

The Role of Artworks of Architectural Design in Emphasizing the Arab Identity

Rehab Ghoneim¹, Mazin Arabasy^{2*}

¹Al-Ahliyya Amman University, Faculty of Architecture and Design, Interior Design Department
<https://orcid.org/0000-0002-8978-7684>

^{2*}Al-Ahliyya Amman University, Faculty of Architecture and Design, Interior Design Department
<https://orcid.org/0000-0001-8580-9842>

Abstract

Background and problem of study: Design plays a vital role in highlighting the visual identity of the artwork, especially if it is linked to a well-known historical identity. It can reveal the culture of any country and re-present it in an easily assimilable way for the most significant possible number of people, as art in its various forms aims to enhance culture and find new ways to preserve history while achieving a vision for the future. The research problem appears in the existence of a large gap between the Arab recipient and his cultural identity, as well as the lack of sufficient knowledge of the role art in its various forms can play in introducing people to their cultural identity/ visual culture.

Objectives: To show the possibility of elements of design arts in their various forms in Arab identity realization.

Methods: The research adopted the descriptive-analytical approach.

Results: The research concluded the possibility of the visual arts of design to document the Arab identity with modern tools such as digital technology, to attract the attention of recipients of different nationalities to the Arab identity in an easily attractive modern way.

Conclusions (Recommendations and contributions): The study recommends working on producing innovative designs to achieve the cultural needs of the Arab youth recipient, as well as studying the visual aesthetic needs of Arab youth to apply them in various artistic and cultural fields in their countries.

Key words

Aesthetic, Arabic Culture, Artworks, Future Vision, Interior Design, Visual Identity.

دور الأعمال الفنية للتصميم المعماري في إبراز الهوية العربية

رحاب غنيم¹، مازن عرباسي²*

¹جامعة عمان الأهلية، كلية العمارة والتصميم، قسم التصميم الداخلي
<https://orcid.org/0000-0002-8978-7684>

²جامعة عمان الأهلية، كلية العمارة والتصميم، قسم التصميم الداخلي
<https://orcid.org/0000-0001-8580-9842>

الملخص

خلفية الدراسة ومشكلتها: يلعب التصميم دورًا حيويًا في إبراز الهوية المرئية للعمل الفني، خصوصًا عند ارتباطه بهوية تاريخية معروفة، حيث تعمل على الكشف عن ثقافة البلد وإعادة تقديمها بطريقة سهلة الاستيعاب لأكبر عدد ممكن من الناس، ويهدف الفن بأشكاله المختلفة إلى تعزيز الثقافة وإيجاد طرق جديدة للحفاظ على التاريخ مع تحقيق رؤية المستقبل، وتظهر مشكلة البحث في وجود فجوة كبيرة بين المتلقي العربي وهويته الثقافية، فضلًا عن نقص المعرفة الكافية بالدور الذي يمكن أن يلعبه الفن بأشكاله المختلفة في تعريف الناس بهويتهم الثقافية/ الثقافة البصرية.

الأهداف: الهدف من هذه الدراسة هو بيان إمكانية عناصر فنون التصميم بأشكالها المختلفة في تحقيق الهوية العربية.

الطرق المستخدمة: اعتمد البحث المنهج الوصفي التحليلي.

النتائج: خلص البحث إلى إمكانية قيام الفنون البصرية للتصميم بتوثيق الهوية العربية بأدوات حديثة مثل التكنولوجيا الرقمية، لجذب انتباه المتلقين من جنسيات مختلفة إلى الهوية العربية بطريقة عصرية جذابة وسهلة.

الاستنتاجات (التوصيات والمساهمة): أوصت الدراسة بالعمل على إنتاج تصاميم مبتكرة من أجل تحقيق الاحتياجات الثقافية للشباب العربي، وكذلك دراسة الاحتياجات الجمالية البصرية لهم من أجل تطبيقها في مختلف المجالات الفنية والثقافية في بلدانهم.

الكلمات المفتاحية

أعمال فنية، تصميم داخلي، ثقافة عربية، جمالية بصرية، رؤية مستقبلية، الهوية البصرية.

Introduction

The different types of design arts are among the most important ways to express people's traditional cultural identities. All its tools can be expressed in the traditional cultures of different countries, to form part of the identity and heritage of the traditional or indigenous community, and even to be passed on from generation to generation.

There is often a prevalent belief regarding the process of imitation or transmission of the cultural heritage of countries with an ancient civilizational history. Where the transfer is described as being devoid of innovation and renewal, while the issue is related to innovation and creativity within the traditional framework. The transfer of heritage has its origins and rules. The process of transferring cultural heritage in light of modern technology has become accompanied by a permanent production process and is characterized by being cumulative and in which there is renewal and innovation.

Culture is like a living organism, and to remain in a permanent state of life, growth, and development are necessary for it. It is a basic tool and the traditions inherited throughout history to build the future, but with advanced tools that facilitate the process of transferring it easily and comfortably to different places and different age groups of people (Word Intellectual Property Organization, 2003, p. 10).

In this paper, various examples of different forms of design arts will be reviewed, starting from digital visual arts and moving to interior design and architecture, in an attempt to show how these artistic designs and images are used as effective tools that define Arab identity in a form accessible to all. different peoples. And it turns out that digital design is an art that has the feature of spreading quickly and has a great ability to influence its recipients. The arts are generally distinguished by the different types of designers' work and creativity, which may take the digital form or other forms such as interior designs or architectural facades that have undeniable power and visual impact, as the use of these images for artwork in its advanced form contributes to breaking the spatial and temporal boundaries between countries and peoples.

The digital design contains more than one form, and the most prevalent of those forms are ad pages, which are small ads that are displayed on the web pages of companies that have purchased advertising space for a particular brand. The digital design may come in another type of design, which is the infographic, which is indicative signs accompanied by illustrations to identify a place, activity, or even a direction within the spaces and facilities with their various functions. Digital design can also be used in animation to express information in the form of a story to promote an idea or information easily and simply that reaches the largest number of viewers in different places at one time. (Moyer & al, 2021)

Meanwhile, architecture, interior design, and sculpture have a prominent role that cannot be overlooked in expressing the Arab identity. It is not as powerful and fast as digital design, but it has distinguishing marks in rooting and communicating the idea of Arab identity to different peoples as soon as it appears in any design implemented on the ground. It helps people create unique, meaningful environments, it works to express identity through its various vocabulary and elements.

Significance of the research

This paper aims to enhance the Arab cultural identity by reviewing several different forms of design arts, which include visual communication arts that are achieved through digital design and interior design in the form of furniture design units derived from Arabic letters. Some architectural designs form facades and parts of some international buildings. These designs illustrate the distinctive features of the Arab identity, regardless of the style used. Each culture has its own identity and distinctive features that refer to the dimensions of its existential forms, advantages, characteristics, atmosphere, indicators, habits, and inevitable privileges.

These features that define the design arts that characterize certain cultures are the main determinants and basic foundations of what is called "architectural identity" and this particular identity is one of the main pillars of preservation to document the history and existence of peoples and the interests of individuals and civilizations by emphasizing their identity in urban environment planning

and visual arts in its various forms and architecture.

The problem of the research

Visual art is an essential component of the human experience that reflects the world and time in which we live. Through the various forms of these arts, one can understand the history, culture, and experiences of others simply and easily which cannot be achieved by other means. It is also possible that these visual arts are a source of inspiration and new ideas that people obtain and practice happily. Art can help us understand our history, culture, life, and the experience of others in a way that cannot be achieved by other means. It can also be a source of inspiration, thoughtfulness, and joy. (The National Museum of African American History and Culture, 2023)

The problem of the study revolves around the lack of sufficient knowledge of the role that art in its various forms can play in introducing people to their cultural identity and even the lack of awareness of the exceptional power of design arts in achieving the goal. (Blood & Sachant, 2022)

There is a lack of knowledge among people about defining the relationship between visual arts and cultural identity. The lack of knowledge of modern generations of visual arts as an activity used for self-affirmation helps us interpret or think about our cultural life and face challenges. (Tide Global Earning, 2023)

The objectives of this research

1. To create and establish a knowledge base that allows non-Arab nationalities to learn about the manifestations of Arab identity through the elements of modern design arts demonstrating the uses of the various design arts with their multiple tools in achieving the Arab identity.

2. Understanding the relationship between the Arab identity and how to infer it visually through the new artistic media represented in digital design, sculpture, interior design, and architectural facades.

3. Evaluation of the existing Arab identity through the artworks designed in terms of aesthetics, structure, and function.

Research question

- Are artworks seen as part of the national heritage?
- Can art give life to the past?
- Could art be imagined, touched, walked in, and identified as part of a heritage and a culture?

Methodology

Nowadays, visual communication has become an effective force that has more influence than words. This applies clearly to the people of non-Arabic-speaking countries; the Arabic letters have a certain visual impact. The Arabic language is a wonderful language enriched by its slogans and derivatives. It is a language that reflects the infinity of the elements of art and beauty, so it was natural for it to have a smooth entry into the world of contemporary graphic and digital design and various forms of art and architecture to revive identity and preserve it in line with the speed that moves between different cultures at present.

The methodology used in this research paper is based on the descriptive and analytical approach that works on clarifying the relationships between the various phenomena under study and describing the comparisons between them and their identity. It can help in its contemporary form in achieving the idea of identity and culture clearly and easily for different groups of people. (Leedy & Ormord, 2016)

Theoretical Framework

The theoretical framework deals with a set of definitions and terms related to digital design, culture, identity, and Arabic content, which are defined as follows:

Digital art: Digital art uses digital technology as an essential part of the creative artistic process to present multiple forms of art that artists can use to express their ideas. These methods include digital photography, computer graphics, pixel art, and even experimental media such as virtual reality or augmented reality art. Digital art includes distinct techniques for creative expression and is constantly evolving in the way it is produced, distributed, and presented to result in a distinct digital final product. (Study.com, 2018)

Cultural Architecture: Architecture is the art and science of building design and construction; it has always been seen as a symbol of humankind's accomplishments and a language to convey a message. It is also an integral part of the identity of cities, countries, and entire civilizations. Since ancient times architecture has flourished, as it was a result of the patronage of the rich and powerful that financed these artistic and distinguished works of architecture, to suit their taste and out of their fame.

At present, global calls in architecture tend to return to cultural identity by playing with forms and decorative elements, which are a basic expression language for architecture, and which are ambiguously interpreted by architects who come from different cultural backgrounds. Where this trend emerged as a reaction to the works of architects in the past, who designed a world of skyscrapers to meet the needs of modern society and created a neutral style, ignoring the history and culture of the countries in which those works appeared. (EVS- Global Translations & Business Services, 2017)

Culture/ Cultures: Talking about culture will not go in the right direction unless it is linked to an identity. Each culture has its cognitive limits that can only be overcome within certain criteria. It is like trying to imagine a bronze statue placed in an empty room, which is impossible to imagine unless it has a mass and a volume that occupies a part of the space of the room. On this basis, culture can be compared to a bronze statue in the necessity of having an identity and distinguishing features with separate boundaries, even if they are unequivocally final. Boundaries are always crossed which makes them difficult to separate, so one can only look for approximate boundaries, and flexible intersections. (Baldži, 2016)

These classifications of culture depended on the intellectual achievement of nations and peoples, whether in a written or an oral form. This intellectual achievement tended to survive and move, expressing through time its being outside the limits of its place.

- **Time Classifications:** This classifies culture according to generations, times, and historical eras.

- **Ideological Classifications:** these classify culture according to moral and intellectual drift such as religious culture, World culture, classical culture, secular culture, etc...

- **Scientific Classifications:** this classifies culture according to the theory of classification of sciences starting from Al-Farabi, ending by the programmed informational era and the knowledge society which opened the door wide to the removal of boundaries instead of determining them, of which there is the scientific culture, literary culture, human sciences, natural sciences, and experimental sciences, etc.

- **Political Culture:** this is concerned with people matters and their fateful issues, especially those associated with freedoms, such as freedom of opinion, freedom to vote, and right to life; the governing 15 laws, the coexistence under regulation, deterrence, and sanctions, and general rules of adherence.

- **Social Culture:** represented by a set of customs, traditions, and the prevailing conventionalities between the community members, the extent of their commitment, and their submission to the suzerainty pursuing societal harmony and life within its context.

The previously mentioned classifications are just an attempt to be fenced by logical concepts, for one couldn't be dispensed without the other. Boundaries are always placed to be broken, and barriers are decided to be crossed over. Culture cannot be monitored by a time frame of a certain historical era. It is always subjected to screening for a necessary equivalent of synchronic production (Dabhi, 2019).

Securitization In Islamic art refers to the practice of adding elements or symbols that are believed to provide protection and ward off negative energies. This practice is rooted in Islamic tradition, which places great emphasis on the power of spiritual symbols and talismans.

According to Dr. Mohammad Khan, an expert on Islamic art and architecture, securitization is a

common feature of Islamic decoration, particularly in the form of calligraphy and geometric patterns. Khan notes that certain letters and words in Arabic, such as “Allah,” “Muhammad,” and “Bismillah,” are considered to have protective properties and are frequently incorporated into decorative designs. (Khan, 2010)

Case studies

Practical examples to emphasize the relationship between the arts of design and the affirmation of the Arab identity:

First Case Study for Chevalier (Chevalier) Titled by: Digital Arabesques

The following example is a work inspired by the Arabesque art taken from the geometric shapes of Islamic art, a work designed by the artist Miguel Chevalier projected onto the ground of Al Majaz Waterfront Square. It consists of a huge installation of virtual and interactive reality that's displayed on the floor of a spacious courtyard. This digital design aims to reconsider the art of the Middle East in a contemporary way and with advanced techniques. Through moving and colourful patterns, it shows a traditional oriental pattern, but it is accompanied by movement, colour, and music as well.

This huge digital design interacts with the visitors' movement as the arabesque lines intersect under their feet, resulting in new surprisingly unconventional installations that revive the idea of *trompe l'oeil* creating an illusion of movement of the earth with the movement of visitors. The result is an unprecedented interactive visual experience accompanied by a musical background by Claude Moussian so that visitors get a contemporary form with digital technology for Islamic art with geometric units with a history that evokes the Arab-Islamic identity at an unprecedented speed.

Fig (1) A new vision of the installation which resembles an immense carpet of light integrated into the urban space of Sharjah. (Chevalier)



Digital Arabesques 2014 was showcased from 18 to 29 December 2014 as part of the Islamic Art Festival at Al Majaz Waterfront in Sharjah - United Arab Emirates, featuring 6 infrared video cameras and 6 video projectors operating in an area of 1,100 square meters. As for every interactive project, visitors were not only part of the experience, but they shaped it by being involved in the digital environment designed by Chevalier.

Second Case Study for Khouri (Khouri) Titled by: Let's Sit and Talk.

"Let's Sit and Talk" is a phrase that suggests a conversation between two or more individuals to resolve issues or discuss matters of importance. It can be seen as a positive and proactive approach to communication. (Bradbury, 2014).

Henry Moore was an English sculptor known for his modernist and abstract style, he is considered one of the most important sculptors of the 20th century. Moore's sculpture style is characterized by his use of organic shapes and forms, often inspired by natural elements such as stones, bones, and shells. He is known for his large-scale sculptures made of bronze, stone, and other materials. He later developed his unique style, which incorporated a sense of movement and fluidity.

Moore often explored themes of motherhood, family, and the human figure in his work. He is famous for his reclining figures, which depict human figures in a relaxed, reclining position. Overall, Moore's style can be characterized as abstract, organic, and often monumental in scale. His sculptures are known for their ability to evoke a sense of awe and wonder in viewers, while also exploring fundamental human themes.

"Let's Sit and Talk" design talks about the most visceral level, but few can render its language as literally as Vancouver-based, her latest installation, exhorts word and form, to connect. Each of the 15 pieces is a sculpture you can sit on, together they spell out the exhibition's title, sculpted in beautiful cursive Arabic script. It's calling for the significance of sitting down and talking, not only in places such as the Middle East but everywhere. The work is evocative

of a Henry Moore sculpture garden.

Fig (2) Latest installation by Marie Khouri titled : Let's Sit and Talk (Khouri)



Third Case Study for Nouvel, et al. (Nouvel, et al.) Titled by: Arab World Institute in Paris.

The Arab World Institute (Institut du Monde Arabe) is a cultural institution located in the Latin Quarter in Paris, France, which is considered home to many universities, museums, and cultural institutions. It is known for its vibrant atmosphere and diverse community of students and scholars. The Arab World Institute can play an important role in promoting cultural understanding and facilitating intercultural dialogue.

Research suggests that exposure to different cultures can increase empathy, reduce prejudice, and promote intergroup harmony (Vezzali, 2014). By promoting Arab culture and providing a space for cultural exchange.

Research has shown that diverse environments can promote creativity and innovation, as well as reduce social isolation and improve well-being (Page, 2007). The Arab World Institute's location in the Latin Quarter may contribute to these positive outcomes by providing a space for intercultural exchange and intellectual engagement.

The design of the building combines open spaces and rigour in a harmonious manner internally and externally, in addition to the glossiness of the materials used with the presence of different shades of monochromatic colours derived from the colour grey, as shown in the following figures for the southern facade is formed of geometric patterns with an Arabic character, consisting of 240 Mashrabiyyas. These units are equipped with photocells and mobile lens-like openings that control the natural light entering the building from that facade, and based on the amount of sunlight, the mechanism has been set to make a maximum of 18 movements per day.

Fig (3) Exterior façade of the Institut du Monde Arab (Jan, Nouvel, & Architecture-Studio, 1987)



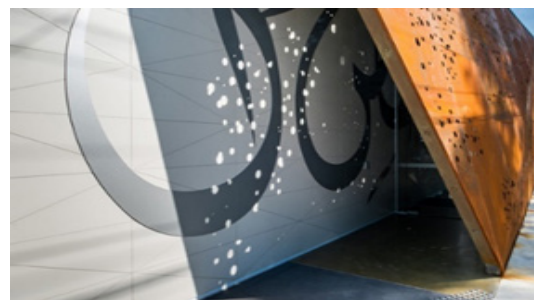
It appears in the southern facade and it is composed of geometric patterns with an Arabic character, consisting of 240 Mashrabiyyas.

The fourth case study for (Bouden, Nabulsi, & and Desypher Architecture) is titled by: The Australian Islamic Museum, located in Melbourne.

The Australian Islamic Museum was opened in 2014 to display the artistic heritage of Muslims and their historical contribution in Australia and abroad, which includes displaying Islamic artwork and artefacts. It aims to display in a contemporary way, which highlights its departure from the traditional design of Islamic museums, especially its presence in the West as an expressive image of Arab and Islamic culture in a way that performs the basic function required of it, but in the ease and simplicity of achieving functional and visual aesthetic at the same time.

The exterior of the museum consists of a white cube wrapped around a perforated facade with inscriptions derived from Arabic calligraphy. The general design of the museum is influenced by the idea of Islamic exploration, which encourages the presence of interactive experiences that create an atmosphere of superior cultural environments that help visitors to feed their curiosity about Islam in particular and Arab culture in general.

Fig (4) The (Islamic Museum of Australia, 2022)



The Australian Islamic Museum is located in Melbourne. exterior of the museum consists of a white cube wrapped around a perforated facade with inscriptions derived from Arabic calligraphy.

Fifth Case Study for (Broug) Titled by: Large Ceramic Composition on the Exterior of the New Zakaria Education Centre in Dewsbury, England.

The Zakaria Education Centre is a community centre located in Dewsbury, England, which features a large ceramic composition on its exterior. The centre was designed to serve as a hub for the local community and to promote education and social inclusion.

Research has shown that social connectedness can improve mental health outcomes, including reducing symptoms of depression and anxiety (Cacioppo, 2008). Community centres can provide a space for people to connect with others and build supportive relationships, which can in turn improve well-being.

In addition, the use of art in community spaces has been shown to have a positive impact on mental health outcomes. Art can promote relaxation, reduce stress, and improve mood (Stuckey, 2010). The large ceramic composition on the exterior of the Zakaria Education Centre provides a visual and artistic element to the community space, which may contribute to these positive outcomes.

The Zakaria Education Centre also serves as an important resource for education and social inclusion. The centre offers a range of educational programs and services, including language classes, mentoring, and career guidance. These resources can promote social mobility and reduce inequalities, which are important determinants of mental health outcomes (Kawachi, 2005).

Leading Dutch expert on Islamic geometric design, Eric Broug, has recently completed a large ceramic composition on the exterior of the new Zakaria Education Centre in Dewsbury, England. Measuring four by nine meters, the artwork is the largest Islamic geometric design to have been created in Europe in the past six centuries.

Inspired by the 14th-century Bou Inania madrasa in Meknes, Morocco, Broug's piece consists of thousands of pieces of waterjet-cut ceramic tiles. According to the artist, he chose the composition from Meknes because it is "very complex and very beautiful".

Fig (5) The New Zakaria Education Centre in Dewsbury, England. (Al-sammarae, 2019)



As shown in Figure 6 before, the exterior of the New Zakaria Education Centre was Inspired by the 14th-century Bou Inania madrasa in Meknes, Morocco, Broug's piece consists of thousands of pieces of waterjet-cut ceramic tiles.

Literature reviews

First Literature for (Hussein, 2016), titled: The Role of Arabic Calligraphy in Forming Modern Interior Design.

New resources in the production and formation of a new form of interior architecture in the Arab world are the following points:

- The main focus is on advanced forms of different design arts that can be adapted to contemporary human needs. Where many internal and external facades in the buildings of the Arab region always use Arabic calligraphy and display it in different artistic images as the main feature of the decoration, which reflects the visual power of letters

in communicating the desired messages on a large scale. Taking into account, in addition to noting that the geometric shapes of Arabic calligraphy have the same renewable capabilities in light of modern design technologies to make new designs to express the Arab identity.

- The research paper aims to point out the importance of integrating contemporary trends of interior design in the Arab cultural context and to discover new creative ideas to reshape the modern form innovatively.

This research paper concludes that interior design can carry a meaningful message to the global community by reviewing the detailed design elements that express culture and history, where the Arab identity can be emphasized as it can be observed visually through the design character of the Arabic letters that appear in the decorations of the columns and pieces of furniture, and ceilings and floors as well as created spaces for the space as a whole. One of the most important things in the design of modern Arabic interior spaces is the return to identity by using the formation of Arabic letters and calligraphy, especially the organization of geometric letters. Instead, these projects can transfer Arabic calligraphy from the fine grid drawn on paper to computer screens convert it into three-dimensional spaces, and display it in the form of augmented reality that meets the design desires of users in a way that achieves visual visions. Comfort them and give them a sense of belonging to the place by achieving the identity that any person has always wanted.

Second Literature for (Haider, 19 April 2021), titled: Calligraphic Architecture: Stroke to form, space and surface. This paper cites the work of international architect Zaha Hadid as a way to help visualize the relationship between architecture and calligraphy. The Arabic calligraphy can combine the cultural language and the language of engineering. Arabic script offers fluidity and endless possibilities for designing calligraphic expressions that vary in use from decorative design to architecture. This research focuses on how Arabic calligraphy influences what characterizes Zaha Hadid's design process, allowing her to produce her flexible architectural designs. With a review of new valid graphic models that depend on the line in design.

This research is based on analysis and exploration to answer the proposed question. Selecting a few of Zaha Hadid's works and analyzing them using a range of

innovative drawings, paintings, models, and final images to visualize a possible connection between her work and artistic strokes of Arabic letters. This analysis will be linked to each building with examples of Arabic calligraphy using similar geometric characteristics. Next, a timeline/flow-chart of Hadid's design process and the evolution she put into the design will be drawn from the glyphs, accompanied by helpful primary and secondary images. Using this rule, the research will proceed to create a hypothetical architectural form from a simple stroke of Arabic calligraphy.

This translation of the relationship between Arabic letters and Zaha Hadid's designs will be shown through a series of hand strokes, drawings, paintings, and CAD diagrams using Rhinoceros 3D, version 5.0. The result should be something that allows for reflections and interpretation in connection with this unique design process. This study has been divided into two main parts; The first is to analyze and examine Zaha Hadid's work and the second is to develop a personal design for conceptual architectural forms. This methodology aims to provide a coherent package of research to reach a clear result.

The result of this study calledigraphic transformation and related research conducted on other projects indicate that Arabic calligraphy can be used as a basis for building and creating an architectural form. Line is one of the basic tools that help shape the design process. Calligraphy exists as a historical art form of writing and has huge potential for use, but its exclusive relationship to architecture is an area that has not been widely exhibited. So Hadid's work demonstrates to some extent the continuing influence and direction of calligraphy's thought. To clarify the basic relationship that Arabic calligraphy represents in the architectural form briefly and visually.

Third literature (Irawati & al, 2021) , titled: The Arabic calligraphy of the Quranic text touches the hearts of everyone who reads the text, regardless of whether they are Muslim or not. Arabic calligraphy has evolved in various forms and has become indirectly associated with different functions and fields other than the spiritual text of the Qur'an which is still alive in all aspects of traditional Islamic calligraphy. Where Arabic calligraphy in the Central Java region is the choice of Muslims to decorate the walls of their homes, for various reasons, from aesthetic and religious to spiritual. This research was conducted to reach a more in-depth analysis of the reception of Arabic calligraphy by the

people of Central Java as a home wall decoration for the Muslim community.

Many visible religious messages are shown through written expressions that mostly come from the Qur'an. There are many styles of writing in the Arabic script, but the most common ones are the Raqqa script, the Naskh script, and the Kufic script. From the conclusion of this research, it can be concluded that calligraphy is a means of transmitting religious messages through language. The language chosen is a significant or direct language that is easy to understand in short or long sentences that have meaning in origin or aim to convey a message or meaning. The writing style displays beautiful forms, so the designer must choose a font type with a flexible style that is easy to configure to make a beautiful impression.

The fourth literature (Al-Mutairi, 2021) is titled, Digital Textile Design Inspired by Saudi Traditional Symbols of Architecture to Promote the Cultural Identity of Adolescents. The study aims to explore young people's knowledge of traditional symbols and to identify aspects of their association with the Saudi national identity. As for the questions of the study, it focused on the extent of the youth's knowledge of traditional symbols to determine their association with the national identity, the possibility of forming decorative units inspired by the symbols of traditional Saudi architecture, and what is the possibility of acceptance by the sample members. To enrich modern textile designs with traditional symbols. The approach used is the analytical approach, which included analyzing, constructing, and reiterating Saudi traditional symbols, and studying the sample's views on textile designs inspired by Saudi traditional symbols. The researcher used the method of percentages and frequencies to process the data. Eight designs were made and presented to the study sample, inspired by the Asiri cat and carved drawings on the walls of traditional Saudi architecture drawn by the digital design program "Illustrator".

The decorative units of the final design were distributed in a repetition drop style. Research sample: The research consists of a sample of male and female adolescents between the ages of 15 and 18 years. Research tools: The first questionnaire: is an exploratory questionnaire using a

Likert scale to measure the sample's acceptance of the idea of fashion and textile design inspired by traditional symbols in the Kingdom of Saudi Arabia. distributed to 250 adolescents. The second questionnaire: A questionnaire was designed to measure the sample's satisfaction with textile designs inspired by traditional symbols, among 250 adolescents.

The result of the study: the richness of Saudi traditional architecture with symbols and artistic decorations, which are a source of inspiration. The creative designer can create designs that suit teenage trends based on traditional artistic symbols and motifs that attract the admiration of teens.

The design of traditional symbols in a modern style led to drawing the attention of teenagers to the art of the ancient traditional heritage. Confirming the richness of traditional motifs in their artistic and material value, which enabled the development of multiple textile designs that suit different groups of the national artistic community on a large scale.

Results of the study

- Digital art is one of the latest visual arts that flourished with the presence of the World Wide Web, it took many forms and directions, from miniature signatures to international exhibitions, despite the opposition and currents against it.

- Major international museums celebrate this art and organize continuous exhibitions of digital art or what is sometimes called art via the Internet, as is the case with the San Francisco Museums of Modern Art SFMOMA, the Walker Center, and the Whitney Museum, to shed light on the mechanism of digital art and its history.

- The ability of any talented artist who knows computer uses and Photoshop to develop endless formations of artistic paintings in which the imaginative artistic vision is combined with the high technical capabilities of the computer to achieve together artistic hiccups in the plastic work that would not have been achieved without the availability of this technology. An example of this is the artist Miguel Chevalier, who excelled in digital visual presentations and global architecture, Zaha Hadid.

- Take advantage of technology to support and develop technical capabilities and skills instead of ignoring them on the pretext of originality and preservation of traditional manual skills.

- The possibility of the architectural design of the facades designed to document the Arab identity with modern tools such as digital technology.

- Achieving great goals such as introducing ancient cultures quickly and easily from what these designs were doing previously in terms of their introductory role in the culture and identities of the country.

Conclusion

By reviewing the various examples of design arts, which include digital design, interior design, and architecture, to cite those executed works as an applied example that have already been completed and represents distinctive visual signs as a practical aspect of this research, in addition to reviewing a summary of a group of published research papers that revolve around the same topic title the research has shown that the design arts in their various forms, modern and contemporary, have a remarkable and undeniable role in attracting the attention of Arab and non-Arab nationalities to the Arab identity easily and attractively, and in an advanced attempt to define the Arab identity through art in its various forms and applications, meaning that emphasizes the role played by art. In affirming the Arab identity.

Discussion

Digital art is one of the latest visual arts that has flourished with the existence of the World Wide Web. Major international museums celebrate this art and organize ongoing exhibitions to shed light on the mechanism and history of digital art.

Take advantage of technology to support and develop technical capabilities and skills and take advantage of the ability of any talented artist who knows computers and Photoshop to develop endless combinations of artistic paintings in which imaginative artistic vision plays an important role in confirming identity.

The possibility of architectural design of the facades designed to document the Arab identity with modern tools such as digital technology and introduce ancient cultures quickly and easily to have a preliminary role in the culture and identities of countries.

Recommendations

- Conducting an in-depth study to analyze traditional Arabic symbols and motifs in a modern way.

- Work to provide modern and innovative designs to achieve the cultural needs of the recipient.

- Studying the visual aesthetic needs of Arab youth to apply them in various artistic and cultural fields.

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conflict of interest

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Author's Contribution

Rehab Ghoneim: The owner of the research idea, prepared the research draft, obtained data, managing the research project, method, procedures, and methodology of the research.

Mazin Arabasy: Writing the study tool, studies of the stability and effectiveness of the study tool, data analysis, general supervision of the research project, revising and auditing the research, and reading the latest version of the research.

Author Biographies

Rehab Ghoneim



Associate Professor at Al-Ahliyya Amman University, Faculty of Architecture and Design, Interior Design Department, she teaches several courses in masters and bachelors programs in the department of interior design. She holds a PhD from Alexandria University in 2010 and has extensive experience in academic work.

Email: r.ghoneim@ammanu.edu.jo

Mazin Arabasy



Assistant Professor at Al-Ahliyya Amman University, Faculty of Architecture and Design, Interior Design Department, He teaches several courses in the bachelors and master's programs in the interior design department. He has extensive experience in interior design and implementation work in the field.

Email: m.arabasi@ammanu.edu.jo