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## The Intersection of Creative and Cultural Industries in Saudi Arabia: Heritage-Inspired Perfume Packaging Design to Enhance the Creative Economy

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### Abstract

*The regions of Saudi Arabia, such as Al-Ula, Asir, Al-Hijaz, and Makkah, are distinguished by their rich cultural heritage and vibrant traditions, which are deeply shaped by their natural environments and the captivating beauty of their landscapes. These areas have long served as prominent heritage tourism destinations within the Kingdom, offering a wealth of traditional forms and expressions that embody dynamic, aesthetically compelling artistic practices. These cultural assets present significant opportunities for reinterpretation within contemporary design, enabling the creation of products that are both innovative and rooted in authentic local identity. Such efforts not only elevate the global visibility of Saudi designers but also contribute meaningfully to marketing strategies, the creative economy, and broader economic development-generating revenue, employment, and fostering new design and commercial partnerships. However, this aspect has received inadequate research attention. This analysis explores the facets of creative industries, the creative economy, knowledge economy, and the cultural economy within the arts. It specifically concentrates on innovative design concepts for perfume packaging inspired by the aesthetics of Saudi heritage. Furthermore, it highlights the potential to boost tourism in the Kingdom of Saudi Arabia by offering new insights into product design. By examining the creative process behind the design of perfume packaging inspired by iconic landmarks such as Jabal Al-Fil, heritage buildings in the Asir region, Roshan in the Al-Hijaz region, and the Qasr in the Riyadh region (e.g., the Al-Masmak Fortress), this research delves into the artistic and cultural significance of these designs. Furthermore, it explores how these designs contribute to the broader creative industrial and cultural economy in Saudi Arabia, prompting the researcher to delve into various avenues, including: Analysing the nature of creative industries and the creative economy in the Kingdom, focusing on significant practical experiences. Analysing the artistic and aesthetic values of heritage elements in regions of the Kingdom, such as Al-Ula, Asir, Al-Hijaz, and Makkah, and examining the extent to which their traditional elements and forms inspire creative design. Utilising heritage elements to create designs for perfume packaging with a distinct Saudi national identity, relying on aesthetic and functional references tied to the heritage and civilisation associated with the location, thus enhancing the economy and creative industry in the Kingdom. An evaluation of five packaging designs through surveys showed that these five designs met the requirements of aesthetic and economic values for successful marketing and promoting tourism in Saudi Arabia.*

**Keywords:** Creative Economy, Creative Industries, Perfume Packaging, Heritage Elements And Forms.

### Introduction

Saudi heritage encompasses a rich array of vital elements, including a large collection of literature, enduring values, customs, indigenous knowledge systems, and both material and spiritual cultures. It is further enhanced by distinctive visual and applied arts, all reflecting a unique and deeply rooted character imbued with aesthetic, artistic, and intellectual significance. These cultural expressions stem from the lived experiences and teachings of local society, offering a compelling view of its historical and philosophical

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foundations. As such, Saudi heritage functions as a dynamic platform that attracts the interest of researchers and heritage enthusiasts alike, while also supporting diverse cultural, civilizational, and commercial marketing initiatives.

The regions of the Kingdom with historical heritage enjoy a rich treasure that invites pride. This cumulative memory of human and cultural life across different eras is evident in various regions such as Al-Ula, Al-Hijaz, Makkah, and Asir. These regions have witnessed the influence of numerous civilisations and cultures, leaving behind traces, engravings, and traditional heritage elements that serve as witnesses and indicators of the characteristics and features of those cultures (Al-Khalewi & Al-Jawhara Salim, 2019).

The contemporary era is defined by a proliferation of technological and graphic techniques that empower designers to visually articulate their ideas with clarity and efficiency, facilitating rapid engagement with target audiences. These tools enable the expression of distinctive design philosophies and artistic perspectives, allowing designers to craft forms that harmonise functionality with aesthetic appeal. Design processes today are increasingly shaped by goal-oriented thinking-integrating considerations of marketing, financial viability, and user-centred functionality. This paradigm shift is supported by modern communication channels that align with the accelerated pace of contemporary life, effectively responding to evolving audience needs, preferences, and market demands. In contrast to traditional methods, which often posed barriers to reach and responsiveness, these innovations offer streamlined pathways for creative dissemination and commercial success (Salah al-Din, Muhammad & Ayatollah, 2012).

Amidst the sweeping transformations reshaping contemporary societies across all domains, evolving concepts, methodologies, and developmental exchanges in culture, art, economics, and tourism have paved the way for the integration of creativity and artistic thinking into financial markets and the broader creative economy-both locally and globally. This shift has also extended into the government and private investment sectors, reflecting a growing recognition of the value of cultural production as a key economic driver.

Within this context, the creative economy has emerged as a distinctive and strategic resource for modern economies. As defined by the British Council in its 2015 publications, it constitutes a framework for institutional planning grounded in creativity, the strategic use of the arts, talent cultivation, and the mobilisation of capabilities and pioneering minds. This approach facilitates the generation of financial resources and profits, contributing to national economic growth, employment creation, and inflation reduction. The creative economy thus represents not only a cultural paradigm but also a dynamic engine of socioeconomic development.

According to the United Nations estimates, the global creative economy contributes over 6% of the global GDP with annual revenues exceeding three trillion dollars and provides about 50 million job opportunities worldwide. This has prompted countries and governments to focus on supporting these creative industries through financial backing and targeted sponsorship to ensure their sustainability within the state. This is in

recognition of the active role of creative industries, economy, and innovation in building comprehensive and sustainable development, making the country a global hub for culture, tourism, arts, entertainment, sports, and heritage.

The modern era is characterised by a diverse range of technological and graphic techniques that assist designers in effectively and attractively embodying their design ideas. These advancements facilitate quick access to the target audience, aligning with the designer's unique design philosophy and self-expression. It involves formulating designs that are both functional and aesthetically pleasing, driven by the desired end goal and informed by deep thinking encompassing design, marketing, financial profitability, and functionality. This is accomplished through contemporary communication channels that are in synchronisation with the fast-paced rhythm, catering to the needs, evolving demands, and inclinations of the audience, surpassing traditional and cumbersome methods of reaching out (Salah al-Din, Muhammad, & Ayatollah, 2012).

This study focuses on the aesthetic and cultural significance of designing perfume packaging inspired by prominent landmarks such as Elephant Rock, heritage buildings in the Asir region, Roshan in the Hijaz region, and the Qasr Al-Hokm in Riyadh (e.g., Al-Masmak). It explores the role of creative industries in the design and production process, evaluates market demand, and consumer reception. Additionally, the research investigates the impact on tourism promotion, economic feasibility, and the potential for bold investment in the arts. The findings contribute to understanding the economic and cultural potential of designing products inspired by Saudi heritage, providing recommendations for policymakers, designers, and stakeholders in the creative and cultural economy sectors. This study highlights the importance of harnessing creativity and cultural heritage to drive economic growth, preserve cultural identity, and enhance the tourism industry in the Kingdom of Saudi Arabia.

### **The Problem Statement**

Creative industries and the creative economy represent the vital pillars that countries, including Saudi Arabia, strive to prioritise, develop, and stimulate by enhancing and elevating the role of the visual arts in their inputs. This has led to the establishment of governmental entities and institutions within the Ministry of Culture dedicated to the field of visual arts and the launch of Vision 2030, under the leadership of its founder and advocate, His Royal Highness Prince Mohammed bin Salman. The aim is to diversify sources of income and build a robust creative economy that generates substantial economic returns while creating job opportunities (Abdul Nasser & Al-Zahrani, 2013). The field of perfume packaging design is among the creative and applied design domains that introduce innovative products embodying a distinct and self-revealing identity, enriching citizenship and fuelling marketing, tourism, and design aspects. This is achieved through the utilisation of 3D graphic design software such as "3D MAX" as a technique, enhancing the creative economy in the Kingdom and contributing to the production of unique Saudi designs that carry local brands and leave a global footprint. It accomplishes financial returns and profitability while providing job opportunities for designers and the product design sectors.

Heritage elements represent one of the key modern perspectives that designers can leverage to create contemporary products that meet societal needs, cater to growing audience demands, and accommodate various price ranges. This enriches and nurtures the field of creative industries and the creative economy in the Kingdom, leaving a distinct global mark by drawing inspiration from heritage and the aesthetics of traditional elements and shapes found in different regions of the Kingdom (such as Al-Ula, Al-Hijaz, Asir, and Makkah) to design perfume packaging with one-dimensional and two-dimensional barcodes. This innovative thinking, linked to product design and creative marketing, aims to enrich the economic and creative industries sector in the Kingdom, yielding financial returns, commercial profitability, job opportunities, and reducing overall inflation.

The main research question is as follows:

"How can the intersection of creative and cultural industries be leveraged through the creation of innovative perfume packaging designs, considering factors such as branding, uniqueness, cultural authenticity, and exploring the impact of these designs on tourism promotion in the Kingdom of Saudi Arabia?"

Additionally, "how can they contribute to attracting visitors, enhancing the country's image, and fostering cultural exchange and knowledge?"

Moreover, studying the feasibility and long-term sustainability of bold investments in the arts through the production and marketing of perfume packaging inspired by Saudi heritage (Al-Busheri & Hind, 2015), with a focus on the economic viability and long-term sustainability of such projects.

The goal is to harness the potential of designing products inspired by Saudi heritage to achieve economic growth, preserve culture, develop tourism, and safeguard and promote Saudi heritage".

**By addressing the above research questions,** this study aims to explore the possibilities of utilising the convergence of creative and cultural industries by introducing innovative perfume packaging designs.

### **Study Questions**

**The following sub-questions were derived from the previous main research question:**

- What are the concepts of creative industries and the creative economy?
- How do visual arts positively contribute to creative industries and the creative economy?
- What are the Saudi and global experiences in investing in creative and cultural industries?
- How can Saudi heritage elements and shapes in regions such as Al-Ula, Al-Hijaz, Asir, and Makkah be utilised to enrich the creative industries and the creative economy in the Kingdom?

- How can Saudi heritage elements be leveraged to create unique and distinctive perfume packaging designs using 3D graphic design software like "3D MAX," incorporating one-dimensional and two-dimensional barcodes?

### **The Objectives of the study are as follows**

- Defining the concept of creative industries and the creative economy.
- Exploring the positive contributions and effective roles of the visual arts in the creative economy.
- Examining the Saudi and global experiences in the creative and cultural economy.
- Harnessing Saudi heritage elements and cultural heritage to enrich the creative and cultural industries and economy in the Kingdom.
- Creating distinctive and identity-driven perfume packaging designs using 3D graphic design software like "3D MAX" and incorporating one-dimensional and two-dimensional barcodes as a contemporary approach to creative marketing, commercial success, and financial returns.
- Developing traditional products with authenticity, national identity, and high quality to meet market demands and achieve excellence in traditional product development, thereby enriching the creative economy in the Kingdom.
- Striking a balance between heritage preservation and innovation in traditional product development.
- Promoting environmental, economic, and social sustainability through the acquisition of knowledge and skills necessary to achieve a harmonious balance between the environment, economy, and society.

### **The Importance of the Study**

#### **Theoretical Significance**

- Shedding light on the aesthetics of Saudi heritage and the potential for its utilisation in product design fields, specifically exploring the units and traditional forms that can inspire the design of identity-driven perfume packaging.
- Raising societal awareness about the importance of perfume packaging designs and marketing strategies.
- This study represents a scientific contribution to enrich the Saudi creative and cultural industries and economy, catering to the desires of souvenir collectors and fragrance enthusiasts.
- Incorporating contemporary approaches in creative marketing, such as utilising marketing barcodes.

- Providing technical, aesthetic, and diverse design possibilities and capabilities as a source of innovation and diversification in the field of perfume packaging design.
- Focusing on the field of creative and cultural industries and the role of visual arts in enriching these domains, analysing global experiences to benefit the practical aspect of the study.
- Expanding the scope of Arab research related to perfume packaging design and drawing inspiration from elements and forms of Saudi heritage.

### **The Practical Significance**

- Utilizing advanced technologies such as 3D graphic design software like "3D MAX" as a technique to add artistic designs to functional perfume packaging inspired by elements and traditional forms of Saudi heritage contributes to the research's goal of envisioning contemporary interactive and functional artistic models that are linked to Saudi culture, the consumer audience, and the creative and cultural industries and economy in the Kingdom.
- The research aims to establish a contemporary vision for leveraging 3D graphic design software like "3D MAX" as a technique and a philosophy for the creative industries, imparting artistic and aesthetic values to perfume packaging that embodies identity, uniqueness, and contemporaneity in the Kingdom.
- The study's findings aid in designing contemporary functional perfume packaging inspired by Saudi heritage forms, supporting the objectives of the Kingdom's vision for economic diversification and the development of creative and cultural industries. This, in turn, drives economic income, profitability, trade, employment opportunities, and enhances the quality of life through the visual arts.
- The production of functional and aesthetically pleasing artistic designs that meet the needs of individuals and consumers, utilising contemporary artistic approaches inspired by nature's elements and forms, serves as a source of inspiration.
- The research contributes to opening diverse horizons and designing innovative products, such as perfume packaging, by drawing upon the aesthetics of Saudi heritage.
- Furthermore, it showcases and markets the beauty of Saudi heritage in support of domestic and international tourism.

### **Study Limitations**

### **Objective Limitations**

- The exploration of the religious, cultural, and natural aesthetics of Saudi heritage
- The potential of employing Saudi heritage in the design of various products, including innovative perfume packaging
- Creating identity-driven and unique perfume packaging designs using 3D MAX software and incorporating one-dimensional and two-dimensional barcodes
- The production of three-dimensional prototypes and final models that accurately represent the actual product

### **Human Limitations**

- Specialised judges in the field
- Artists and designers working in the Ministry of Tourism, Culture, and Creative Industries
- Students
- Tourists
- Consumers

### **Material Limitation**

- References and documents from the ministry
- Scientific research

### **Spatial Limitations**

Heritage elements and forms in regions of Saudi Arabia, such as Al-Ula, Al-Hijaz, Asir, and Makkah

### **Temporal Limitations**

Year 2024

### **Study Terminology**

#### **Saudi Heritage**

Saudi heritage, known as "folklore," literally refers to the popular knowledge or wisdom of the people. The American dictionary defines it as "that aspect of a culture that is preserved consciously or unconsciously and is associated with the people at different levels." In a technical sense, the Shura Council defines the nature of folk heritage as "all literary, artistic, or scientific productions presumed to have been created in Saudi territories, passed down from generation to generation, and forming part of the traditional Saudi cultural or artistic heritage" (Saleh, Nahmdah Khalifa, 2011).

On the other hand, a procedural definition can be used to address the concept of Saudi heritage in terms of the impact it has acquired over time, attaining historical value. It includes the physical and biological formations of the natural environment, individual or collective human presence, and their conscious and unconscious needs. This encompasses tangible elements such as buildings and their inscriptions, as well as

intangible elements like handmade heritage pieces, sciences, literature, and history, all of which are found within the boundaries of the Kingdom of Saudi Arabia.

### **Perfume Packaging**

In its literal sense, the term "al-‘albah" (box or container) refers to a vessel made of wood, metal, or similar materials that is designed to hold various items. For example, sweets are placed in cardboard boxes.

As for the term "al-‘itr" (perfume), linguistically, it is a collective noun for fragrance. The plural form is "‘utur" (scents).

There are perfume packaging boxes equipped with the well-known barcode symbol. It contains concise information about the packaging, including the name of the perfume, and provides introductory, historical, scientific, and literary data about the product and its creator. The barcode is a two-dimensional representation of data that can be read by a computer, such as numbers and letters. Originally, data was represented by the presence or absence of parallel lines and the spaces between them, and these one-dimensional representations are commonly referred to as barcodes. However, barcodes can also come in the form of squares, dots, hexagonal shapes, or other geometric patterns within images, which are known as matrix barcodes or two-dimensional barcodes.

### **The Creative Economy**

The creative economy has recently emerged as one of the sources of the global economy and a driving force for the growth of nations and societies. It is based on the production, marketing, and utilisation of knowledge, as well as harnessing its achievements. Knowledge and the arts are considered sources of wealth, financial income, and marketing for communities, leading to prosperity, well-being, and job opportunities.

The program of the creative economy is built on networking, supporting collaboration for long-term impact and mutual benefit, and enhancing international understanding through working with policymakers, developing strategies, and ensuring the availability of conditions for individuals and organisations to pursue relevant sustainable goals and changes.

The creative economy revolves around transforming and exchanging creative ideas into marketable goods and services, promoting their promotion, presentation, trade, and consumption.

The United Nations Conference on Trade and Development (UNCTAD) defined the creative economy in its 2008 report as a profitable economic activity based on the marketing and promotion of creativity. It is considered a product of three main elements: human creativity, the use of technology, and investment in knowledge, arts, and entertainment. Thus, the creative economy becomes the intersection between culture and the economy by transforming cultural, artistic, sports, and entertainment ideas and directing the capacities and potentials of young talents and creators towards profitable goods and services (Hartel, John; translated by Al-Rifai, Badr Al-Sayyid, 2007).

### **Theoretical Framework of the Study**

#### **The First Axis: The Intersection of Creative and Cultural Industries**

In 2001, the British writer John Howkins defined the creative industries as activities that

encompass fifteen diverse fields, including science, technology, the film industry, visual and performing arts, electronic gaming, digital media, architecture, product design, fashion design, advertising, branding, marketing, engineering, and publishing.

The United Nations Conference on Trade and Development (UNCTAD) refers to the creative industries as a range of goods and services that rely on the utilisation of knowledge, creativity, ideas, and capital. It consists of four main groups: heritage, arts, media, and functional creations (Farid & Sami Mohamed, 2020). The heritage category includes traditional heritage forms, such as arts, handicrafts, initiatives, and festivals, as well as cultural heritage sites, which encompass archaeological sites, museums, libraries, and book exhibitions. The arts category encompasses visual arts such as drawing, photography, sculpture, and digital art, as well as performing arts like music, opera, circus, and theatre. The media category is divided into printed media, such as books, newspapers, and magazines, and audiovisual media, including films, cinema, and radio. The functional creations category provides design-based products that meet contemporary consumer needs and includes fashion design, children's toys, software, video games, digital content, advertising services, design services, cultural services, and entertainment services.

In a world where creativity, innovation, and marketing are essential pillars of economic and cultural strategies, the importance of knowledge, ideas, culture, globalisation, technologies, and emerging media in shaping life is evident. The creative industries emerge as activities and strategies related to visual arts, product design, copyright, the internet, fashion design, and knowledge sciences. They are closely interconnected with parallel activities such as finance, insurance, advertising, engineering, architecture, education, environmental services, healthcare, law, accounting, energy, air transportation, mobile communications, publishing, music, cinema, craftsmanship, and design (Shahata & Sayed, 2009). These industries intersect and intertwine with each other.

Recognising the role of culture in the progress of societies and the support of future entrepreneurship projects, knowledge, cultural industries, arts, creativity, and innovation contribute positively to enhancing the economy and play a crucial role in shaping the future. They promote local capacities, facilitate access to global markets at the national level through establishing new partnerships, upgrading artistic, technical skills and capabilities, and exploring independent resources to ensure the sustainability of these industries, so they do not become dependent on support or assistance (Aisha Sultan, 2018).

### **Creative Industries and Economic and Cultural Returns**

Despite the varying definitions of the concept of creative and cultural industries, according to the Department for Digital, Culture, Media, and Sport in the United Kingdom, the creative industries encompass a range of activities connected to creativity, skills, abilities, and talents that can be harnessed and exploited for wealth creation, job opportunities, and intellectual property development.

The United Nations Conference on Trade and Development (UNCTAD) defines creative

and cultural industries as sectors related to the creation, production, promotion, and marketing of goods and services with creative and intellectual capital. The domains of creative and cultural industries include the film industry, visual and performing arts, electronic gaming, digital and emerging media, architecture, product design, fashion, graphic design, advertising, branding, marketing, consumer psychology, engineering, and publishing. They represent a diverse and multifaceted range of fields that benefit society by enhancing competitiveness, attracting global productions, stimulating content creation, and promoting economic and commercial profitability (Bharucha, 2015).

Thus, creative industries represent a key axis of the future economy, driven by dynamic growth and financial profit through the production of knowledge, arts, and culture. Their tangible achievements and outcomes are leveraged to enrich the overall economy of a country by transforming creative ideas into marketable goods and services that can be traded, acquired, and exchanged.

The driving elements of creative economies can be summarized as the human factor, which encompasses creative thinking, artistic and cultural contributions, as well as the industrial, technological, and technical intermediaries, and the methods of marketing and investment in knowledge, arts, culture, sports, and entertainment (Duxbury, Cullen, & Pascual, 2016).

Arts and cultural knowledge represent fertile pillars and foundations for societal economies, supporting their progress, achieving prosperity, and serving as indicators of development in major economies that strive to transform creative ideas into goods and services that generate financial profit, provide employment opportunities, reduce inflation, and lead to economic well-being and prosperity.

Countries around the world have recognised the importance of knowledge-based industries, arts, and culture. Creative industries have emerged as vital components that contribute to the economies of many nations, supporting their overall gross domestic product (GDP) and fiscal budgets, while providing employment opportunities to stimulate and revitalise the economy. This inspiring drive further enhances the international and regional standing of societies, solidifying economic, cultural, and entertainment development.

### **Creative Industries as a Driver of Foreign Economic Strategies**

Creative industries have contributed to global economic development by providing employment opportunities and reducing unemployment. This was highlighted by the United Nations Educational, Scientific and Cultural Organisation (UNESCO), which indicated that creative industries generated financial returns of around \$2.5 trillion in 2018, equivalent to 4% of the global GDP, and created approximately 300 million diverse and vital job opportunities across various fields.

As a result, many advanced countries in Europe and America have focused on supporting their overall economies through the creative and cultural industries. For example, in the United States, creative and cultural industries accounted for approximately 8% of the Gross Domestic Product (GDP) and provided about 6% of diverse employment opportunities for various age groups and demographics. The creative exports of the

United States amounted to \$90 billion annually (Abdelwahab & Tahafe, 2010).

In Australia, the creative and cultural industries generated \$25 billion and provided 2.5 million job opportunities. In the United Kingdom, the cultural and creative economy yielded £112 billion and created 1.5 million vital employment opportunities.

The significant economic contributions of the creative and cultural industries have made them a focal point for various countries, both as a source of economic growth and as a means to enhance their international competitiveness. These industries not only generate substantial financial returns but also foster innovation, cultural exchange, and social development.

### **The Arab Experience and the Future of Creative and Cultural Industries**

In the modern era, Arab and African countries are showing an increasing interest in creative and cultural industries and the content that supports their national economies. Arab Gulf countries, in particular, have embarked on initiatives to focus on creative content in arts, culture, heritage, and various forms of print, audiovisual, and digital media. They have expanded beyond mere artistic activities to include marketing, commercial, economic, and lucrative aspects.

There has been a growing emphasis on traditional heritage forms, cultural heritage sites, visual and applied arts, performing arts, print and audiovisual media, as well as functional creations such as fashion design, software, video games, digital content, and entertainment services. These emerging fields have significant economic value and serve as sources of radical economic support and inspiration (Anheier & Isar, 2008)

As a result, specialised cities with their own governance, strategies, regulations, and administrative and technical divisions have been established. Examples include Dubai Media City in 2001, Qiddiya, Saudi Arabia, as the largest cultural, sports, and entertainment city, and Dubai Design District in 2013 in the United Arab Emirates, which aims to export qualitative contributions in the fields of fashion design, fashion, and interior design. These efforts are complemented by the focus on promising cultural projects, such as the Kingdom's investment of around \$3 billion in cultural and entertainment tourism to develop and enhance its cultural sector. Additionally, Oman has invested \$2.5 billion in the Omagine project, which celebrates culture, arts, entertainment, traditional heritage, handicrafts, festivals, and the preservation of archaeological sites and museums (Aisha Sultan, 2018).

### **Strategies of creative and cultural industries in Qatar**

The Investment Promotion Agency revealed that the contribution of creative and cultural industries to the Qatari economy exceeded 20 billion Qatari riyals in 2021, equivalent to 3% of Qatar's GDP. This contribution is comprised of three key creative industries: the media and market research sector, which contributed 15 billion Qatari riyals, computer programming-related activities, which amounted to 1.5 billion Qatari riyals, and fashion design and fashion industry, which reached 800 million Qatari riyals. Qatar's focus on talent development, establishment of infrastructure, support for entrepreneurship and innovation, and the creation of legislative frameworks and specialised sectors in the creative and cultural industries have played a significant role. As a result, Qatar has

advanced in the global competitiveness rankings, ranking 35th worldwide in 2023, surpassing 99 countries. It has secured the top position globally in the International Student Index, the third position in the External Openness and Social Media Use Index, the fifth position in the Labour Productivity Index, and the 50th position in the Global Innovation Index for 2023, demonstrating strong competition with 70 other countries (Farid & Sami Mohamed, 2020).

### **Strategies for Creative Industries and Economic Development in the United Arab Emirates**

The United Arab Emirates (UAE) has launched the Cultural Development Fund as an indicator contributing to the creative industries and supporting the country's Gross Domestic Product (GDP). This is achieved through a set of strategies aimed at harnessing talent, natural resources, pioneering expertise, and leveraging the artistic and cultural momentum to fuel the sources and foundations of the creative industries and economy (Dubai School of Government, 2017). Additionally, partnerships and collaborations between the private sector and the UAE government have been adopted to provide a skilled workforce with the necessary technological, technical, and scientific capabilities, driving them towards suitable employment opportunities through advanced and organised measures and coordination.

The UAE Ministry of Culture and Youth has taken a keen interest in and provided support for the creative industries. It has defined them as a collection of activities based on elements of thinking, creativity, innovation, product design, marketing, consumer philosophy, publishing, and promotion of creative products with aesthetic and functional values. This positively and effectively impacts the economic, tourism, and cultural trajectory of the country.

### **Indicators of Creative and Cultural Industries in the Egyptian Experience**

In the pursuit of enhancing artistic forces and entertainment mediums as supportive creative industries for the cultural and social strength of the country, Cairo has embarked on investing efforts in sustainable development, cultural and knowledge transformations, and enhancing its creative exports and industries in the regional and global context. Egypt aims to utilise its creative goods to make a mark on global knowledge, positioning itself as a leading exporter of creative and cultural industries. It ranks 28th among 125 pioneering countries in creative and cultural services and marketing (John & Hartel; translated by Al-Rafa'i & Badr El-Sayed, 2007).

Egypt's creative and cultural goods encompass a diverse range, including visual arts, music, design, and modern media. These goods align with the needs of various consumer segments, allowing Egypt to distinguish itself under a comprehensive vision and governance that supports sustainable development efforts (John & Hartel; translated by Al-Rafa'i & Badr El-Sayed, 2007). Egypt also aims to enhance its production capabilities and export volume to the Arab region and the world, recognising that these creative and cultural industries are the soft power assets that spread within the regional and global context. To launch multiple strategies and priorities for the economy and creative industries in Egypt, the following steps are taken:

- Embracing creativity at the core of the economy, education, culture, and entertainment sectors.
- Establishing platforms for cinematic works and exceptional creative talents.
- Establishing centres for design and innovation.
- Promoting vibrant entities representing creative arts.
- Fostering the development of creative industries and the creative economy as integral infrastructure for parallel economic sectors.
- Developing and enriching the required capabilities and resources.

These strategies and priorities aim to foster a thriving creative ecosystem in Egypt, where creativity is integrated into various aspects of society and the economy, nurturing talent, promoting innovative industries, and providing the necessary support and infrastructure for sustained growth.

### **The Second Axis: The Intersection of Creative Industries and the Cultural Economy in the Kingdom**

The creative economy in the Kingdom presents a rich and promising trajectory, serving as a source to enhance the Saudi economy through exporting various events and showcases (such as fashion shows, theatre, music, and Saudi cultural centres). This contributes to shaping a vibrant future, enriching ambitious creative professions.

To initiate the methodology of the creative economy in the Kingdom of Saudi Arabia, it is important to support collaboration, mutual benefit, and increase international understanding and partnerships with policymakers. Creating conducive environments for individuals and organisations to identify goals and adopt creative approaches is crucial. Numerous studies and cultural experts have focused on exploring the dynamic realm of the creative economy and methods for its development and enrichment (Anheier & Isar, 2010).

The creative economy is considered one of the fastest-growing elements in the Kingdom's economy, contributing to exceptional growth and the construction of an economy aligned with future strategies and sustainable development. It provides employment opportunities for various age groups and specialities, empowers cultural and artistic talents and capabilities, supports quality of life, aligns with societal visions and aspirations, enriches related activities, and fosters radical and vital partnerships (Abdul Nasser & Al-Zahrani, 1434)

To explain the mechanisms adopted by institutions in the creative economy sector in the Kingdom, four economic concepts come into play: scarcity, supply and demand, costs and benefits, and incentives. The creative economy then unfolds in paths and activities that experience rapid growth and transformative trends in cultural, scientific, technological, industrial, and agricultural fields. Alongside industries and creativity, it is rooted in innovation, ideas, cultural heritage treasures, media, designs, arts, performing arts, museums, exhibition coordination, and entrepreneurial skills.

The creative economy in Saudi Arabia positions further directions and strategic thought

in these realms and fields, translating them into creative ideas and tangible realities on the ground with a commercial marketing approach. This contributes to economic growth, diversification of income sources, enhancement of community partnerships, communication between the private and public sectors, job creation, capacity building, enrichment of experiences, reliance on young talents and competencies, attracting foreign investments into the local market, and stimulating domestic trade.

As experts predict the growth of the creative and cultural industries market in Europe and America in the coming years, reaching over trillions of dollars and providing 30 million new jobs aligned with new creative thinking, the future of the creative and cultural industries market in the Kingdom of Saudi Arabia aims to provide approximately 60 billion dollars and generate nearly two million new jobs. This will help attract promising young talents, reduce inflation, encourage partnerships between the public and private sectors, foster institutional and governmental work, diversify the economy, enrich the quality of life, and leave a cultural, economic, and touristic imprint for the Kingdom domestically and internationally (United Nations, 2016).

### **Radical Foundations of the Enlightened Kingdom's Government in the Creative Economy**

- The government of the enlightened Kingdom has undertaken several radical initiatives in the field of the creative economy. These include the launch of the Qiddiya project, envisioned as the largest cultural, recreational, and sports city in the Kingdom and the world. It provides numerous services and dynamic activities with economic, cultural, entertainment, and sports-related implications.
- Another key initiative is the launch of Vision 2030, introduced by the inspiring Crown Prince Mohammed bin Salman. It serves as a strategic framework for building a vibrant society and a diversified, thriving economy that encompasses both traditional and creative sectors. The vision aims to harness the energies of creators, unleash cultural potentials, and transform the cultural and economic landscape while fostering a supportive environment that aligns with the nation's aspirations and supports the leadership's vision.
- Moreover, the establishment of the largest living archaeological museum in the Al-Ula region, known for its rich rock engravings and diverse cultural and civilizational heritage, showcases the Kingdom's commitment to preserving and promoting its cultural treasures (Amin, & Thrift, 2007).
- Other notable initiatives include the inauguration of the world's largest mud-brick city in the Diriyah area, the establishment of the world's largest airport in the NEOM region, characterized by its breathtaking geographic, touristic, economic, and cultural significance, and the launch of the largest park in the world in the capital city of Riyadh, a hub of Arab culture and economy.

These efforts are complemented by the Kingdom's aspirations to increase the revenues of the creative economy, aiming to contribute 25% of the national income. This includes the facilitation of small-scale projects, attracting global investments, providing a significant number of jobs for youth (27%), reducing unemployment rates in the Kingdom to 29%, establishing new international investment channels (35%), and elevating the financial status and income per capita to 22%.

### **Initiatives and Strategies of the Saudi Ministry of Culture to Shape the Cultural Landscape and Enrich the Creative Economy:**

- Launching public cultural libraries, diversifying and developing them.
- Establishing the King Salman International Complex for the Arabic Language.
- Supporting cultural funds such as the Nama Cultural Fund.
- Launching cultural scholarship platforms.
- Emphasising cultural dedication and focus.
- Supporting initiatives to honour pioneering Saudi innovators in the artistic and cultural fields.
- Supporting community and governmental institutions involved in the arts and cultural affairs in the Kingdom.
- Establishing the National Film Archive.
- Launching film festivals such as the Red Sea International Film Festival.

### **Initiatives of the Saudi Ministry of Tourism to Foster a Diversified Creative Economy**

- Focusing on projects and ideas related to the artistic and cultural fields.
- Launching entertainment projects as secret gems that attract international tourism and enhance the tourism industry in the Kingdom.
- Establishing ideas that attract local and international investment entities.
- Emphasising the hospitality aspect of tourism to accommodate ideas in the creative and cultural economy and creative industries (Ameru, Wits University, & CAJ, 2018). Inaugurating the King Abdulaziz World Cultural Centre "Athra" with support from Saudi Aramco as a cultural beacon that supports the creative economy, talents, encourages and supports their capabilities, and provides them with a suitable environment for creative expression and global artistic and economic impact.
- Engaging with global ideas and different cultures to benefit from and blend with them, enriching creativity, and promoting the creative economy by establishing local and national creativity with a contemporary global mindset.
- Providing opportunities for young generations to interact with pioneering creators, entrepreneurs, and sustainable development experts.

- Establishing workshops and dialogue sessions that define the nature of the creative economy and stimulate its various aspects.

### **Vision 2030 and Stimulating the Contemporary Saudi Creative Economy**

In its ambitious Vision 2030, launched by Crown Prince Mohammed bin Salman in 2016, the Kingdom adopts strategies, legislation, governance, and supportive regulations to achieve a vibrant society and a diversified, thriving economy. These efforts aim to attract global investments and provide numerous job opportunities to reduce inflation and enhance the quality of life through flexible and open economic environments that connect creativity, job markets, and financial gain. The vision also emphasises the importance of diverse partnerships between the public and private sectors, nurturing talent, utilising national capabilities, developing investments, generating quality jobs, and attracting international expertise. This creates a competitive and attractive environment within the Kingdom to build a global creative economy, promote entrepreneurship, and establish vibrant economic cities and creative zones that drive innovative sectors and support sustainable creative economies.

### **Ethra" Centre: Inspiring and Supporting Saudi Creative Industries**

The Ethra Centre was inaugurated in 2017 with the support of King Salman bin Abdulaziz, serving as an iconic creative cultural centre in Dhahran, Saudi Arabia. It produces creative programs that harness the capabilities of young individuals, pioneers, talented and passionate individuals, and those with abilities and potential to develop the community's economy, creative industries, and cultural sectors, while establishing a promising and flourishing future. The centre offers contemporary and innovative ideas beyond conventional boundaries and exports innovative programs with a global nature. Over the past four years, the Kingdom has hosted numerous creative, marketing, and economic events that reinforce its commitment to these inspiring industries. It launched the Saudi Fashion and Design Week, hosted diverse public cinemas, venues, and entertainment establishments, and contributed to the growth of the Saudi film industry, encompassing artists, directors, producers, and interior designers (Arab Thought Foundation, 2018).

In addition to the emphasis on the tourism sector as a driver of development, pulling the national economy with its rich heritage, archaeological sites, UNESCO-designated locations, castles, forts, and walls, the Kingdom is directing its governance and well-thought-out strategies towards improving services and accommodating global cultures to attract foreign tourists and enhance domestic tourism. It aims to transform the Eastern Province into a comprehensive and strategic tourist destination, focusing on attracting tourism, boosting the economy, profitability, and entertainment.

Moreover, the launch of "Riyadh Season" in 2019 brought forth a diverse and vibrant array of activities encompassing sports, arts, culture, entertainment, and economic endeavours. The introduction of the "Middle Beast," the world's tallest temporary theatre, capable of hosting international music, artistic, cultural, and interactive shows, surpassed both expected and global attendance figures. This not only reflects the enthusiasm of

Saudi audiences towards attending such events but also their engagement, integration with local and global entertainment, culture, arts, and creativity (Farid & Sami Mohammed, 2020).

### **The Third Axis: Cultural Heritage in the Kingdom and Enriching Heritage Elements**

The Arabian Peninsula has hosted numerous cultures and civilisations, with human settlements dating back to ancient times. They crafted their tools, created their garments, built their dwellings, adorned their artefacts, and constructed cities, castles, forts, and walls in various locations across the Kingdom, such as Al-Ula, Al-Hijaz, Asir, and Makkah. The heritage elements and forms are diverse, serving as a vital part of the national identity and embodying both the spiritual and material significance of the rich historical narrative of the homeland. Heritage plays a crucial role in enhancing the local economy, increasing development rates, and promoting economic growth.

Heritage also serves as a bridge between the past, present, and future, fostering continuity and development. It encompasses various aspects, starting from archaeological sites and historical landmarks, including artefacts, inscriptions, drawings, sculptures, architectural structures, and physical, biological, and visual landmarks (Amar, 2016)

Numerous scholarly studies have emphasised the importance of heritage preservation through systematic approaches. These approaches involve recording and documenting heritage materials, analysing aspects of deterioration, identifying heritage components and features, and formulating strategies for their preservation and documentation.

#### **Drawing inspiration from heritage and its elements in contemporary designs with identity**

Heritage elements and forms represent one of the most important components of vibrant culture that designers draw upon to shape their design ideas and inspiration. They incorporate beliefs, sciences, knowledge, traditions, and customs to enhance the identity, expressiveness, aesthetics, and functionality of designs, strengthening their communicative aspects with the target audience. By deriving designs from heritage, they acquire depth, intellectual and symbolic meaning, beauty, and expressive qualities that stem from the significance of those heritage elements and their forms and the values associated with them (Aksoy & Robins, 2011).

Approaches to incorporating heritage elements and forms into contemporary designs vary. Some employ heritage elements realistically, capturing and documenting them without intervention or exaggerated distortion of their details or particulars. Another approach involves deriving the meanings, characteristics, historical dimensions, and iconic aspects of heritage elements while suppressing the designer's personal character, feelings, and emotions. This approach allows for contemporary treatments and solutions to be applied to the derived heritage elements and forms, aligning them with the current era, the needs of the target audience, the functional purpose, and the desire to establish uniqueness and self-expression.

#### **Level of Incorporating Heritage Elements in Contemporary Designs:**

##### **A. Formalistic Level:**

This level relies on placing heritage components and elements within their historical context, with a complete connection to the richness of these elements in terms of forms, visions, and historical significance. These elements can be categorised into three components: customs, beliefs, and emotional responses; duties, crafts, and artists' skills; and customs and artistic traditions. This context forms a cognitive framework that establishes itself in the recipient's mindset and emotions. Consequently, the formalistic employment of heritage elements becomes a means to affirm popular identity, to enhance their presence and sense of existence. Given that heritage inherently expresses the social self through its connection to sensibilities and emotions, the formalistic employment carries a recursive approach that ensures the continuity of the past in the present, preserving its constants and characteristics.

### **B. Objective Level:**

The objective employment of heritage elements is linked to their incorporation within prevailing social customs and traditions, as well as the material growth of these elements. It involves both qualitative and quantitative influences on the vocabulary and elements of popular heritage, as well as the alignment of art with societal issues, creativity, and the community's inclinations. The objective framework for employing heritage in artistic works is determined by the relationship between heritage and the artist. The objective employment emerges through the creative foundation, cultural and artistic, of the well-constructed and qualitative composition of the essence and ancient data (Mohammed & Al-Jubouri, 2009; Adel, Salem, Essam, & Abdul-Ahad, 2009).

### **C. Aesthetic Level:**

At this level, artists strive to create innovative vehicles for forms, images, and symbols that evoke sensory and aesthetic effects in both the recipient and the consuming audience. By reconstructing the formal component of material values and social images and redirecting them towards new meanings, the artwork becomes a product of innovation, invention, and reconfiguration, defying reality. The artistic work becomes attractive and aesthetically pleasing precisely because it challenges reality and deviates from academic norms.

The aesthetic employment celebrates the inspiration derived from heritage elements and engages with the meanings and ideas they encompass. The aesthetic theory emphasises the form and its innovative aesthetic structure, referencing historical sources that captivate the recipient.

## **Elements and Forms of Saudi Heritage and Their Aesthetics**

- **Najd Region**

The Musmak Palace is located in the heart of Riyadh, within the walls of Old Riyadh. Its original name is "Qasr Al-Musmak," named after its thick walls and multiple floors. It was built during the reign of Imam Abdullah bin Faisal bin Turki Al Saud (1865-1871 and 1876-1887), may his soul rest in peace.

The Musmak Palace is considered one of the prominent national landmarks as it was the stage for the battle to reclaim Riyadh by the late King Abdulaziz (1932-1953), may his

soul rest in peace. The palace gate still preserves some remnants of that battle, with Ibn Jalawi's spearhead still embedded in it. It is one of the authentic and standing structures of Riyadh to this day. The palace now houses a museum dedicated to the story of the Kingdom's unification. It has been designed to be divided into six main sections: the palace gate on the western side, the mosque to the left of the entrance, the majlis (council) at the front of the entrance, the well in the northeast, the towers at each corner, and the courtyard surrounded by interconnected columned rooms. Additionally, the palace included three residential units: one for the ruler's residence, another used for financial purposes, and a third designated for accommodating guests (Al-Bushari & Hind, 2015).



- **Hejaz Region**

The name "Roshan" is an Arabic adaptation of the word "Razonah", which means "opening" or "window" in Persian. It refers to the opening in the roof of a house or room through which light enters, similar to a balcony. Over time, the people of the region began using the term "Roshan" to refer to prominent wooden panels used to cover windows and external openings, and they called them "Rawashin".

The art of crafting Rawashin is one of the traditional crafts that the people of Hijaz excelled at and have passed down through generations since the late 6th century Hijri, during the Abbasid era. It flourished during the Ottoman era and continues to stand proudly in the buildings of the cities of Hijaz in general, and particularly in the historic area of Jeddah.

Rawashin were not only manufactured as enchanting decorations for homes, but they were also built in a clever way to serve as refrigerators for cooling pottery drinking vessels. They were designed to protect houses from dust, rain, sun, flies, and insects. Moreover, they were constructed in a manner that insulated the house from the surrounding environment while allowing the sun's rays to enter and illuminate the house in a captivating way, bringing the house to life during daylight hours.



- **Asir Region**

A piece of Saudi Arabian ancient heritage, it is considered one of the distinctive features of the southern region. It stands out with several characteristics that differentiate it from other regions. The house is distinguished by its magnificent design and vibrant colours from the inside. In the local architecture of Asir, one of the noticeable aspects is the harmony and distribution of small windows on the external facades. This reflects the serious efforts of the builders to promote harmony and integration between the interior and exterior.

Moreover, it showcases their success in selecting architectural units that suit the external building space. These units were abstract architectural elements that evoked a desire and curiosity to enter the building and explore its interior to learn more about it. One can enjoy the various drawings and decorative engravings within it, with an abundance of colours from the inside.





- **Al-Ula Region**

1. Elephant Mountain

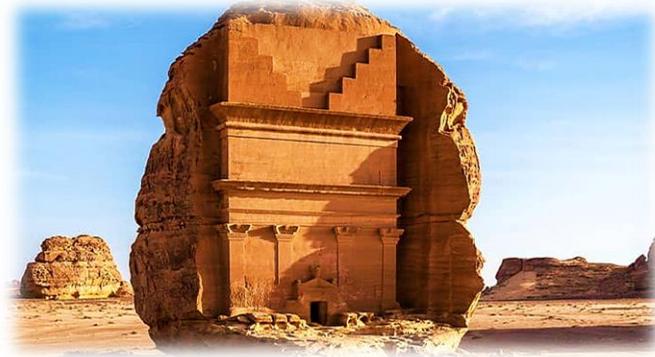
Rising majestically from the heart of the golden desert sands, Jabal Al Feel (the Elephant Mountain) reaches towards the sky in the Kingdom of Saudi Arabia. It is one of the many geological wonders in Al-Ula. In contrast to the intricately carved decorative facades of the Nabatean tombs in the neighbouring city of Al-Hijr, the form and body of this red sandstone mountain have been shaped by the relentless forces of nature over millions of years of erosion and weathering by wind and water.

The beauty of this natural structure is enhanced by the enchanting surroundings of the soft sandy sea, adorned with massive and stunning rock formations, many of which take on distinctive and intriguing shapes.



2. Archaeological stone landmark

The city of Al-Hijr, the Nabatean capital in the south, dates back to the 1st century BCE. Visitors to this remarkable historical site will find more than 100 well-preserved massive tombs. Most of these tombs are distinguished by expertly carved facades featuring intricate formations scattered throughout this majestic desert landscape.



- **Makkah Region**

Al-Hatem Lamp in the Holy Mosque of Mecca

The lantern located above Al-Hatim in the Holy Mosque in Mecca, between the corner and the door, is known as "Al-Hajar" (the Stone) because it was removed from the structure of the Kaaba. The term "Hajar" signifies its prohibition or exclusion. According to Al-Nasafi, it was originally part of the construction of the Kaaba, and it has two other names. The first is "Al-Hajar" (the Stone), pronounced with a kasrah on the letter "ha" to distinguish it from the word "Al-Hajar" (the rock). It was named as such because it was prevented from being included in the construction of the Kaaba. Its other name is "Al-Hazirah" (the Enclosure), derived from "Al-Hazr" meaning prohibition, as it was prohibited from being part of the construction of the Kaaba.



المحور الثالث: تصميم المنتجات والاقتصاد الابداعي والباركود:

**Third Axis: Product Design, Creative Economy, and Barcodes**  
**The Knowledge Economy**

The knowledge economy, also known as the cognitive economy, is defined as a system of production and consumption that relies on intellectual capital. Its reliance on intellectual capabilities surpasses the reliance on material inputs or natural resources. The knowledge economy facilitates the acceleration of technological and scientific progress and is utilised to sustain and develop long-term economic growth.

The purpose of the knowledge economy is to enable the accessibility of education and knowledge, commonly referred to as human capital, which serves as productive assets or commercially marketable products that can be sold and exported. This contributes to generating profits for individuals, companies, and the overall economy. Additionally, knowledge based on human expertise and trade secrets aids in establishing an interconnected global economy.

### **Pillars of the Knowledge Economy**

The knowledge economy is built upon four essential pillars for its success:

- **Economic and institutional system:** The system should provide incentives that encourage the utilisation and efficient allocation of existing and new knowledge. This supports policy changes, and the economic environment should have appropriate policies for market-driven measures such as foreign direct investment and a shift towards free trade.
- **Educated and skilled workforce:** Individuals who contribute to creating, utilising, and efficiently sharing knowledge are essential. Education is crucial for achieving technological advancements, particularly in scientific and engineering fields. Societies with higher levels of education tend to be more technologically advanced, leading to increased productivity and output.
- **Information infrastructure:** This facilitates communication, dissemination, and processing of information and technology. It enhances the flow and diffusion of information and knowledge worldwide, reduces transaction costs, and increases communication and productivity.
- **Effective innovation system:** A well-functioning system involving various entities such as companies, research centres, universities, think tanks, consultants, and other organisations that apply global knowledge and adapt it to local needs to generate new technologies. Technological knowledge, in particular, aids in increasing productivity growth.

The knowledge economy relies on intellectual capital and the efficient utilisation of knowledge to drive economic growth and technological advancement. It encompasses economic and institutional systems, an educated workforce, information infrastructure, and an effective innovation system.

### **Utilising Modern Technology in Product Information Encoding (Barcodes)**

#### **1. Unilateral barcode**

Information technology encompasses advancements in storing and condensing information into easily detectable codes through reading devices. One of these coding systems is the barcode, which consists of a series of parallel black rectangles with varying

spaces between them arranged in a specific pattern. These patterns are designed based on the information entered into dedicated design software. This information can include the product's price, name, date, and country of origin. The type and quantity of information depend on the barcode's variation and design, tailored to meet specific informational needs.

Barcodes serve multiple purposes in product management, inventory tracking, and retail operations. They enable efficient and accurate data capture, streamline processes, and enhance inventory control. Barcode technology has also become essential in e-commerce, enabling quick and reliable product identification and tracking throughout the supply chain.



## **2. Two-dimensional barcode: QR Code**

With the advancement of technology, barcodes have evolved beyond traditional linear barcodes to include 2D barcodes such as QR codes. These codes can store more complex information, including website links, multimedia data, and encrypted content. They provide enhanced functionality and interactivity, allowing consumers to access detailed product information, promotions, or engage in interactive experiences by scanning the code with their smartphones.

Furthermore, advancements in barcode scanning technology, such as mobile barcode scanners and integrated scanners in smartphones, have made it more accessible for businesses and consumers to utilise barcode information. This widespread adoption has facilitated seamless data exchange and improved the overall efficiency of supply chain management and retail operations.

In conclusion, the utilisation of modern technology in encoding product information through barcodes has greatly benefited various industries. It allows for efficient data capture, streamlined processes, and enhanced inventory control. With the advent of 2D barcodes and advancements in scanning technology, barcodes have become a versatile tool for accessing and managing product information in an increasingly interconnected world.



### **Practical Proposals:**

In search of modern formulations and methodological approaches, this research focuses on deriving inspiration from the heritage elements as motivators and sources of inspiration for designers. The research turns towards drawing inspiration from the elements and forms of Saudi heritage, tracing their systems and describing them in regions such as Al-Ula, Al-Hijaz, Asir, and Makkah, as a source for designing functional and interactive utility models that align with the nature of the consuming public, their evolving desires and requirements, as well as marketing and economic aspects. In this context, design represents a significant entry point for understanding certain structural frameworks, analysing the established engineering principles, and enabling designers to move from presenting traditional forms to the crafting and shaping of foundational forms based on aesthetic and functional models.

Exploring the potential to draw elements and forms from Saudi heritage to shape perfumery boxes with identity and uniqueness through the 3D MAX program, in an application that combines and considers both the sculptural and functional aspects, as well as contemporary aesthetics, while being linked to Saudi culture, employing contemporary artistic methods and visions inspired by heritage elements and forms.

In this regard, the researcher presents a set of proposals through the analysis and inspiration of heritage elements through design processes characterised by design thinking in symbolic, metaphysical, and realistic architectural formulations, utilising organic and structural engineering formats, employing sharp-angular lines and appropriate softness in maintaining the interconnected unity of coherent parts. As a result of a personal experiment, executed by the researcher using "3D Max" software to create three-dimensional, realistic models to illustrate the research idea and its objectives through various materials, colour gradients, and multiple sizes that align with the form, function, and space.

These three-dimensional models combine authenticity and contemporaneity, distinguishing themselves in their relationship with the site and history. Therefore, these designs must be artistic works in their own right, transcending traditional and stereotypical approaches, while keeping up with the new technological language of the era, providing enjoyment for the user and fulfilling functional, aesthetic, and commercial aspects, enriching the realms of business, industries, and the creative economy.

## **Research Methodology**

### **Research Methodology**

The research utilises a descriptive-experimental approach, which aims to study various scientific problems and phenomena by conducting experiments and tests that yield precise results and solutions. The experimental research helps to prove and validate previous theories and scientific hypotheses, or refute them. In this case, the research applies the experimental method to design perfume boxes inspired by elements and forms of Saudi heritage in regions such as Al-Ula, Al-Hijaz, Asir, and Makkah, as a source of enriching the creative industries and economy in the Kingdom.

### **Research Community**

The research community in this study consists of a collection of perfume box designs inspired by elements and forms of Saudi heritage in regions such as Al-Ula, Al-Hijaz, Asir, and Makkah. These designs align with the nature and culture of the community, as well as the creative industries and economy.

A questionnaire was developed to measure, evaluate, and arbitrate the proposed solutions as design interventions for the research problem. The questionnaire was presented to a number of experts in the field to gather their opinions and guidance.

### **The questionnaire included the following dimensions**

Imagery of perfume box designs with identity and uniqueness inspired by Saudi heritage forms: Participants were asked to provide their feedback and evaluations on the proposed designs created by the researcher using the 3D MAX program. These designs were approached experimentally, considering aesthetic and functional utility aspects.

### **Participants were asked to assess the following aspects of the designs**

- Aesthetic appeal: Participants were asked to evaluate the visual attractiveness and artistic qualities of the designs.
- Cultural relevance: Participants were asked to assess the extent to which the designs reflected and captured the essence of Saudi heritage forms.
- Uniqueness and identity: Participants were asked to evaluate the distinctiveness and individuality of the designs, considering their potential to stand out in the market.
- Functional utility: Participants were asked to assess the practicality and usability of the perfume boxes, considering factors such as ease of opening, storage capacity, and durability.

### **The third dimension: Stages of employing the aesthetics of Saudi heritage in designing and producing innovative perfume boxes.**

Folk heritage constitutes an important cultural foundation and support due to the wealth of customs, values, attitudes, behaviours, sciences, and knowledge it encompasses. These elements are conducive to being drawn upon in the construction and establishment of design works, specifically in terms of form, subject matter, and aesthetics.

Folk heritage provides designers with a rich source of inspiration for creating visually appealing and meaningful designs. The forms and patterns found in folk traditions can

be adapted and incorporated into various design disciplines, including graphic design, fashion design, product design, and architecture.

By incorporating elements of folk heritage, designers can infuse their works with cultural significance and authenticity. The objective is to create designs that resonate with people, evoke a sense of nostalgia or cultural pride, and reflect the unique identity of a particular community or region.

The aesthetic dimension of folk heritage is particularly significant. Traditional artistic expressions, such as intricate patterns, vibrant colours, and traditional craftsmanship techniques, can be employed to enhance the visual appeal of design works. By integrating these aesthetic elements, designers can create visually striking and culturally rich designs that resonate with audiences.

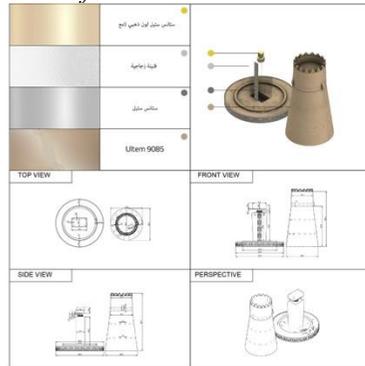
Moreover, the objective dimension of folk heritage offers valuable insights into the functionality and usability of designs. Traditional knowledge and practices related to materials, construction techniques, and ergonomic considerations can inform the design process, ensuring that the resulting works are not only aesthetically pleasing but also practical and user-friendly.

In summary, folk heritage represents a cultural treasure trove that designers can tap into for inspiration and guidance. By incorporating the formal, objective, and aesthetic dimensions of folk heritage, designers can create works that are culturally rooted, visually appealing, and functionally relevant

## Five Set of Designed 3D Models and Proposed Concepts

### First: Masmak Palace





**قصر المصمك**

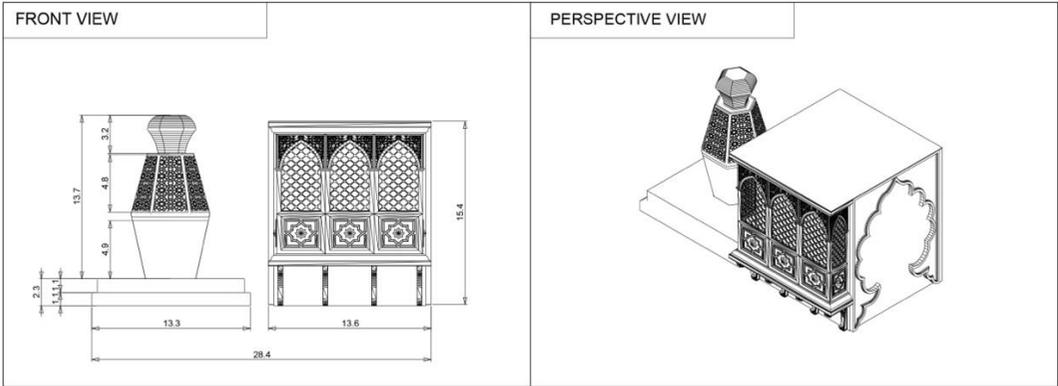
يقع قصر المصمك في وسط مدينة الرياض، ودخلت درابزين الرياض القديمة، واسمه في الأصل (قصر المصمك)، وذلك لسماكة أسواره وأبوابه، بُني في عهد الإمام عبدالله بن فيصل بن تركي آل سعود -حظ الله ذراه- بعمد قصر المصمك من أبرز المعالم الوطنية. فقد كان مسرحاً لمعركة استرداد الرياض من قبل جلالة الملك عبدالعزيز -حظ الله ذراه-، ولا زال باب القصر يحفظ بعض آثار تلك المعركة، فما زال راسب جبهة التي حلوى بالآقا فيه، وهو من سائر الأبنية الأصلية والقائمة حتى يومنا هذا. ويحتوي القصر اليوم على متحف مخصص لتعريف توحيد المملكة.

إنتاج مصنف لعلية عطور، د. رافت مدني



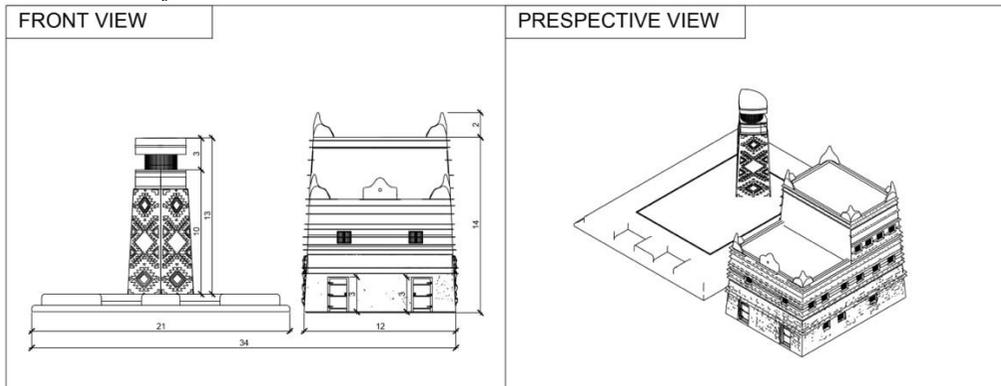
**Second: The Hijazi Roshan**





Third: The architectural heritage of Asir region





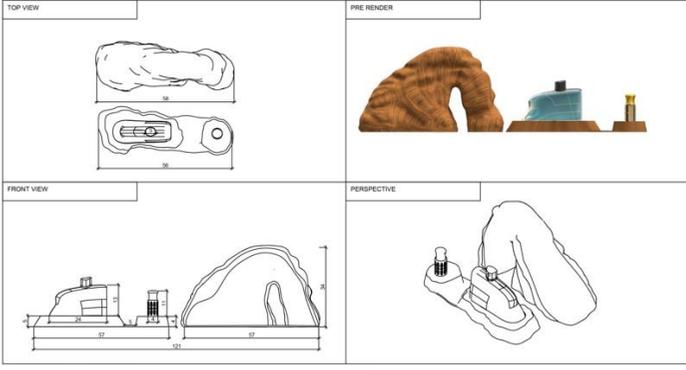
A piece of the ancient Saudi heritage and is considered the most important characteristic of the southern region. It is characterized by many features that differ from the rest of the regions. The house is distinguished by its exquisite design and saturated colors from the inside, which draws attention to the consistency of the blocks and the distribution of small windows on the external facades.



#### Fourth: The heritage of Al-Ula region

- Elephant Mountain





جبل الفيل - العلا هو واحد من العجايب الجيولوجية في العلا

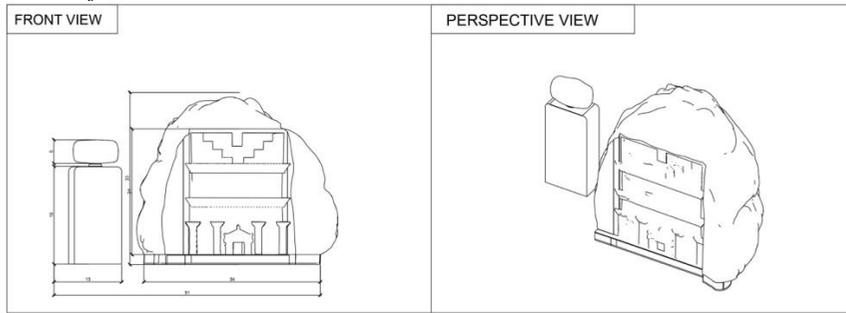
**The astonishing Elephant Mountain** rises from the heart of sand and is one of the many geological wonders in AlUla. And it is not hand carved, the nose and body of this red sand mountain have been made by the forces of nature over millions of years. The natural beauty of the structure is enhanced by the charm of its surroundings rich in sand and amazing rocky outcrops, with interesting shapes.

بنهض جبل الفيل المذهل من قلب الرمال الصحراوية الذهبية وهو واحد من العديد من العجايب الجيولوجية في العلا وعلى عكس الواجبات المصنفة المنحوتة يتوفا فان جردوم وحسد هذا الجبل الرملي الأحمر قد صنع بفعل قوى الطبيعة على مدار ملايين السنين. تبرز جمال الهيكل الطبيعي ببحر محيطه الغني ببحر رملي ناعم صريرع بالتضويات الصخرية الضخمة المدهشة، والتي تتخذ العديد منها اشكال مميزة لا يصدق.



- Archaeological stone landmark

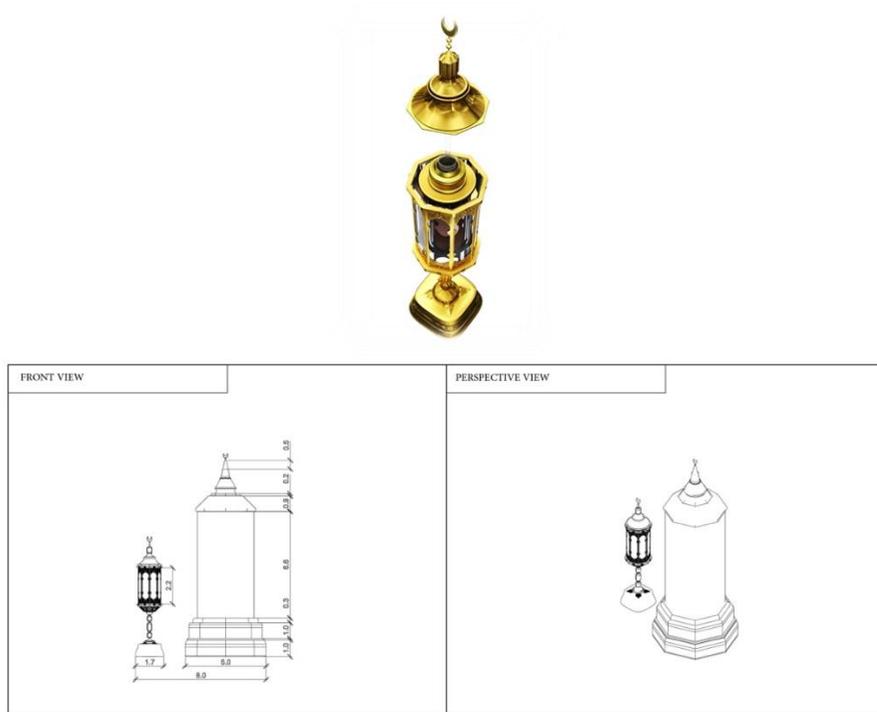




**Fifth: Makkah Region**

Al-Hatem Lamp in the Holy Mosque of Mecca





مصباح الحطيم بالمسجد الحرام بمكة المكرمة

It is the lamp that is located above the rubble. The rubble is located between the corner and the door, and it is the stone, because it was destroyed from the house, and it was ironed from it. It has two other names: One of them: Al-Hijr, by breaking the H from the stone by opening the H, which is the ban, so named because it prevented entry into the building of the Kaaba

هو المصباح الذي يقع فوق الحطيم ، يقع الحطيم ما بين الركن والباب ، وهو الحجر ، لأنه حطم من البيت ، وحجر عنه: أي منع. قال التنسقي: هو ما كان في الأصل في بناء الكعبة، وله اسمان آخران أحدهما: الحجر، يكسر الحاء من الحجر بفتح الحاء وهو المنع، سمي به، لأنه منع عن الإدخال في بناء الكعبة. واسمه الآخر: الحظيرة، وهي من الحظر: أي المنع لمنعه عن بناء الكعبة

إنتاج مفلف لعلمة عطور - د. رأف - مدبل



## Results and Discussion

### First: Results

- Validity and Reliability Charts (students)

### Reliability Statistics

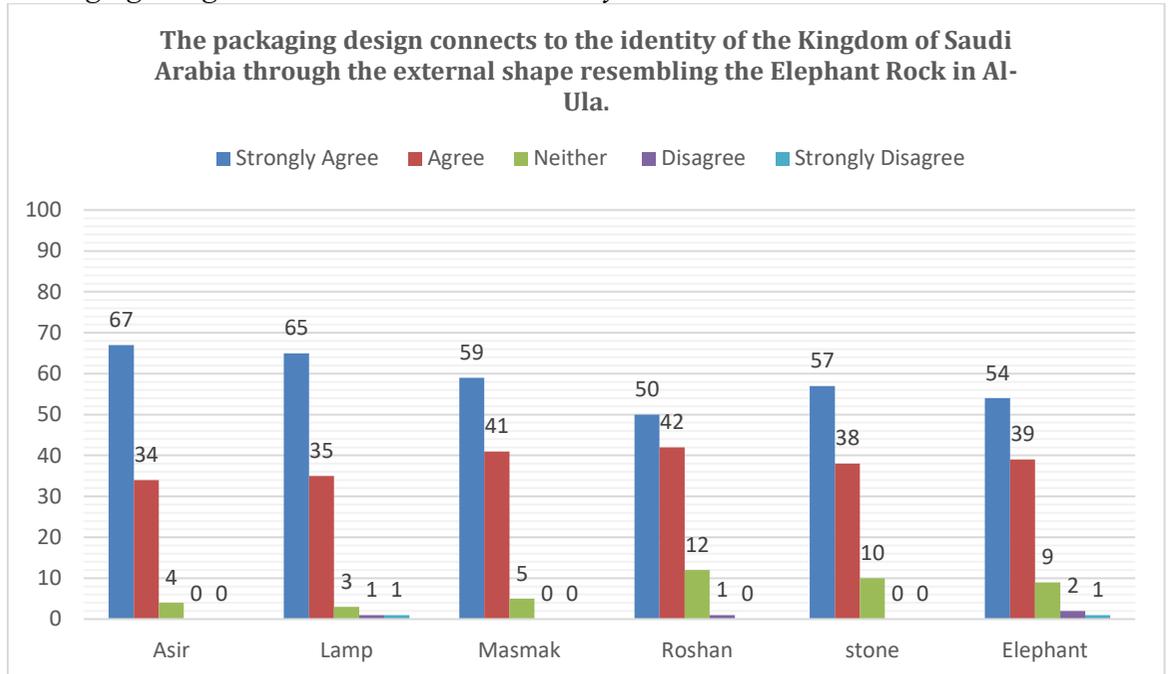
Cronbach's Alpha	Cronbach's Alpha Based on Standardised Items	N of Items
.994	.994	6

### KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.944
Bartlett's Test of Sphericity	Approx. Chi-Square	1004.073
	df	15
	Sig.	.000

**Figure 1**

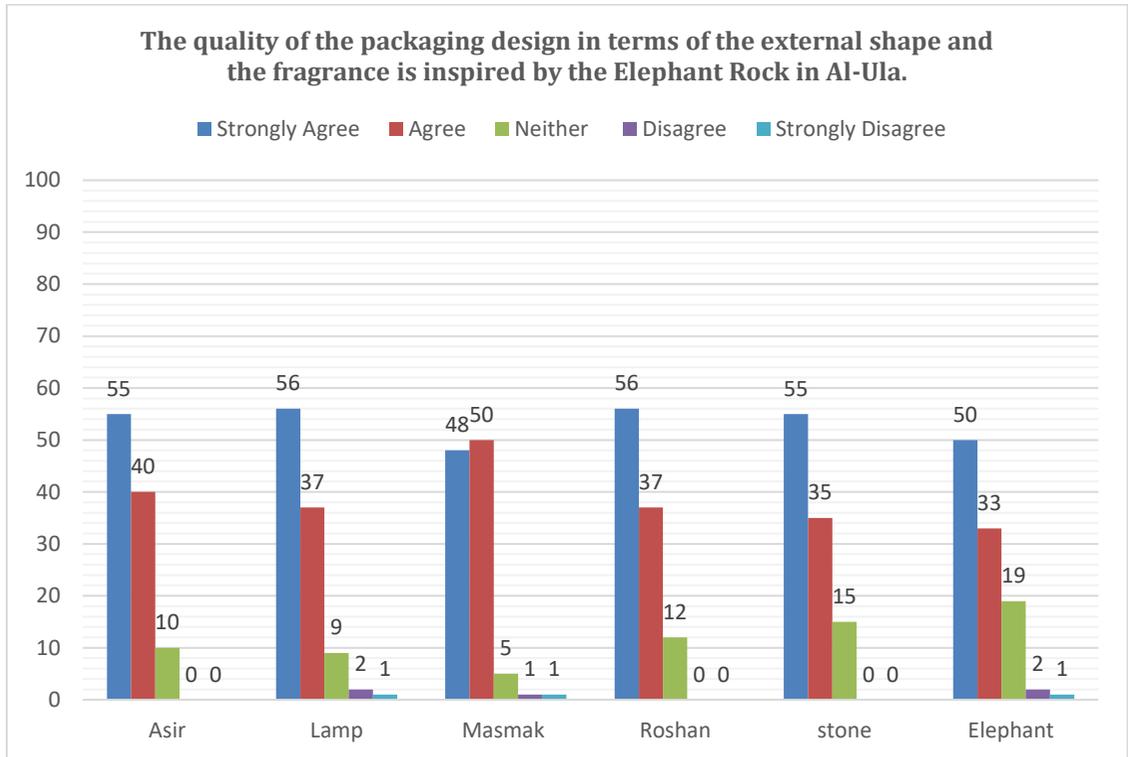
*Packaging design and national cultural identity*



Out of 105, 90 to 100 agreed or strongly agreed that the packaging design connects the Saudi identity through the shape resembling Elephant Rock in Al-Ula. Also, 9 to 12 were neutral in the case of Roshan, stone and elephant.

**Figure 2**

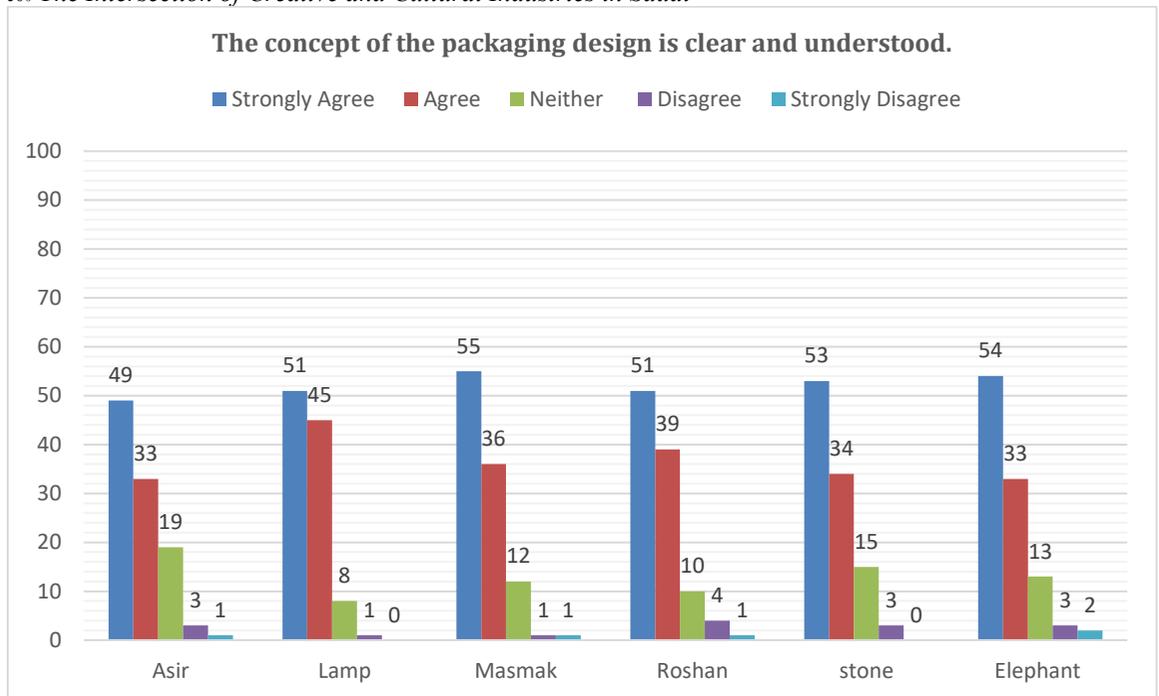
*Quality of packaging inspired by the Elephant Rock in Al-Ula*



The inspiration from Elephant Rock in Al-Ula, in the quality of packaging from external shape and fragrance, was recognised by 88 to 98 out of 105 participants. Neutral positions by 12 to 19 participants were observed for Roshan, stone and elephant.

### Figure 3

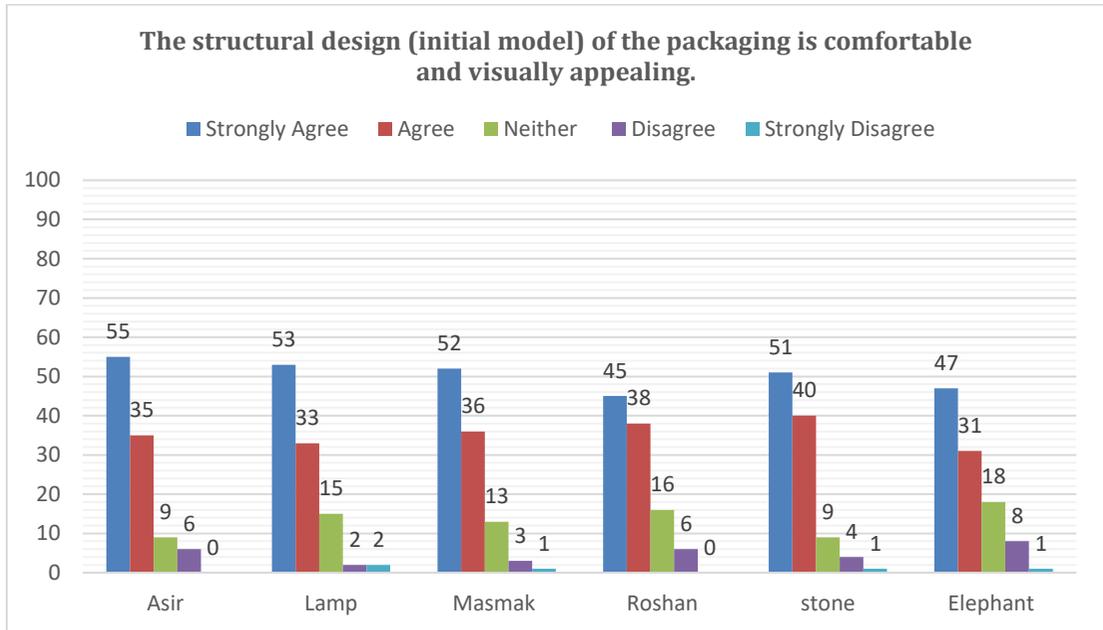
*The packaging design concept*



Out of 105 participants, 82 to 96 agreed or strongly agreed that they understood the concept of packaging design clearly. Another 8 to 15 participants were neutral about this aspect in respect of the Lamp, Masmak, Roshan, stone and elephant.

**Figure 4**

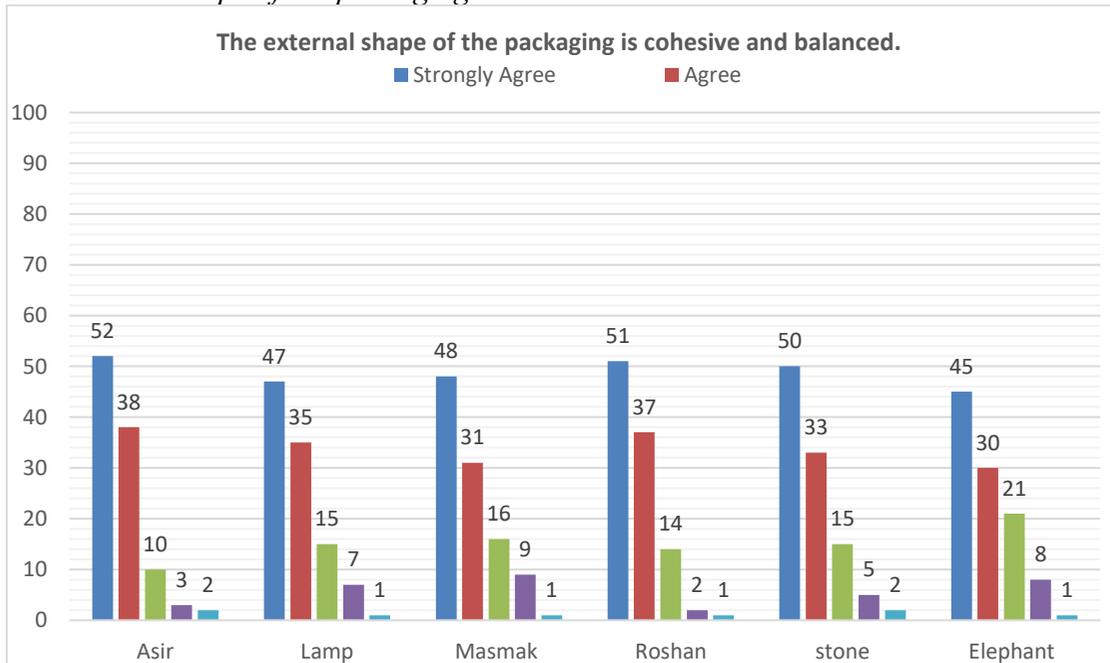
*Structural design of the packaging*



The structural design of the packaging was comfortable and visually appealing for 78 to 91 participants. Those who could not decide either way were 9 for Asir, 15 for lamp, 13 for Masmak, 16 for Roshan, 9 for stone and 18 for elephant.

**Figure 5**

*The external shape of the packaging*

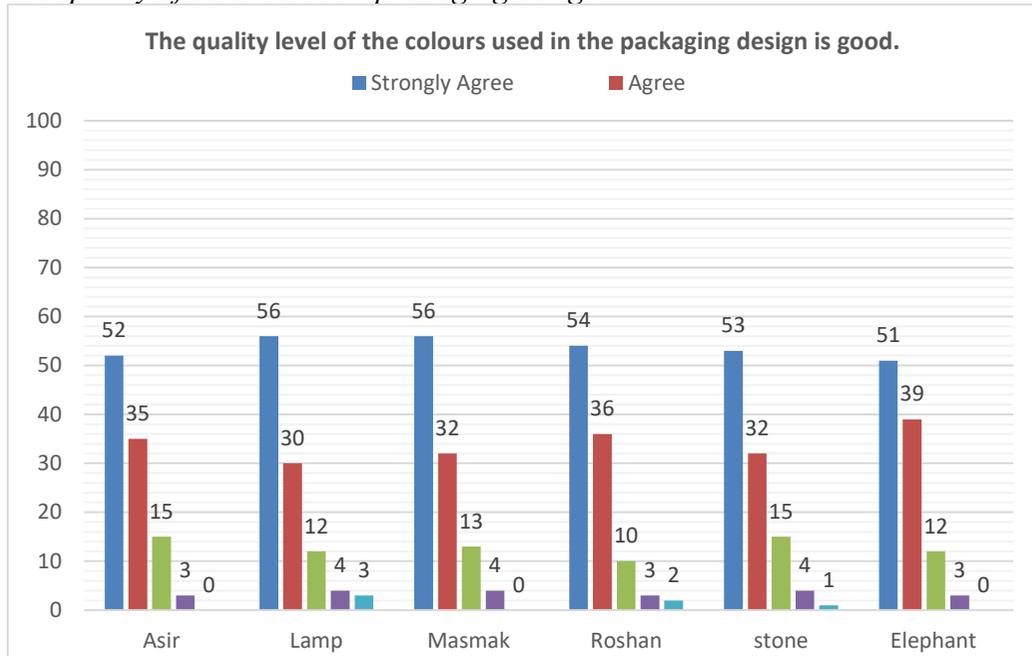


Out of 105 participants, 75 to 90 agreed or strongly agreed that the external shape of

packaging is cohesive and balanced. However, 10 to 21 participants could not decide on this issue for all the five models.

**Figure 6**

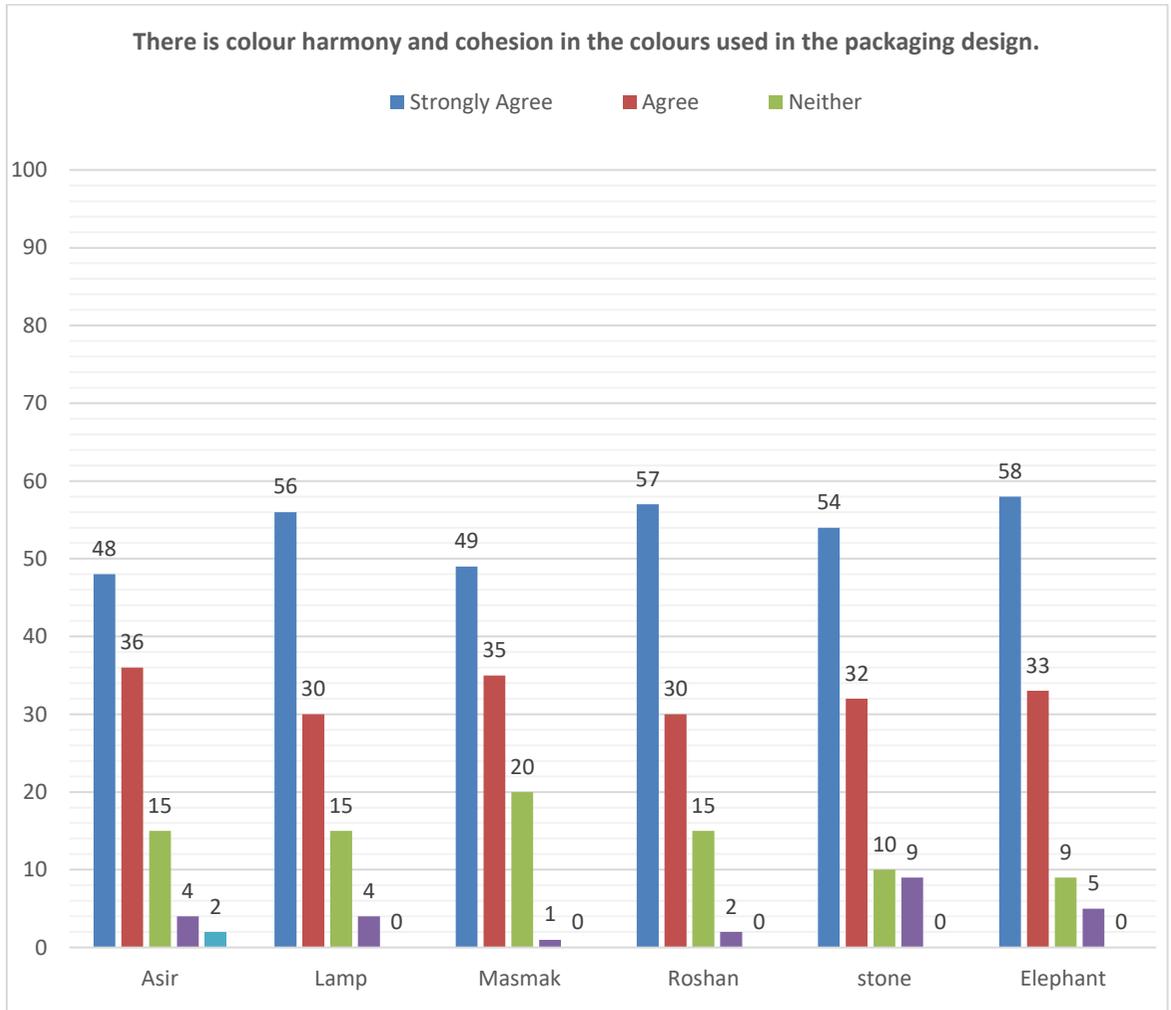
*The quality of colours in the packaging design*



Out of 105 participants, 85 to 90 agreed or strongly agreed that the quality of colours in the packaging design was good. However, 10 to 15 participants could not decide on the issue.

**Figure 7**

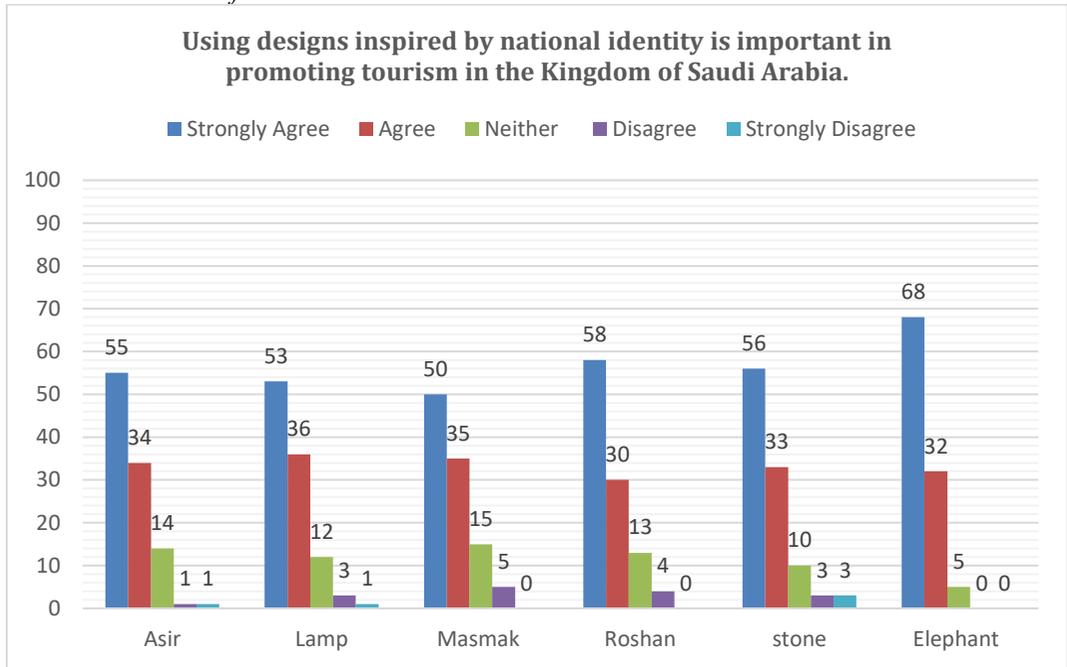
*The colour harmony in the packaging design*



Out of 105 participants, 84 to 90 agreed or strongly agreed that there is colour harmony in the packaging design. However, 9 to 20 participants could not decide whether it is so.

### Figure 8

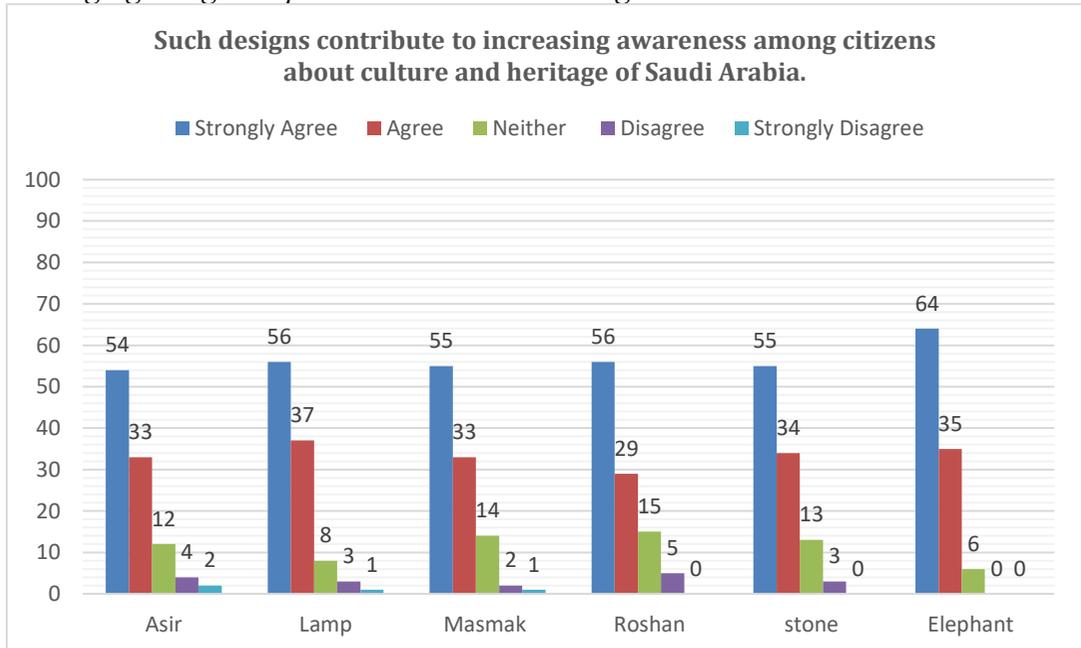
*Using national cultural identity in packaging design and tourism*



Out of 105 participants, 85 to 100 felt that using national cultural identity in packaging design can help in promoting tourism in Saudi Arabia. However, 5 to 15 of the participants were not definite about this.

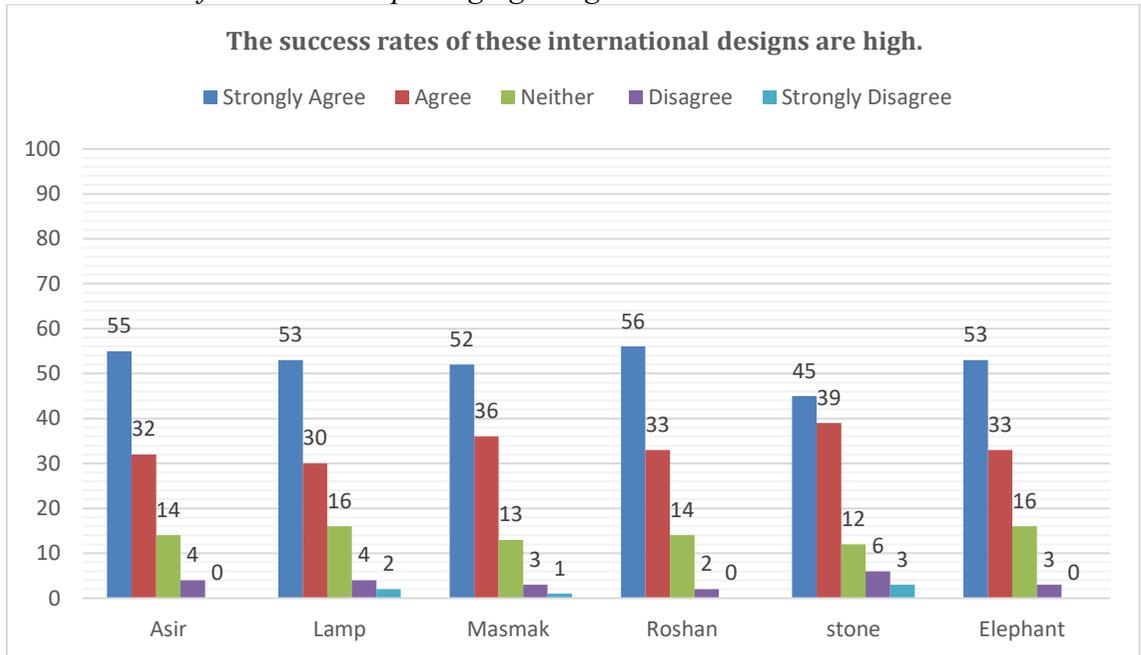
**Figure 9**

*Packaging designs to promote awareness among Saudi citizens*



Out of 105 participants, 85 to 99 participants agreed or strongly agreed that packaging designs based on culture and heritage increase awareness among citizens regarding the culture and heritage of their country. However, 6 to 15 of the participants were not definite about it.

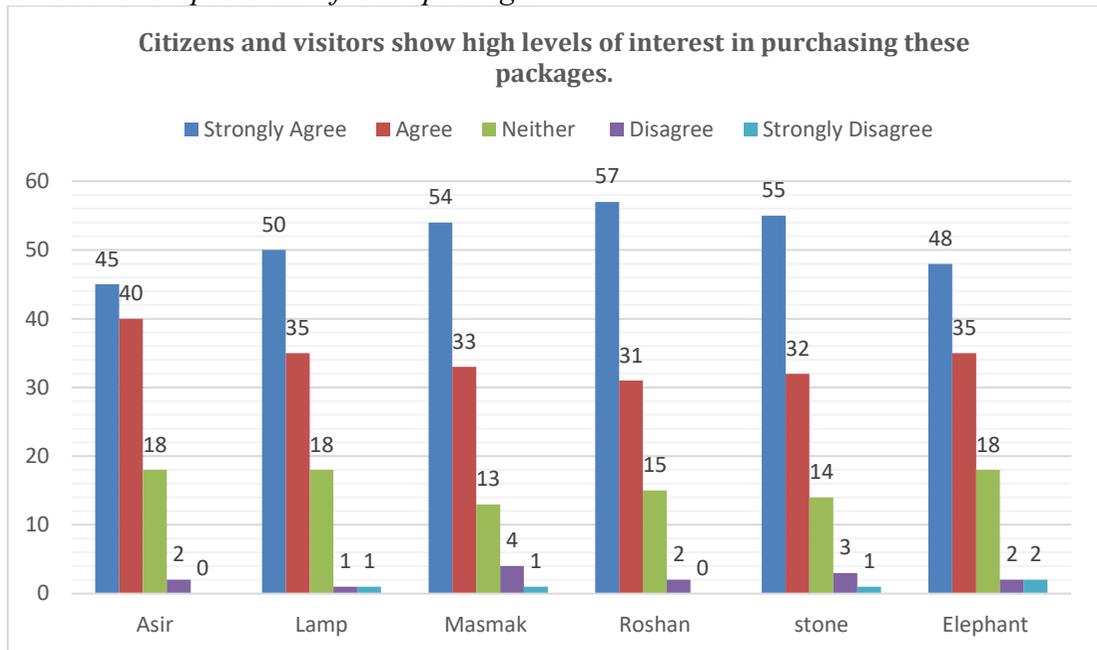
**Figure 10**  
*Success rates of international packaging designs*



Out of 105 participants, 83 to 89 participants agreed or strongly agreed that the success rates of international packaging designs are high. However, 12 to 16 participants were unsure about it.

**Figure 11**

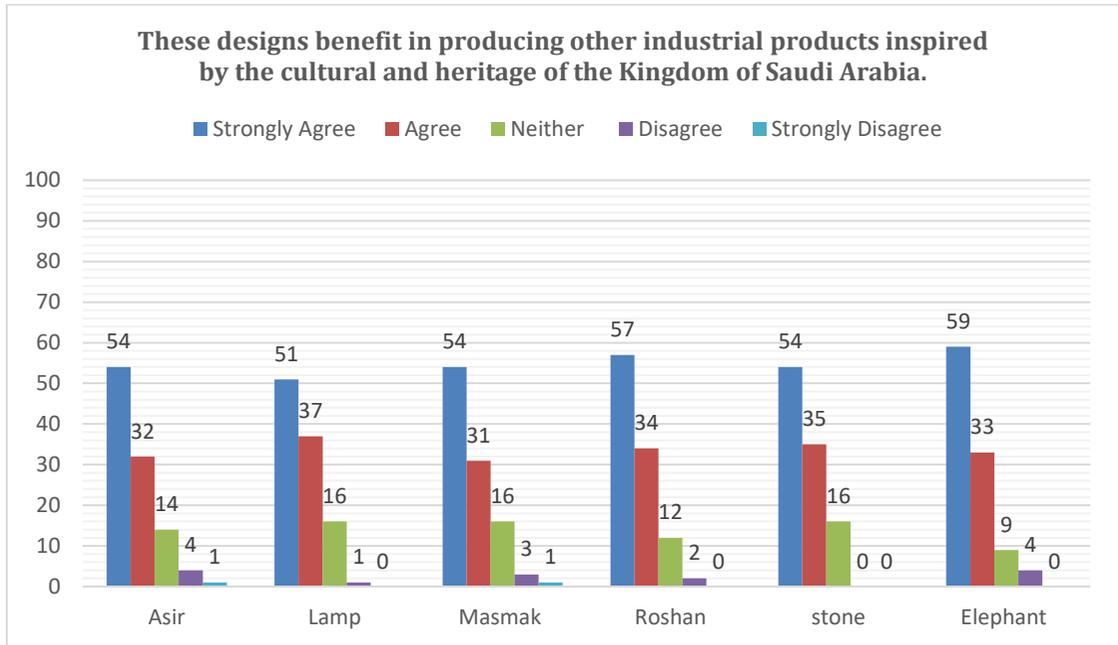
*Interest in the purchase of these packages*



Out of 105 participants, 83 to 88 participants agreed or strongly agreed that citizens and visitors have high levels of interest in purchasing these packages. However, 13 to 18 participants were unsure about it.

**Figure 12**

*Benefits of these designs in other industrial products*



Out of 105 participants, 85 to 92 participants agreed or strongly agreed that these designs benefit in producing other industrial products inspired by the cultural and heritage of Saudi Arabia. However, 9 to 16 were uncertain about it.

**First: Customer Results**

- **Validity and Reliability Charts (Customer)**

**Reliability Statistics**

Cronbach's Alpha	Cronbach's Alpha Based on Standardized Items	N of Items
.996	.997	6

**KMO and Bartlett's Test**

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.936
Bartlett's Test of Sphericity	Approx. Chi-Square	1488.034
	df	15
	Sig.	.000

- **Study tool: All items**

Verification level	The degree of employment achieved by utilising elements of Saudi heritage.												Phrases	Number	First: The axis of the technical
	Asir		Lamp		Masmak		Roshan		stone		Elephant				
	Standard deviation	The arithmetic mean	Standard deviation	The arithmetic mean	Standard deviation	The arithmetic mean	Standard deviation	The arithmetic mean	Standard deviation	The arithmetic mean	Standard deviation	The arithmetic mean			
High	0.28	4.59	0.26	4.46	0.28	4.53	0.28	4.53	0.24	4.37	0.29	4.64	Do the external and internal design elements harmonise with each other?	1	
High	0.25	4.37	0.28	4.60	0.25	4.44	0.26	4.44	0.28	4.57	0.26	4.50	Does the colour relate to the nature of the region?	2	

High	0.24	4.44	0.28	4.53	0.30	4.57	0.28	4.54	0.26	4.50	0.27	4.56	Are the borrowed units characterised by simplicity in design?	3	
High	0.23	4.33	0.25	4.44	0.26	4.44	0.29	4.54	0.30	4.60	0.26	4.54	Does the design collection exhibit formal and colour unity?	4	
High	0.31	4.66	0.29	4.63	0.27	4.49	0.26	4.47	0.26	4.49	0.29	4.66	Do the colours used in the packaging design harmonise?	5	
High	0.28	4.57	0.30	4.67	0.24	4.30	0.28	4.59	0.29	4.63	0.31	4.70	Does the design proportion fit well with the product and its function?	6	
High	0.25	4.43	0.26	4.46	0.24	4.40	0.27	4.49	0.26	4.46	0.25	4.46	Does the colour indicate the material properties and texture?	7	
High	0.24	4.48	0.25	4.54	0.24	4.45	0.25	4.51	0.25	4.52	0.26	4.58	The elements achieve an average in terms of the functional aspect		
Second: The axis of the functional side															
High	0.29	4.51	0.28	4.59	0.27	4.49	0.25	4.40	0.24	4.44	0.28	4.61	The design is linked to the identity and culture of the society	8	
High	0.28	4.57	0.26	4.49	0.24	4.41	0.29	4.60	0.29	4.63	0.24	4.37	Does the external design of the product shape align well with its function?	9	
High	0.28	4.54	0.25	4.44	0.30	4.64	0.25	4.47	0.28	4.56	0.26	4.49	Do the designs contribute to enriching the national tourism aspect both culturally and economically?	10	
High	0.24	4.44	0.26	4.49	0.28	4.53	0.25	4.49	0.29	4.63	0.29	4.63	Does the aesthetic appeal of the design contribute to increasing product marketing opportunities?	11	
High	0.27	4.53	0.29	4.63	0.26	4.44	0.27	4.46	0.30	4.60	0.25	4.49	Does the design adhere to ergonomic considerations for use?	12	
High	0.25	4.52	0.25	4.53	0.25	4.50	0.24	4.48	0.26	4.57	0.25	4.52	The elements achieve an average in terms of the functional aspect		
Third: The axis of the design aspect															
High	0.24	4.37	0.29	4.59	0.27	4.47	0.26	4.50	0.27	4.54	0.29	4.64	Does the design incorporate decorative and cultural elements specific to the Al-Ula region?	13	
High	0.25	4.43	0.27	4.49	0.25	4.47	0.25	4.47	0.30	4.67	0.27	4.57	Does the design balance authenticity and innovation?	14	
High	0.29	4.63	0.28	4.59	0.26	4.50	0.27	4.56	0.30	4.60	0.22	4.36	In your opinion, how likely are citizens and visitors to purchase this package?	15	
High	0.25	4.47	0.27	4.47	0.26	4.46	0.27	4.47	0.29	4.61	0.27	4.59	Using Rhinoceros 3D software can help in creating realistic and executable design visualisations	16	
High	0.25	4.43	0.29	4.59	0.27	4.44	0.25	4.46	0.27	4.51	0.25	4.49	Using V-Ray software can assist in creating realistic and executable design visualisations	17	
High	0.24	4.47	0.26	4.54	0.24	4.47	0.24	4.49	0.26	4.59	0.24	4.53	The elements achieve an average in terms of the functional aspect		
High	0.24	4.49	0.25	4.54	0.24	4.47	0.24	4.50	0.25	4.56	0.25	4.54	The general average in utilising elements of Saudi heritage		

Since all values were above 4.0, the verification levels of the three axes were high.

**Second: Summary of findings and their impact**

- There is potential to harness the intersection of creative, economic, and cultural industries through the creation of innovative perfume box designs.
- In light of the requirements and advancements of the modern era, as well as consumer desires, creative ideas and knowledge can be transformed into goods and services that can be promoted and marketed to generate financial returns and profits.
- This research highlighted the importance and dynamic roles of creative and cultural industries and their contribution to enriching the parallel economy of societies.
- This study explored the possibility of drawing inspiration from elements and forms of heritage to shape perfume boxes that embody aesthetic and functional values, incorporating both traditional and contemporary design aspects rooted in Saudi identity.
- This research presented sample designs of perfume boxes that possess artistic beauty and meet the needs of society, while originating from creative industries that provide profitability, employment opportunities, prosperity, and improved quality of life for communities.
- Expanding the scope of Arab research related to perfume box design and drawing inspiration from Saudi heritage elements and forms is crucial.

- It is possible to use innovative technologies such as the 3D MAX graphic design software as a technique to add artistic designs to functional perfume boxes inspired by Saudi heritage elements and forms.
- This research contributes to envisioning contemporary functional and interactive artistic models associated with Saudi culture, the consumer audience, and the creative and cultural industries in the Kingdom.
- This study aimed to develop a contemporary vision for utilising 3D MAX graphic design software and a philosophy for creative industries to impart artistic and aesthetic values to perfume boxes with a unique and contemporary identity of the Kingdom.
- The study's findings can assist in designing contemporary and functional perfume boxes inspired by Saudi heritage forms, supporting the goals of the Kingdom's vision in diversifying the economy and focusing on creative and cultural industries, thereby achieving financial income, profit, trade, employment opportunities, and improving quality of life through the visual arts.
- The production of functional and aesthetically pleasing artistic designs meets the needs of individuals and consumers, using contemporary artistic approaches inspired by elements and forms of nature as a source of inspiration.
- This study contributes to the exploration of diverse perspectives and the design of innovative products, such as perfume boxes, by leveraging the aesthetics of Saudi heritage.
- This study also showcase marketing the aesthetics of Saudi heritage to support domestic and international tourism.

### **Recommendations**

- Intensify the analytical and design study of Saudi heritage vocabulary and elements, and utilise them in the creation and innovation of artistic interactive models characterised by creative, aesthetic, and functional values that cater to diverse segments.
- Expand the field of study and research towards employing Saudi heritage elements and utilising them in the creation of aesthetically pleasing and functional designs with contemporary perspectives.
- Emphasise the need for further studies that focus on the characteristics and inputs of perfume box design, tourist products, and souvenirs, as progressive contributions that enrich the fields of visual arts and product design.
- Develop traditional products with authenticity, national identity, and high quality to meet the demands of the market and achieve excellence in product development.
- Strike a balance between authenticity and innovation in product design.
- Promote environmental, economic, and social sustainability by developing the knowledge and skills necessary to achieve a balance between the environment, economy, and society.

- Encourage investment in the fields of visual arts and graphic design to enhance the economic and operational role of the sector.

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