



AL-QATT AL-ASIRI MOTIFS AS AN ENTRANCE TO ENRICH THE AESTHETIC DIMENSION OF CONTEMPORARY METAL HANGING

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Abstract:

The current research seeks to benefit from the aesthetic features of Al-Qatt Al-Asiri art as a rich folk heritage, find a contemporary design vision for its decorative elements, and employ them within the framework of a self-experiment to enrich the aesthetic dimensions of metal hanging.

In this context, the research aimed to provide a contemporary design vision based on the use of Al-Qatt Al-Asiri motifs to enrich the aesthetic dimension of the contemporary metal hanging. The two researchers used the descriptive analytical approach to provide a descriptive study of the artistic characteristics of Al-Qatt Al-Asiri art and analyze its decorations' aesthetic values and plastic features.

The research reached a set of results, the most important of which are: The units of Al-Qatt Al-Asiri decorations are distinguished by their aesthetic richness, which allows the designer to draw inspiration from them and employ them artistically within the metal hanging.

Keywords: Metalwork, Al-Qatt al-Asiri, Metal hanging, Aesthetic values.

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Introduction:

Saudi folklore is one of the most important wealth in the Kingdom of Saudi Arabia, due to its originality and diversity in its aesthetic and artistic values. "Folklore includes all popular arts and traditions such as poetry, singing, music, popular beliefs, stories, and anecdotes spoken by the general public". (Korban, 2020) and Saudi folklore is one of the most prominent interests of the Kingdom because of its contribution to preserving the cultural identity of Saudi society and strengthening the links between its past, present, and its future. Due to the extended geographical area of the Kingdom of Saudi Arabia, and its great diversity in climatic and environmental characteristics, each region was characterized by its own heritage character, which reflects the historical and geographical heritage of the region. The Asir region is one of the most prominent regions in the south of the Kingdom of Saudi Arabia, due to the distinction of its arts and the diversity of its folk customs, which have been handed down by generations and inherited over the years.

The most important of which is the art of AL- Qatt Al-Asiri. This art is one of the most important folk arts in the Kingdom of Saudi Arabia. It is an art based on the creativity of the women of the Asir region, who strived to preserve this popular heritage, which is rich in its aesthetic and plastic values, which made it registered in 2017 on the UNESCO World Heritage List. This art relies on lines, inscriptions, and aesthetic formations that are made by women specialized in this field. Al-Asiri inscription is characterized by the use of natural bright colors such as blue, orange, green, white, and black. In the past, women used to extract these bright colors from nature to decorate their homes, which indicates the delicate artistic and aesthetic sense. It is implanted in the instinct of Saudi women in general and Asir women in particular. (Korban, 2020)

Research Problem:

Al- Qatt Al-Asiri is based on decorating the interior and exterior walls of houses, depending on the geometric decorative units inspired by the local environment of the region, as well as a diverse and harmonious color group that has contributed to transforming the buildings of the Asir region into some world rich in colors, lines, patterns, and decorations. These decorations have many formal and aesthetic features that distinguish them from other inscriptions and give

them a special nature and aesthetic dimensions that qualify them to be a fertile source of inspiration for artists in many fields of plastic art.

From this point of view and in order to benefit from those aesthetic features of Al- Qatt Al-Asiri art as a popular heritage, the two researchers sought through the current research to analyze the artistic features of Al- Qatt Al-Asiri art and experiment in an attempt to find a contemporary design vision for its motif and decorative elements and employ them to enrich the aesthetic dimension of metal hangings through the motifs of the popular heritage of Al- Qatt Al-Asiri as one of the plastic elements that can be employed in enriching the metal hanging.

In light of the above, the problem of the research revolves around the following question:

- **How can the aesthetics of Al-Qatt Al-Asiri art be used in designing contemporary metal hangings?**

From this main question, the following questions branch out:

1. What are the formal characteristics of the symbols and motifs of Al-Qatt Al-Asiri art?
2. How can these items be employed as decorative elements to enrich the design and aesthetic aspects of the metal hangings?

Research Significance:

- Benefiting from the plastic and aesthetic values of the decorative units of Al-Qatt Al-Asiri art it enriches the aesthetic dimension of the metal hanging through contemporary artistic designs and visions.

Research Objectives:

The study aims to:

1. Benefiting from the plastic and aesthetic values of the popular decorative units of Al-Qatt Al-Asiri art in the field of metal forming.
2. Presenting a contemporary design vision based on the use of Al-Qatt Al-Asiri motifs to enrich the aesthetic dimension of the contemporary metal hanging.

Research Hypotheses:

It is possible to benefit from the plastic symbols and motifs of the Al-Qatt Al-Asiri motifs in enriching the design and aesthetic aspects of the metal hanging.

Research Methodology:

The current research follows two approaches: analytical descriptive, and experimental.

First: The analytical descriptive approach: in the theoretical framework of the research, which deals with:

- A descriptive study of the artistic characteristics of Al-Qatt Al-Asiri art.
- Analyzing the aesthetic values and plastic features of Al-Qatt Al-Asiri motifs.

Second: the experimental approach: through the applied framework of the research, which deals with:

- Implementation of contemporary designs based on inspiration from Al-Qatt Al-Asiri art motifs to enrich the aesthetic aspects of the metal hanging.

The limits of the research:

1-Objective limits:

- The possibility of employing the popular heritage in innovative design formulations for metal hangings.
- Detection of decorative units that can be inspired by the art of Al-Qatt Al-Asiri

2. Spatial limits:

Asir region - southern Saudi Arabia.

The research terms:

Al-Qatt: The word Qatt in Arabic language dictionaries means "line," "sculpture," or "cutting." It is the art of decorating the walls of houses in the Asir region for hundreds of years. (Zakaria,2019)

Al-Qatt Al-Asiri: "It is one of the abstract arts that originated in the Asir region in Saudi Arabia and is performed by women to decorate their homes, where different geometric patterns and proportional designs are chosen to accomplish layers on top of each other in which many lines and drawings are formed, each with its own term and then colored in a number of colors such as black, blue and red And yellow, and its decorations are characterized by distinctiveness, spontaneity, and accuracy in performance according to inherited traditions and customs, as it consists of lines, colors, and spaces.It was painted in a traditional decorative style acquired through observation and practice" (Marzouk, 2010).

Hanging: It is the artistic object that can be hung, whether it is related to a functional purpose or is

an end in itself so that it guarantees high artistic values to add a touch of beauty in its places of existence as a reference work of art.

And the name (Hangings) is given to: "everything that is hung from top to bottom" (Jessie,1965).

The hangings are also known as: "the designs that can be implemented in two or three dimensions on various materials and then fixed on the walls. They can also be implemented directly on the walls. The designer must take into account the conditions imposed by the place. The wall hanging is not always attached to the wall, but it has freedom." Moving from one wall to another, taking into account the function of the wall and its connection to the place" (Mahmoud, Ali 2018)

Theoretical framework:

The popular heritage in the Kingdom of Saudi Arabia:

Heritage is one of the sources of inspiration that the artist often resorts to in search of what can enrich his imagination, as it is an abundant stock of aesthetic and artistic experiences. Therefore, stresses the importance of taking and drawing inspiration from heritage, "for fear of losing the features that distinguish our Saudi society from others. In order to join the ranks of civilization without losing our distinctive identity, we must pay attention to reviving the heritage by employing it scientifically; taking into account giving it a modern character appropriate to the life we live in." (Al-Bassam, 1985)

There are many elements of folklore that include stories, legends, poems, games, songs, proverbs, celebrations, holidays, dance, and arts and crafts. All of these elements are the cultural product of the nation, which can be called "the nation's heritage".

Saudi folklore has a special taste in which originality blends with modernity, and it smells of the past and the magic of history. The folklore in Saudi Arabia is one of the pillars of the national identity, as it is the vessel from which it derives its faith, traditions, authentic values, language, and ideas.

Studying and analyzing the intellectual and philosophical content of heritage leads to an understanding of the idea and content that led to the emergence of this type of art. There are many ideas, concepts, and myths that affect the emergence of artistic forms or great achievements that civilization left us throughout the ages.

Therefore, it is necessary to understand the intellectual and philosophical content that affected the production of these arts and their emergence and development in different civilizations.

The Kingdom of Saudi Arabia seeks to record, preserve and disseminate the Saudi heritage, out of its belief in the role of heritage and traditional arts, which can be summarized in the following points:

- Heritage contributes to promoting and reviving the economy, especially the local economies, which showed the importance of heritage, especially to tourists from outside the country.
- Heritage is a symbol of the identity and humanity of different peoples.
- Heritage contributes to strengthening the links between the past, present, and future. It also helps the continuity of societies and changes the structure of society to become more sublime and lofty.
- Heritage occupies an important place in our lives, because of its impact on increasing social cohesion and helping to promote peace among all, through its role in enhancing trust and shared knowledge.

Al-Asiri House as part of the Saudi heritage:

A piece of ancient Saudi heritage and it is considered the most important thing that is unique to the southern region. It is characterized by many

features that differ from the rest of the regions, as the house is characterized by its exquisite design and saturated colors from the inside, and what draws attention in the local architecture is the difficulty in symmetry of the blocks and the distribution of small windows on the external facades, which shows us the serious attempt of the builders to create harmony between the inside and the outside. It also reflects their success in selecting engineering units that fit the external building area, which consisted of:

Abstract geometric units arouse in the same viewer the desire and curiosity to enter this building and wander inside it to learn a lot about it and enjoy the drawings and decorative inscriptions it contains. Colors increased from the inside. The architecture in Asir has a variety of styles due to the diversity of climatic conditions and the availability of building materials in the region. These buildings were built together around each other, individually or apart, but most of them are combined and adjacent, and the convergence of housing was a result of the security conditions in the past. It also found narrow paths and passages to reach the outside of these residential neighborhoods, whose characteristics include protecting passers-by from sunlight, rain, and wind. These dwellings may consist of one floor or more. These buildings narrow as the building rises in its floors.



Figure (1) : One of the internal spaces painted on the walls with Al-Qatt Al-Asiri i



Figure (2)



Figure (3)

Figure (2), (3): The interior walls of the Asiri house.

One of the most famous pioneers of Al-Qatt Al-Asiri in transmitting heritage is the artist Fatima' Al-Ma'ai, and she is famous for her creativity in the Asiri inscription. She maintains a museum that

includes 400 pieces of popular heritage. In perpetuating this art, which is called the bright engraving. (Zakaria,2019) Figure (4)



Figure (4) shows the holdings of the Fatima Faye' Al-Alami Museum in her house located in the Sharaf neighborhood of Abha.

<https://www.media.gov.sa/news/1358>



Figure (5 - a)



Figure (5 - b)

Figure (5) (a-b) The interior design of one of the councils, wall treatments with Al-Qatt Al-Asiri art

Technical features of Al-Qatt Al-Asiri art:

The beautification and decoration of the house after the completion of the task of men in construction was the focus of women's attention. The woman did not accept that her house should be normal, so she decorated it with the help of the village women.

The mechanism of work is to cover the internal walls with a layer of plaster. Then beautify them after drying with a variety of drawings and decorations. Some of which represent symbols

with specific meanings called the Al-Qatt Al-Asiri. They linked the general composition and the surrounding environment, but in the form of symbols that move the viewer from the state of visual imaging to the state of Abstraction using simplicity in linking the idea and color, and the woman took advantage of the materials available in the environment such as colors, mud, and stones for decoration, and she employed them in the optimal organic employment, thus combining the aesthetic form with the utilitarian function.

Al-Qatt Al-Asiri art consists of several patterns, including geometric shapes, and symbols that are formed in layers, each of which has its own symbolism and aesthetic and cultural significance. The genius of the Asiri woman is manifested in mixing primary colors (red, yellow, black, and blue) with secondary colors to show the magnificence and aesthetics of the Asiri art formations.

-The following is an analysis of the aesthetic values and plastic features of Al-Qatt Al-Asiri motifs.

Design elements in Al-Qatt Al-Asiri decorations:

Dots: Points: There are many ways and methods of using the point in the Al-Qatt Al-Asiri, and it is distributed in the various areas of decoration, and it is found in the balsana, which is one of the motifs of Al-Qatt. It is in the form of dots or circles within a specific shape and is found in a EL-belsina decoration (Aref, 2016), It is called balance in relation to the lentil grains, which are called in an area in the stalk that comes at the end of Al-Banna, where Asir, with the name (balsun), as mentioned by Al-Shahri's choice, and there are also dots that end with the triangle's head with three points. (Al-Qahtani, 2019). Figure(6)



Figure(6) Employing dots in Al-qatt Al-Asiri

Lines: Lines are considered one of the most important elements used in the decorations of Al-Qatt Al-Asiri, so we find in the decorations of Al-Qatt Al-Asiri many straight, oblique, refracted, and curved lines. Meanings such as the use of horizontal lines.(Helal,2019)

The popular artist was able, instinctively, to move with our eyes between the horizontal straight lines that carry the meanings of stillness, balance, and stability, to the vertical lines that symbolize ascension, rigor, durability, and constancy. The lines are ground and a base upon which its forms and decorative units are based (Al-Shahrani, 2008).



Figure(7) the use of line in Al-qatt Al-Asiri



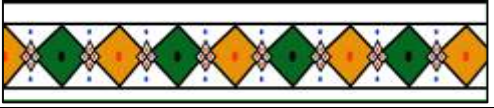
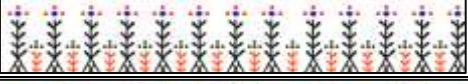


Geometric units: These means those decorative units that can be formed from different lines and geometric shapes. Figure(8)


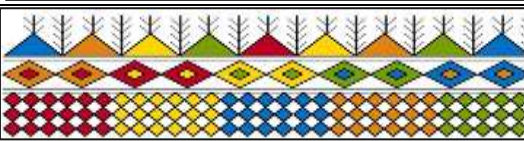



Figure (8) the geometrc units on the Asiri walls

Motifs of Al-Qatt Al-Asiri art:

Table (1) shows the Motifs of Al-Qatt Al-Asiri art.

code	indication	Motifs	
	This figure symbolizes the female, often at the top of the Qatt , whether in the piece or the wall at the end.	Girls	1
	A symbol that bears religious significance, as it indicates the shape of the prayer niche in the mosque	El - Mihrab	2
	Circular dots, each five of which formed the shape of a flower, were distributed in a horizontal iterative distribution	El- Balsina	3
	It comes in the form of plants on the top of girls units.	feathers	4
	At the end of the girls units, the head of the triangle ends with three points resembling corn cobs.	El – Taathik	5
	It consists of transverse parallel lines of three or five lines that come at the bottom of the decoration	Methelith and Mekhames	6

	<p>They are parallel lines, either longitudinal or transverse, of different colors at the bottom of the wall of the room and in the hallways of the stairs.</p>	<p>El - Kaff</p>	<p>7</p>
	<p>It is an artistic symbol consisting of overlapping geometric lozenges or squares that take a unified color and rarely have multiple colors.</p>	<p>The net</p>	<p>8</p>
	<p>They are triangular shapes with two equal sides that are arranged iteratively in the form of a strip.</p>	<p>The Corners</p>	<p>9</p>

Metal hanging:

It means the hangings in which many metal materials are used and are designed in a contemporary way with the addition of the aesthetic dimension to the hangings from the motifs of folk art in the Kingdom of Saudi Arabia by extracting the aesthetic and plastic values of the decorations of the Al-Qatt Al-Asiri art to be a source of inspiration for aesthetic values to enrich the shape of the metal hanging in ways commensurate with Developments of the times in terms of the concept of inter-studies

Standards for designing metal hanging:

1. Aesthetic values: They lie within the artwork, which is characterized by unity and interdependence resulting from the consistency of all its elements together, and the relationship of the parts to each other and the relationship of each part to the whole, which is reflected in a sense of beauty towards the artwork.
2. Functional suitability: It is the suitability of the work for the purpose for which it was prepared, so the design must achieve the utilitarian and aesthetic aspects together.
3. Economic factors: It means the cost of technical work, and it includes reducing the consumption rate of raw materials and determining the required quantity of them and the auxiliary raw materials accurately.

Metal forming, like other technical fields, contains many technical aspects that can be developed through practice and experimentation in various metal materials such as wires, strips, flats, pipes, skewers, and wicker. Each of these raw materials has methods for forming it in terms of forming by cutting, forming by bending and folding. And formation by sufficiency in addition to the use of color and texture treatment of metal surfaces.

The metal artifacts represent one of the most important artistic fields in art education, which is loaded with many artistic and formative values. It is necessary for the designer to begin by defining the chosen system in the form of the artifact's layout. Vertical, horizontal, inclined, and curves. The design of metalwork is the organization and coordination of a group of elements or parts into a cohesive whole of the produced thing. That is, consistency is what combines the aesthetic and utilitarian aspects at the same time, and it is a process of organizing the existing relationships between the plastic elements within the surface in

order to achieve the artistic values of the metal artifact.

Applied framework:

Employing the elements of Al-Qatt Al-Asiri art in enriching the aesthetic aspects of the designs of metal hangings

The process of experimentation is one of the processes affecting art in general. Experimentation appeared with the emergence of the arts of modernity and post-modernism, and the world's attention was drawn to the necessity of experimentation in materials, the combination between raw materials and some of them, and the adaptation between raw materials, techniques, styles, and inspiration from heritage arts, which prompted metalworking designers to the necessity of linking metal materials, and The motifs of the heritage in proportion to the nature of the material and in order to produce plastic formulations in a contemporary way.

The rationale for the experiment:

The intellectual basis of the experiment depends on conducting some applied practices to benefit from the plastic symbols of the Al-Qatt Al-Asiri and employ them aesthetically to play a role with the structures of the metal parts of the hangings in innovative plastic formulations.

The experiment is limited to the virtual design aspect of the metal hangings without implementation, as the designs for the hangings were implemented based on the Photoshop program with its technical capabilities that allow design and dealing with images, bodies, and stereotypes to build the design.

Experiment goals:

- 1- Conducting some applied practices on motifs of Al-Qatt Al-Asiri and employing them in innovative plastic formulations to enrich the aesthetics of contemporary metal hangings.
- 2- Achieving many plastic and color values in metal hangings by benefiting from the plastic and aesthetic values of the popular decorative units of Al-Qat Al-Asiri art.

Experience entries:

•**Color:** It is used to achieve a colorful and aesthetic richness for metal hangings, through the virtual use of metals of various colors such as red and yellow copper sheets, galvanized metal sheets, and stainless steel, in addition to coloring with cold enamel colors.

•**Texture:** it achieves an aesthetic dimension resulting from adding some floral, geometric, and linear motifs to the art of Al-Qat Al-Asiri and creating tactile effects by decorating the surfaces of the parts of the metal hangings with various forming methods.

materials for the experiment:

The virtual materials mean the images of the real metal materials employed by the researchers, which represent the characteristics of the natural surfaces and the shapes of the metal materials in their natural colors to approximate the true color dimension of the hanging in the designs executed by Photoshop, and among these materials:

- Red and yellow copper sheets (polished, sanded, and hammered).
- Pieces of galvanized sheet and stainless steel strips.

- Copper wires (Red and yellow).
- Manufactured and semi-manufactured metal accessories (balls, half balls, rings...).

In light of the foregoing, the researchers present a set of designs in order to verify the validity of the hypothesis. This is done through the following stages:

1. Extracting decorative motif and popular inscriptions from the decoration of the Asisi qatt in the Asir region.
 2. Designing metal hangings bearing the Saudi identity, by drawing inspiration from the folklore of AL-Qatt Al-Asiri motifs in the Asir region
- The following is a presentation of the designs of metal hangings inspired by the motifs of AL-Qatt Al-Asiri (results of the research experiment)

Experimental work analysis:

1- First design:



Figure(9)

Table (2) shows the motifs of Al-Qatt Al-Asiri used in the design

feathers	net	El-kaff	girls	motif
				code

The **Figure (9)** represents a horizontal metal wall hanging. The structural system between its parts depends on the superposition relations of a group of various metal strips between the red copper metal sheet, wires, and some semi-finished elements such as the circular domed shape, the chains hanging below it, and two strips of metal mesh extending above and below the red copper strip.

In form, unity with diversity is achieved through the diversity of the material, the color diversity, as

well as the diversity in the directions of the elements. The rhythm is also achieved through the repetition of some decorative elements of the Al-Qatt Al-Asiri (**El-kaff** -net - girls - feathers) in the spaces that extend on the surface of the work piece.

The color and decorative dimension of the Al-Qatt Al-Asiri art added an aesthetic value to the work, playing a complementary role with The shapes of the metal units and the colors of their natural materials that are consistent with the colors




executed using the cold enameling technique inside the units engraved on the surface of the metal work.

2- Second design:



Figure (10)

Table (3) shows the motifs of Al-Qatt Al-Asiri used in the second design

feathers	El-kaff	the girls	motif
			code

The second design represents a vertical metal wall hanging. Overlapping and juxtaposing relationships prevail over its motifs, which is combined with the silver welding technique. The metal geometric units that make up the work consist of slices of frosted red copper, which are treated with forging in some parts to give a variety of textures in addition to the color diversity that reflects the contrast and breaks the tedium that it may arise from the repetition of the material.

Triangles and rhombuses were used because they are among the units associated with the popular style, which confirms the aim of the experiment.

The elements of Al-Asiri Qatt were geometric in nature (**El-kaff** -the girls - feathers) to match the geometric nature of the hanging, in addition to the use of some feathers that represent the plant character with its repetition in a regular rhythmic repetition horizontally in some areas, by a calculated amount, are far from exaggerating the decoration, which may reflect negatively on the shape and its aesthetic value.

As for the techniques used in the hanging, they vary between (welding, sanding, hammering, acid




etching, cold enamel coloring, drilling, and bending).

3- Third design:



Figure (11)

Table (4) shows the motifs of Al-Qatt Al-Asiri used in the third design

feathers	The net	The girls	motif
			code

The third Design in Figure (11) represents a metal hanging that depends on the horizontal configuration of the geometric nature to be in line with the general direction of the design of the experiment, as its structural system depends on the diversity of relationships between parallelism, intertwining and overlapping of various metal spaces between the rectangle that forms the main space in the design with the distribution of the rest of the shapes on its sides of a triangle And a semi-circle treated with repeated folds and some areas whose edges were treated with shears to take the form of a zigzag pattern that suggests a change of movement in exchange for the straightness of the lines of the rectangular unit. The space is permeable in the pieces of metal mesh added below and above the design plays a role in texture diversity with the hammering technique and prominent decoration in the circle as a manufactured unit. The lattice creates spaces of

space between the solid blocks, giving relief to the eye within the framework of unity with diversity

Color diversity also emerged through the variety of materials, including red copper, iron sheet, and gray mesh. While the distribution of the colorful decorative units of the Asiri Quatt played its cosmetic and decorative role well to fill the spaces designated for this purpose with units (the grid) consisting of rhombuses or overlapping geometric squares that were processed and modified in colors to suit the design, and the feathers distributed vertically above and below the grid were used in an order that achieves a regular rhythm And the colored triangles famous for the popular motifs, which represent the units of (girls) or (the corners) of Al-Qatt Al-Asiri, were used in their red and blue colors to complement the color harmony of the Asiri motifs within the design to serve the aesthetic dimension.

4- Fourth design:



Figure (12)

Table (5) shows the motifs of Al-Qatt Al-Asiri used in the fourth design

feathers	EL-belsina	The girls	motif
			code

The Forth Design in Figure (12) represents a geometric metal hanging that dangles vertically along the rectangular shape that represents the basic shape, which is linked to superposition and juxtaposition relations with the rest of the geometric motifs represented in circles, rhombuses, and triangles. At the forefront of the design, are the ballast units inspired by the art of Al-Qat Al-Asiri and repeated vertically in the exchange of the two red colors. The green one is bordered on the left by parallel and repeated feather units in a regular rhythm on the side of the rectangle. As for the left part of the hanging, three decorative patterns were distributed in it inspired by Al-Qat Al-Asiri compound geometric units in their bright primary colors.

The acid-etched units have been colored on the surface of the metal using cold enamel technology while adhering to the same color groups as the heritage units as much as possible.

The Asiri decoration added an additional aesthetic dimension to the metal artifacts, which achieves harmony with the various natural colors of the metal and treats the void spaces in the artifact. The prominent touches of some units and shades resulting from the bending and vaulting techniques distributed in some of the artifacts play a complementary role to the role of color in raising the aesthetic value of the artifact and adding diversity within unity framework serves the topic.

Research results:

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Through the results of the practical experiment carried out by the researchers, and through the technical analysis of the aesthetics of the various metal hangings, through which the researchers tried to experiment and diversify the techniques used and the decorative applications of Al-Qatt Al-Asiri techniques with its various motifs and distribution on the voids of metal artifacts.

from all of this we can draw the results of the research, which give Answers to the research questions and indicate the realization of the hypotheses, and the results of the study are summarized in the following points:

1. The decorative units of Al-Qatt Al-Asiri are distinguished by their aesthetic richness, which allows the designer to draw inspiration from them and employ them artistically within the metal hanging.
2. Studying the units of Al-Qatt Al-Asiri decorations and understanding their elements and colors allows the designer to be inspired formally and thematically to root the works and link them to the heritage.
3. The study of the Al-Qatt Al-Asiri motifs and their repetition methods opens the door to invent new design solutions for the construction of the metal hanging that are compatible with the forms of these motifs.
4. The enameling technique of the proposed Al-Qatt Al-Asiri units added an innovative color formulation that suits the surface of the metal and differs from the traditional colors of these decorations.

Recommendations:

1. Experimenting with employing the art of Al-Qatt Al-Asiri as a rich aesthetic source in various fields of fine and applied contemporary arts, such as murals, pot decoration, ceramics, and decoration, to maximize the benefit of that rich style.
2. Expansion of research dealing with the role of heritage in the Kingdom of Saudi Arabia, including the ornaments of Al-Qatt Al-Asiri, with the aim of communicating with the arts of the past and drawing inspiration from them to preserve identity and spread heritage.
3. Teaching the Al-Qatt Al-Asiri style in art education curricula in the field of decoration for young people, as a means to support the preservation of Saudi heritage and ensure it from extinction to confirm the national character and identity.

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