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Eadah: Tools for Celebrating Qatari Wellness Rituals

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Figure 1.1 Eadah, Tools Celebrating Qatari Wellness

Rituals by Abdulrahman Al Mufiah



Celebrating **Qatari**
Wellness Rituals

Figure 1.2 Eadah's Spatula



Acknowledgement

I dedicate this thesis to my grandmother for being a constant inspiration and in sharing her recipes and remedies. She sparked my interest in researching Qatari Wellness. My deepest appreciation to my family for their constant motivation.

This thesis would not be possible by the guidance of my thesis committee members **Yasmeen Suleiman**, **Reema Abu Hassan** and **Robert Bianchi**. Many thanks to **Rab McClure** and **Giovanni Innella**. Their engagement throughout my studies allowed the thesis to happen. I also would like to thank all the arisains that helped make this project happen.

Figure 1.3 Eadah's oil vesse



Table of contents

6	Abstract
8	Problem Statement
9	Delimitations
11	Introduction
13	History of Wellness
16	Precedents
20	Investigations
28	Outcomes
37	Conclusion
38	Future Direction
40	Bibliography

Figure 1.4 Eadah set together



Abstract

Friday prayer is an essential congregational practice in Muslim communities. To prepare for Friday prayer, worshippers groom and cleanse themselves ahead of time, according to Islamic ablution rituals, and dress in their best attire.

Eadah is a collection of contemporary tools designed to facilitate the pre-prayer cleansing ritual, inspired by traditional Qatari remedies and wellness practices. The tools reflect three balanced considerations: touch, meditative making, and cultural preservation. They are used to prepare natural ingredients through mindful making that produce remedies with stimulating scents and sensations through touch. An emphasis on cultural preservation differentiates **Eadah** from other tools offered by the cosmetics industry. **Eadah** benefits from an infusion of Qatari wisdom and multi-generational knowledge, combining local wellness practices with novel tools.

Figure 1.5 Capturing the moment: An intimate scene in an al-Na'im Bedouin camp in 1959 of women applying hair oil on a man's hair and brushing it out



Figure 1.6 Eadab's spatula and jar

Precedents of Wellness

In this section, I will look at wellness-promoting designs that stand out for their therapeutic processes, slow practices and preservation of rituals. They all connect to my research and reflect holistic approaches to promoting wellness.

Therapeutic process

Mariana de Dela's design of a Treehouse Retreat on a Spanish island provides horse riders with a space for "grooming, contemplation and delicacy."¹ The treehouse is elevated with a staircase in the middle to allow the users to climb up into the space. In the treehouse, there is a washbasin, a dining chair and a stool looking onto the field. Mariana's design provided a therapeutic atmosphere that allowed the horse riders to contemplate. The therapeutic process of the ride to the remote location, the feeling of stopping by for a view and then riding back to "reality" immerses the user in an experience that encourages contemplation. Similarly, the Newcastle Wellness Center exhibition, created by American rapper, Childish Gambino, offered viewers an immersive wellness experience. This installation allowed users to pass through different states of emotions to "reconnect to their natural state of being"². The different elements of sound, atmosphere, and color allowed the users to pass through these states. What is intriguing is Gambino's method of activating all the senses to immerse the viewer in the installation.

1 Amy Frearson "Wooden Retreat Offers Space for Grooming before and after Horse Riding." Dezeen

These two wellness-inspired design projects inform my own wellness research since they underscore the importance of activating all the senses for a therapeutic and mindful process to happen. In Mariana's treehouse, she activates the senses through her use of an isolated, natural location. The location serves to provide an opportunity to relax and contemplate in a safe environment. In contrast, Gambino's installation provides an immersive atmosphere in which the audience can simply rest and relax. In my own research, I will be looking at how to use materiality and mindful preparation, regardless of location and space, to create a nurturing therapeutic process.

2 Günseli Yalcinkaya "Childish Gambino Invites Festival-Goers to Switch off at Immersive 'Wellness' Installation."



Figure 4.1 Mariana de Dela 'Treehouse Retreat

Figure 4.2 Childish Gambino Wellness Installation

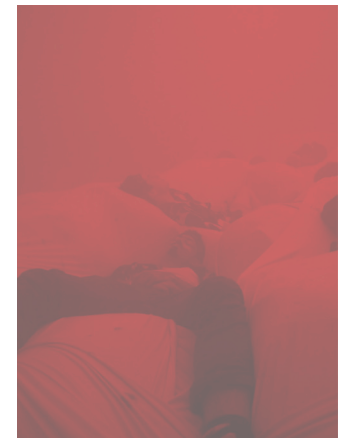
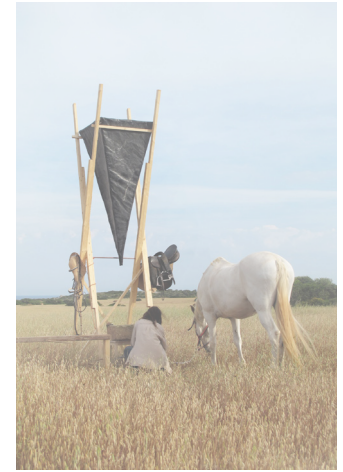


Figure 4.3 Mariana de Dela grooming station

Figure 4.4 Childish Gambino Wellness Installation

Slow Practices

Sebaſtian Bergne is a British-Jewish designer who tackles the questions regarding waste in religious practices. Bergne designed a series of ritualistic objects used in the Shabbat ritual, which consisted of three prayer-supporting-objects all contained in the modular case. When the modular case is opened it reveals a prayer glass candle, shawl and a glass cup. Therefore the user can perform their prayer and compact it all into the case. The compact kit is reusable and minimizes waste from plastic travel kits offered everywhere.

In history, we see religious objects as something ultra-luxurious in materials – with over-the-top decoration. Contemporary designers strip all these “decorative” elements away and leave the object in its simplest and most functional form. For example, Bahraini design studio Shepherd Design has created a sustainable prayer mat that uses less fabric than most prayer mats. It’s interesting not only because it connects to the time we live in, but also because the mat is stripped of “vanity” and is presented in an almost non-aesthetic way. The Prayer Mat by Shepherd Design Studio challenges the ostentatiousness of Arab Muslim culture nowadays, blinded by the luxury and status of materials rather than focusing on their true essence and function.

Slow beauty is a recurring theme seen throughout my research. Whether it’s reflected on a particular ritual

and its practises or by the materiality used within the design. This is essential as it highlights slow beauty practises within Qatari wellness. Bergne’s compact design is a great example as it reflects on a ritualistic object that uses the basic essence to create a ritual. It’s the fundamental tool that supports performing that ritual. For Bergne, the durability of the material was also very important to meet sustainability requirements. On the other hand, Shepherd’s design follows a sustainable slow approach as it conserves material by only using the minimum necessary to perform the prayer. The prayer mat, usually consisting of layers of foam, fabric and rubber, was reduced to a single material. This is crucial to my research as in my outcomes, I’m looking to design objects that are durable, hence sustainable because they can be passed down through generations. Not only does this allow the ritual to be preserved, but it also creates an opportunity to connect with objects through their materiality.

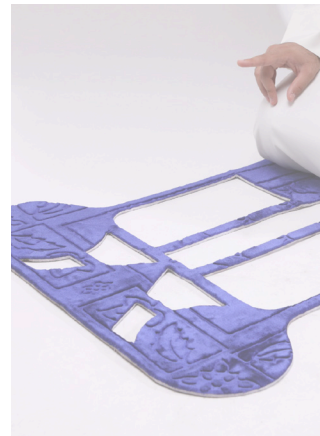


Figure 4.5 Sebaſtian Bergne Shabbat Ritual

Figure 4.6 Prayer mat by Shepard Design



Figure 4.7 Sebaſtian Bergne Shabbat Ritual

Figure 4.8 Prayer mat by Shepard Design

The Value of Ritual

Each culture has food that is prepared in specific ways requiring specific tools. Dana Douie, an Ethiopian graduate of Bezalel Academy of Art and Design, looked at the Ethiopian bread making process and the essential tools used. In Ethiopian cuisine, they use a series of objects that support the process. The handcrafted objects consist of three parts, a bowl with a lid, a jar, and a flat iron pan. Each object serves an important stage in bread development, whether it is fermenting, mixing, or baking. First, the bowl is used to mix the ingredients which are then covered to allow for fermentation of the dough. The dough is then transferred into the pouring vessel where it is mixed with water. In the final step, the dough is poured over the flat iron surface. Although Douie might have restricted her objects to an extremely specific outcome, each object can be used in the kitchen on a day-to-day basis. Nonetheless, what made Douie's project more ritualistic is the family of objects that allowed the process to happen.

Similarly, Formafantasma produced a water purification ritual object for J.& L. Lobmeyr. The objects consisted of copper cups and crystal vases that allow the user to thoroughly cleanse and purify their water source. The series of objects consists of a copper strainer, a crystal jug, and other elements. The strainer is placed on top of the jug surface covered in charcoal. Water then passes through the charcoal and into the jug, providing purified water.

The interesting aspect of the project is not the simplicity of the design but rather the ritualized nature of the process to support the purification of what the designers describe as "the most humble and fundamental of all drinks"¹. The choreographed steps used to purify the water are the ritualized aspects of the process due to the thoughtfulness and patience required to achieve their goal.

This is important to my outcomes as it explores all the essential elements that orchestrate a ritual. It was also interesting to point out through design that one of the key elements that make a ritual is the variety of objects involved in the process. Figure 4.12 showcases Formafantasma water purification objects. We see that the design was intended to be used coherently and in a very specific order. The water would have to pass through several purification processes before it's stored and consumed. Similarly, Douie's objects all add a purpose to the process, allowing the ritual to happen. As such, in my investigations, it was essential to explore a ritual and deconstruct the process through the design of the objects.

¹ Katie Treggiden "Formafantasma Combines Crystal and Copper in Water Purification Range," Dezeen



Figure 4.9 Dana Douiev utensil for ethiopian injera preparation, mixing bowl

Figure 4.10 Formafantasma ritualistic water purification



Figure 4.11 Dana Douiev utensil for ethiopian injera preparation

Figure 4.12 Formafantasma ritualistic water purification

Investigation One



Qatar's history is predominantly shared orally in the form of stories, songs, and rituals. To understand Qatari wellness, it is necessary to "go back to the beginning".

The earliest evidence of sustained human settlement in Qatar dates back to the 6th millennium BCE, in the form of small, isolated farmsteads, stone tools and decorated pottery. In 628, Qatar adopted Islam. "Only a few sites have been identified from this early Islamic period, suggesting that the peninsula was sparsely populated at this time"¹ The introduction of Islam impacted early Qatari hygiene and grooming practices.



Figure 5.1 Photograph of Doha Hospital under

construction in 1945, Visit Qatar

¹ "History of Qatar," Visit Qatar

A Danish expedition in 1959 led by Professor Peter Vilhelm Glob, explored Qatar and followed a nomadic Bedouin Qatari family as they moved around the country. The images from the expedition show men and women cooking and socializing with each other. The really interesting part is the way these men and women groomed themselves. Figure 1.5 showcases a man getting his hair anointed. Not only does this indicate that grooming rituals were an essential part of traditional Bedouin life, but it also highlights that these rituals were common among men, women, and children.

In an interview with my grandmother about Qatari wellness, she shared her mother's recipe for dried pomegranates. She described how during her early years as a resident of Al Wakrah, Qatar had just started developing; girls' schools started opening, roads were being constructed, and people started settling into houses, giving up their



Figure 5.2 Qatari women using a Riha

Figure 5.3 Qatari girl with braided hair, The Bedouins

of Qatar, 1993

nomadic life. Despite this early development, hospitals and pharmacies still didn't exist and so women in the village shared herbal recipes. My grandmother's mother taught her how to create a quick and handy antibiotic.

The recipe required a pomegranate to be peeled. My grandmother would take her knife and cut the pomegranate and crush it open. It was crucial to treat the membrane and skin very delicately. She would then use the blunt side of the knife to scrape off the seeds. She would lay

a muslin cloth on her lap to catch the falling seeds. Once all the seeds were off the membrane, the membrane and skin were placed under the sun in a wooden frame covered by a mesh cloth to dry. Every now and then the wood would be shaken to shuffle the pomegranate to speed up the drying process. Once dry, the pomegranate skin and membrane would be finely ground. This required a dual process, the first with a riha, a two-piece stone grinder, and the second with a mortar and pestle. The riha would crush the dried



Figure 5.4 In 1945, American GIs try their hand at diving

for pearls with professional pearl divers in Bahrain, one of

Qatar's neighbors.

pomegranates into small pieces. The pieces would be placed in the metal mortar and then ground into a fine powder using a pestle. The powder would then be stored in a tight closed jar. Whenever her grandchildren would feel sick, she would take a large pinch of this powder and rub it into the roof of their mouths.



I wanted to understand the efforts and knowledge required to make this herbal medicine. So, I followed my grandmother's recipe and replicated it with modern materials. I began by dismembering the pomegranate gently and removing the seeds from the membrane. Then I rinsed the membrane and skin and set them aside. I was recommended by my grandmother to add peels of the membrane and break them into small "seed-sizes" in order to avoid over-drying. I laid all the ingredients in an oven tray. I set the oven to 170 degrees C for 4 hours, and turned them around every hour. Using a spatula, I had to turn over the sticky ingredients. Once the ingredients turned to a dark maroon black color, they were ready. I then transfer the dried pomegranate into a spice grinding machine. Once

Figure 5.4 Dried pomegranate skin

the pomegranates were ground into a fine powder, I stored them in a tight jar.

I found myself relaxed and really engaged in the process of making the remedy. The bitter taste of the powder brings back childhood memories at my grandmother's house. The powder isn't really potent, but the slight scent is what you would expect from a dried fruit, earthy and deep. Nowadays, my grandmother would mix the formula with a bit of yogurt followed by a salt rock.



To conclude, the outcome of this investigation is that I learned about the history and traditions of Qatari wellness. Researching through archives, I highlighted some important factors in Qatari wellness, such as grooming practices that were equally important to both genders. But the most important discovery gleaned from making my grandmother's herbal recipe, was how the slow, deliberate making process was actually therapeutic; as I was entirely absorbed in the making and in achieving the desired outcome, I experienced a welcome escape from my stressful everyday routine.

Figure 5.5 Dried pomegranate powder



Figure 5.6 Pomegranate recipe tools



Figure 5.7 Dried Pomegranate skin

Investigation Two

Holistic wellness is engaging and it connects the body, mind and soul through the activation of all the senses. During an exhibition in 2021 titled “Wellness objects”, I showcased a collection of curated objects that promote wellness. Not only were there ingredients used for cosmetics, but the tools could also be used for self-care. The exhibition included dried flora, powders, mineral rocks, hair accessories, face massagers, makeup brushes, ceramic containers, and sound bowls.

It was interesting for the viewer to make their own connections between the different ingredients and tools in order to create their own ritual. During the critique of the exhibition, many conversations revolved around the process a user would follow. The most interesting conversations were around using a tool combined with an ingredient. One example was using a tweezer on the skin and then applying an alum rock to prevent inflammation. It was also important to highlight that some elements have special sound or aroma properties. It became clear that wellness objects shouldn't cater only to the skin but to the overall wellness of an individual.

The lesson in this particular investigation was the realization that most of the ingredients, objects, and tools available in Qatar at present also come from different parts of the world. Indeed, very few of the components in the exhibition came from Qatar. This theme of locally-sourced

products will be discussed further below as I explore the material history of Qatar and how it has been influenced by trade routes and access to various commodities. To illustrate, consider that many of the components shown in Figure 6.1 are imported from neighboring countries especially, India and Iran. Henna, with roots in Indian culture, is used extensively within Qatari culture. However, in addition to such ancient ingredients and tools, we also see some more “modern” ones such as a jade roller, cosmetic tool used to roll cosmetic substances onto the skin. Overall, the exhibition highlighted the multicultural origins of, and contributions to, Qatari wellness.

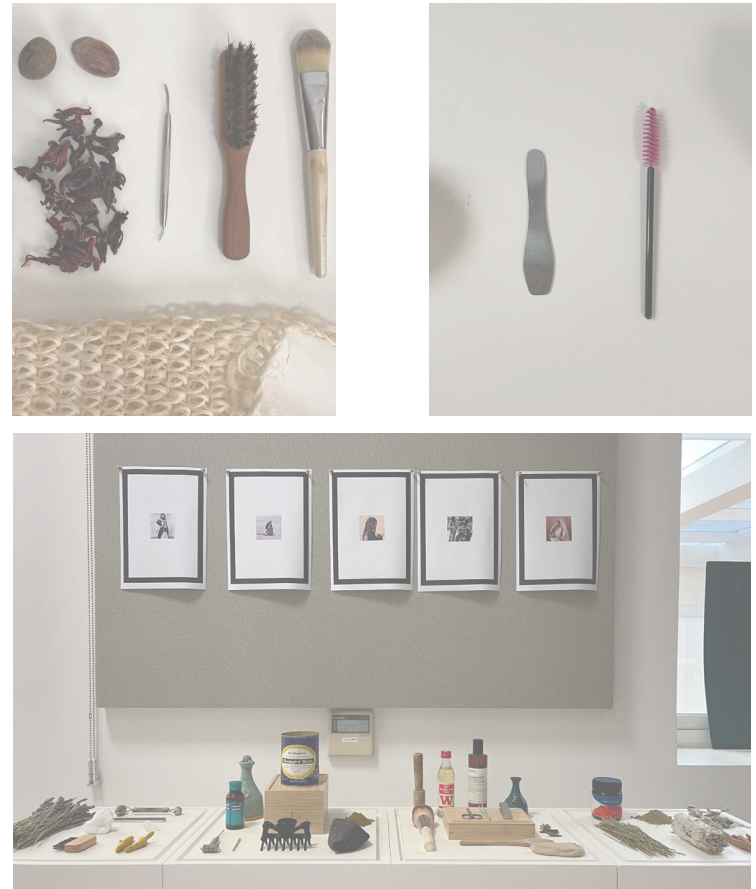


Figure 6.1 Wellness Objects, Exploration of found wellness

objects

An interesting aspect that kept recurring during my research was materiality in slow beauty practices and activating the senses through these materials. Qualities of materiality also became one of the criteria for wellness objects; an object had to be both durable and sustainable yet still be able to activate the senses. As shown in figure 6.2, in an exhibition in 2021 titled, Wellness Objects , Part 2", I showcased different tactile materials using the same archetype. The family of 18 objects featured different materials for different functions such as nail-filing, skin scrubbing and scraping, and even administering aromatherapy.

This investigation was a study of archetypes resulting in the creation of a set of cohesive objects. The use of a single cohesive material was the common factor that tied them together. What differentiates one object from another in this collection is the secondary material used to activate the senses. The objects were a step beyond the ones in the previous exhibition - it's a marriage between materiality, ingredients and tools. The archetype allowed these objects to relate to one another and connect to wellness, although some of them were a bit unconventional such as the jar filled with olive oil with a wooden stick inside. The pores of the wooden stick soak up the oil that can be used to massage and apply olive oil all over the body. As shown in Figure 6.2, some of the materiality I

experimented with were everyday items and ingredients found in a typical kitchen such as a metal sponge, a mop, or olive oil. Although the objects were prototypes, many of them were not functional. This made me realize the need for a durable material. We see this issue arise in the next exhibition, in which I explored wellness objects created with durable materials.



Figure 6.2 Wellness Objects Part 2, Exploration of archetype and different materiality

During the last part of the investigation, I wanted to collate all of the information I had learnt from the previous exhibitions and address them:

- In part one, I highlighted the multicultural diversity and origins of Qatari wellness, specifically, how most of the ingredients and tools used today are imported into Qatar.

- However, in Part Two, it was really interesting to explore the diversity of archetypes, experimenting with different tactile materials that immerse the user in an experience.

- In this final investigation, Part Three, I look at wellness objects through a case study. The case study re-enacts preparing a remedy using a series of objects that create a ritualized experience.

“High Vibration” by Kerrilyn Pamer and Cindy DiPrima is a book that probes the notion of slow beauty. They describe slow beauty as honoring the rhythm of nature. In this book, the authors bring us back to old remedies and revive them for the modern person. Although the modern take is fascinating, I wanted to dig deeper to discover the roots. So, I began researching the basics of ingredients; where they were sourced and what their benefits were. “An Atlas of Nature” by Victoire DeTaillac, provided ingredients and how they were used by herbalists for cosmetics. In my readings, I learned what each ingredient was and what its specific properties were. A remedy that captured my attention was a hibiscus mask. This was the first step in the case study i.e., taking a remedy that existed and performing it as a ritual. Looking at the remedy of the mask, I started identifying what key actions might be required such as grinding, mixing, pouring or chopping. A further step involved identifying the necessary tools to complete these actions.

It wasn't enough just to re-enact the remedy; it had to have a deeper-rooted connection to a ritual. A ritual is defined by the series of tools and steps used to re-enact a repeated process. For this thesis, it was important for the remedy ritual to be therapeutic. So, I wrote down the steps that could be added. It was important to set the atmosphere and create an easy flow between each step in the ritual. For



Figure 6.3 Wellness Objects, Exploration of a ritual.

“Yogurt Hibiscus Face Mask” exhibition

example, looking at figure 6.4 , we see that each tool relates to relates to the others. This is another important aspect of a ritual, cohesion and coherence.

To start the process, hibiscus flower was poured into a grinder. Next, it was ground and then scraped out into a bowl. Another example in Figure 6.4 is the wax bowl, a semi-fragile material shaped to fit the palms of the hand. The wax not only created a surface for mixing, but it also emphasized the notion that the beewax would be integrated into the remedy. Materiality became the overarching conversation for the ritual, highlighting the importance of its function to obtain optimal results.

In my exploration, I designed and recorded a ritualistic performance titled, "Yogurt Hibiscus Face Mask". The objects in the video all serve a function in the ritual. First, the bukhoor was lit. Then, dried hibiscus was poured out of a dry jar. The hibiscus was then dropped into a water vessel to extract the infusion. Using the metal spatula, the flower was turned over. While the flowers were soaking, the dry brush was used to exfoliate the area of treatment. A piece of cotton was then placed in the vessel to soak up the infusion and then the moistened cotton was applied to the exfoliated area. While the infusion was drying on the skin, the glass pick was used to clean the ears. Another handful of dried hibiscus was poured into the grinder. This was crushed into smaller chunks and then poured into the wax bowl with some yogurt. The yogurt hibiscus face mask was

then applied all over the face.

It was also essential that this case study be intuitive, that the materials feel right to the user. The end result of the investigation was the "Yogurt Hibiscus Face Mask". The product-driven process allowed me to take a remedy and re-enact the steps in its preparation in order to define the form of a therapeutic ritual. This was an important experience in my research as I have been aiming to preserve various Qatari rituals by reviving and redefining one specific ritual and its objects. Assuming the role of main subject/participant in this investigation case study, I found myself performing this ritual regularly in my self-care practices. This process really allowed me to disconnect from my daily tasks and focus on the performance of the ritual. This investigation has also impacted my final outcome (discussed below) since it allowed me to explore different materials such as glass, ceramic, and metal. Furthermore, it allowed me to use these materials to develop prototypes for the final thesis outcome and evaluate the form and functionality of these prototypes further.



Figure 6.4 Wellness Objects, Exploration of a ritual.

"Yogurt Hibiscus Face Mask" video

Outcomes

Eadah is a series of six objects that are used to perform a Friday ritual. The objects are varied, consisting of a mabkhara, a riha, a vessel, a spatula, a massager, and a jar. **Eadah** reflects on Qatari wellness through the exploration of local wisdom, shared knowledge, and readily available tools. Each tool serves a specific purpose in the Friday ritual and is designed to explore the three balanced elements of touch, cultural preservation, and meditative making. All the tools are used to harmonize energy and guide the user through a journey of *self-healing through self-care*. By performing the Friday ritual, the user will experience an enjoyable escape from the stresses of everyday life.



Figure 7.1 Eadah

Massager

Massaging the face and body is the simplest and most effective way to rejuvenate and detox the skin. It's an ancient technique that drains toxins out of the body and makes the user look more youthful and rested after a single use. The palm-sized massager is made out of silver, an easy material to clean. The silver stays colder for longer, allowing the massager to "de-puff" the skin. The ultra smooth edges easily glide on the surface of the skin without irritating the skin. The disc-like-massager can be easily secured with a thumb and index finger for even pressure. The indent on the surface of the massager indicates where the thumb should be placed. The round curved edges allow better hand control and more versatile coverage across the skin's surface. Not only does the silver cool the skin, but it also bestows the benefits of lymphatic drainage massage. It helps remove excess fluid from the body and calms the nervous system.



Figure 7.2 Massager

Spatula

The spatula is the most essential part in **Eadah**, it's a multi-purpose tool that can be used in combination with any of the other tools. It can be used to apply, massage, scoop, or scrape. The spatula rests comfortably between the thumb and index finger. Not only does the silver stay cool for longer but it also increases microcirculation and is a durable material for a multi-purpose tool. The pearl tip of the spatula is made with a smooth and durable pearl sourced from Qatar. The pearl references the pearl diving culture predominant in Al Wakrah's beaches. The marriage of the silver and pearl embodies what Qatari wellness is today. The pearl tip of the spatula can be used to apply pressure to points around the face that can help drain toxins out of the body.

Using the tip of the pearl, the user applies gentle but firm pressure to regulate blood circulation and release natural pain-relieving chemicals. "The movements work along the lymphatic points of the face, in turn reducing puffiness. It also helps to improve circulation and skin problems."¹



Figure 7.3 Spatula

1 "Lymphatic Drainage Massage: Benefits and How to Perform." Medical News

Mabkhara

The use of bukoor—incense—is a deeply-rooted ritual still prevalent in Qatari culture. Mabkhara is a travertine and glass incense burning vessel. The name “Mabkhara” comes from the “Bukhor’s base - the “mabkhara”.

Unlike traditional mabkhara, Eadali’s mabkhara reflects on the passage of time. After the coal is placed on the travertine base, the smoke from the incense is captured by the translucent ridged glass cover. The cover slows down the movement of the smoke as it gradually escapes out of the glass and into the atmosphere. Through controlling the movement of smoke, the mabkhara becomes a vessel of time. The travertine base not only holds the coal, but it also elevates the glass allowing the smoke to gradually escape. After some time has passed, the smoke escapes and the glass clears up. The mabkhara offers an aromatherapeutic experience for the body, mind and soul.



Figure 7.4 Mabkhara

Riha

The "Riha" is an adaptation of the traditional grinder used in Qatari culture. The two-part travertine stone helps crush ingredients into a fine powder. Traditionally, the ingredients would seep out of the two stones and then be collected. The rigid facade of Eadha's riha provides a strong grip for quick and swift movements. First, the ingredients are placed in the riha and then, using the lid, the ingredients are crushed into a fine powder. The grinding process allows the user to slow down time and really focus on a single task and escape from their regular routine. The meditative making process is much more therapeutic than purchasing a ready-made ingredient. The engagement in the grinding process also symbolizes slow beauty as the user will only use ingredients in the amount needed for the ritual. The crushing and scarring of the ingredients allows it to be integrated into any remedy.



Figure 7.4 The riha

Vessel

Whether it's an expensive oud oil, rose water, or an elixir, Eadah vessels preserve the most precious of liquids. Most of these precious liquids are imported into Qatar from its neighboring countries or trade routes. Most of these precious liquids are imported into Qatar from its neighboring countries or trade routes, making these ingredients highly valuable, due to their limited quantity. The vessel can contain up to 50 ml of any liquid. Being quite small, the vessel reflects the value of what it contains, something that is precious and is meant to be used sparingly. The glass-ridges of the vessel are finger-width, allowing the user to grip the vessel firmly. The vessel can then be gently tilted to pour out the liquid. The travertine cap secures the vessel from any bacteria or debris contaminating the liquid. Not only does the vessel preserve the liquids, but it also offers an opportunity for appreciation and reflection.

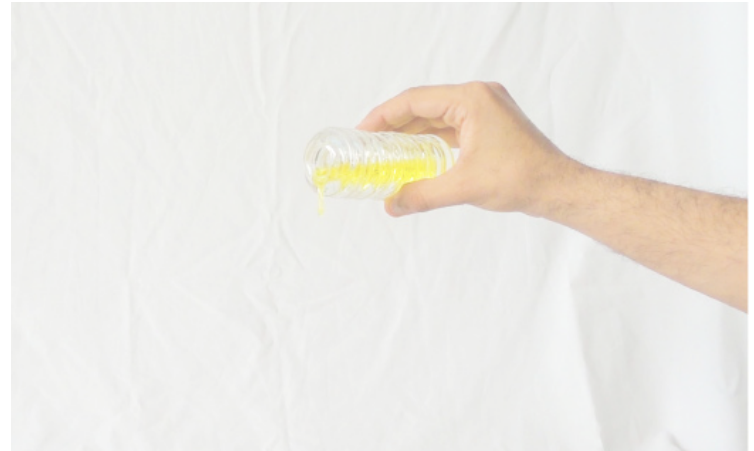


Figure 7.5 Vessel

Jar

The Jar preserves Qatar's most precious ingredients such as herbs, dried fruits or even ready-made-remedies. The Jar is made up of two parts, the glass container and travertine lid. The travertine lid seals the jar, stopping any bacteria or debris from contaminating the ingredients. The lid's surface can be used as a mixing tray to mix powders, liquids or just hold ingredients. To access the ingredient, one would simply remove the lid.

The container can then be tilted to pour the ingredients out onto the lid's surface. Eadah's jar shines light on slow beauty practices by allowing the user to contain their ingredients using durable materials that can be passed down from generation to generation.



Figure 7.6 Jar

The Friday Ritual

Every Friday, my father would wake me up for the Friday noon-prayer. The prayer was usually around 11 or 12 pm. He would usually wake me up around an hour prior to the prayer so I would shower and get dressed. Over-time, this ritual evolved from a simple regimen to more dynamic grooming and hygiene practices. The Friday ritual became an essential part of my self-care routine even when I started becoming more independent.

As the case study for this research, below are the steps of a Friday ritual that I regularly performed for this research. During this ritual, I'm demonstrating the steps to make a "pomegranate face scrub" inspired by my grandmother.

The pomegranate face scrub, allows new skin to emerge by getting rid of old dead skin. The pomegranate powder firms up the skin by encouraging collagen production lost with age. The pomegranate oil, followed by the powder, improves skin elasticity and helps fade out scars. The potent vitamin C found in the pomegranate oil helps brighten the skin.



Begin by setting your intentions for this ritual, whether it's benefiting from a good home facial - or a moment of reflection after a long week.

Set the atmosphere by lighting incense. Place a coal in the Mabkhara and light it up. Cover the Mabkhara with the glass cover.

Observe the pace of the smoke and its flowing in and out of the glass. The escaping smoke rising on the exterior of the Mabkhara and into the atmosphere.

Figure 7.7 Friday Ritual Demonstration, Mubkhara



Using the jar, pour a piece of dried pomegranate onto the lid. Be conscious of the amount used. Usually a dried pomegranate as big as the massager should suffice.

Figure 7.8 Friday Ritual Demonstration, massager size comparison



Place the pomegranate into the riha and firmly grind the pomegranate into a fine powder. The process might take a few minutes. Be patient and regularly check on the texture of the powder

Figure 7.9 Friday Ritual Demonstration, Riha



Using the spatula, gently transfer the powder from the riha into the lid.

From the vessel, pour pomegranate oil on top of the powder. The oil should be equivalent to a quarter of the powder; the aim is to have a thick but spreadable consistency .

Using the spatula, mix the formula until fully combined, add oil or powder until the desired consistency is obtained. Then using the spatula, apply the formula to the face.

With damp fingers, exfoliate the surface of the skin gently.

Figure 7.10 Friday Ritual Demonstration, spatula and jar lid



Allow the formula to sit for 5-10 minutes

Apply a generous amount of oil onto the palm, a spatula size should suffice. Distribute the oil around both palms and gently press the oil into the skin. This should be a gentle process that calms the skin.

Figure 7.11 Friday Ritual Demonstration, Vessel



Using the massager in an upward motion, massage the oil into the skin. The oil will help the massager glide gently on the skin.

Once satisfied, use the pearl tip of the spatula to apply pressure around the face. Focus on areas the massager couldn't cover such as the nasal groove, the cupid's bow, between the eyebrows and behind the ear lobe.

Finally, allow a moment to reflect on the ritual and align them back to your initial intentions for this ritual

Figure 7.12 Friday Ritual Demonstration, massaging the face

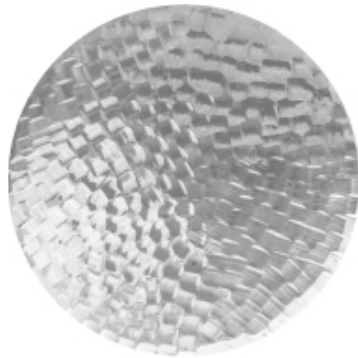


Figure 7.13 Massager and Spatula

