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Adapting the Plastic Capabilities by Repeating the Popular Asiri Units in The Kingdom of Saudi Arabia as An Entry Point to Enrich the Artistic Palette and Enhance National Identity

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Abstract

The Asiri folk vocabulary in the Kingdom of Saudi Arabia is considered an expression of sublime customs and traditions, values and stories of struggle, which made it rich in diverse and inspiring aesthetic and plastic elements that influenced the thought of the artist who always seeks creativity by presenting topics that carry the scent of history in a cultural form suitable for modern life, and that bear It contains originality and novelty while preserving the features of Saudi identity. In this research, the focus was on adapting the plastic capabilities to replicate the Asiri popular unity in the Kingdom of Saudi Arabia as an entry point to enriching contemporary printed works. Through three stages, in the beginning, specific sources for the production of the popular Asir vocabulary are identified, after that the forms and elements of the popular vocabulary are analyzed into primary elements, and finally the popular vocabulary is reused in a contemporary style, relying on a number of artistic considerations. It is a method of repeating the Asir word by using the method of enlargement, reduction, overlapping, overlapping, transparency, and seam in the Asir units while preserving the characteristics of the popular unit. At the end of the experiment, contemporary designs are made in the stencil printing style with some additional printing techniques. The research aims to achieve three basic approaches, which are the approach to demonstrating the plastic capabilities of the popular Asiri vocabulary in the Kingdom of Saudi Arabia, the approach to repeating the popular vocabulary, and the approach to enriching contemporary printed works by linking them to create contemporary designs to be used in printing pendants in the style of stencil printing to enhance national identity. Through these approaches, the concept of the Saudi Asiri folk vocabulary and the various plastic possibilities of the vocabulary were clarified. The research is also based on the descriptive, analytical and experimental approach. Among the most important recommendations is increasing interest in studying the decorations of Asiri art and the artistic and aesthetic values it carries in universities and academic programs by including a curriculum Asiri folk art, and supporting small projects that create contemporary artistic pendants inspired by Asiri heritage, to preserve heritage and enhance national identity among community members.

Keywords: *The Plastic Capabilities of the Asir Popular Units, the Repetition of the Popular Units, Contemporary Printing Work. Strengthening the National Identity of Individuals.*

Introduction to research

The field of hand printing is characterized by the unlimited richness of printing methods and multiple techniques, which result in many artistic, tactile and calligraphy values. The field of printing is also characterized by its different materials, tools and performance methods, and its ability to apply to different surfaces and bodies, which makes the field of hand printing one of the best fields that allows... By practicing many artistic treatments. Saudi folklore is a great wealth of literature, values, traditions,

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customs, material culture, popular knowledge, and plastic arts. It also includes all popular arts and traditions, such as poetry, singing, music, stories, tales, and proverbs that are memorized by the general public. The Asir region in the Kingdom of Saudi Arabia enjoys a rich cultural and artistic heritage that is greatly influenced by the nature of the region. The Asir House is considered an artistic piece of authentic Saudi heritage, and it is considered the most important thing unique to the southern region. It is distinguished by many and varied features from the rest of the regions. The Asir House is distinguished by its distinctive ornate colors. From the inside to the outside, with its elaborate design, and the distribution of small colored windows on the external sides.

One of the features of the Asir region is what is known as “Asiri cat art,” which is lines, formations, and aesthetic patterns drawn by skilled women in this field. Asiri drawings are distinguished from other drawings by the use of bright, natural colors such as green, white, black, orange, and blue, as the Asir region is considered a heritage and artistic destination. It is an important tourist place inside and outside the Kingdom of Saudi Arabia, so it has a pivotal role in enriching the cultural, artistic and creative stock, not only in the Kingdom of Saudi Arabia but also in the Arabian Gulf region (Al-Ashiwi and Somaya (1999). Therefore, the current research aimed to delve into the analysis of the creative and artistic aspects of the units and decorations of Asiri art found in the Asiri heritage in order to arrive at new designs for the purpose of exploiting them in creating printed works through the use of plastic capabilities by repeating the popular Asiri word, and linking it to a large extent to the structure of form and content of Asiri art. The Asiri cat, and in its aesthetic philosophy, it relies on the heritage and cultural references associated with the place and the artist’s own view to design creative works of an artistic nature that rely on the Asiri folk heritage as one of the elements of quotation. In order to preserve Saudi popular heritage. Visual folk arts are one of the means of expressing the popular human being, rich in decorative patterns, color formations, and flat and three-dimensional shapes. Therefore, this art was an original source that we should preserve and study to be a source of inspiration for our artists for their subjects so that it becomes a pattern of authentic creativity that continues the movement of artistic life in continuous circles.

Through the researcher’s exploratory study of printed works of art, she found similarity in the designs. Therefore, a search was made for new sources of visions that could present new, innovative designs that are different from what is present in printed works. Working to reach the new in printed works will achieve an increase in the creative process. In design. The design gains attractiveness and creativity from two basic elements, the first being the units and shapes that make up the design, and the second being the colours. This study aims to give a clear picture of the plastic possibilities by repeating popular Asir vocabulary as an input to enrich the printed painting. By addressing several basic axes:

The axis of the plastic capabilities of the Asir popular vocabulary, the axis of the repetition of the Asir popular vocabulary, and the axis of contemporary printed artistic work to preserve the popular heritage and link them. They were employed using the experimental descriptive approach to create contemporary artistic designs that enrich printed works and enhance national identity.

Research Problem

The Research Problem Is Determined by Answering the Following Questions

How can we take advantage of the plastic possibilities by repeating popular Asiri vocabulary in the Kingdom of Saudi Arabia as an input to enrich printed works and strengthen national identity?

The following sub-questions branch out from the main question.

- 1- What are the plastic possibilities of the aesthetics of Asiri folk art?
- 2-To what extent is it possible to design a contemporary printed painting derived from the repetition of

the vocabulary of Asiri folk art?

Research Objectives

The research Objectives to

- 1- Identifying the different plastic possibilities in the Asiri folk cat in the Kingdom of Saudi Arabia.
- 2- Study and analysis of Asir decorations in folk art.
- 3- Identifying the artistic approaches to formulating contemporary Asir popular vocabulary to enrich printed work.
- 4-Revealing the role of printed works of art in stimulating tourism, preserving heritage, and enhancing national identity.

Research Significance

The importance of the research is due to:

- 1- Identifying the decorative units and elements of Asiri cat art, its aesthetics and its forms.
- 2- Finding design and typographic solutions that support the Saudi Arabian identity in light of the era of globalization through a new vision in formulating the Saudi Asir plastic vocabulary.
- 3- Finding new experimental artistic and aesthetic solutions to enrich contemporary printing work using the popular Asiri vocabulary in the Kingdom of Saudi Arabia.

Research Hypotheses

- 1- The research assumes that plastic capabilities can be used to replicate popular Asiri vocabulary in the Kingdom of Saudi Arabia as an input to enrich contemporary designs.
- 2- Contemporary printed paintings inspired by the Saudi Asiri heritage can be created to enhance national identity.

Research Methodology

.The research follows the experimental descriptive method

Research Delimitations

1- Research time delimitations:

It is represented by the time of conducting the applied experiment

2- Spatial research delimitations:

Asir Region - South - Kingdom of Saudi Arabia.

3- Objective research delimitations:

1. Revealing the vocabulary and decorative and plastic units that can be inspired by the art of Al-Qat Al-Asiri.
2. -A contemporary formulation of six designs inspired by the decorative units of Al-Qat Al-Asiri art and the possibilities of using them in the field of printing to enhance national identity.
3. -Printing techniques are limited to stencil printing, and direct drawing printing is a sub-technology.
4. Using opaque, transparent and prominent pigment printing pastes and various dyes.
5. .Printing on cotton fabric-

The Research Sample

The research was limited to implementing some of the newly implemented designs, by adapting the plastic capabilities by repeating the popular Asir vocabulary in the Kingdom of Saudi Arabia as an entrance to enrich the printed painting and strengthen the national identity.

Search Tools

Fabric to print on - Pigment colors - A sewing tube to color with - A brush of different sizes. Prepared stencil paper for design. Stencil pestles.

Research Terminology

The art of the Asiri cat

The art of the Asiri cat is considered a traditional heritage. Asiri women were creative in this art in particular. It is an art that imitates geometric abstract art in its various shapes, components and creative elements. Asiri women mastered drawing decorations and colors with their innate nature, method and distinctive artistic outlook towards things, so through them they expressed their simplicity. And it is meticulous using tools of cat art or the art of decorating houses from the inside and outside. This art is one of the types of arts that the Asir region is famous for, especially the country of Rijal Al-Ma, and it is considered an independent art with its cultural and social connotations, as the taste and creativity of a woman is known through her engraving of her home.

In this research, the art of the Asiri cat was identified procedurally as “lines, artistic formations, and decorations with distinctive geometric shapes that are engraved by women specialized in this field, provided that this artistic creativity is automatic and innate, not preceded by learning in art schools or specialized institutes.”

Previous Studies

1-A study (Mona Ahmed Abdullah Al-Ghamdi, 2020 AD), entitled (An innovative abstract artistic vision of the Saudi heritage in photolithography): The study aimed to enrich printing artworks using the photolithographic method through an innovative abstract artistic vision, and to benefit from the vocabulary of the Saudi heritage in implementing artistic works. The study may be useful in the current research in identifying the features and vocabulary of popular heritage, its types, and the various plastic values associated with it, and in clarifying the role of plastic arts and their importance in stimulating domestic tourism.

2-A study by (Al-Dosari, Noha Bint Majid (2017 AD)), entitled (Introducing contemporary metal murals derived from Saudi heritage), published master’s thesis, King Abdulaziz University - Jeddah. The study concluded that it is possible to define heritage as everything that was taught by the ancestors, as According to the UNESCO World Heritage Convention, heritage is classified into three sections: cultural heritage, natural heritage, and mixed heritage. Murals also have multiple functions and diverse designs that are classified into two main types:

They are internal murals and external murals. The study agreed with the current study in that the heritage of the Kingdom of Saudi Arabia, with its elements, plastic vocabulary, and aesthetic values, needs to be explored in its aesthetic artistic aspects, represented by the aesthetic values in Saudi folk decorations and the integration of design between heritage and contemporary.

3-A study (Mais bin Ayed Al-Qahtani: 2003), entitled (The extent of the effectiveness of the activities and contributions of Al-Muftaha village on plastic art): The study aimed to know the impact of the village on society through preserving traditional crafts and paying attention to courses for preparing talented people in the region, and one of the results was The study showed that there is a clear and direct impact of the surrounding environment of the key on the works produced in it.

4- A study by Banob, Sarah bint Salem Omar (2009 AD), entitled (Abstract artistic values in Saudi photography as an experimental approach to creating pictorial works), Master’s thesis,

King Abdulaziz University, Jeddah.

The study aimed to reach the creative influences and starting points that the artist benefited from in enriching and distinguishing the abstract artistic value in his pictorial works, and to reveal those constructive methods and the multiple plastic solutions in those abstract works, whether expressive or geometric, through analytical study and classification, and to benefit from them in creating a group of works. Art to enrich the field of photography in the Kingdom of Saudi Arabia.

5-Study (Maha bint Abdullah Al-Sinan: 2001 AD) The title of the study is (The impact of cultural heritage on the artistic vision in contemporary Saudi visual art, and the role of women in this field). The study aimed to study the cultural heritage of the Kingdom of Saudi Arabia as a major influence in distinguishing and consolidating the artistic vision. Contemporary fine photography in the Kingdom, and among the results of the study was that fine photography is linked to man's cultural, artistic and cultural heritage and the value associated with religion, society, political, economic and social conditions and the geography of the place

The geographical and cultural diversity of the Kingdom and its openness to other cultures have given its cultural heritage a richness that enriches the vision of the visual photographer and contributes to the diversity and enrichment of contemporary photographic production. The study may benefit the current research in identifying the decorations of Asiri folk art, its types, and the various plastic values associated with it, and benefiting from them in creating contemporary designs.

6- Al-Ghamdi's study in Misfer Abu Aali (1998), entitled (Folk decorations engraved on wooden inserts in ancient architecture in the Al-Baha region), Master's thesis, Advice, Umm Al-Qura University.

The study aimed to preserve the popular architectural heritage in the Al-Baha region, and to extract the basic values of the region's environment and its aesthetic elements represented in the popular decorations engraved on the wooden inserts in the ancient architecture in the Al-Baha region . The previous study agreed with the current study in traditional decorative forms by being distinguished by a number of artistic and aesthetic values such as movement, difference in rhythm, diversity, unity, balance, and proportion. These values are considered among the basic components of successful artistic work, and the necessity of studying, analyzing, and documenting the heritage vocabulary in the Al-Baha region in order to preserve it from Extinction and disappearance, and the Al-Baha region can be considered a rich artistic heritage that the artist benefits from in his artistic designs.

Procedural Steps for Research

First: The Theoretical Framework: it Includes

- 1- Analysis of the theoretical content of Saudi folklore
- 2- Studying the decorative units of Al-Qat Al-Asiri art and the possibilities of drawing inspiration from them in contemporary artistic designs.

Second: Practical framework:

By benefiting from the results of the study in the theoretical framework

- 1- Practical experimental practices.
- 2- Adding variables such as transparent, opaque and dyed fabric printing colors (pigment), and color value variables.
- 3- Implementing and employing these applied experiments in contemporary printing works to achieve artistic and aesthetic goals.
- 4- Presenting the results and recommendations in light of the research findings.

First: The Theoretical Framework

Folk art

The word “folk arts” in the International Arab Encyclopedia (1996 AD) refers to: “Arts that are common and common among members of a society. They are characterized by antiquity and antiquity, but they are also characterized by vitality. They are prevalent in daily use, are characterized by keeping up with custom and custom, and are attributed to the popular group.” (p. 552).

Khalif (1422 AH) stated on the authority of Morsi (1971 AD): that popular arts are “those arts that are derived from the environment and transmitted through legacies, and they are the art and literature of the people that were not taken from books.

It is a translation of the individual’s influence on the environment in which he grows up and on the customs and traditions of this environment, and the environmental person does not seek it intentionally, but rather it arises naturally without affectation” (p. 7). Jaber defined folk art: “It is a collective practice like other social practices, to which the popular community resorts.” In his daily life, in addition to their artistic production, he acquires with them the qualities and characteristics of the place and the characteristics of the human being.” (p. 28)

It is defined procedurally as a craft art carried out by a group of craftsmen or the general public, or by traditional or simple manual means, and learned by craftsmen, and it is acquired within us. It is characterized by spontaneity, simplicity, and connection to the culture of the society to which it belongs and to the environment in which it originated, and is based on people’s concepts, customs, and traditions. It is an ancient art. And current at the same time because it is still practiced and ongoing.

Folklore vocabulary

The Arab plastic artist went in search of identity and originality, which revealed a number of different artistic trends in Saudi plastic art, the most important of which is the strong connection to the elements of the local heritage, as the Saudi plastic artist found in the elements and vocabulary of local popular art one of the sources that he used in his art, to produce works An artistic art that carries innovative plastic visions that emphasize its character, specificity, style and local identity. It expresses life, its social customs and traditions, architectural styles, crafts, industries, popular decorations...etc.

Al-Sulaiman (1423 AH) confirms: “The plastic experience in the Kingdom of Saudi Arabia was influenced by a number of artistic trends, like any Arab plastic artistic movement. Indeed, this movement was distinguished - despite its late emergence - by several characteristics, perhaps the most important of which is the strong connection to the heritage given, which has become one of the features.” This is evident in the early exhibitions that Saudi cities witnessed during the sixties and the beginning of the seventies by a number of male and female artists, such as (Mishaal Al-Sudairi, Abdul Halim Radwi, Muhammad Al-Salim, Saad Al-Obaid, Abdul Aziz Al-Hammad, Muhammad Al-Rusais, Safiya bin Zaqr, Abdul Jabbar Al-Yahya, Diao Aziz) and others expressed interest in nature and the local place.” (p. 118)

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Asiri art (cat)

The Asir region in the Kingdom of Saudi Arabia enjoys a rich, authentic folk heritage influenced by the nature of the charming place. The region’s heritage has flourished through its customs, folk arts, and creative works, and this was thanks to the fathers and grandfathers’ adherence to those customs and traditions, preserving them, and passing them on to future generations. The art of the “Asiri cat” is considered one of the characteristics of the arts of the southern Asir region. It consists of decorations, lines, and formations made by women specialized in this field. Asiri women relied on the bright, natural colors of black, blue, white, green, and orange. They used to produce colors from nature to decorate their homes with, including: It indicates the nature of Saudi women and the delicate aesthetic and artistic sense of Saudi women in general and Asir women in particular. The Asir region is considered one of the distinctive tourist areas within the Kingdom of Saudi Arabia.

Therefore, the direction of the current research is to identify the various Asir vocabulary and elements and the possibility of formulating Asir artistic units into contemporary artistic designs for application in the field of textile printing through creating printing works by repeating the Asir vocabulary associated with the Asir folk heritage as one of the elements of inspiration to enrich the typographic works.

Characteristics of Saudi Asiri folk art

1. The vocabulary of popular art is renewable, that is, it is capable of renewal, modernization, and new formulation.
2. -The most important characteristic of Asiri folk art is that it expresses the demands, needs and behaviors of society.
3. -The elements and symbols of popular art are not based on the rules of art, but rather stem from the innate thought of the popular artist.
4. -Creativity in the elements and symbols of popular art depends mainly on the data and components of the environment (natural, cultural, artistic, cultural) in which the artist (the creator) lives, preserving the transformative direction and the abstract direction of the plant and geometric elements.

Classification of elements and symbols of local Asiri folk heritage:

It is possible to classify elements of local folklore into:

- 1- Ancient myths and stories.
 - 2- Folklore (folk dances).
 - 3- Elements and symbols taken from social customs and local occasions.
 - 4- Elements taken from traditional architecture (the neighborhood, the village, traditional buildings).
- Elements taken from popular crafts. Saudi Arabia

The research classified the vocabulary of popular heritage according to its appearance in Saudi plastic works into:

Vocabulary Derived from Folk Dances

Folk dances are defined as: a specific performance or ritual carried out by a group of people who wear a specific costume and perform specific movements using special tools during holidays, occasions and weddings. Each group is called a “folk band”, and each region in the Kingdom is distinguished and different in the folk dance and also differs in The costumes worn by the band from one region to another, as in Figure No.(3,2,1) .

<p>Figure No. (1): Represents A Saudi Dance.</p>	<p>Figure No. (2): Depicts an Asir Dance.</p>	<p>Figure No. (3): A Work by Artist Al-Anoud Al-Mahmoud That Expresses the Saudi Dance.</p>
		




Elements Taken from Traditional Architecture

Include on

Popular Buildings




Architectural styles and buildings vary from one region to another in the regions of the Kingdom, depending on geographical, climatic, and economic influences as well, and the building materials present in the region, so construction differs in terms of:

1. Its shape and height
2. -The architectural elements that make it up (doors, walls, ceilings and windows) as in Figures No. (6,5,4).
3. Raw materials used in popular buildings.
4. -the village .
5. -The hot one.

<p>Figure No. (4): An Artwork Depicting Asir Homes.</p>	<p>Figure No. (5): A WORK BY ARTIST Fahd Khalif DRAWN FROM Imran Al-Shaabi AND Ramza.</p>	<p>Figure No. (6): The Symbols of The Asiri Cat Engraved on The Walls of Houses.</p>
		

Elements Derived from Popular Crafts

Industries and crafts include (textiles - pottery - tools - jewelry and fashions - hunting). Crafts or industry are defined as a profession that creates the needs of society, as in Figures No. (9, 8, 7), and depends on available materials that are compatible with the simplicity of life and the conditions in which People live it. There are many crafts available in the regions of the Kingdom, depending on the availability of raw materials and the need for this craft. Among the most important crafts and industries in the Kingdom are: (glass making, carpentry, clothing and fashion manufacturing, jewelry and textile manufacturing, pottery making... etc.).

<p>Figure No. (7): Work by A Saudi Artist Who Makes Artistic Sculptures from The Inscriptions of The Asiri Cat.</p>	<p>Figure No. (8): Works Representing Qat Al-Asiri Pottery Decorations.</p>	<p>Figure No. (9): Works Representin Asiri Pottery Symbols.</p>
		

Elements Derived from Popular Decorations

Folk art is characterized by its abundance of decorations and elements, as the popular artist realized the importance of beautifying and decorating his home (inside and outside). Nature and the environment around him, with its shapes and colors, were an important source from which he derived his decorations. The popular artist Al-Asiri simplified and abstracted nature and transformed it into spaces, elements and decorations with shapes. And abstract colors of reality.

The decorative units and popular shapes used by the popular artist vary from one region to another according to the nature of each region and its customs and traditions. As in Figures No. (12, 11, 10). These decorations can be divided into:

A- Geometric decorations: This includes:

1. Geometric shapes: such as square, rectangle, circle, and triangle.

B- Lines: including: straight (such as the horizontal, vertical, and broken line).

2. Curved (such as a curved or wavy line).
3. Floral decorations: These are decorations derived from plant shapes.

<p>Figure No (10).</p>	<p>Figure No (11).</p>	<p>Figure No (12).</p>
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Elements Derived from Popular Fashion

The researcher believes that the vision for heritage must be a far-reaching vision capable of movement, renewal, modification, experimentation, and research. It relies on an analytical view of the traditional vocabulary and the popular plastic elements, shapes, and symbols it contains, and then reformulates the content of the vocabulary in an innovative and contemporary manner. The connection between the artist and his heritage is not only through direct transmission of this heritage, but the artist must be contemporary and innovative in his vision and style of dealing with his local heritage. The word heritage carries many artistic forms, expressive capabilities, and diverse aesthetic values that help the plastic artist to employ them.




شكل رقم (13) الزي العسيري السعودي .	شكل رقم (14) يمثل الزي العسيري .	شكل (15) لوحة فنية من ألوان الطبيعة.
		

Despite the abundance of traditional themes and vocabulary in the regions of the Kingdom, the visual artist's vision of them, their use, and the methods of treating them vary and differ from one artist to another, according to his experiences, culture, idea, and reading about his local popular heritage. The artist whose goal is to search for a local identity and produce original art in a contemporary style, and with a contemporary artistic vision. It differs from the vision of the artist who searches for imitation.

When the Saudi visual artist sees the vocabulary of popular art, he is influenced by the values and meanings it contains. The popular artist translates it into a set of lines and shapes in aesthetic forms and

is affected by it. Then he prepares a contemporary artistic work that includes new aesthetic values and relationships. This new artistic work is a contemporary vision formulated by the visual artist influenced by art. Popular as in Figure No.(18,17,16)

Regarding the inspiration of Saudi heritage in contemporary Saudi plastic art, Abdul Karim (2006 AD) asserts: “Heritage is that cultural heritage derived from the depth of human history and heritage, and if it must be inspired, it must also be re-read, not only to transfer and imitate, but to push it forward.” Through channels of inspiration carried by the contemporary artist with all his life, philosophical and technical experiences, which guarantees him the continuity of the spirit of heritage with his present lived reality, and many artists may fall into the circle of heritage and one of them remains imprisoned by it as a cultural weight from which he cannot escape unless he is able Inspired by the spirituality of heritage as a philosophical thought that has roots that can accommodate the new cultural climate, and from which a new cultural heritage grows.”

<p>Figure No. (16): Asiri Art Painting.</p>	<p>Figure No. (17): A Painting by A Saudi Artist Symbolizing Popular Heritage.</p>	<p>Figure No. (18): A Painting by A Saudi Artist Drawn From Asiri Buildings.</p>
		

Employing Popular Heritage in Artistic Work:

Popular heritage is an important part of culture, as it provides artistic works with beliefs, knowledge, and sciences that can be inspired in establishing and building artistic works. The concept of employing popular heritage in artistic works first requires defining the expressive identity of the work, and its communicative aspects with the recipient, and when the concept of employment is linked to the frameworks of the heritage. The popular, as an element, gives the heritage intellectual and aesthetic depth by revealing its elements, forms, and values of formation in it, in terms of employing plastic elements such as color, mass, texture, structure of form, etc. On the other hand, employment transforms the heritage. Popularity in artistic work leads to creative actions that influence everything related to the work (Issam, 1999, 4).

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The Art of The Asiri Cat as A Feminist Art

Saudi women have been creative in applying patterns and colors by nature and their aesthetic outlook on things. Through their simplicity, they expressed a unique and aesthetic art that caught the attention of many scholars.

The Asiri cat is considered one of the arts that is practiced inside and outside homes, and it is considered one of the most famous arts that characterize the Asir region, especially Rijal Almaa. It is considered an independent art with its symbols and social connotations.

In making these decorations and engravings, the brilliant woman used the colors that she could create through elements present in her environment. The color red, or what it is called - beautiful - is prepared by collecting a number of red stones, to which roasted and bitter rice are added and ground in hand mills until they become more fine and ready for use.

As for the black color, it comes from collecting charcoal, then grinding it and adding glue to it until it becomes brighter and ready for painting. The yellow, green and blue colors were brought by a number of merchants who brought them to the town of Rijal Almaa. Then these colors are taken, and glue is added to them, which is considered one of the basic materials in glossy engraving. Al-Qadad is used as one of the main materials for painting the bright house and is extracted from mountains.

It is purified and ground, then fermented in previously made pottery tools, such as a partridge, then filtered from the water, after which the remaining sediment is ground and heated at a certain temperature until it becomes more solid, so it is used to decorate walls exposed to erosion factors. The Almaa woman used natural materials and raw materials, and used them like an artist's brush, like the hair of a sheep's tail, and made a brush from it to paint with. One of the most famous artists in Rijal Almaa is the artist "Juhaha bint Breidi," and she is known as one of the most famous artists, and no one can match her accuracy and mastery. She has various drawings in some palaces, such as the Diriyah Palace, as well as the artist Fatima Amsbaa, Sharifa Bint Ahmed, and Fatima Ali Abu Qahs. She is considered the pioneer of this art, as she won the Abha Award for National Service in her distinguished artistic field. Her most famous paintings are found in the "Razekh Fort," the "Al-Azhar" House in Al-Khalis, and the "Alwan" Fort, which contains a museum in a number of the homes of the rich. Also, her most famous paintings were located in the lobby of the "Abha Palace" Hotel.

Types of Cats or Asiri Engraving

1- alhazia : An inscription along the length of the house, much thinner than the seal, and is used in women's gatherings.

2- Age segmentation

Parallel and converging vertical lines represent a base from which the artist's imagination begins to reach the conclusion or moment.

3- Pietra: It is the collection of all types of engraving, and it is engraved with great care, so it appears on the front of the councils.

4- Conclusion: Its width on the wall is between 30 and 40 centimetres, and it is always decorated with decorative ornaments. It is often topped with builders and combs, and it is decorated with triangular corners in the corners of the house. The long wall requires an artistic innovation with the wall in the middle.

The seal is a name for square shapes. Square seals are engraved with different shapes and connotations, dominated by feathers and dials, which are rhombuses surrounded or in the middle by dots that are not devoid of inscription, and the horizontal lines - triangles and pentagons - three and five parallel lines of different colors topped with the inscription, and it may suffice in some cases .Circular and square shape.

The role of the Asiri man in the Asiri inscription:

Men played an important role in decorating homes from the outside, represented by decorating white stone doors, windows, and balconies.

As well as carpentry, carving on windows and doors, and exterior painting, which gives these homes a kind of beauty and taste inside and out.

Identity:

Amani Fahmy (2007 AD) defined it as: “One of the basics of building the human entity with all its directions, preferences, culture, abilities, and talents.” She stated that the meaning of identity is viewed based on three concepts:

1- Self-identity: through which the creative process results after penetrating completely freely into his unique self.

Procedurally, it means that the artist belongs to his roots and his local heritage in order to achieve original art that stems from his environment and represents his identity.

2- Environmental identity: It is linked to the temporal and spatial boundaries that the artist lives in in his contemporary reality among society with all the economic, social and political conditions and scientific developments that may affect it.

3-Heritage identity: Its features are determined as a result of being influenced by the stored cultural heritage.

Repetition in Print Design and Its Aesthetics

Repetition is one of the important structural foundations of artistic work in general, and print design in particular, as it is the main driver of design according to the kinetic rhythm formed by the unit, individual, or design element within the design space. Repetition is closely linked to all artistic foundations, the importance of which is no less important than repetition in constructing a work of art in its various artistic, aesthetic, appearance, technical, and other aspects.

Due to the importance of beauty as a basic phenomenon in deconstructing the visual and organizational discourse of design, repetition comes as the great engine for building composition and demonstrating movement and aesthetics of formation according to the design relationships that link the structural elements to each other. A successful print design is one that possesses aesthetics in the artistic construction that is essentially linked to the structural foundations of design, which contributes to Highlighting the importance of visual discourse and its artistic and philosophical interpretations, especially since beauty in design is to show the functional aspect of the design and encourage the recipient to enjoy it. Repetition in art is the use of identical elements or symbols to achieve the desired effect.

Repetition in art is the use of identical elements or symbols to achieve the desired effect. For example, a painting can consist of many different shapes and colors that are repeated in order to create a feeling of unity. It can be used to create an atmosphere that supports the feeling being depicted, or it can be used to draw attention to the object being repeated, as with the shadow or image of an abstract object. Repetition can be used in many different ways to create an effect in art. Most commonly, an artwork is structured around a certain number or pattern of similar elements. This can be done through color or shape.

Repetition and Its Various Forms, Including

A - Regular repetition: in which the decorative units are adjacent in one fixed, regular position.

B - Reverse repetition: in which the typographic units are adjacent in an inverted position or in different positions, top and bottom, right or left, opposite each other.

T - Genetic repetition: It is the repetition of an element that creates a new element.

D - Mutual repetition is a regular repetition of two different decorative units, one of which is adjacent

to the other alternately.

E- Falling Repetition: Decorative formations in which the units exceed and alternate with repetition scattered on an extended line, so that it is possible for the units to fall in repeated rows horizontally or vertically.

Second: Practical Framework

From the above, the study concluded in the theoretical framework that there are different plastic values in the units of Asiri folk art. The study will conduct contemporary designs to achieve this in contemporary printing paintings using the basic technique of stencil printing and the added techniques of direct drawing by repeating the Asir units in different methods to achieve aesthetic plastic values. Contemporary and to enhance national identity.

Experimentation Controls

The testing controls are determined as follows:

First - printing materials:

Transparent and opaque textile printing colors (pigment), dyes, brushes, plastic tubes, pestles for stencil printing, and stencil paper previously prepared with the design.

Second: Printing surfaces:

The research experiment is based on cotton cloth or canvas paper.

Third: Print Performance Methods

- 1- Stencil printing (basic technique)
- 2- Direct printing (sub-technology added to the design)

The application aspect of research and technical analysis of printing works³

First Printing Work

Printing Work No. (1): Executed Using Direct Drawing and Stencil Printing, Dimensions: 40 X 60 Cm.



Analytical Description

The printing work (1) is represented by: a printed wall hanging, dimensions 40 x 60 cm

Materials: white cotton fabric - pigment paste - blank stencil paper for the unit used in the design. Brushes of different sizes.

Printing methods and techniques: The basic technique is stencil printing - and the added technique is direct drawing.

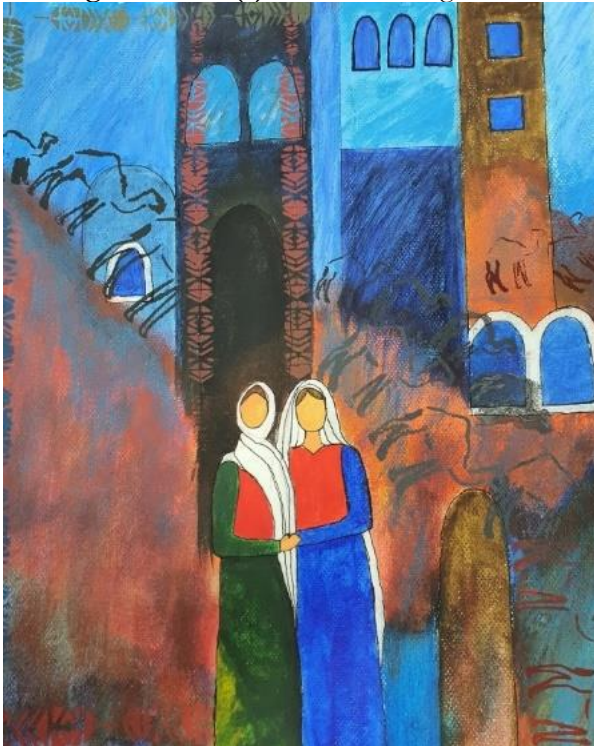
Aesthetics of Printing Work

The work is in the form of an open window on a garden in the Asir region in the Kingdom of Saudi Arabia. This garden contains an Asir woman wearing contemporary clothing, and the window against a background is a group of shapes derived from the Asir units, such as the Asir coffee function, which was repeated next to each other using the stencil technique on the side. Right above the background, this function is derived from Asir folk crafts such as pottery and was repeated regularly in the same oil color and in different sizes achieving a regular rhythm.

From the back left side, from top to bottom, there is a repetition of an Asiri unit derived from Asiri folk art drawn on old Asiri houses. It was repeated in the same size next to some regular repetition that achieved a regular rhythm in the artistic painting. It was executed using the stencil technique in the colors of Pigment printing. Also coming out of the window is a ribbon with Asiri decorations. Derived from the Asiri folk heritage, with colors taken from the colors of the Asiri cat. This strip surrounds the window. This printing work calls for the preservation of the Asiri heritage to strengthen the Saudi identity in the southern region. The rest of the work was executed using the direct drawing technique with different printing dyes.

The Second Printing Work

Printing Work No. (2): Executed Using Direct Drawing and Stencil Printing. Dimensions: 40 X 60 Cm.



Analytical Description

The printing work (2) is represented by: a printed wall hanging, dimensions 40 x 60 cm.

Materials: white cotton fabric - pigment dough - stencil paper cut out with the design - pestle - brushes of different sizes.

Printing methods and methods: The basic technique is stencil printing - the added technique is direct drawing.

Aesthetics Of Printing Work

The work is a scene in a village in the southern region. It contains shapes of Asir houses, with two women and behind them a group of wild camels of different sizes, repeated in a curved style that expresses the wildlife of the Asir region. The houses are decorated with Asir motifs that were repeated using the stencil technique regularly. The rest of the color was executed in the drawing style Direct.

Printing Work the Third

Printing Work No. (3): Executed Using Stencil Printing and Direct Drawing, Dimensions: 40 X 60 Cm.



Analytical Description

The printing work (3) is represented by: a printed wall hanging, dimensions 40 x 60 cm.

Materials: white cotton fabric - pigment dough - stencils previously cut out with the design, brushes of different sizes - pestles of different sizes.

Printing methods and methods: Stencil printing is the basic technique - the added technique is direct drawing.

Aesthetics of Printing Work

The work is a view of one of the sides of the Asiri houses decorated with Asiri decorations. Above the wall, an decoration of an Asiri unit was repeated in a regular style next to each other, achieving regular repetition, executed using the stencil printing technique, and in the middle there is a decoration with geometric shapes consisting of lines and triangles derived from Asiri art heritage, and underneath this decoration. The geometric unit was repeated in a regular manner using the direct-drawing printing technique with the colors of printing dye, and at the bottom of the wall there is an Asiri unit of the Asiri cat, which was repeated in a regular manner next to each other using the stencil printing technique, suggesting simplicity, regularity, and unity. All of this achieved a kind of connection to popular heritage and strengthening identity.

The Fourth Printing Work

Printing Work No. (4): Executed Using Direct Drawing and Stencil Printing, Dimensions: 40 X 60 Cm.



Analytical Description

The printing work (1) is represented by: a printed wall hanging, dimensions 40 x 60 cm.

Materials: white cotton fabric - pigment dough - stencil previously prepared with the design, brushes of different sizes - pestles of different sizes.

Printing methods and methods: The basic technique is stencil printing - the added technique is direct drawing.

Aesthetics of Printing Work

The work is a Saudi man wearing a turban and Saudi robes, drawn in an abstract style using the direct drawing technique, suggesting unity and interconnectedness, derived from the clothing heritage of the Asir region of Saudi Arabia. The man's uniform is decorated with an Asiri unit that was repeated in a regular style using the stencil technique, symbolizing the values of simplicity and unity. Behind the man there is a painted background that expresses on one side of the Asiri Mosque, which is decorated with Asiri units derived from the folk art of Al-Qat, executed in the style of stencil printing. In the background there are also decorations decorated in a regular style, consisting of two Asiri units that were repeated alternately, achieving a regular alternating rhythm. At the bottom of the figure there is a strip executed with stencils. It is a unit derived from the decorations of Asir folk houses. It was repeated from large to small by deleting part of the shape of the unit with each repetition of it, which achieved a diverse irregular rhythm in the printing work. All of this symbolizes the strengthening of the Saudi Asiri identity in the southern region. He calls for the preservation of the Saudi Asiri heritage.

The Fifth Printing Work

Printing Work No. (5): Executed Using Stencil Printing and Direct Drawing, Dimensions: 40 X 60 Cm.



Analytical Description

The printing work (5) is represented by: a printed wall hanging, dimensions 40 x 60 cm.

Materials: white cotton fabric - pigment paste - stencil paper previously prepared with the design - brushes of different sizes - pestles of different sizes.

Printing methods and methods: The basic technique of fingerprint printing - the added technique of direct drawing

Aesthetics of Printing Work

The work represents the image of a large oval face in an abstract style, where the units and parts that make up the human face (mouth, nose, eye, chin) were used in a new, unusual formulation. The general shape takes on a circular shape, so the eye on the right appears different from the shape of the eye on the left in terms of shape. The color, as well as the rest of the body, was executed in an abstract, symbolic style, executed in a direct drawing style with typographic pigment colors. This abstract face suggests the Saudi man and woman associated with Saudi life, as in the background of the figure there is a repetition of two units of the Saudi heritage. They are the unit of the mosque and the unit of the palm tree, which were repeated alternately in a regular manner that suggests the mountainous Asir life and were implemented using the stencil printing technique in the colors of village life in the southern Asir region. The unit of the mosque was also repeated in the middle by overlapping and overlapping between the units, achieving a kind of unity and harmony between the form and the background. It has come to represent one overlapping form, all of which calls for preserving the heritage of the Saudi Asiri cat and calls for strengthening Saudi identity.

Sixth printing work the

Executed Using Stencil Printing and Direct Drawing, Dimensions: 40 X 60 Cm



Analytical Description

The printing work (6) is represented by: a printed wall hanging, dimensions 40 x 60 cm.

Materials: white cotton fabric - pigment paste - stencil paper previously prepared with the design - brushes of different sizes - pestles of different sizes.

Printing methods and methods: The basic technique is stencil printing - the added technique is direct drawing.

Aesthetics of Printing Work

The work is of a Saudi woman wearing an Asiri uniform drawn in an abstract style using the direct drawing technique, suggesting unity and interconnectedness derived from the clothing heritage of the Asiri region of Saudi Arabia. In the background of the design is decorated with an Asiri unit that was repeated in a regular style with a regular rhythm using the stencil technique, symbolizing the values of simplicity and unity, and behind the woman there is a background A drawing expressing Asiri geometric shapes derived from the folk art of the cat, executed in the style of stencil printing. All of this symbolizes the strengthening of the Saudi Asiri identity in the southern region and calls for the preservation of the Saudi Asiri heritage.

Results and Recommendations

First: Results

- 1- The hypotheses were verified and it was proven that the plastic capabilities can be adapted by repeating popular Asiri vocabulary in the Kingdom of Saudi Arabia as an input for creating contemporary designs.
- 2- It is possible to create contemporary typographic paintings inspired by the Saudi Asiri heritage.
- 3- Linking art with heritage to develop heritage and preserve it from extinction and the role of heritage in enriching the plastic arts movement.
- 4- Preserving popular heritage by creating designs that have familiar dimensions in a well-known template, such as heritage.
- 5- The analytical artistic study of the artistic features of Asiri folk art is an inspiring introduction to research and experimentation.

Second: Recommendations

- 1- Increasing interest in studying the decorations of Asiri art and the artistic and aesthetic values it carries

in universities and academic programs by including the Asiri folk art course, and supporting small projects that make contemporary artistic pendants inspired by Asiri heritage, to preserve heritage and enhance national identity among members of society.

2- Interest in collecting and studying folklore, with interest in it within the fields of academic teaching of the arts.

3-The need to benefit from the various vocabulary of the Saudi heritage in the fields of various arts and the field of textile printing, especially in creating innovative designs suitable for the modern era.

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