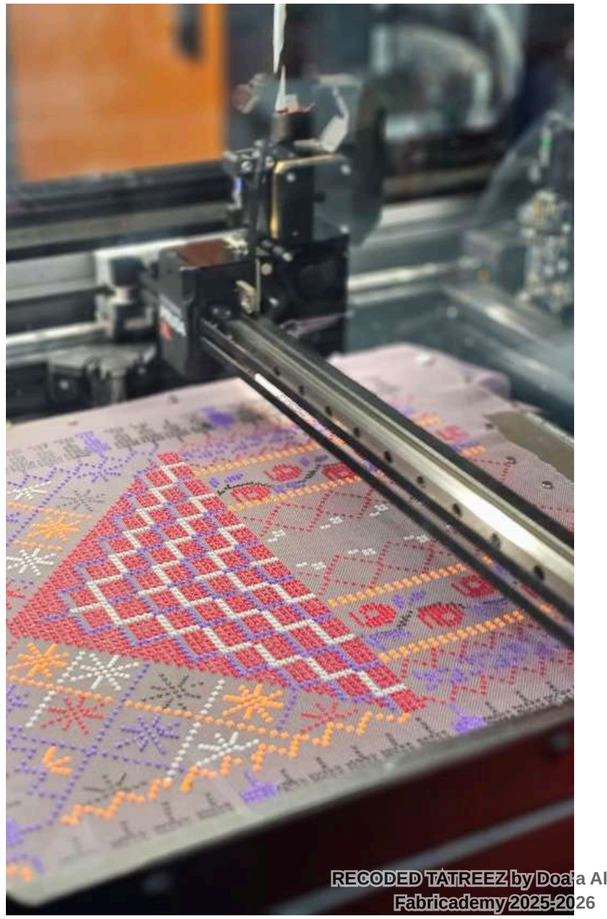
ILLUSTRATION & COLOR PALETTE

3D MODELING & SLICING





3D PRINTING



RECODED TATREEZ by Doa'a Al-Hinty
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HYBRID FABRICATION: INTEGRATING HANDMADE CRAFT AND DIGITAL PROCESSES

TAILORING PREPARATION

HAND EMBROIDERY

RECODED TATREEZ by Doa'a Al-Hinty
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SHAHID THOBE

BORN FROM PAIN AND RESILIENCE, WOVEN IN THE NOW

RECODED TATREEZ by Doa'a Al-Hinty
Fabricademy 2025-2026

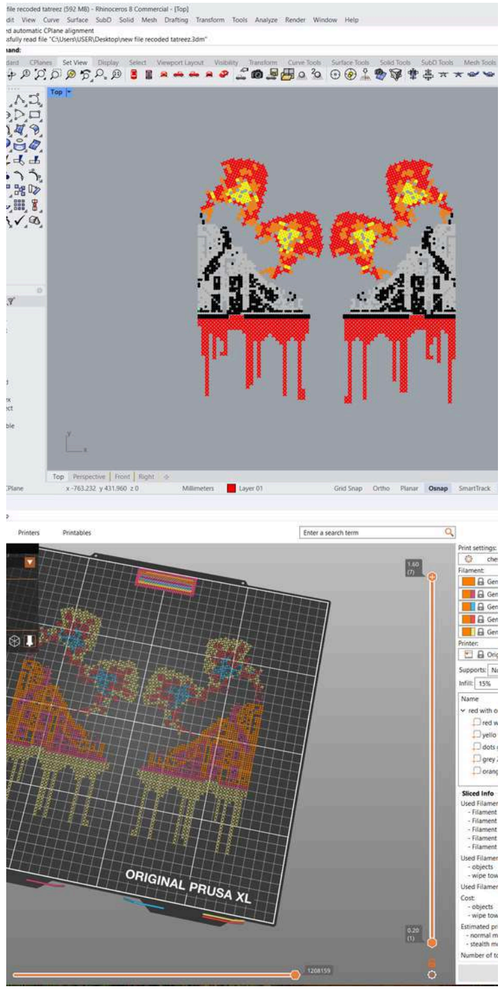
INSPIRATION

IT'S A THOBE THAT REFLECTS THE SUFFERING OF PALESTINIANS DURING THIS TIME, SEEKING TO CONNECT THE TRADITIONAL FORM WITH A CONTEMPORARY NARRATIVE THAT EMBODIES BOTH MEMORY AND REALITY.

DESIGN & FABRICATION

ILLUSTRATION & COLOR PALETTE

3D MODELING & SLICING

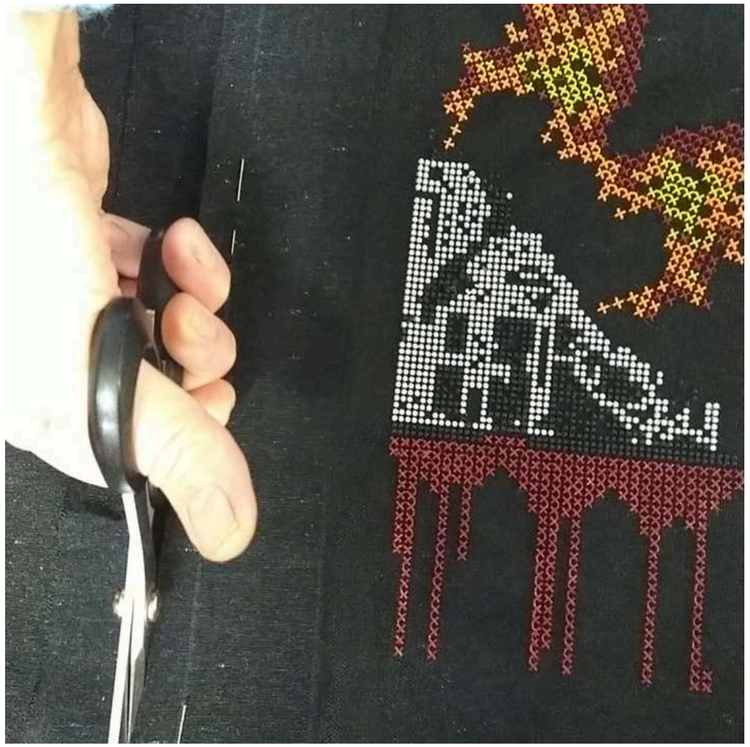


3D PRINTING

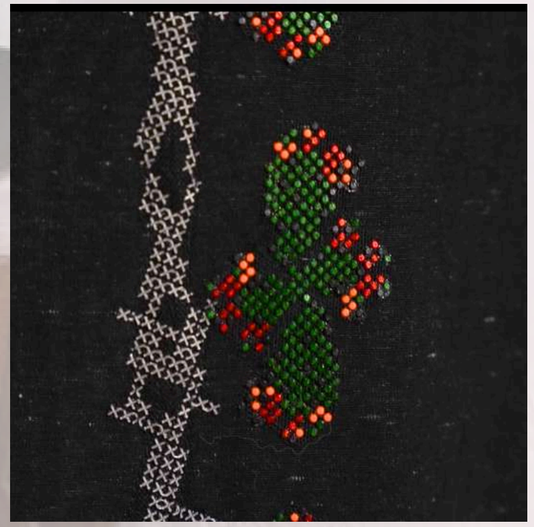
RECODED TATREEZ by Doa'a Al-Hinty
Fabricademy 2025-2026

HYBRID FABRICATION: INTEGRATING HANDMADE CRAFT AND DIGITAL PROCESSES

TAILORING PREPARATION



HAND EMBROIDERY



RECODED TATREEZ by Doa'a Al-Hinty
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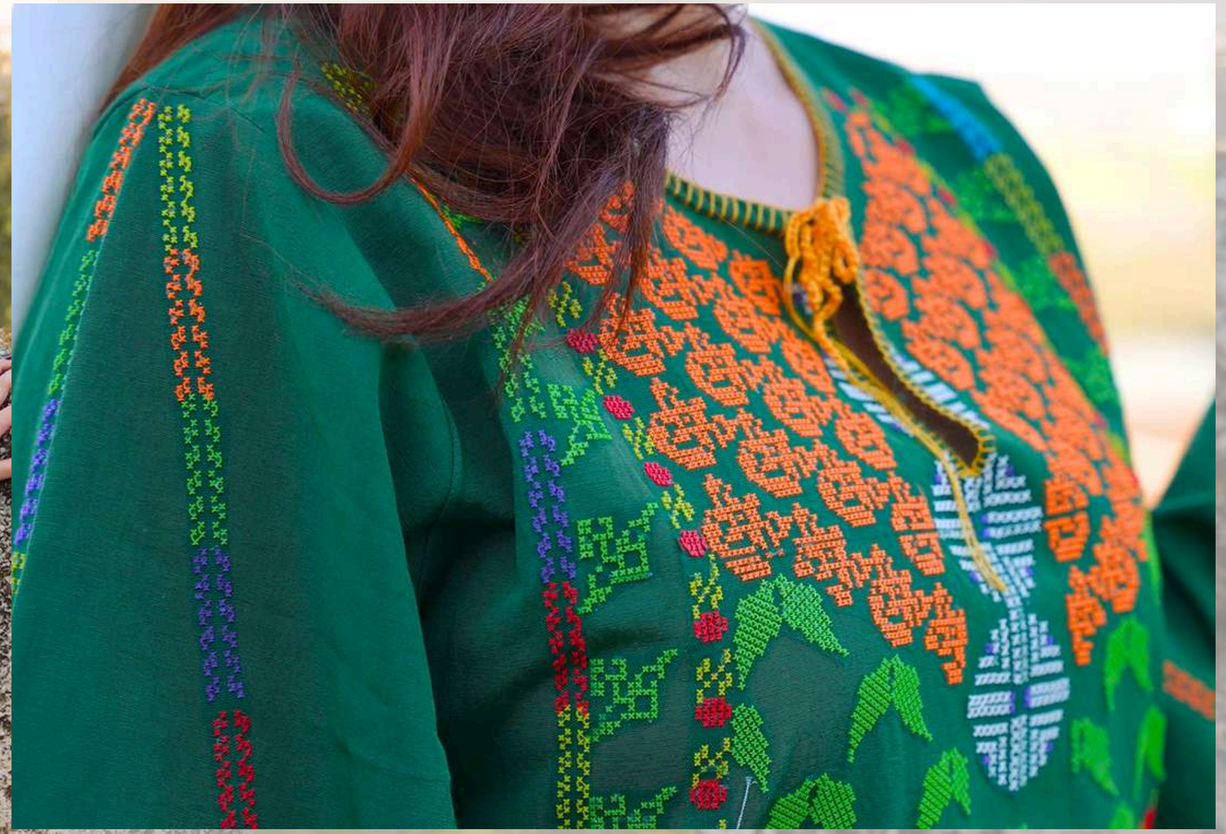


YAQEEN THOBE

FAITH WOVEN IN FREEDOM-CARRYING A JOY YET TO COME

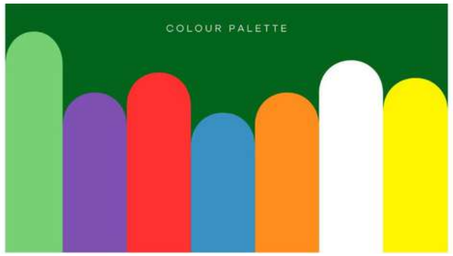
RECODED TATREEZ by Doa'a Al-Hinty
Fabricademy 2025-2026

INSPIRATION

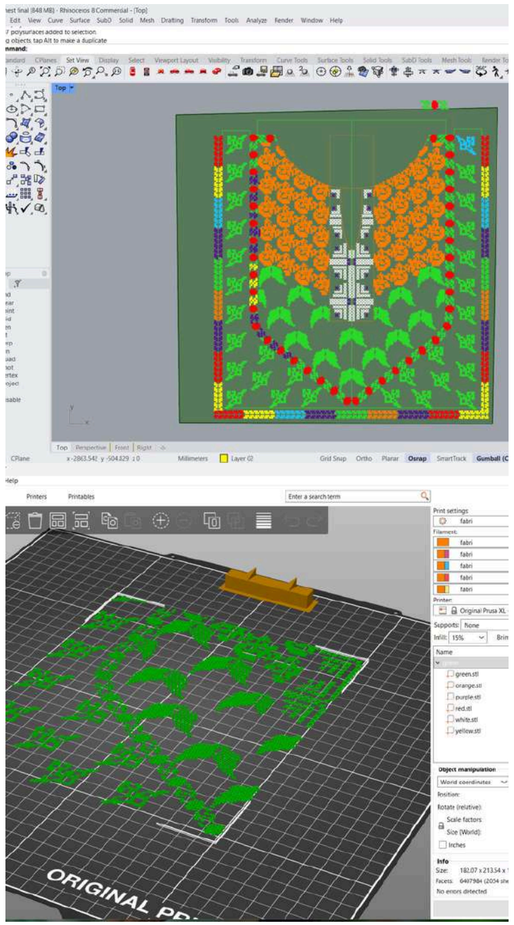
THIS THOBE REFLECTS THE ANTICIPATED JOY OF FREEDOM, A JOY THAT RESIDES IN MEMORY AND CONSCIENCE, EXPRESSING A COLLECTIVE DREAM OF LIBERATION AND A RETURN TO A LIFE OF PEACE AND DIGNITY.

DESIGN & FABRICATION

ILLUSTRATION & COLOR PALETTE



3D MODELING & SLICING



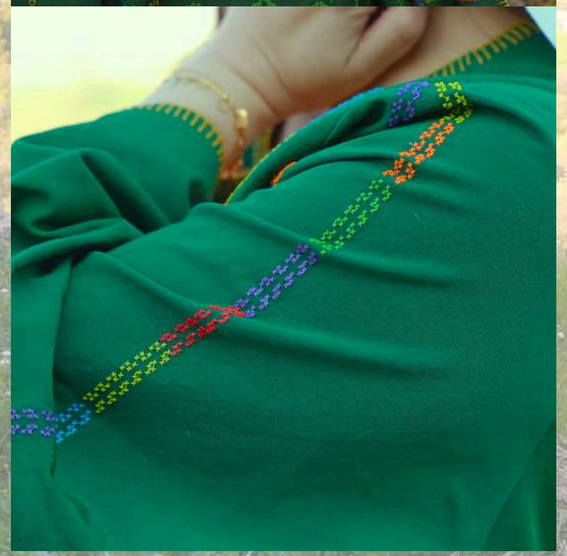
3D PRINTING

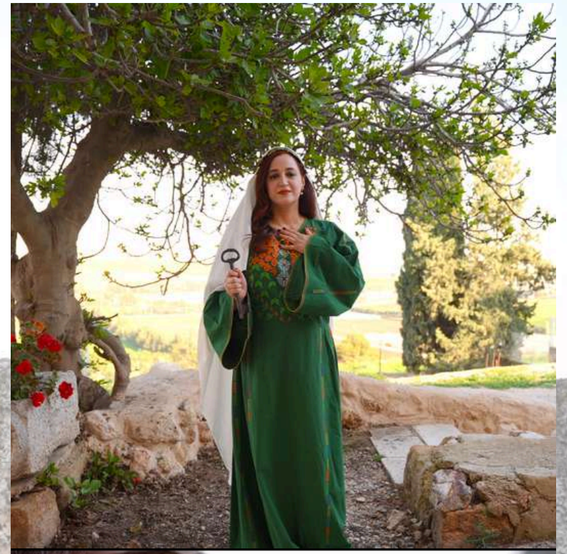
HYBRID FABRICATION: INTEGRATING HANDMADE CRAFT AND DIGITAL PROCESSES

TAILORING PREPARATION

TAILORING

HAND EMBROIDERY





RECODED TATREEZ by Doa'a Al-Hinty
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ACCESSORIES

RATHER THAN FUNCTIONING AS DECORATIVE ADDITIONS, THESE COMPONENTS OPERATE AS DISTRIBUTED FRAGMENTS OF THE LARGER NARRATIVE AND FABRICATION ECOSYSTEM.

HEADPIECE

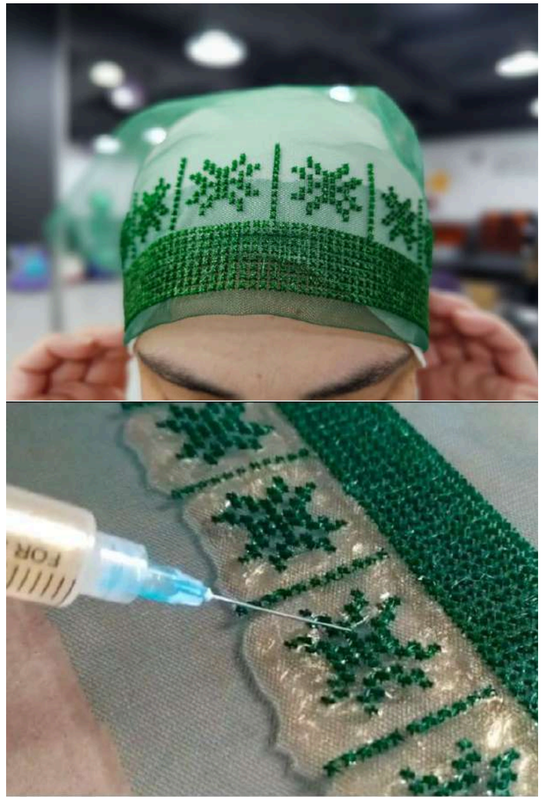
WAIST BELT

The accessories reinforce the project’s approach to wearable systems as interconnected archival structures.

HEADPIECE PREPARING

INSPIRATION

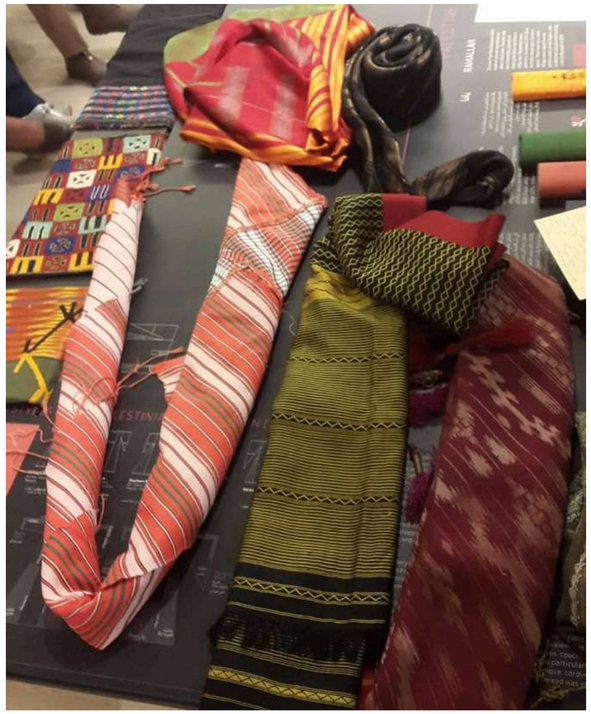
3D & BIOLEATHER CASTING



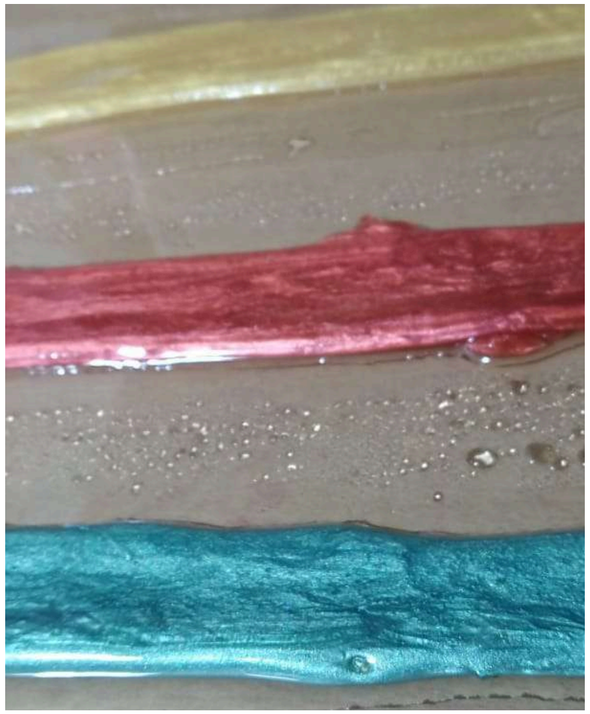
FINAL PIECE

BELT PREPARING

INSPIRATION



BIOLEATHER CASTING



FINAL PIECE


The Thobe becomes the carrier of a living archive.
RECODED TATREEZ by Doa'a Al-Hinty
Fabricademy 2025-2026

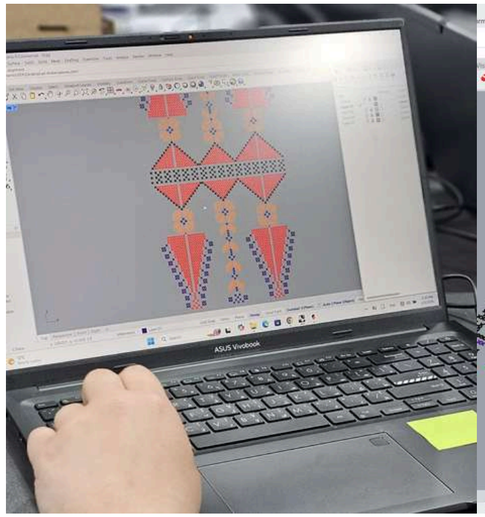
SECTION 8 — CONCLUSION, REFLECTION & FUTURE IMPLICATIONS

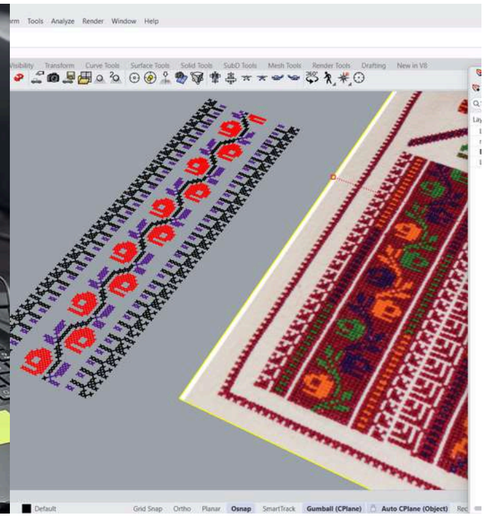
Research Outcomes

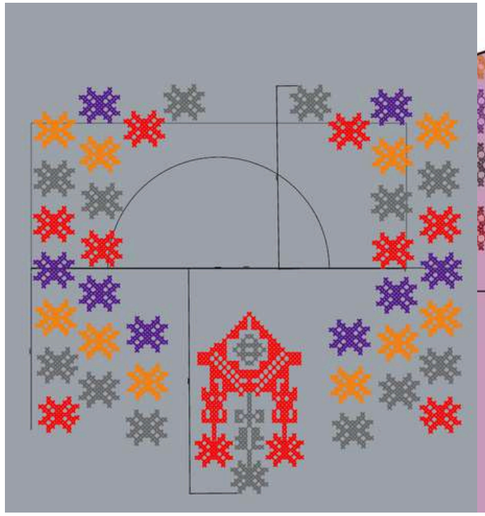
RECODED TATREEZ investigated how Palestinian embroidery can be reinterpreted as a living computational system through digital fabrication methodologies.

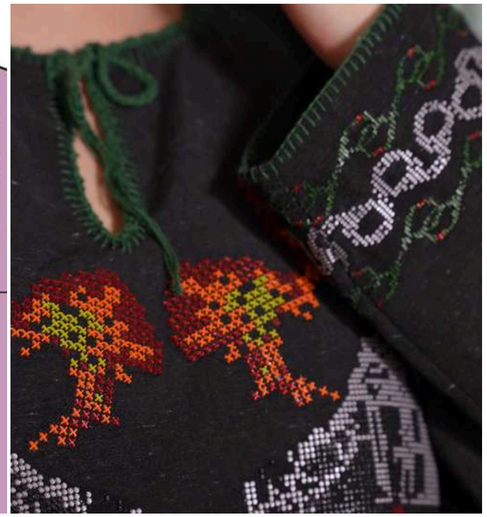
The research resulted in:

- Modular wearable systems
- Narrative-driven garment structures
- Hybrid textile fabrication strategies
- Experimental approaches to cultural preservation through fabrication









The project demonstrates how heritage practices can evolve within contemporary technological environments while maintaining narrative and material continuity.

Contribution to Computational Heritage Practices

The project contributes a speculative framework for approaching cultural heritage as an adaptive computational ecosystem rather than a static archival artifact.

By integrating textile craft, computation, fabrication, and wearable interaction, RECODED TATREEZ expands contemporary discussions surrounding:

- digital heritage
- computational craft
- material storytelling
- wearable fabrication systems
- embodied archives

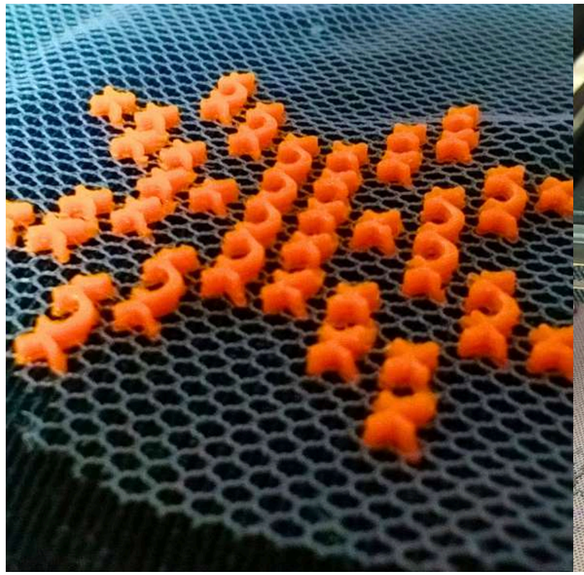
The research proposes fabrication not only as a production method, but also as a cultural translation medium.

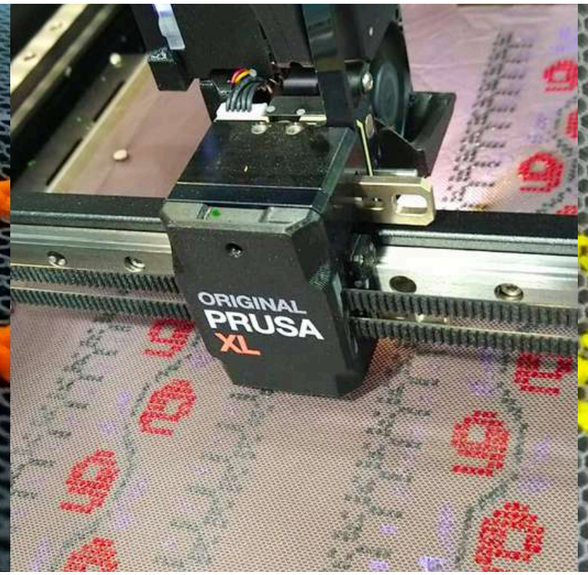
Critical Reflection

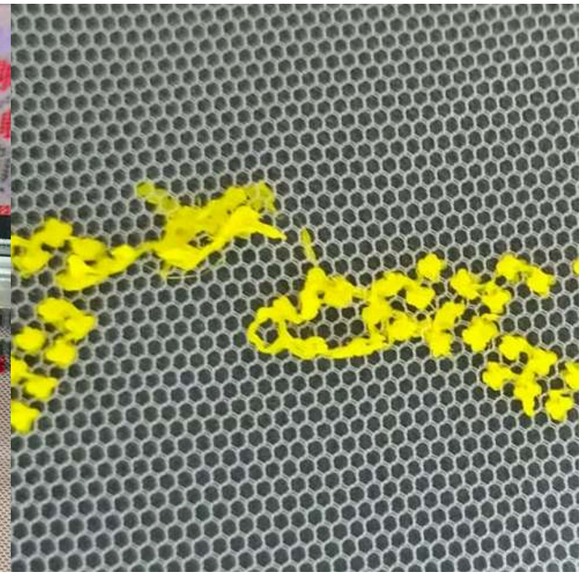
The research revealed both the possibilities and limitations of translating cultural textile systems into computational environments.

While digital fabrication enabled new forms of structural experimentation and narrative embodiment, the process also exposed tensions between:

- Precision and Imperfection
- Systemization and Embodied Craft
- Preservation and Transformation
- Digital Abstraction and Material Memory







These tensions became essential to the project rather than problems to eliminate.

Reflections from Embroidery Practitioners

While some of tatreez experts perceived the project as an innovative approach for reconnecting younger generations with tatreez through contemporary technological language, others expressed surprise toward the reinterpretation of embroidery through computational systems and wearable fabrication.

Concerns also emerged regarding the possible disappearance of hand embroidery traditions and the risk of reducing cultural practices into technological reproduction.

"That’s a beautiful idea. Our grandmothers embroidered on everything they could get their hands on, so it’s only right for us to try new things that reflect our current reality, expressing both our modern lives and our heritage at the same time."

“Let all people and generations wear our heritage.”

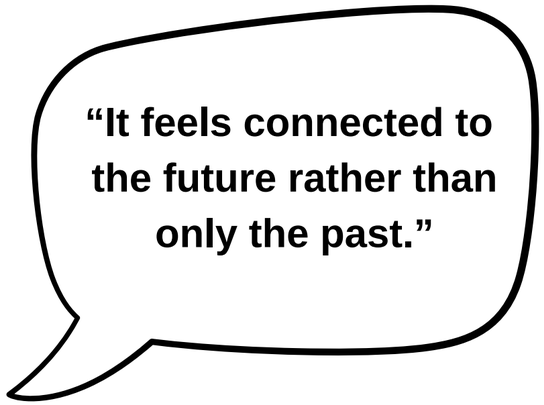
These reflections revealed the complexity of preserving heritage within rapidly evolving technological environments, positioning computational preservation not as a replacement for traditional practice, but as an ongoing negotiation between continuity, adaptation, and cultural responsibility.

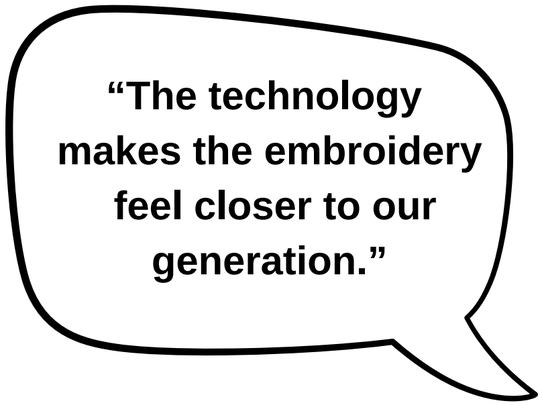
Gen Z Perspectives on RECODED TATREEZ

Interviews conducted with members of **Generation Z** explored contemporary perceptions surrounding traditional embroidered garments and their reinterpretation through digital fabrication technologies.

Responses revealed shifting relationships between younger generations and cultural dress practices, while also highlighting curiosity toward computational reinterpretations capable of reconnecting heritage with contemporary visual and technological languages.

The interviews demonstrated how digital fabrication may function not only as a preservation tool, but also as a bridge between cultural continuity and generational relevance.





Future Applications and Expansion

The methodologies developed through RECODED TATREEZ can extend beyond garment systems into broader applications involving:

- interactive textile systems
- digital heritage preservation
- computational craft education
- adaptive wearable interfaces
- material-based storytelling environments

Future developments may further integrate responsive technologies, archival databases, generative systems, and community-driven fabrication practices.

Final Thesis Statement

Through computational translation, material experimentation, and narrative construction, RECODED TATREEZ proposes new possibilities for preserving and extending cultural memory within contemporary technological realities.

Rather than replicating heritage, the research investigates how cultural systems can remain active, adaptive, and materially alive across future generations.


Heritage remains alive when it can evolve.
RECODED TATREEZ by Doa'a Al-Hinty
Fabricademy 2025-2026

RECODED TATREEZ

A story of a thousands stories

Doa’a Alhinty

FABRICADEMY
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