

The Role of Decorative Design In Reviving The Aesthetics Of The Gulf Architectural Heritage

Mohammed K. Kamel

(Corresponding author) Associate professor at King Faisal University, 31982 Al-Hasa, Saudi Arabia

E-mail: mkamel@kfu.edu.sa

Yassir M. Mahgoub

Associate professor at King Faisal University, 31982 Al-Hasa, Saudi Arabia. E-mail: yhamed@kfu.edu.sa

ABSTRACT:

The current research is an attempt to shed light on the aesthetics of architectural heritage in the Kingdom of Saudi Arabia emanating from the Gulf architecture, which experienced different historical ages that produced a distinctive traditional architecture, rich in its features and spaces and decorations that make it such a fertile source for creativity and innovation in the arts. In line with the social role of art education in preserving heritage arts and raising awareness about its importance. The research has followed an experimental methodology based on the utilization of aesthetics and architectural values of the Gulf heritage in general and Saudi Arabia, especially after analyzing and evaluating them in the decorative design course, through teaching a mini-teaching unit for the students of art education in the university aiming to highlight the aesthetics of the Saudi architectural heritage as a source of artistic creativity in the field of decorative design.

The research has come out with a set of results that contribute to the revival of the Gulf architectural heritage and highlight its aesthetics and its validity for artistic treatment as a fertile source for renewed creativity and linking the learner with his cultural roots.

Keywords:

Architectural; Heritage; Design; Aesthetics; Gulf

Article Received: 18 October 2020, Revised: 3 November 2020, Accepted: 24 December 2020

Introduction

The Arab nation was the cradle of heavenly messages and contained the oldest human civilizations, such as the Pharaonic civilization and Mesopotamia and southern Yemen, where it contained the most important rivers in the world in addition to its presence on a unique location overlooking the lakes and oceans, all this helped the recovery of urban and civic sites throughout ancient and modern eras (Rabat,2012).

Islamic architecture originated and spread from the interaction of the intelligence of several different groups, tribal and urban groups that embraced Islam and settled in different countries, and since the spiritual needs of Muslims united, their architectural forms came similar as a result of the abstraction characteristic of Islamic arts in general, influenced by the religious factor and thus facilitate psychological adoption and abstraction attitude

overcame simulation(Al-Mansouri, & Al-Naim, 2005).

Given the breadth of Islam, it was necessary to have special features of these areas within the general framework of Arab architecture as a result of natural factors such as soil, land, climate, and location, in addition to the historical social and cultural roots, which directly and indirectly affect the Islamic architectural character of each region (Ibrahim, 1985).

Gulf heritage architecture is considered a tributary of Islamic architecture, the Arabian Gulf through ancient eras had its positive role in the convergence of urban centers in the Arab nation, where it was a Passageway to the convergence of ancient civilizations, such as Sassanid civilization and civilization of southern Arabia, and was one of the

key points to open Persia and beyond the two rivers and the Arabian Gulf was water basin for boats passing around the Cape of Good Hope from Europe to Asia and vice versa, Also was a commercial harbor for commercial traffic during the 18th and 19th centuries (Exell and Rico eds,2014).

Research in the aesthetics of Islamic architecture and its tributaries enables us to reach accurate facts about the origins of Arab architectural values of the Arab world and their evaluation and how to use them in the arts of modern eras through analysis, development, and innovation.

Background of the study problem:

Saudi Arabia is one of the most diverse and distinct countries in traditional architecture, perhaps due to the spread of its patch and diversity like its environment, both in geography or climate, and this diversity led to the different nature of society also from the principle that man is affected by his environment (Al-Zubaidi, 2004).

This diversity has led to each region become architecturally distinct from other regions of Saudi Arabia, so the one who is familiar with the architectural heritage of each region sees the difference between each region. Traditional architecture did not receive the necessary attention in some areas of the Kingdom until late, which resulted in the disappearance and extinction of many monuments as a result of environmental conditions, and the urban development that has arisen over the old neighborhoods and obliterated many of its features (Katodrytis & Mitchell, 2015). "The awareness of the importance of architectural heritage and its value has made the competent authorities in Saudi Arabia currently doing its best to revive the old city centers and some major buildings such as palaces and old forts. One of these efforts is the restoration of the old city center in the capital Riyadh, which is called (governance palace), Also (Ibrahim palace) in al-Ahsaa in the Eastern area, and the Kingdom is also making efforts in the process of linking the contemporary cultural composition of the Saudi man with the

great human heritage, which forms a large part of the country's history, through holding festivals concerned with heritage such as the National Festival of Heritage and Culture(Al-Ganadreya) which has been held annually since 1985 to root the national cultural heritage in its all aspects and attempt to preserve it to remain the same for coming generations (Al-Faisal, 2005).

These connotations and objectives emphasize the sticking of the Arab peoples in general and the Saudi people in particular by their traditions and their desire to preserve them.

Therefore, we recognize the importance of making an effort to support this interest with a lot of understanding and documenting what remains of our heritage before it disappears, especially the architectural heritage and its elements. The educational process has a great role in transferring experience to others from generation to generation and coming up with the human being who's capable of serving society and solving its problems and developing it, as well as the role played by art education in spreading social awareness through artistic artworks and fighting inappropriate incoming ideas in society. It seeks to educate the individual as a whole so that he can adapt in society that surrounds him, and taste beauty within the developing social framework to which he belongs. And in response to this and driven by awareness of the social role of art education and the importance of reviving the heritage, the current research spotlights on the aesthetics of the architectural heritage in Saudi Arabia emerging from the gulf architecture, which lived different historical eras produced us a distinct traditional architecture, rich in aesthetics and what contains spaces and decorations which make it a fertile material for creativity and innovation in the arts.

The problem of the study:

The current search problem can be identified in the following main question:

• How to highlight the aesthetic values of the gulf architectural heritage through decorative design?

Also, from that last question, the following questions arise:

1. What are the components of Saudi architectural heritage as a model for gulf architecture?
2. How to teach a teaching unit in decorative design to students of art education based on employing the aesthetics of the gulf architectural heritage interfaces in an innovative way that combines originality and contemporary?
3. What is the effect of the student's decorative design works in highlighting the aesthetics of the gulf architectural heritage?

Hypotheses of the study:

1. There are plastic features and rich aesthetic values, which characterize the Saudi architectural heritage within particular and the Gulf in general.
2. The aesthetics of the gulf architectural heritage can be employed in decorative design in an innovative way that combines originality and contemporary.

Objectives of the study:

1. Taste the elements of beauty in the Saudi heritage to prove its own identity.
2. Employ the aesthetics of Saudi urban heritage as a source of artistic creativity in the field of decorative design.
3. Spread awareness among students of the importance of architectural heritage.

Importance of the study:

1. To attempt to revive the Saudi architectural heritage through understanding, inspiration, and innovation on it as a kind of linking the artist to his roots.
2. To consolidate the gulf identity in the students' artistic works in line with the social orientation that adheres to its habits and traditions.

3. Introducing new sources of innovation in decorative design based on the use of elements of traditional Saudi architecture interfaces as motives for decorative composition because of its specificity, which is unique regarding other forms of Arab and Islamic architecture.

Limits of the study:

-Spatial Boundaries: The research experience deals with the traditional Najd area architecture and the architectural elements and accompanying units, as a model of traditional gulf architecture due to its richness and closeness to the heart of the Arabian Gulf.

- Human and temporal boundaries: The research experiment includes a sample of students of the Department of Art Education, Faculty of Education, King Faisal University, in the course of decorative designs for the first semester of the academic year 1439/1440.

The methodology of the study:

The current research uses two (2) approaches:

A- Descriptive Analytical Approach: In describing and analyzing the components of the traditional Saudi architecture, its aesthetics, plastic traits and its relation to the job and the environment.

B - Experimental Approach: In conducting, a student experiment based on the design and application of a teaching unit aims to employ the aesthetics of the gulf architectural heritage in decorative design in an innovative way combines originality and contemporary, on a sample of students of the Department of Art Education in the course of decorative design.

Procedures of the study:

- Access to scientific references and previous studies, local and international, necessary for the theoretical framework of research, which addressed the traditional gulf architecture in general and Saudi Arabia in particular to see the

features and technical characteristics contained in to be employed in the field of research.

- Collect a photography album for scenes of external and internal interfaces of the traditional Saudi architecture and extracting the most prominent in terms of art form and clarity of the Gulf and Arab dye and analyze those formal and aesthetic elements technically.
- Employ of aesthetic characteristics and values and plastic features of traditional gulf architecture in a teaching unit for students who study course of decorative designs aiming to address these elements innovatively combines originality and contemporary.
- Teach the teaching unit to the students of the research sample according to its sequence of steps.
- Analyze the decorative paintings of the research experiment and explain the aesthetic values on it to show the success of the experiment objective in highlighting the aesthetics of the gulf architectural heritage.
- Draw conclusions based on experience, objectives, and hypotheses.
- Provide recommendations and proposed researches.

The terminology of study:

- Decorative design "procedural": one of the fields of plastic art that have systems and rules or regulations based on derived mainly from nature and the leading decorative works of art of civilizations. The decorative design usually consists of layouts and units distributed among them appropriately to achieve the desired technical effect, which derives its conditions and regulation from the status of nature and its regulation by good art sense, both in terms of the distribution of units or in terms of colors appropriate for the design.

- Architectural heritage: it considered as one of the basic symbols of human evaluation throughout history, and expresses the capabilities reached by man to overcome the surrounding environment, heritage means inheritance of the civilizations of the predecessor to ancestors and not only on the language or literature and thought, but pervades all

the society physical and emotional elements of thought, philosophy, religion, science, art, and urbanism.

Urbanism is considered one of the most important elements of heritage and is distinguished from other elements of heritage by its physical presence again, thus the existence of civilizations of previous generations directly beyond doubt or controversy. It also highlights a sequence of cultural, social and religious experiences and values among generations.

From this perspective, the existing urban heritage in Saudi Arabia highlights a complete picture of the traditional architecture, with all of the good solutions it contains which reflected conditions of the local environment (climatic, geographic, social), and all design solutions which harmonize with the needs of individual and community in terms of habits and traditions struck deep in this country.

Related Studies:

The following are some studies related to the research topic:

- Al-Marzouki (2015): provided a study aimed at reaching formulations and design solutions for the elements of architecture and decoration in the Sultan Qaboos Mosque, addressing selections of decorative units, using and investing them in the production of some decorative paintings using some computer programs.

She followed the descriptive-analytical method in the theoretical study in her study which addressed (Islamic art and its impact on different civilizations - Characteristics and sources of Islamic decorations - Characteristics of Islamic architecture - The link between Omani architecture and Islamic art), and the experimental method in applying the researcher's own experience, the researcher reached to a range of results, the most important one:

It could take be benefited from the various decorative units related to Islamic arts and Omani architecture in the field of decorative designs.

- Zahran (2013): the researcher researched in the same regard aimed at studying and analyzing of decorative formulations in the Fatimid Islamic era in Egypt, as an entrance to 3D graphic design.

She also followed the descriptive-analytical and experimental approach to Validate research thesis.

The study came up at the end with a set of results, the most important one:

A combination of design, graphic and Islamic heritage contributes positively to the creation of innovative decorative designs, and Islamic decorations inspire the designer to enrich the aesthetics of the graphic design.

- Ahmed (2013): this research aimed at spotlighting on the nature of Saudi traditional architecture in Najd region, and the geographic factors which led it to appear, also studying the decorative systems in this architecture to recognize its components and its plastic Features, and establishing foundations and reaching to the elements and aesthetics that distinct the architecture of Najd, the study followed the two approaches: descriptive-analytical, and experimental.

The study concluded that: The systems of decorative architecture in Najd contribute to the development of artistic taste and sensation, as it is one of the tributaries of Saudi artistic heritage.

Also, considered a very rich source with elements and decorative systems that help interested people in the arts to create artistic and decorative paintings.

- Al-Faisal (2005): this research aiming at studying the traditional architectural decoration of the Eastern Province of Saudi Arabia to identify and analyze its characteristics and define its originality, showing the importance of architectural decoration in general and its importance and relevance to the culture of society.

The research followed the descriptive analytical approach through field studies to follow up publications in the subject and study the social, cultural and economic factors that played a role in the formation of the urban environment in general, and in the formation of decorative art of the buildings of the Eastern Province in Saudi Arabia in particular, then resorted to photographic

documentation and linking theoretical information with what she literately limited to come out with what support the research objectives.

The research reached a set of results, the most important is:

There is an interest in the urban heritage in Saudi Arabia through clear efforts of the state, but these efforts do not cover enough of what was left of the architectural heritage of Saudi Arabia and put to address these several appropriate recommendations.

A theoretical framework for the study:

- Architectural Heritage in Saudi Arabia:

Saudi Arabia is one of the most diverse and distinctive countries in traditional architecture, perhaps due to the spread of its patch and diversity like its environment, both in terms of geography or climate, This has led to diversity of the nature of its society Also from the principle that man is affected by his environment, as this diversity led each region to became architecturally distinct from other regions of the Kingdom of Saudi Arabia, so the one who's familiar and reads about the architectural heritage of each region sees that the difference is clear between each region and another (Faisal, 2005).

- The Affecting Factors of the traditional architecture of the Najd region:

1.Climate:

The climate of the region is characterized by daily and seasonal variation in temperatures, which made the residents build houses in a way that reduces the temperature, such as the use of clay bricks in the construction of walls.

People have been forced to find ways to stimulate the movement of air and soften the heat, such as directing housing openings and the use of low thermal conductivity materials and reflective surfaces and set windows on deep into the walls to avoid direct sunlight from both east and west (Al-Nuwaisir, 1999).

2. Habits and traditions:

Examples of the impact of local traditions on the urban design of the housing:

- Solidarity and social connection: This characteristic was reflected in the fabric of urban neighborhoods in the form of diversity and mixing in homes of people with different incomes so that the houses of rich and poor can be adjacent, and perfect large houses beside simple small ones.

- Privacy: It is usually respected by members of the community and is closely linked to the sanctity of the house and those females inside it, and this is reflected in the nature of the direction of the main parts of the housing and its relationship with neighbors and openings of doors and windows.

- Generosity: This characteristic is reflected in the way of the design of guest boards and entrances to the main houses so that the entrance door is large and attractive, and may contain ornamentation and bright colors and surrounded by bright gypsum frames, white ornamentation, religious writings, proverbs and welcome phrases for guests.

- Security: The security protection in different urban environments at various levels ranging from the level of the town to the neighborhood and housing, including elements of protection from the raids of civil wars and thieves, such as fences and watchtowers, gates, locked streets, others.

3. Sensory environmental impact:

- The inhabitants of the Najdian environment were affected by the visual scenes of their environment such as the blue sky, moon, stars and palm forms, which were an important element of the population's life in the traditional environment as the main source of food and building materials. "The inhabitants tried to express these elements abstractly by engraving, drawing or sewing them on the surfaces of mud and gypsum walls and entrances And on the surfaces of inner walls of guest rooms, patios, beams, furniture, coffee pots, and incense burners"

- Elements of traditional Najdi architecture:

Many architectural elements from the traditional architecture in the Najd region, and these elements may not exist in all buildings, but most of them are subject to the desire of the owner of the building and the possibilities of the implementers.

In the following, we address some of these elements chosen by the researchers for their aesthetic properties that serve the objectives of the research and not for their architectural significance.

1. Wall:

It is one of the most important architectural elements that form buildings, whether civil, religious or defensive, and the wall is the main component of the building, which consists of the general structure of the building, and the necessary architectural elements such as windows, entrances, and ceiling depend on it.

The wall is built with raw building materials such as Clay bricks, gypsum and stones, "and the walls of surfaces and balustrades (low walls used as barriers for balconies and stairs) may be decorated with stereoscopic forms of triangles and the corners of the roof walls are often rounded and the ends of the surfaces are decorated with reliefs and stereoscopic figures. (Taleb, 2001) Figure (1)

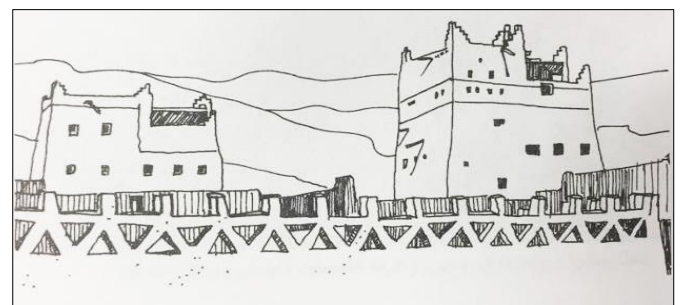


Figure 1 surface walls decorated with geometric stereoscopic shapes (Taleb,2001)

2. Column:

The column is called on that architectural element constructed vertically, whether it is of irregular cloud stone or these trimmed cylindrical stones or from clay or wood, and the column is built on the base of a stone block ribbed as a foundation buried in the ground, from which stands the column by desirable height and then crowned from the top

with one or more stone convictions graded in size from the bottom up so that the top is the largest.

3. Entrance:

The men entrance is considered as one of the basic elements that reflect the character of generosity, and the importance of receiving guests to the owner of the house, noticeable the use of the best types of wood to make the men door decorated with colorful ornaments and some iron pieces (Nuwaiser, 1999).

4. Doors:

Wooden doors for traditional houses are linked to the size and breadth of the entrance.

There are single- shutter doors made of wood or palm trees. Figure (2) Including a type of two-door windows such as window doors and it's less widespread and used in exterior entrances and is characterized by large size and durability, and contains thick wooden beams and may be worn from the outside with metal sheets to increase protection.



Figure 2 two-shutter big wooden door



Figure (3) one-shutter door made of optimized wood

5. Corridor:

The corridor extends over long distances because it connects almost all rooms to a corridor covered with about 1.5 meters wide and open from the courtyard and sometimes connects to the entrance of women.

it has a major role besides being a corridor in reducing the temperature of the house by intercepting and preventing direct sunlight

radiation From the rooms surrounding the courtyard, as well as receiving winds from entrance and directing them to those rooms, it has other uses as a place for children to play, sit and have tea and coffee in the morning and afternoon, especially in the summer (Nuwaiser, 1999).



Figure (4) corridors in Saudi Arabia eastern zone

6- Dreisha:

This word is called on the window provided to the walls of architectural units, and its function is to letting ventilation and lighting in and taking smoke and odors away.

It is usually large and sometimes provided with a single-shutter wooden door with wooden beams and vertical iron grilles.



Figure 5 Dreisha

7- Vent:

It is a small window that the walls of the architectural units provided to provide it with light and ventilation.

They take many shapes and sizes and are often ruled by their location or function in the wall.

They may be of a circular, oval, square or triangular shape and may have a decorative purpose as well as their functional purpose. Figure (6) (Al-Omair, 2007).



Figure 5: Rectangular window divided into small vents

8- Al-luhj:

Small triangular openings are placed in different places of the buildings, especially in their main facades and above the entrances and windows. The main objective of their construction is for a decorative target.



Figure 7: Decorating external facades with triangular openings) luhj)

9. Elements and motifs of decoration:

It can be said that the traditional architecture in the Najd area and its most architectural elements have been filled with few motifs of decoration, whether in the internal or external facades, and this was for reasons that are concerned with the fundamental aspects related to the durability of the building, privacy, and climatic conditions more than the aesthetic side, in addition to economic situation impact, social and religious conditions.

Despite this, however, human beings in nature are inclined to what is beautiful, "The mason of Najd intentionally come to give an artistic touch to some architectural units, as well as some facades and building facilities.

So we find that some elements are characterized by a decorative form, although it was originally constructed for a functional purpose.

For example: balconies that decorate the upper parts of the walls and the gullies on the upper corners of the buildings (Al-Omair, 2007).

The traditional motifs and inscriptions associated with Najdi architecture reflect feelings and perceptions of the population and symbolize the elements and dimensions surrounding them which are stemming from the desert environment, which are represented in the clear sky, the strong brightness of the sun, the moon, the stars, and the immovability of the palm and the abundance of its food. So we notice reflecting all of that with an abstract shapes of that elements on building

surfaces, especially those facing guests such as chains of small openings and triangular shapes, as well as balconies on the external surfaces of clay as well as noticeable gypsum engravings engraved on the surfaces of guest boards, doors and driyesh (wooden colorful windows), etc.

Also, white gypsum used to make bright white frames around openings and on the balconies. Figure (8) Al-Odeibi has classified the aesthetics and decorations that decorate most of the houses of Unaizah city into:

- **Cornices:** found in many mud houses, and on the outside walls of the old folk houses, it's a prominently decorated frieze determines the levels of roles in the houses, and is in the form of outstanding triangular series, which is practically useful where the rainwater accumulates in the horizontal groove and pour from its prominent end, Away from the wall to prevent rainwater to wet the mud wall.

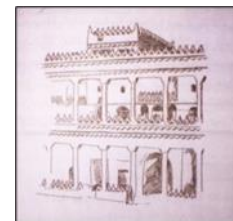


Figure 6: External facade contains a lot of architectural elements and motifs.



Figure 7: Triangular Cornices decorate a mud house in Hafuf

- Brides of the sky:

They are balconies on the tops of the walls, often of clay or stone, it's a decorative and practical element at the same time, because they protect the tops of the walls from rainwater.

.If we tracked the origin of this aesthetic element, we will find its first appearance in the gate of Ishtar

"Palace of Babylon". And this type has been followed in the Arabian Peninsula, especially in its mosques, and the balconies were linked to houses and mosques in the region till named (sky brides), and often these balconies are covered with gypsum or cement. Figure (10)



Figure 8: sky brides decorate the top of walls in Onaiza

- Triangular openings:

They are two types: the empty one called the vent (previously mentioned).

The closed opening called (Al-ruznah) and used to save important things to be lifted from the ground. The openings of the triangular architectural elements are very common in the Najd region generally.

- Engraving on doors and windows:

The artist engraves on the wood by coloring with local dyes consisting of red, green and blue, and carpenter carries out it through starting by defining the lines and then passing the coloring brush within the areas defined by the lines. "The elements of decoration and motifs are limited to geometric units consisting of lines, areas, and dots representing circles, triangles, and shapes such as grape clusters, circular shapes and small squares, these shapes are separated by lines that take mostly green and red, and these inscriptions are devoid of human and animal drawings.

(Nuwaiser, 1999)" Figure (11)



Figure 9: inscriptions on the doors and windows in Onaiza

Based on the previous presentation of the elements of Saudi architectural heritage, the main research tool was built:

Preparation of a teaching unit in decorative design with taking advantage of the aesthetic characteristics of the gulf architectural heritage:

This unit seeks to investigate the possibility of benefiting from the plastic data and aesthetic features of the gulf architectural heritage in enriching the decorative design among the students of art education at the university. The unit also aims to revive the gulf architectural heritage and define its features and aesthetics through the students' decorative works.

The teaching unit is built on the topics addressed in the theoretical framework of the research, as well as a refreshing content of the skills and technical aspects of decorative design as shown by the procedural objectives of the teaching unit, which are:

A- Cognitive Objectives

1. Recognizing the differences between the elements of traditional Najdi architecture.
- 2 – Distinguishing the decorative methods associated with Najdi and Gulf architecture.
- 3- Understanding the concepts related to the motif and the model.
- 4 - Exploring some design forms (overlap - contact - intersection - repetition).

B- Skill Objectives:

- 1 - Master the drawing of traditional Najdi architectural elements taking into account its dimensions and foundations.
- 2 - Master the use of different design formats in the construction of decorative models of architectural motifs.
- 3- Achieving the skill of combining the main and secondary architectural elements to build the decorative composition.
- 4 - Designing a decorative panel in the manner of tracks and free formations.

C- Emotional goals:

- 1- Tasting the plastic beauty of traditional Gulf architecture.
- 2- Appreciates the value of Gulf heritage in enriching the field of plastic arts.

The unit was taught through four meetings as follows:

- The first meeting: the Saudi architectural heritage (its plastic features - aesthetics).
- The second meeting: Elements of traditional Najdi architecture (training in drawing, abstraction, and modification of the formal features of architectural elements)
- The third meeting: Designing decorative panels by benefiting from the plastic givings of the Gulf architectural heritage.
- Fourth Meeting: Finishing and coloring the Gulf architectural decorative panels.

Materials: Gouache colors –rough thick papers (Fabriano).

The experiment resulted in producing contemporary decorative panels derived from the elements of traditional Saudi architecture.

The following is a technical and aesthetic analysis of the selections of the students' works in the experiment:

Analyzing samples of the works of male and female students as a result of the experiment.

Figure 12 Painting 1

It appears through this painting the influence of the idea of combining the scenes of modernity and heritage in the gulf architecture by dividing the painting surface into two adjacent parts.

The right part includes an abstract form of façade of one of the heritage markets, while the left part includes a scene of modern architectural installations with its features of geometry and straight lines and sharp angles. Some geometric shapes and straight lines have been used to link the elements of the painting and adjust the balance of the panel. These geometric shapes reflect the spirit of the modern era, which is characterized by speed, technology, machine orientation, and the industrial age. The unity has been achieved through the unity of the subject and the predominance of architectural motifs and geometric attitude, as well as the simplicity of colors and their equal distribution on the surface of the painting, and geometric lines that were used as links of aspects and design motifs. The balance appears through the moderate distribution of mass and space within the panel, as well as the exchange between horizontal, vertical and slanted lines, and the color balance resulting from the moderation in the distribution of the light and dark on the flat panel.

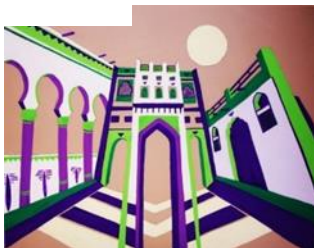
Painting 2



The painting reflects a composition expresses the ceremonial atmosphere associated with heritage architecture on religious occasions such as Ramadan and Hajj seasons, especially in some villages areas in the eastern region of the Arabian Peninsula, where the renovation of the painting of mosques and the entrances of villages and hanging banners to express joy and pleasure.

A homogeneous set of colors has been selected between brown with dark and medium tones with **ochre**, coupled with the use of beige as a light tone that contributes to the chromatic contrast increases the clarity of the design. It expresses the agricultural environment associated with the villages of Najd.

Painting 3



The painting represents a collective decorative scene representing a relationship between the facade of a house, the facade of a popular market and an open corridor, all elements of various Najdi traditional architecture grouped into a single unit as a single entity in a fictional perspective from the student's vision. The unity has been confirmed by the method of composition processing, which seems to be a single architectural model as a result of the organization of the three architectural scenes contiguous in a perspective form closer to the real, as well as the distribution of color tones on the entire composition and the sloping lines on the floor down the painting served as links and increased the sense of unity. The balance achieved

through equalization of the opposing forces of the two masses on both sides of the design with the largest and basic mass in the middle. The colors played a role in creating a cheerful atmosphere of the painting, which is followed in the facades of market architecture to attract customers and impart the atmosphere of fun and movement in the old markets.

Research results:

1. The use of traditional gulf architecture in decorative panels contributed to highlighting its aesthetics and artistic richness.
2. Inspiring and innovating Saudi architectural heritage contributes to the revival of heritage by linking the artist to his roots.
3. The structural nature of Najdi traditional architecture units can be invested in a way that combines originality and contemporary to enrich the contemporary decorative design.
4. The use of aesthetics of Saudi urban heritage as a source of artistic innovation in the field of decorative design contributes to spread awareness among students of the importance of architectural heritage and preserve it.

Conclusion:

Out of an awareness of the importance of the social role of art education in the preservation of heritage arts, this research is an attempt to shed light on the aesthetics of architectural heritage in Saudi Arabia, which emanates from the Gulf architecture. The use of these aesthetics in teaching a unit in decorative design for students of art education has a clear contribution in highlighting its aesthetics and artistic richness, due to the containment of its structural nature of spaces and ornaments combined between originality and contemporary, making it a fertile material for creativity and innovation in arts. The researchers are recommended: necessity focus on researches that deal with plastic data in the arts of heritage to preserve the cultural and artistic identity and resist the trend of artistic globalization.

Abbreviations:

UN-Habitat is the United Nations program for human settlements and sustainable urban development.

Acknowledgments:

We would like to extend thanks to the deanship of Scientific Research, King Faisal University - Saudi Arabia, who so supported, facilitated us and contributed to this work to present in this article.
Project no(180021)

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