

جمعية أمسيا مصر (التربية عن طريق الفن)
المشهرة برقم (٥٣٢٠) سنة ٢٠١٤
مديرية الشؤون الإجتماعية بالجيزة

Adorn with sustainable and recycling jewelry: A piece redefines Omani jewelry.

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ملخص

الأهداف: تسعى الدراسة إلى إبراز قيمة المجوهرات المستخدمة من أدوات ومواد معاد تدويرها، وهي مجوهرات مستدامة صديقة للبيئة، فالنموذج المقدم في هذا البحث لقطعة "الصقلة" الفريدة التي قدمتها وصنعتها الباحثة من أغشية العلب البلاستيكية ومن الجلد التي شكلت بها قلادة فريدة يتم ارتداؤها لأغراض الزينة وتقدم فكرة إمكانية إعادة التدوير في المجوهرات.

المنهجية: استخدم البحث المنهجية الفنية والانعكاسية في توصيل تجربة عايشتها الباحثة، فاستخدام منهجية البحث في المراقبة والتفكير والتساؤل التي استوحتها الباحثة من شاطئ "صقلة" في جنوب الشرقية في سلطنة عمان المتميز بسحر جماله، واستكمالاً لمنهجية البحث في التأمل والتفكير تمت صناعة القطعة في ورشة المعادن في جامعة شيفيلد هالام في المملكة المتحدة عام (٢٠١٧) حيث استطاعت من توصيل وانعكاس تجربة إعادة التدوير والتجهين وإعطاء المواد حياة أخرى وإخراج قطعة مميزة وفريدة يتم ارتداها.

النتائج: توصل البحث إلى أهمية منهجية التأملات والتجربة من أجل استخراج قطعة لها قصتها وتاريخها الخاص وتقدم نموذج لأهمية الاقتصاد الدائري الذي يقوم على إعادة التدوير من أجل الاستدامة. إعادة التدوير في المجوهرات باستخدام المواد التالفة والقديمة وتحويلها إلى قطع جديدة ذات قيمة هي مصدر إلهام للمصممين، وكذلك يطور قطاع المجوهرات في إمكانية تقليل التأثير البيئي الناتج عن التصنيع وتكرير المعادن والأحجار الكريمة.

الخلاصة: إن المجوهرات والقطع المعاد تدويرها تعني الاستدامة، لأن غالباً ما تشتهر صناعة المجوهرات بتوليد كميات كبيرة من النفايات، خاصة بالنسبة للمواد غير القابلة للتحلل مثل البلاستيك والمعادن. باستخدام المواد المعاد تدويرها، يتم تقليل كمية النفايات الناتجة في عملية الإنتاج، كما أن أحد الجوانب الأكثر جاذبية للمجوهرات المعاد تدويرها هي القصص الفريدة التي تحملها كل قطعة.

الكلمات الدالة: إعادة التدوير، المجوهرات، التجهين، الاستدامة.

Abstract

Objectives: The study seeks to highlight the value of sustainable jewelry used from recycled materials. The research represents a model of the unique "Saqla" piece that the researcher presented and made from plastic covers and leather. The piece is integrated into a new creation, reducing dependence on raw materials, and contributing to zero waste of manufacturing.

Methods: The research used the methodology of reflexivity in communicating the experience the researcher had. Using the research methodology in observation and thinking, the researcher took the idea from the Omani beach of "Saqla" in Al Sharqiyah south. She completed the project in the metal workshop at Sheffield Hallam University in the United Kingdom in 2017, where she was able to communicate and reflect the experience of recycling and hybridization the "Saqla" art. The methodology helps to take suitable materials that match the artist's innovation.

Results: The importance of reflexivity methodology and experience to extract a piece of unique story. It also provides a model of the importance of a circular economy that is based on recycling for sustainability. Recycling jewelry of old materials and turning them into new valuable pieces is a source of inspiration for designers.

Conclusions: Recycled jewelry and pieces mean sustainability. By choosing recycled jewelry, this contributes to a circular economy. This art can raise awareness and educate others about environmental issues and solutions. It is also express artist's values and creativity of new ways to use materials with meaning.

Key words: Recycling, Jewelry, Hybridization, Sustainability.

Introduction

Jewelry is being transformed to different aspects which are aesthetics, imagination, and sustainability. It involves using old or unwanted materials such as, recycled plastic items, glass, metal, fabric and turning them into valuable and new pieces. This trend is a real benefit for the planet, which can minimize waste, production costs, and the burden on natural resources. Recycling jewelry is also inspiring designers for creating new pieces from existing materials. Today, the jewelry sector is investigating methods to increase traceability and decrease the environmental effect of mining while still enjoying the elegance of jewelry.

Just like all creative disciplines, makers have different processes for transformation creativity. Most artists start by collecting sea plastic, glass, and even old coins can melted down and reshaped into gorgeous pieces. No doubt they'll all have their favorite spots and workshops to discover interesting pieces! After collecting sorting of raw materials, these materials will be evaluated for its purity and content before they can be processed. Then, the maker can begin their design process and recycled art.

The objective of the research is to create unique and distinctive pieces of jewelry using recycling materials, but it requires the jewelry designers' skills and ability to create new pieces from exiting materials. Therefore, the researcher used reflexivity methodology and deep thinking to create recycled necklaces, which requires art and creativity for resembles the usual pieces and has an organized shape. The research concluded with the importance of recycled jewelry as away to reduce the impact on the environment.

Purpose of the study

The nature and value of materials is important in any discussion about contemporary jewelry practice. Hybridity and recycling are likely to affect characteristics of jewelry. Within the field of art, artists suggested that hybridity can refer to artistic works that explore the blurring of boundaries between people, socially and geographically. Many contemporary artists now use this as a conceptual starting point of creativity. However, not all jewellers are aware of recycling and sustainability issues. (Manheim,2009) lists the main features of recycling and sustainable jewelry as follows: old for new; waste not, want not; ephemeral jewelry; found objects: odds and ends; conceptually recycled; useful objects and things which come in handy; wearing it out and found in nature. This concept of recycling and creating sustainable jewelry underpins (Bartley's,2017) project Seeding the Cloud: A Walking Work. Bartley creates jewelry made from plastic precisely because it is guaranteed to last a long time. Furthermore, her way of processing plastic spreads increased awareness of environmental concerns among people. Her collaboration with the public appears through her invitation to neighbors to join her in performing the process of walking while collecting the waste plastic and then making wearable objects. Seeding the cloud has proposed a more complex role for jewelry in resolving some of the issues in contemporary life.

Understanding and utilizing notions of hybridity and recycling materials has become a cornerstone of my own work. A similar approach was reflected in the present study when I

worked with several Omani Bedouin participants in some of the practical workshops making jewelry items from leather. Two common aspects of the characteristics of Bedouin jewelry are the nomadic, non-fixed sense of place and the settled fixed sense of place. These criteria affect the design of jewelry, but recent social developments have added a dimension of fluidity which makes it difficult to firmly establish artefacts, like jewelry, in either time or place. This had affected the jewelry characteristics such as weight, materials, and shape. For example, nomadic Bedouin jewelry has been found to include many materials such as leather, bones, animal teeth and coral. Nowadays, Bedouins have become more settled, and this is expected to affect the identity of Omani traditional jewelry. It has, however, also opened the door to innovations, and these hybrid influences may be important in the future of Omani jewelry. This study investigates traditional and potential new aspects of leather use in Omani jewelry. The main question for this study is, **how traditional jewelry can be used for sustainable and recycling Jewelry?**

Definitions of terms

Hybridity: The term hybrid has originated from the biological definition of the offspring of two plants or animals of different species or varieties, such as a mule or a thing made by combining two different elements. The definition of hybridity has recently widened, and it can now be used to describe culture, technology, genres, media forms, and lifestyles in social sciences (Clifton, 2010). Within the field of art, Neshat (The ASX team, 2014) suggested that hybridity can refer to artistic works that explore the blurring of boundaries between people, socially and geographically.

Recycled jewelry: It refers to jewelry that is made from repurposed materials, such as reclaimed metals, old coins, glass, and fabric. It is a part of the broader movement towards sustainability in fashion, with a focus on reducing waste and minimizing the environmental impact of the jewelry industry. (K, B. (2023, June 1).

Sustainable jewelry: It also known as eco-friendly jewelry, is a response to the concerns of traditional jewelry production that was associated with environmental degradation and the problems of mining metals and production.

Literature review

Historically, precious metals denoted power, status, and wealth. However, much contemporary jewelry challenges this by creating a different preciousness that is based on intrinsic value and worth. Jewelers use the non-precious material to make their work inexpensive or they prefer to raise ‘some meanings’ through less expensive materials, for example, gel or jelly “awareness bracelets”, or they use precious metal jewelry differently from its traditional purpose (Dormer and Turner, 1994). They have learned from these concepts of contemporary design, deliberately choosing not to use precious materials in their work (Cherry, 2013).

Florie Salnot: Inspiration from Traditional Jewellery

Salnot is a British jewellery designer working with Sahrawi women from the Western Sahara. Troubled by social issues in the region, Salnot devised her ‘Plastic Gold Project’. This was a co-creation project, where Salnot worked with women who lived in the refugee camps at desert sites in Algeria. Inspired by the traditional jewelry worn by these women, she developed a craft that

they could practice, despite their limited resources. Using only hot sand, simple tools and spray paint, as shown in Figure 1-, the women transformed superfluous plastic bottles into necklaces and bracelets (V&A, 2016). This was a participatory project, aimed primarily at converting waste material into saleable artefacts that would be of economic benefit to Sahrawi women. Only when the project was completed did Fiona created her own designs (Figure 1-), which were displayed in the Jameel Prize exhibition (V&A, 2014).

Like Salnot, I worked with a group of women, although in my case the group was not concerned with producing marketable design. We both used recycled plastic, but she used discarded plastic bottles, where I only used the colored bottle tops (see Figure 3-9). Where Salnot sprayed paint on her design, moreover, I combined my found, and naturally discolored plastic bottle tops with the traditional weave of *shaabook* to create my prize-winning *Saqala* necklace.



Figure 1-1 Hot sand, plastic bottles and spray paint (Photographed by Amal Al-Ismaili, the Jameel Prize exhibition, V&A, London, 2014) permission from V&A



Figure 1-2 Necklace designed by Fiona Salnot. (Photographed by Amal Al-Ismaili, the Jameel Prize exhibition, V&A, London, 2014) permission from V&A

I do not use non-precious materials (such as leather) as a means of breaking the relation to the past, but instead to understand the material. For example, women historically made traditional headdresses (*shaabook*) from leather. Previously, it was easily available. Nowadays, however, it is rare to find naturally tanned leather being sold on the market. I need to order supplies from the people who are still experts in tanning, and it costs a great deal, which makes it more precious to current-day clients. For this reason, I have also personally helped to create some of the materials that I use, instead of relying on outside sources from environment waste.

Methodology

Observing, thinking, making, interacting, and reflecting

Reflexivity is a step beyond reflectivity, which involves thinking from experience (Bolton 2010). It also involves the search for an approach that allows us to question our habitual actions in qualitative research. (Macbeth, 2001) defines reflexivity as a deconstruction exercise for locating the intersections of author, text, and word. As an artist, I am very much positioned within research and my practice is implicitly interwoven into my representations and research methodologies in many ways. The foundation of my research began through the evaluation of my own praxis and the practice of my contemporaries within the field.

On first embarking on this form of practice-based research, I faced the challenge of how to communicate an experience while living it. This is relevant to my work as practicing something in the learning phase resulted in better outcomes. As part of the outcome of this research I have produced a body of work within my studio practice. My experiences within my studio practice, combined with knowledge gained in the fieldwork, have contributed significantly towards my research. They brought insights through experience. I had to be methodically reflexive about developments at the bench. The recording methods involved in this (e.g., photography) act as structured and deliberate auto-ethnographic research methods.

I have investigated approaches, processes, techniques, and materials through experimentation and the development of practice within the wider contemporary context. As a reflective practitioner, I have an informed perspective on issues relating to practice, and my practice provides the means to explore the knowledge embedded within objects. It greatly contributes to the wider development and understanding of process. This ongoing reflexivity gave me the insights that were needed to study the subject in-depth from the perspective of a maker and they were robustly informed by my academic and theoretical research and writing.

Schön (1983) introduced the idea of reflective practice. As a reflective practitioner, Legg determined that it was important to take a participatory role as an artist as well as the project designer/curator (Legg, 2012). I have illustrated the drive and processes involved in my own working methods in Error! Reference source not found. alongside those of others through reflective practice as shown in Figure 2-. The idea of the researcher as a participating artist is in line with the recognized type of multiple research roles that are themselves in keeping with the diversity of exploratory practices pursued by many researchers. My multi-method approach is tailored to my specific project, providing me with what I believe to be a rich information source for the field. This approach is characteristic of Artistic Methodology, which involves diverse and experimental research methods and techniques. Whether working in the studio, in the museum, in the classroom, or on the internet, particular approaches prevail and these include visualizing, sensing, intuiting, focusing, reasoning, questioning, grounding, comparing and interpreting (Sullivan, 2010). These are the kind of capacities that characterize the way that artists work and are also the attributes needed for conducting effective research in the field. This multi-method artistic approach has engaged me in:

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- The generation of research material in the form of artefacts through an active creative process.
 - The facilitation and management of specific projects.
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- The observation of others to place my practice and my research in context and to gain insight into other possible perspectives through interviews.
 - Self-observation through reflection in action, which is developed through communicating with others.
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Data collection process

I created my own diagram to illustrate the development of my method during my PhD period (see Figure 2-1). As shown in the drawing it moves frequently between east (Oman) and west (UK). The first step in this process was in 2014 to observe jewelry issues in Oman by visiting traditional souqs such as those in Nizwa and Muttrah and visiting the Bait Al-Zubair and Bait Muzna museums. I found the National Museum closed for maintenance in 2014 but visited it later (in 2017). In addition, I visited some fashion designers' boutiques. In the same year I went to the UK to make some prototypes using information I learned from the literature review about traditional Omani jewelry. After a careful analysis, I decided to change the original plan of focusing on cities and fashion designers as interviewees and I decided that, instead, local Bedouin women would be considered for the actual targeted interviews.

Prior to data collection, ethical clearance was sought from Sheffield Hallam University. In 2015, in fieldwork 1 I collected data from 16 participants. I took the data back to the UK to prepare a reflection design in the SHU studio. A major advantage of fieldwork 1 is that I interacted with an expert woman (W5) who crafted the traditional *shaabook* headdress. That led me to think about the next fieldwork. On completion of fieldwork 1, the sampling method was carried out for fieldwork 2 in 2016 to select the workshop participants. I organized a co-creation workshop, involving 6 participants, to create jewelry using traditional craft skills. Reflection work was then done back in the UK. In 2017, with a growing awareness and interest in incorporating hybrid elements as part of traditional practice I collected objects from the A'Sharqiyah South coast. I took the collection of objects (the tops of 400 bottles of water) to the SHU studio. The outcome was the culmination of all my experience through my research.

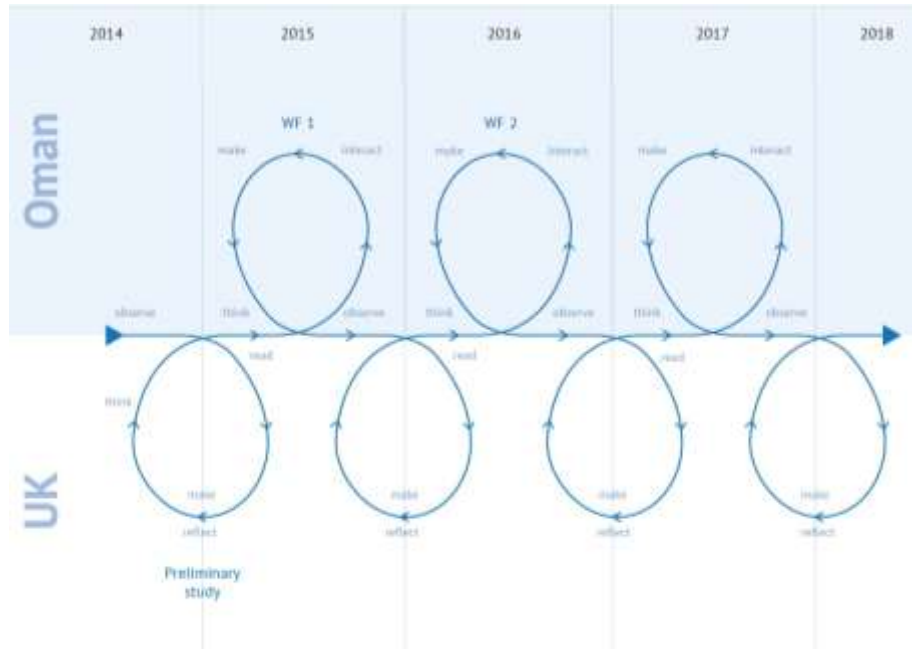


Figure 2-1 Research journey between Oman and UK

Results

“Don’t do things today that make tomorrow worse.” (Shedroff, 2009, p 32). Sustainability relates to the human and natural environment and supporting the social and economic needs of present and future generations. In this study I focused on leather and initially I conducted an experiment in leather produced using chemical tanning because it was easily available. I then investigated naturally tanned leather which as described, has a more positive environmental potential. I helped to prepare this material with the Bedouin women and used it in my practice because of its rarity. Reference has already been made to (Bartley’s,2017) use of recycled plastic in jewellery, and of course it is well known that the planet now faces the problem of massive quantities of waste material. This has a negative impact on all of nature, but the problem of waste plastic is particularly acute in the oceans. The following section will demonstrate how it was possible to recycle waste plastic from the shores of Oman and convert it into contemporary jewellery.

Oman (2017) Observing, Thinking and Creating.

Saqla Necklace

The materials used in the creation of jewellery have no single, fixed, absolute value. Makers of jewellery face the phenomenon of material that has value at one time, and another value at another time. Some materials suddenly become valuable because they are rare or now difficult to manufacture or the cultural value has changed, such as the natural tanning of leather. As discussed above, leather value has changed from semi-precious to a precious material. Some plastics are semi-precious nowadays such as toys, medicine jars, juice containers and grocery bags, but in the next century their value could be changed. During my journey to Oman in July 2017, I went to the coast at *Saqla* beach. At the beach, I noticed how the clean sand was dotted

with the tops from discarded water bottles (Figure). Using my camera, I captured a conversation between contrasting colours; of blue (plastic) and brown (sand). I got a strong feeling that jewellery could be made from this plastic. I collected 400 bottle tops in three hours. These became the visual elements that evoke the identity of the Omani landscape in my work. Oman's coastline is 3,165 kilometres long, including beaches overlooking the Sea of Oman, the Arabian Sea and the Straits of Hormuz in the North (Oman vision 2040).



Figure 3-1 The bottle tops on the beach (Photographed by Amal Al-Ismaili, *Saqal* beach, South Sharqiyah, Oman, 2017)

While collecting the plastic, I also collected what I was interested in from the beach such as the animal bones and fishermen's nets. I love the place and I stayed for a night at *Saqal* resort. During that day, I made a necklace with some of the objects I had collected (fishing nets and animal bones) see Figure . Based on this experience, I would suggest that the easy availability of "found" materials- plastic; nylon thread from fishing nets goat hair- permits the creation of contemporary jewellery using unorthodox materials (see section Error! Reference source not found.). Obviously, this is not a new idea, and to certain extent, Omani jewellery has frequently recycled items like silver coins and silver beads. As I have also indicated, leatherwork could be replaced when the original artefact wore out. Even so, there remains the possibility for Omani jewellery to extend the use of found and unorthodox materials.



Figure 3-2 *Saqla1* necklace (27×2×.5 CM, Fishing net & sea animal legs, Photographed by Amal Al-Ismaili, *Saqla* beach, South Sharqiyah, Oman, 2017)

UK (2017) Interacting and Reflection

All around the world people find plastic which has been washed up on beaches. There are certain issues regarding sustainability, recycling and incorporating ideas into the culture. For example, traditional Omani jewellery incorporated coins such as MTD coins which are valuable in any culture. This currency came to Oman through trading or other means and the silversmiths used it as a material source when making jewellery. Also, they used the coins as a modular element in necklaces. The bottle tops could have been washed up through the sea from another country before they reached Oman, which stimulated me to use them in designing jewellery. Overall, the MTD coins and the bottle tops could both hold the concept of continuity and hybridity in Omani jewellery. The inversion of the perception of value lies in the fact that the MTDs were incorporated for their monetary value at the time, whereas the bottle tops are currently worthless discarded items, but creatively have an intrinsic and aesthetic value that I have exploited through contemporary work.

I also explored this dichotomy by incorporating semi-precious material such as a red bicycle reflector pendant in a *salwar* necklace (Figure). Incorporating found plastic objects also links to the material experiments with pipe cleaners and plastic. This work further developed the approach that I had first used when incorporating “found” plastic from a beach in Oman. The value of this material differs from person to person; some see it as rubbish and for others like me, it is a material with great potential for the creation of jewellery.



Figure 3-3 Pendant in *salwar* necklace (reflector; necklace, Oman, Nizwa, 1950s, image from The British Museum, 2019) permission from The British Museum

My design for this necklace is a hybrid between the *shaabook* and *nis'ah*. I used the woven leather technique as used in the *shaabook* (Figure). I stitched the small silver dome on the top of the woven leather part (Figure). The most surprising aspect of the stitching was how the back looked. I followed the same stitched line to be in the same harmony as in the *nis'ah* (Figure). In addition, I used part of the *nis'ah* as inspiration to structure the form of my design (Figure). I cut the plastic bottle tops into discs, similar to the silver disc at the end of *shaabook* and *nis'ah* (Figure). It can be noticed in the final design that the end line of plastic is a light blue. Those parts changed from dark blue because of the heat of the sun. This could be seen as a significant environmental factor, indicating change. Then I joined the blue discs by using a riveting technique (Figure). Finally, I joined the leather part to the plastic with stitching (see final necklace in Figure). What is interesting about the necklace is that the leather chain has unique silver tubes (Figure). W8 sold most of her silver components in the *shaabook* except for some silver tubes. She gave me her *shaabook* (Figure) and told me that I could make something with it in my project. I used the two silver tubes in my *Saqila* necklace. I am proud to use them in my design because it reflects co-creation. By joining a new generation of work with the previous work, I am giving another life to the traditional pieces, as shown in the *Saqila 2* necklace (Figure).



Figure 3-4 Weaving leather, similar *shaabook* weaving (Photographed Amal Al-Ismaili, Metal workshop, Sheffield Hallam University, UK, 2017)



Figure 3-5 Stitching the silver domes above the leather weaving (Photographed by Amal Al-Ismaili, Metal workshop, Sheffield Hallam University, UK, 2017)



Figure 3-6 The appearance of the stitched back (Photographed by Amal Al-Ismaili, Metal workshop, Sheffield Hallam University, UK, 2017)



Figure 3-7 Part of *nis'ah* used to form my design (44×10×2CM, Silver& leather, Between the eighteenth century until 1972, Photographed Amal Al-Ismaili, South Sharqiyah, Oman, 2015)



Figure 3-8 *Shaabook* silver disc (33×27×1 CM, Silver, gold, leather & cotton thread, Between the eighteenth century until 1972, Photographed by Amal Al-Ismaili, North Sharqiyah, Oman, 2015)

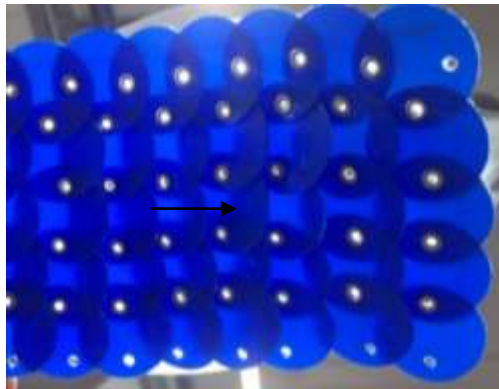


Figure 3-9 Cutting the water bottle tops into circles and riveting them (Photographed by Amal Al-Ismaili, Metal workshop, Sheffield Hallam University, UK, 2017)



Figure 3-10 Stitching the leather part with plastic parts (27×2×.5 CM, Leather, silver& water bottle top, photographed by Lampson, Metal workshop, Sheffield Hallam University, UK, 2017)



Figure 3-11 The two silver tubes in the middle of the leather chain (27×2×.5 CM, Leather, silver& water bottle top, photographed by Lampson, Metal workshop, Sheffield Hallam University, UK, 2017)



Figure 3-12 *Shaabook* with silver tubes (39×28×1 CM, Silver, gold, cotton thread & leather, Between the eighteenth century until 1972, Photographed by Amal Al-Ismaili, North Sharqiyah, Oman, 2015)



Figure 3-13 *Saqla2* necklace (27×2×.5 CM, Leather, silver& water bottle top, photographed by Lampson, Metal workshop, Sheffield Hallam University, UK, 2017)

This combination of traditional silver, newly woven leather and recycled plastic redefines Omani jewellery. Traditional jewellery still takes its value from the weight of the precious material that it employs. This piece recycles effectively worthless plastic material, but it has the potential to accrue value because it is unique. In fact, the silver coins used in Omani jewellery are manufactured objects, originally created for a different purpose. They were produced as money, but the craftsmen incorporated them creatively in their own designs. I am following that tradition, in the 21st century, around the issue of environmental waste, but I am also exploring its aesthetic properties when combined with traditional materials. Also, it contacts global issues; this bottle top could be local plastic, or it could have come from Asia or Africa. I believe this work was a key piece in the series of work produced for my PhD but at the same time it is the starting point for future projects. It can function as a template for future projects about found objects, traditional practice, modularity, cultural hybridity and sustainability. The jewelry sector is also developing the possibility of reducing the environmental impact resulting from manufacturing

and refining metals and gemstones. Awareness is important to learn more about the impact our choices have on the environment. The recycled and sustainable jewelry art is crucial to both designers and clients. The impact of mining alone can be extremely hazardous to our land, communities, and life.

Discussion

There is slight distinction between recycled jewelry and upcycling jewelry. Recycled jewelry is where raw material like silver or gold is melted and reshaped into new pieces (Taylor, D. 2022). While upcycling, is the creative reuse of an object into new existing shape like, collecting glass from the beach and turning them into necklace or a bracelet. Both processes of recycled and upcycled jewelry takes “unwanted” resources and transformed them into valuable art (Esposito, J., 2023). The necklace of "Saqla" is upcycling jewelry of old materials and turning it into new valuable pieces is a source of inspiration for designers. I tried to make jewelry out of recycled plastic. This is a just a handful of some incredibly dedicated and talented workspaces doing great work to transform plastic waste into precious jewelry. The effects of modernity are also visible since they tend to use traditional materials, such as wool thread, alongside modern material, particularly nylon thread. Moreover, the tools utilized are cans and plastic bottles rather than the traditional wood constructions (Figure 3-9 and Figure 3-13). To reflect these changes, I designed necklaces using leather and plastic (Squishy plastic) to bring the idea of the mixture of industrial and traditional materials/tools together in my metaphor of making jewelry. It involves art a message and creativity and express that artist's values and inspiration and express the art in a new purpose and meaning.

This experience may raise awareness and educate others about environmental issues and solutions. The importance of recycling jewelry can be listed as:

Eco-Friendly Jewelry

Using recycled materials is benefit in promoting eco-friendliness. Its sometimes called as "green jewelry". Eco-friendly jewelry is made from environmentally sustainable materials that have a minimal impact on the environment. These materials can include recycled metals, glass, silver, plant-based materials wood, and bamboo. By using recycled materials, less energy is needed for the production process and these sustainable jewels are not only beautiful and original, but also represent a symbol of safeguard the environment.

Reduction of Waste

One of the main benefits of using recycled materials is to reduce the waste. The jewelry industry is generating large amounts of waste, especially for non-biodegradable materials such as plastics and metals (Watt, C.,2023). By using recycled materials, the amount of waste produced in the production process is decreased, and fewer resources are needed for the creation of new materials.

Lower Production Costs

The jewelry industry contributes to the global problem of waste production due to the cost of producing jewelry made from recycled materials. This is because recycled materials have already been processed and refined, which cuts down on the amount of energy and resources needed during production. Additionally, using recycled metals brings down the demand for new mining.

Unique Pieces and Stories

Recycled jewelry shows that the pieces truly reflect individual style. One of the most captivating aspects of recycled jewelry is the unique stories that each piece carries. The use of recycled materials in jewelry making can result in one-of-a-kind pieces, as the materials themselves often have a history and unique characteristics. This can add to the value and appeal of the jewelry for consumers who appreciate the story behind the piece (K, B. (2023, June 1).

Unique Look

Recycled materials offer a unique look. Recycled materials come in various shapes, colors, designs, and sizes, so anyone can create their kind pieces of jewelry. For example, some designers use old keys or coins to create stunning pieces that no one else will have. This jewelry will stand out from mass-produced pieces and represent the meaning of art in making something special and unique. (Banks, Y. ,2023).

Conclusion

The research investigated how hybrid and recycled materials can be synthesized to give a traditional context to contemporary art forms. There is a long tradition of hybridity within Omani jewelry, where women would build their jewelry collection through a combination of elements over time. By observing, thinking, and interacting, I was able to think about the weaving technique of recycling and sustainable jewelry. The design ideas were related to this long journey involving this interaction with materials. The influences came from cooperation, and the knowledge gained from the literature review, as well as the experience gained from my practice in fieldwork.

The methodology used in the study takes suitable materials that match the artist's innovation. This methodology required time and effort searching for, collecting, sorting, creating and this is what the researcher achieved. It is important to see the jewelry from different aspects. Recycled jewelry is a branch of jewelry designs which helps the designers to do recycling art. The jewelry from waste is a real art. The plastic from simple waste becomes an artistic element. These jewels are born from the desire to give new life to some waste materials, seeing beauty, poetry, and magic in rejection. Therefore, the fashion world is revolutionizing towards a broader concept of sustainability. This process will reduce the need for traditional jewelry methods, such as mining which excavates minerals from the earth. It is an important branch of jewelry design that's likely to continue its impressive growth due to its environmental benefits.

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