

ALThe plastic Aspects of the Saudi ceramic heritage as an entrance to rooting the artistic identity of university students

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Abstract

The purpose of this research is to highlight the role of the Saudi ceramic heritage in rooting artistic identity and enriching ceramic works among art education students to deepen their values of belonging to the arts of their ancestors. The research also aspires to draw inspiration from this artistic heritage in the field of ceramics and study it well from the technical and aesthetic aspects to invent new ceramic forms with modern techniques through the course of Ceramic Works. The research sample consists of fifteen students in the Art Education Department, College of Education, King Faisal University, Where the researchers used an experimental methodology based on the application of a student experiment to the sample group using a teaching unit that aims to enrich ceramic works and consolidate the artistic identity of the students, and, the most important of research results are: The validity of the Saudi folklore as an entry point for developing a national sense and consolidating the national identity among individuals, through the use of artistic and aesthetic data for it with a modern vision. And that allowing students to experiment and innovate through the data of the Saudi heritage achieves innovative plastic solutions in the field of ceramics and develops the innovative and creative aspects of students.

Keywords: Plastic data - ceramic heritage - identity rooting.

Introduction:

Heritage in general is the intellectual and cultural stock of any people, or in other words, it is the memory of these people that they keep throughout the ages. Folk heritage is considered to have distinctive features for any branch of the arts, as it differs from one country to another because of the special character that carries with it the customs, traditions, and culture of this country.

The elements of the Saudi folklore in the field of ceramic art are many and varied, such as (incense burners, coffee pots, food and drink utensils, candlesticks, perfume-preserving utensils, and other utensils made of pottery or coated with metal oxides or glass coatings that have a special character that distinguishes them from other countries due to the different customs, traditions, cultures and geographical environment Climatic, geological,

and all of this falls within the scope of the so-called originality in the art of ceramics, and contemporary potters are still inspired by these elements and reformulate them with a new vision due to the rapid technological progress and the expansion of science and knowledge that has occurred in raw materials, tools, devices, and equipment, as the world has become a small village that does not recognize barriers or borders. It happens in a country and is transmitted at the same moment to all countries of the world via satellite, cluster networks, and other modern means of communication.

Research problem background:

Preserving the cultural and civilizational identity of any people is necessary because nations that want to remain must preserve their cultural and civilizational

identity. Artistic and aesthetic in the folklore that characterizes the Kingdom of Saudi Arabia in all fields, including the field of ceramic art, so that we can instill the spirit of belonging in the hearts of young university students. Blurring the identity of other countries, But this does not mean that we stand and brag about our artistic cultural, and civilizational heritage without trying to draw inspiration from it to keep pace with global development with the components and tools of modern technology.

Therefore, those in charge of teaching the art of ceramics in the art education departments in Saudi universities must draw inspiration from this heritage and present it in a new form that combines authenticity and contemporary so that students do not lose their identity or the originality of their heritage, as did previous nations such as Italy, which revived the heritage of their ancestors from the ancient Romans and based on it the arts of the era European Renaissance.

From this point came the idea of the research that focuses on experimentation through teaching a unit based on topics inspired by the Saudi ceramic heritage as a rich heritage bearing the artistic features of the ancient Islamic culture, taking into account the benefit of modern technology in the field of the ceramics industry, through the course Ceramic works, Which is taught to art education students at the College of Education, King Faisal University, to root their cultural and artistic identity and link them to heritage arts to instill in them a spirit of belonging alongside innovation and renewal as a necessity for development and keeping pace with the times

Research problem:

The research problem is summarized in the following main question:

How can the plastic data of the Saudi ceramic heritage be inspired by the creation of ceramic artifacts that carry the spirit of heritage with contemporary?

From this question the following questions arise:

- a) To what extent can a teaching unit be built on the plastic data of the Saudi ceramic heritage?

- b) What is the effect of teaching this unit on the artistic performance of students in the field of ceramic works and techniques?
- c) How clear is the artistic identity in ceramic works, the product of the research experience

Research hypotheses:

- 1- The plastic data of the Saudi ceramic heritage can be inspired by the creation of ceramic works that carry the spirit of heritage with contemporary.
- 2- It is possible to design a teaching unit based on the plastic data of the Saudi ceramic heritage to enrich the ceramic works of art education students at the university.
- 3- There is a positive impact of the teaching unit on the development of students' artistic performance in ceramic works that bear the heritage identity.

Research aims:

- 1- Study and analysis of examples of popular motifs in the field of ancient Saudi ceramic art.
- 2- Drawing inspiration from the Saudi folklore to achieve contemporary formulations with a heritage depth.
- 3- Establishing and preserving the cultural and civilizational identity of the Kingdom of Saudi Arabia.
- 4- Deepening the artistic vision of heritage arts and communication between the past and the present.

Research importance:

- 1- Take advantage of the elements of modern technology to serve the process of artistic creativity.
- 2- Increasing artistic and technical awareness in the field of ceramic art

by studying the Saudi cultural and civilizational heritage.

- 3- There is a strong link between motifs from the Saudi folklore in the field of ceramic art and what will be formulated in the field of study in a way that deepens the concept of belonging among university students, especially students of the Department of Art Education.
- 4- Shed light on the important role played by art education as one of the arts capable of contributing to the rooting of identity among university students.

Research limits:

Human limits: a sample of 15 students in the Department of Art Education - College of Education at King Faisal University.

Time limits: the first semester of the academic year 2021/2022.

Research terms:

- **Plastic Aspects:** It is meant in the field of research a set of artistic values, plastic foundations, and symbolic connotations involved in traditional ceramic artifacts, and their relationship to the design construction of these artifacts' bodies and the various techniques involved.
- **Heritage:** Heritage in general means (legacy). The comprehensive dictionary of meanings defines the nation's heritage as "what has enduring value in customs, literature, sciences, and arts and is transmitted from generation to generation."
- **Identity:** Defined by Ibn Manzur in his book (Lisan al-Arab), he says, "Identity in general means the truth of a thing in terms of distinguishing it from others." (Ibn Manzur, 1994)

Research Methodology:

The research used the descriptive and experimental methods as follows.

The descriptive approach: in describing and analyzing the plastic data of the Saudi ceramic heritage, and the experimental approach in designing study tools and applying

the research experiment based on teaching a teaching unit that depends on the plastic data of the Saudi ceramic heritage to root the artistic identity of art education students at the undergraduate level.

Research procedures:

1. Collecting the scientific references and previous local, regional and international studies, necessary for the theoretical framework of the research, as well as collecting a large group of images, motifs, and drawings related to the Saudi ceramic heritage.
2. Writing the theoretical framework for the research.
3. Designing the main study tool: a teaching unit in the Ceramic Works course based on the plastic data of the Saudi ceramic heritage to create ceramic crafts bearing the Saudi artistic identity with contemporary features.
4. Applying the teaching unit to the research sample students according to the sequence of its steps for the experimental group of students. And that after being arbitrated by a group of arbitrators specialized in the field of ceramics and making the necessary amendments.
5. Analysis of ceramic works resulting from the research experiment to determine the extent of the success of the experiment.
6. Results Extraction.
7. Develop the proposed recommendations.

Related and previous studies:

In a paper presented by (Al-Shehri, 2006). The researcher aimed at investigating the role of art education in helping to preserve folklore to instill in students and artists the love of heritage in terms of raising topics that concern the heritage of the Kingdom of Saudi Arabia in all aspects of art and strengthening their culture by supporting them with pictures and stories And also going to some heritage areas.

The research followed the descriptive and documentary method through an

experiment on a sample of male and female students, the most important of the results is that: the topic was dealt with technically by presenting the folklore and defining its customs from all sides. The research also recommended the need to preserve the folklore by fighting globalization and the media, as well as strengthening the lessons of art education with the folklore and strengthening its love among students.

another objective study conducted by (Al-Daraji, 2010) aimed at investigating the popular heritage of the Gulf Cooperation Council countries in contemporary plastic art and the limits of the research were limited to three of the GCC countries between the fifties and the end of the twentieth century (Kuwait, Saudi Arabia and the Kingdom of Bahrain). The most important results of the research: The Gulf formation was based on intellectual values that lie in the entity of society. The Gulf artist adopted contemporary Western techniques due to the academic orientations he received.

(Khalifa, 2015) - conducted a research aimed at studying selections from folk and heritage incense burners in the Kingdom of Saudi Arabia from the historical and formal aspects, their cultural content, and their surface decorations, and also aimed to take advantage of the aesthetic, plastic, and decorative form of incense burners as a formative motif in the formation of utilitarian pottery incense burners that are inspired by Its shape and decoration are from the heritage, taking into account the balance between the utilitarian and aesthetic sides. The study followed the experimental method in the practical framework of the study, in which the researcher applied a practical self-experience to produce incense burners characterized by authenticity and modernity, taking advantage of the heritage incense burners in the Kingdom and their artistic characteristics. The researcher reached a set of results, the most important of which are: Authenticity can be confirmed as a value in ceramic work through the production of folklore works, and the popular motifs of the ceramic form can be successfully employed as an aesthetic element.

Among the studies that dealt with the importance of studying the arts of heritage and artistic traditions: The Study of (Al-Sayed, 1991), which aimed to identify the woodwork

and the aesthetic values it bears closely related to the functional aspects of the woodwork, and the study also aimed to identify the types of ornaments and decorations that were used in Decorating it, which raised it from those who shaped it aesthetically, and searching for its symbolic significance for the people and its connection to beliefs in terms of considering them symbols to bring good and ward off envy and evil. The research used the experimental method in making applications for the students of the Department of Art Education at Qatar University for wooden artifacts inspired by the folk art heritage in the State of Qatar. In our contemporary life. And among the most important results of the study: is the necessity of studying the arts of heritage and artistic traditions, not only as a phenomenon but with a new vision and the formulation of innovative artworks so that they have a role in our contemporary life.

Theoretical framework:

The concept of cultural heritage:

What distinguishes peoples from each other is their cultural heritage, which defines their cultural features and through which their identity is determined. Therefore, preserving the national heritage is very important as it represents a symbol of the originality and nobility of these peoples.

Heritage includes what nations and peoples have reached, as it is linked to the history of these peoples or nations since their inception until our present time, as it depends on the beliefs, customs, traditions, and forms of clothing that the sons inherited from the ancestors, as well as their ideas, tools, arts, values, and proverbs, and their way of presenting arts such as music, dance, and singing.

Heritage is one of the most important determinants of cultural identity in societies, as it contains material and immaterial things of value that have been inherited from previous generations, in addition to the contributions of civilization at the present time and everything that a person wishes to transmit to future generations. Heritage includes several components, the most important of which are landmarks tourism, natural places, ecological systems, and traditional cities, which calls for

the need to preserve these heritage components to pass them on to future generations” (Atkins, 2017). In addition to forming human customs and traditions specific to each people.

Folk heritage is one of the most important elements for developing a national sense, and the KSA enjoys a unique diversity in all elements of folklore. Each type of this ancient heritage represents social life in its various fields and differences in every region. Folk art is also a creative source in the fields of plastic arts because of its meanings that are directly related to people’s customs, traditions, and rituals, and an important factor in human culture extinction” (Al-Issa, 2019)

The importance of cultural and artistic heritage:

The importance of heritage lies in the fact that it is the means of transmitting the nation’s history, literature, arts, customs, traditions, and other knowledge from generation to generation to continue and develop through generations, and heritage is like a people’s mirror that reflects their civilization and culture. It represents the personality of civilizations, without the existence of heritage, what civilizations would be. Art is the true inheritance of many civilizations that have passed, and it is our evidence for proving the greatness of those civilizations, and heritage contributes to knowing the history of culture and social life in terms of rearranging historical periods. It plays an important role in knowing Relationships of interaction and the mutual influence of different cultures. (Al-Fiqi, 2021)

If we talk about “culture”, it is a set of spiritual, material, emotional and mental characteristics that distinguish a particular society or social group over other societies. Culture includes art, literature, and lifestyle, cohesion in society, values, customs, and traditions. Culture also includes the special traditional stories of individuals or things. The present and the past, and culture are all the historical and natural resources contained in a particular society. (Günlü et al., 2010)

“As for cultural heritage, it is a concept that is always characterized by instability, as clear and continuous changes occur on it resulting from the effects of society on the

group of components of cultural heritage. Through this vision, it is assumed that there is a need to approach the concepts of cultural heritage from a different point of view that requires concerted efforts, whether on the educational, political or social level”. (Zagho, 2010) this is to preserve the cultural heritage to benefit from it as an important means of preserving and developing the cultural identity to keep pace with the modern era.

“Customs and traditions are based on the popular cultural heritage, which stems from the originality of the society and extends its human value to its depths, and that society borrows from it the sublime components of the foundations of the Islamic identity in general and the Arab in particular, and then raises the slogan of progress and civilization so that its national identity does not disintegrate and imported customs interfere in it.” (Al-Tijani, 2014), which can have a negative impact on the members of society and their cultural identity. Therefore, continuous awareness must be raised, and the arts in their various fields have an influential role in this awareness and consolidating it in the entity of individuals in their societies.

Art is linked to the conditions of society and develops according to its laws. Art does not arise from an individual consciousness only but is an expression of a view determined by society towards the world. Therefore, we find that art was closely related to all the times in which it grew up until it became a tool for expression and documentation. “Art is a historical vision of the development of cultures and civilizations over the ages. It is also considered a language of communication and a recording of a historically creative vision of what the past contains artistic experiences” (Al-Sayed, 1991).

The inheritance is considered a necessity in the creative process because it represents the civilized history of the creative person, and any new creativity when it digests the experiences of the ancestor, it increases in depth, impact, and survival forward, and does not carry guarantees in itself far from the human being. And its values, and it is not intended in itself, but rather as a means for the growth of the individual experience, and therefore they benefit from it is relatively related to the nature of the problems that the artist faces, the spirit of

the age in which he lives, and the concept of creativity.” (Al-Mallah, 2016)

The role of heritage in societies:

The international community has recently begun to appreciate the importance of cultural heritage and try to preserve it, not just as a set of landmarks that provide material evidence of the past, but in terms of being places where social and cultural factors have had an important role in shaping them, and local communities often depend on their heritage both for To define social identity or to earn its entire livelihood.

Understanding the contribution that the world heritage can make to the local and national society and economy has become more urgent, due to the increasing importance given to the sustainable use of heritage and the exchange of benefits resulting from it. on the relationship between conservation and sustainable development” (World Heritage Resource Handbook, 2016), where awareness of heritage “is no longer limited to the passive role of preserving the past but should instead provide tools and frameworks to help shape and drive the development of tomorrow’s societies” (ICOMOS, 2011)

The role of art education in preserving folklore:

One of the main roles of art is to preserve the cultures of any society, including its design and artistic symbols. It is difficult to separate from the past with its artistic traditions, which enrich artworks for the artist and the learner, with its contents. It is important to study heritage and artistic traditions with a new vision and formulate artworks In an innovative way that benefits our contemporary life, loaded with the spirit of heritage in a new way, “Art education seeks in all its fields and arts to spread awareness, preserve identity, and declare affiliation to the local environment and historical inheritances in all its forms and data, in various forms and expressive methods through which the artist can invest and employ them in his Artistic works”. (Abdul-Azim, 2010)

Art education can play an important role in preserving folklore through its various

programs, especially the revival of symbols and tools that have disappeared and are less used in the present time. The art education teacher can derive his topics from folklore and allow students to express related folklore topics.” (Al-Shihry, 2006)

Cultural and artistic identity:

Our folklore, which was left to us by our parents and grandparents, is rich in many aspects that should be taken care of and preserved to build its identity and its survival, generation after generation. knowledge, perceptions and intellectual practices, and that our cultural heritage is an important part of the present, as it expresses the principles of traditional social life, and therefore preserving the cultural identity of our popular heritage is a must in light of modern development” (Khalifa, 2015). And preventing the erasure of our Arab culture in general and Islamic culture in particular.

“Customs and traditions are based on the popular cultural heritage, which stems from the originality of the society and extends its human value to its depths, and that society quotes the sublime elements from it” (Al-Tijani, 2014).

Identity, which is linked to a set of values and traditions followed by those belonging to the sector art school, “the artist’s identity means thinking in a creative and changing manner, which creates a fertile field for ideas and concepts influenced by the surrounding technological development, contemporary trends and artistic techniques in the framework of globalization and cultural pluralism, without leaving For his identity and originality in its various aspects in integration with a diversity of intellectual response, and the artistic vision of the potter artist that is affected by his understanding of his heritage and environment and the inspiration of the contemporary view of everything that happens around him in the crucible of inspiration that has a past and carries the experience and personality of the artist” (Selim, 2016) and societal environments vary and increase The importance of a community environment over another by returning to the sources of its civilization and benefiting from its contemporary heritage in its present and future.

The craft industries in the Kingdom of Saudi Arabia are one of the historical legacies that have been practiced generation after generation. Many regions are famous for their craft activities, such as Al-Ahsa, Al-Qassim, Hail, Medina, Makkah, Al-Jawf, and Najran. God Almighty has endowed the Kingdom with a great diversity of environments, and this stems from its large geographical area and the diversity of its terrain, which necessitated the need for the individual to adapt to his environment to meet his daily needs. This in turn represented the nature of the cultural and artistic identity of each region. Each environment has its characteristics and components that distinguish it according to what it contains natural features and social and civil life, and it has an impact on human behavior and relationships with others and can determine the style of his life, thinking, culture and art.

Cultural Heritage in Al-Ahsa City:

The folk craftsman is closely related to his natural environment, as he extracts his craft materials from this environment, whether it is agricultural, desert, or coastal. The members of the community lived on self-sufficiency in the products of their environment and employed everything that fell into their hands to meet their daily needs.

The city of Al-Ahsa is one of the important cities in the Kingdom because of its special nature and the cultural and civilizational heritage it contains, which made it a center for world heritage.

Al-Ahsa has been known since ancient times for the plurality of handicrafts and the

diversity of traditional industries due to a large number of palm trees in it, which were and still are a source of goodness, whether in food or the provision of raw material for many local industries from which they derive their various tools and components. Some have preserved their continuity from extinction, although there are signs It is unfortunate that it has disappeared, due to the unwillingness of the craftsmen's children to learn the crafts of their fathers and grandfathers to work on its revival and continuity" (Al-Wahmeed, 2011). Where crafts constituted safety and wealth for the people of the country and provided them with their requirements of tools and needs in their daily and living life.

There are many important industries and folk crafts that are derived from cultural and environmental heritage. As a result of this heritage and cultural momentum, Al-Ahsa has acquired membership in the Creative Cities Network of UNESCO regarding the creative field of handicrafts and folk arts since 2015, and it is the third Arab city to join the list and the first in the Gulf, This choice was the result of Al-Ahsa's interest in the field of handicrafts and folklore, considering it a strategic factor towards achieving sustainable development in the economic, social, cultural and environmental fields.

One of the important crafts in Al-Ahsa Governorate is the craft of pottery, as "the geological nature of the place allowed the availability of a kind of local clay suitable for ceramic formation. And the Hofuf region in Al-Ahsa, especially Al-Qarah region, has been famous for this craft since ancient times" (Hamid et al., 2020). figure (1)



Figure (1) Ceramic and pottery craft in Al-Ahsa
https://www.aleqt.com/2021/05/08/article_2089091.html

Ceramic Art and Saudi Ceramic Heritage:

The art of ceramics is historically one of the oldest arts that appeared on the face of the earth. The oldest pottery vessels were made

for utilitarian purposes, and the ceramics industry began throughout history from a simple beginning, as it represented the lifestyle of each historical era, as the ancient man-made his tools and utensils from pottery for his daily uses and This industry was not perfect in terms of form and durability, however, with the progress of the ages, the techniques of the ceramic industry increased in development. The ceramics recorded the different natures and traditions of human beings and their beliefs in life. The production of ceramics included multiple aspects in front of people's daily needs, whether these needs were public or private and with The evolution of man ceramics no longer achieve utilitarian purposes only, but its influence extended to the use of multiple techniques in building the ceramic form according to the different types of techniques used and the performance processes to achieve the ceramic form in its final form.

“The artist’s identity means thinking in a creative and changing manner, which creates a fertile field for ideas and concepts, influenced by the surrounding technological development, contemporary trends, and artistic techniques within the framework of globalization and cultural pluralism, without leaving his identity and originality in its various aspects in integration with a diversity of intellectual response and artistic vision. The artist has a potter that is influenced by his understanding of his heritage and environment and the inspiration of a contemporary view of everything that happens around him in the crucible of inspiration that has a past and carries the artist’s experience and personality” (Selim, 2016)

Throughout history, the innate interaction between human thought and the materials of his environment has formed a fertile ground for the creation and creativity of forms that carry diverse expressive and functional values, usually characterized by the vitality stemming from the human tinge that worked to form, and the pottery industry in the Kingdom of Saudi Arabia was one of the oldest industries throughout the ages. Where it spread in many areas within the Kingdom, especially areas that contain clays suitable for ceramic formation in the geological formation of that region, as this is the basis for the establishment of this craft and industry, and this, in turn, formed a heritage ceramic identity for these

areas linked to their cultures and inherited customs and the formation of the identity of Saudi ceramics.

Al-Suraihi -defines Saudi heritage ceramics as: “a group of ceramic shapes with a distinctive character in the Saudi local heritage, in terms of the structure of the external shape, the equal thickness of the body for the shape, the skill used in the method of implementation, and the consistency of the parts of the structure of the shape by taking into account the relative dimensions of it and the elements of decoration And the surface treatment is inspired by the Saudi environment and the elements of Islamic decoration, the most important of which are the elements of Arabic lettering, the geometric and plant decorative motifs, etc. So that the Saudi ceramic shape appears in the end, reflecting the manifestations of the previous experiences of the manufacturer or artist, as well as the functional aspect that suits the Saudi identity and personality” (Al-Suraihi, 2016)

“A lot of what is found in museums inside and outside the Kingdom of pottery pieces were found in separate places in Al-Ahsa, close to the Al-Uqair port area, and it was the home of the first Canaanites before they migrated to the north of the Arabian Peninsula, carrying with them palm shoots and their traditional industries, including pottery. The pottery in Al-Ahsa refers to very ancient civilizations that existed before BC. This is confirmed by what researchers, archaeologists and history found from the remains of pieces of jars, and in the Kingdom’s museums in Riyadh, Dammam, and Al-Ahsa. There are some examples of “jugs” with a wide mouth were used to preserve dates, as well as some types of food and ghee ". (Al-Magluth, 2022)

The crockery in the city of Al-Ahsa has various shapes and different uses, including utensils for cooking and preserving food, such as casseroles and plates, and crockery for preserving and cooling water, such as pills, zeer, and maskhna, and other pottery pieces that are used in preparing tables (Fig. 2), in addition to the pieces used as antiques and gifts such as The censer, the vase, and the piggy bank, the availability of which at home is part of the folklore and heritage, and among the most prominent pottery factories in Al-Ahsa is the “Dogha Al-Grash” factory for the manufacture of handmade pottery, located in Jabal Al-Qarah,

and its existence dates back to more than 150 years, which has become one of the most

prominent tourist and heritage attractions in Al-Ahsa.



Figure (2) Pieces of pottery in the city of Al-Ahsa - Photographed by the researcher

Research experiment:

The field of ceramics is one of the important fields studied by the student of art education at King Faisal University, and it is an important course in preparing the teacher of art education both educationally and artistically, as it is a field that contains many methods and techniques of formation that help to develop the learner's skills in many other fields and this is reflected in the formation of young people educationally.

The course description of ceramic works includes learning cognitive skills, mental skills, and emotional skills that combine to prepare the art education teacher, where the student learns many basic skills in ceramic formation, in addition to studying the artistic heritage in the field of ceramics from the technical and aesthetic aspects.

The researchers turned to try to choose the Saudi artistic heritage in general and the ceramic heritage in the Al-Ahsa region as a starting point for teaching its unit based on the study of this heritage in technical and artistic terms. An attempt to produce ceramic works bearing the character of the Kingdom with a new vision.

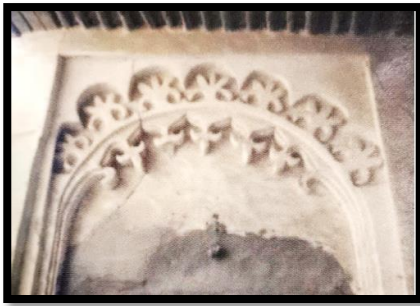
The research sample groups using a teaching unit that aims to take advantage of the plastic data of the Saudi ceramic heritage to enrich the ceramic works and consolidate the artistic identity of the students of the Art Education Department. Which reflects the artistic identity of the students and fits the

developments of the times in terms of innovation and renewal.

The research sample consists of an experimental group of fifteen students in the Ceramic course, Department of Art Education, College of Education, King Faisal University. Where the students' vision was developed through the selection of a set of data and plastic elements that represent the artistic heritage in the Kingdom of Saudi Arabia in different fields. The vision of the artist and the craftsman alike is the result of the elements of the Al-Ahsa environment, whether natural or made

For example, the palm tree is one of the natural elements that characterize this region, and it is an important source of inspiration for the artist, and he used it in many ways in his works and industries. "The popular artist was influenced by the beauty of the palm tree and benefited from its shape in the production of his works. This came as a result of contemplation and reflection on the general shape of the palm tree and its parts. The facade of houses, entrances, contracts, doors, windows, and others." (Al-Abd Rabb al-Nabi, 2010) Figure (3)

There are also many popular decorative elements used in various regions in the Kingdom, the most important of which motifs (Al-Qatt Al-Asiri), which is used in the facades of houses and walls and was taken up by artists and craftsmen alike, which is characterized by the simplicity of geometric lines and spaces in various bright colors. Figure (4)



palm trees on a facade of a house in al-ahsaa

Al-Abd Rabb al-Nabi, 2010

Windows and doors also received applications of Najdi decoration characterized by simplicity, spontaneity and creativity, lines, and graphics, where popular Najdi decorations depend on intersecting lines, geometric spaces



Al-Qatt Al-Asiri style

<https://www.almrsal.com/post/953179>

such as squares, circles, and triangles, and the use of leaves and flowers along with grape clusters and palm fronds, where those decorations tend to be abstract. Figures (5), (6)

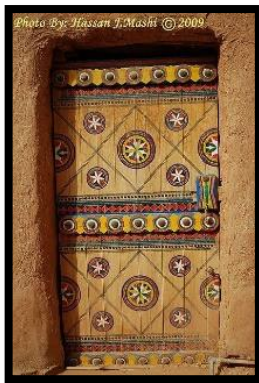


figure (5)

The door of a traditional house from the Najd region <https://2u.pw/DdhLH>

H

the folk artist was able to employ all his visual data for the decorative elements that he drew from the natural environment of Al-Ahsa, whether Was it vegetarian or vegan.

- **The second meeting:** It includes applications for making drawn studies of decorations and shapes of pots, after presenting the decorative elements to the students and



figure (6)

The shape of the facade of a traditional house in Najd area <https://rattibha.com/thread/1247022875955138565>

As part of the experiment, the researchers taught the proposed teaching unit to the students, through four interviews as follows:

- **The first meeting:** It includes an explanation of the plastic data of the ceramic heritage in Al-Ahsa and the presentation and analysis of pictures of those works for the students, with their study of different models of the forms of ceramic production that characterize the city of Al-Ahsa and how

- **The fourth meeting:** This is the stage of the final finishing of the ceramic works, polishing the works in their final form, treating the ceramic surfaces using the techniques of deletion, addition, and emptying, and the work of many tactile effects. The meeting also includes making any necessary modifications in the context of confirming the heritage identity and the innovative appearance of the ceramic pieces.

training in the skills of selecting the appropriate ceramic bodies and choosing the appropriate surface treatments for them in proportion to the identity of the region by reformulating with an innovative vision commensurate with the spirit of the times and the cultural identity of the Kingdom Saudi Arab.

- **The third meeting:** is considered the meeting of the practical implementation of the clay raw material. Where the students produced a group of ceramic works bearing the Saudi character, especially in the Al-Ahsa region.

The following are examples of students' work in the research experience: Figure (7)



Figure (7) Samples of the students' work, the research sample in the experiment

Research results:

1. The Saudi folklore represents an entry point for developing a national sense and consolidating the national identity among individuals, through the use of artistic and aesthetic data for it with a vision of its creator.
2. It is possible to benefit from the Saudi folklore as one of the important artistic sources in general, and the art of ceramics in particular, as the shape of the ceramic is affected by the application of surface

treatments and decorative units derived from the heritage.

3. Studying the plastic data of the decorative units present in the heritage of Al-Ahsa Governorate can contribute to the development of ceramic forms that combine heritage and contemporary that would work to develop the ceramic craft in the region with its cultural identity and its rooting.
4. Allowing students to experiment and innovate through the data of the Saudi heritage, achieve innovative plastic

solutions in the field of ceramics, and develop the innovative and creative aspects of students.

Recommendations:

1. Paying attention to the study of the popular artistic and cultural heritage in the school curricula, both at the university education stage and before university education.
2. Promoting a culture of inspiration from the folklore in the Kingdom of Saudi Arabia, to enrich the plastic artworks in the field of ceramics, in particular, to consolidate the cultural identity and artistic ceramic character in the Kingdom.

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