



## The Authenticity of Diriyah: Between the Philosophy of Place and Time as a Foundation for Designing Contemporary Artwork

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### ABSTRACT

This study delves into the integration of the philosophical concepts of space and time within the context of Diriyah's rich cultural and historical backdrop, aiming to leverage these concepts as foundational pillars for innovative artistic design within the visual arts and design domain. It adopts a hybrid methodology that combines descriptive and analytical techniques for its theoretical framework with experimental approaches for practical application. The outcomes underscore the feasibility and potential of melding space and time philosophies to foster unique design ideas for installation art, thereby enriching the visual arts and design landscape. Some recommendations were presented including engaging deeply with philosophical themes such as the essence of space and time. This research not only contributes to the artistic valorization of Diriyah's heritage within the framework of Saudi Arabia's Vision 2030 but also propels forward the discourse on integrating architectural heritage with contemporary art practices.

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## Introduction

Historical sites, with all their neighborhoods and architectural bodies, are an integral part of the history and civilization of societies. This importance increased after the end of World War II, where many historically and aesthetically significant buildings in most countries were destroyed (Shamsan, 1998, p. 233).

Urban heritage is considered a venerable legacy within the Kingdom of Saudi Arabia, and preserving it is deemed essential from both a national and a civilizational perspective as it reflects the authenticity of a people. Urban heritage serves as a crucial means to merge the past—with its richness and authenticity—with the present and future, with their technologies and developments. This merger is not solely based on individual sentiment but should be leveraged and affirmed as part of the individual's interaction with their society and efforts to revitalize it, holding onto an identity that reflects their authenticity, richness, strength, and distinction among communities and the world at large.

Through thought, development, and planning, individuals become primarily responsible for either preserving this heritage or contributing to its demise. Preservation involves ongoing maintenance, restoration, rehabilitation, and raising awareness of its significance from artistic, cultural, social, and historical perspectives. In contrast, its destruction might involve abandonment, demolition to make way for modern constructions, or alterations that erase some of its features to accommodate developmental projects like expansions of squares and streets. To maintain the authenticity of history and societal heritage, laws must be enacted to register historical archaeological sites for appropriate restoration, maintenance, and alterations by experts in this field. It is also vital to allocate necessary financial support and encourage educational and media institutions to highlight their historical and civilizational value. Furthermore, planning for tourism can prepare these sites for new uses while preserving their unique urban fabric and exploring their cultural, social, and economic benefits (Al-Zahrani, 2010, p. 451). Diriyah is an authentic and venerable archaeological area that developed along the banks of Wadi Hanifa, one of the largest and most significant watercourses, which was a source of its groundwater. It encompassed many agricultural lands, including "Al-Ayinah, Diriyah, Al-Kharj, and Riyadh (formerly known as Al-Hajr)" (Harrigan, 2015, p. 12)

An individual's life in Diriyah is linked to both time and place, which are significant factors in philosophy as they greatly influence the way of thinking and an individual's understanding of the world around them. Time is the period an individual lives through, which shapes their values, beliefs, and concepts, and significantly impacts societal development in terms of culture in general.

Regarding place, it defines an individual's physical geography, affecting their thought processes, interactions with their environment, and relationships with others. Place also has a significant impact on a person, shaping their identity from cultural, social, geographical, artistic, and other perspectives. Therefore, time and place are fundamental factors in shaping the understanding and philosophy of the world, affecting the concepts, thought, and values produced and held by individuals.

From this perspective, the researcher chose the region of Diriyah, with its rich authenticity within the Kingdom of Saudi Arabia, as a creative starting point. The study focused on the philosophical aspects of place and time to develop innovative and diverse designs applied in installation artworks that enrich the fields of visual arts and design. This approach aims to move beyond traditional design ideas, aligning with one of the Vision 2030 goals of preserving heritage while keeping pace with the era and its developments.

## Research Problem

**The research problem lies in the following question:**

-How can the concept of the philosophy of place and time be utilized in the authenticity of the city of Diriyah as a conceptual starting point for designing contemporary artworks?

## Research Objectives

- To use the philosophy of place and time in the Diriyah area as a starting point for artistic design thinking.
- To execute contemporary installation artworks in the field of visual arts and design.

## Research Hypothesis

-The philosophy of place and time, derived from the authenticity of the city of Diriyah, can serve as a foundation for designing contemporary artworks in the field of visual arts and design.

## Importance of the Research

- To encourage and guide those interested in the field of fine arts to recognize the importance of Diriyah's authenticity in the creative process of an artist.
- To present the city of Diriyah from a historical, civilizational, cultural, and social perspective in a scientific framework for those interested in the field of fine arts.
- To link contemporary installation artworks with the philosophy of place and time and the field of visual arts and design.

## Research Methodology

-The research follows a descriptive and analytical approach for the theoretical side and an experimental method for practical research applications.

## Research Boundaries

**Subjective Boundaries:** Philosophy of place, philosophy of time, authenticity of the Diriyah area in Riyadh, Saudi Arabia, contemporary artworks based on the philosophy of place and time.

**Temporal Boundaries:** 2023

**Spatial Boundaries:** Saudi Arabia (Diriyah)

## Research Terms

### Definition of Authenticity

**Conceptual Definition:** Derived from the root "origin," the authenticity of Arab culture signifies its distinctive, original characteristics. The authenticity of an artwork: its distinction through creativity and innovation. ("Authenticity,").

**Operational Definition for this Research:** The characteristics, authenticity, and heritage of the Diriyah area in Riyadh, Saudi Arabia, representing a significant legacy for every individual in the society. It provides artists with inspiration and ideas that can be transformed into visually creative and original artworks, characterized by authenticity, heritage, and national identity.

### -Definition of the Philosophy of Place

**Conceptual Definition:** Originally meaning wisdom or love of wisdom, it encompasses all ideas derived rationally about beings, their principles, and causes. ("Philosophy ")

**Place Definition:** Meaning a location, with the plural forms being places and locations. ("Place ")

**Operational Definition for this Research:** The concept and reason behind the existence or location of Diriyah and its significance in the hearts of the Saudi population across all social strata and community segments.

### -Definition of Time

**Conceptual Definition:** A term with the plural form's times, eras, and epochs, meaning duration, both short and long. ("Time,")

**Operational Definition for this Research:** The concept and reason behind the duration, both short and long, that Diriyah has experienced from its inception to the present day as experienced by individuals.

### -Meaning and Definition of Contemporary

**Conceptual Meaning in the Comprehensive Dictionary of Meanings:** The way a person lives in their current time with all their feelings and behaviors, benefiting from all their intellectual and scientific achievements, and utilizing them to benefit and serve their community, enhancing its status and prosperity. ("Authenticity,")

### -Contemporary Art

**Definition:** A form of art that completely renews the concepts and methods expressing it, reflecting the viewpoint of both the artist and society towards art. Contemporary art is considered a reaction to the developments left by the industrial revolution, prompting art to evolve and become today's art, representing the latest advancements by artistic schools and trends in styles, techniques, and systems. (Al-Qaddour, 2019), and it is considered an independent form of art not derived from any other art form.

### Operational Definition for this Research:

Concepts in art presented in new forms based on advanced techniques and styles, expressing the personality and viewpoint of the researcher regarding art, society, and contemporary issues at present. It is considered a form of art that serves the field of visual arts and design at the current moment.

## Theoretical Framework

**The research addresses several main axes as follows:**

**-First Axis:** The Authenticity of the Diriyah Area. Contemporary of Diriyah City.

**-Second Axis:** The Philosophy of Place.

**-Third Axis:** The Philosophy of Time.

## Practical Framework

The practical applications of the research, along with a presentation of the stages of executing the artworks, demonstrate how the philosophy of place and time, emanating from the authenticity and essence of Diriyah City, serves as a foundation for creating distinctive designs that benefit contemporary installation art in the field of visual arts and design.

**-First Axis: The Authenticity of the "Diriyah" Area.**

### Contemporary of Diriyah City

-Before delving into the study of the Diriyah area, the researcher wishes to provide an overview of the urban heritage in the Kingdom of Saudi Arabia.

The urban heritage in Saudi Arabia is considered a diverse, vast, and multifaceted legacy, established by successive generations according to customs, traditions, natural conditions, climate influences, and individual needs across various eras. It is deemed a national and civilizational necessity to preserve this urban heritage because it showcases the identity, heritage, and history of the Saudi society. It serves as a reference for the authenticity of communities and an important source for drawing inspiration from the past, benefiting from its lessons to reshape the society's present and future. Preserving this urban heritage is crucial for maintaining the connection between the society's past, present, and future through its technologies and developments. It's vital to find harmony and connection between authenticity, heritage, and contemporary developments, utilizing authentic urban heritage to align with global standards and the aspirations of Saudi Vision 2030, without burdening societal development but rather contributing to it as an important resource. The preservation of urban heritage should not only be from an emotional standpoint but should reflect a deeper perspective, emphasizing the society's ongoing engagement in this field, its vitality, and its adherence to its authenticity and identity, representing its strength and distinction among other global societies.

-When discussing "Diriyah" as a symbol of authenticity and heritage in the Kingdom of Saudi Arabia, it is essential to start with an overview of its origins.

### **The Beginning of Diriyah's Foundation:**

Diriyah, often referred to as the "Jewel of the Kingdom," holds a significant place in Saudi Arabia's history. As the birthplace of the first Saudi state and a UNESCO World Heritage site, understanding its foundation is crucial for comprehending the region's historical and cultural development. This literature review synthesizes findings from four key studies on the beginning of Diriyah's foundation.

Al-Rasheed and Al-Ghabban (2016) delved into the early history of Diriyah, tracing its origins to the mid-15th century when it was established by the Al-Diriya clan. The study highlighted the strategic location of Diriyah along the Wadi Hanifa, which provided a fertile environment and a natural defense mechanism. Al-Rasheed emphasized the role of Diriyah's founders in creating a prosperous settlement that would later become a political and economic hub in the Arabian Peninsula.

Philby (2012) provided a comprehensive overview of Diriyah's political evolution, focusing on the alliance between Muhammad ibn Saud and the religious leader Muhammad ibn Abd al-Wahhab in the 18th century. This partnership was pivotal in the establishment of the first Saudi state. Philby's research illustrated how this alliance not only strengthened Diriyah's political power but also set the foundation for the spread of the Wahhabi movement, which played a crucial role in unifying the Arabian tribes under a common religious and political framework.

Al-Ghunaim (2015) examined the architectural and urban development of Diriyah during its early years. The study detailed the unique Najdi architectural style characterized by mud-brick buildings, intricate geometric patterns, and fortified structures. Al-Ghunaim highlighted how these architectural features were not only aesthetically significant but also functional, providing insulation against the harsh desert climate and protection against potential invasions.

Facey (2018) explored the socio-economic factors that contributed to Diriyah's rise as a prominent settlement. The research focused on the agricultural practices, trade routes, and water management systems that supported Diriyah's growth. Facey argued that the effective use of the Wadi Hanifa for irrigation and the establishment of trade connections with neighboring regions were instrumental in Diriyah's early prosperity. This study underscored the importance of sustainable resource management in the foundation and development of early settlements in the Arabian Peninsula.

The existing literature on the beginning of Diriyah's foundation provides a multifaceted understanding of its historical, political, architectural, and socio-economic dimensions. The studies reviewed highlight the strategic location, political alliances, unique architectural styles, and effective resource management practices that contributed to Diriyah's establishment and growth. Future research should continue to explore these aspects, further uncovering the rich history and legacy of Diriyah as a cornerstone of Saudi Arabia's heritage.

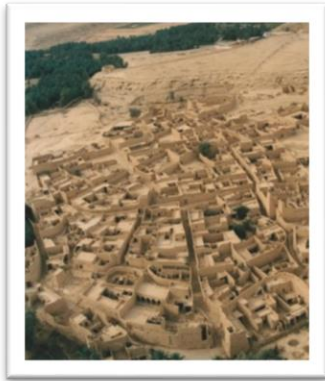


Figure (1) shows an aerial view of the northwestern part of the "Al-Turaif" area (Harrigan, 2015, p. 65).



Figure (2) shows an aerial photograph of the Diriyah area from the year 1411 Hijri (1991 AD) (Harrigan, 2015, p. 15)

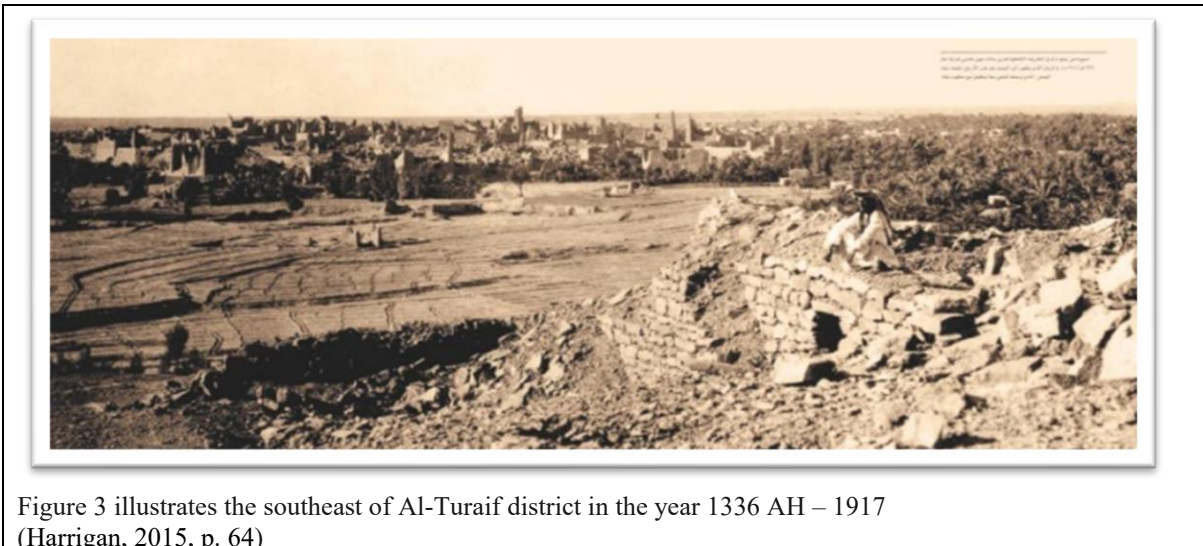


Figure 3 illustrates the southeast of Al-Turaif district in the year 1336 AH – 1917 (Harrigan, 2015, p. 64)

### **Diriyah and Development:**

When discussing development, it's essential to address how tourism planning for historical archaeological sites is conducted;

#### **-Tourism Planning for Historical Archaeological Sites:**

This tourism planning for historical sites, which are part of the architectural heritage, emphasizes preserving and protecting distinctive historical sites and landmarks. It also involves studying any visible signs of important landmarks that have been destroyed and become ruins with the goal of preserving them. Furthermore, attention is given to the surrounding areas of the site to create a clear panoramic background. This is to prevent the construction of modern facilities that do not conform to the existing dimensions and scales at the site and the historical archaeological landmark (Andre, 1990, pp. 336-337).

When restoring and maintaining places with historical archaeological architectural significance, it is best to retain the original construction method. The original method should also be used for public roads, pavements, and typical details in building construction, as well as authentic touches for ceiling finishes. The same original color schemes used for each part of the walls, both interior and exterior, should be utilized. Tourism planning became linked to the emergence of tourism as a phenomenon of cultural, economic, and social significance, resulting from environmental, cultural, social, and economic impacts generated by various tourism activities and their significant effect on community life (Ghoneim, 1999, p. 39). Tourism planning is a necessary process in development and

adapting to changes. Development implies change and its implementation, which can only be achieved through wise planning and monitoring. The Supreme Committee for the Development of Diriyah identified three main priorities for development: authenticity, integration of parts and elements for the rehabilitation of Al-Turaif district for its inscription on the World Heritage list, and unique global value (Harrigan, 2015, p. 34)

#### **Tourism Planning Concept:**

This concept emerged as a tool to achieve coordination and harmony among various sectors related to tourism, balancing the often competitive and sometimes conflicting needs at the level of limited resources. It amplifies the positive impact of tourism development while minimizing its negative effects. Developing and preparing tourist sites requires comprehensive planning across different sectors prepared for these locations, with necessary coordination among them, considering the negative impact of development and seeking the best solutions to address drawbacks (Al-Zahrani, 2010, p. 453). After addressing the general concept of tourism planning, closely linked to the philosophy of this research, it's important to explore definitions provided by researchers for this concept:

-Al-Rubi defined it as a predictive image of what the future of tourism activities will be, where this planning can achieve a balance between expected tourist demand and supply (Al-Rubi, 1986, p. 31). Achieving this goal depends on the successful planning of these supply components and how they fit the tourist demand, defined by Murphy (1985, p. 17) as planning for tourism can focus on organizing and directing tourist sites to gain multiple benefits, including economic, environmental, and social, to the highest degree in the development process. Gets defined it (1997, p. 23) as a process based on research and evaluation, looking to make an effective contribution through tourism aimed at individual well-being with environmental awareness.

Al-Jalad (1998) described it as a specific form of economic and social planning, focusing on everything derived from the nature of tourism activities, giving great importance to the place, and fundamentally, this tourism planning is based on preserving the value of the tourist site from both its natural and cultural aspects.

#### **The importance of tourism planning includes (Al-Taie, 2001, pp. 325-328)**

- Defining the direction for the tourism sector.
- Helping to identify future risks and working to minimize them.
- Optimizing the use of all potentials and resources.
- Preserving the customs, traditions, and values of the society.

After discussing the concept and meaning of tourism planning and presenting them in an interpreted manner, the researcher will elucidate the tourism planning for the city of "Diriyah," which is relevant to the current research and its practical research applications.

#### **Tourism Planning for Diriyah as an Architectural Heritage Site (Al-Turaif District):**

The Al-Turaif District in Diriyah, Saudi Arabia, is renowned for its rich architectural heritage and historical significance. This literature review will summarize and synthesize findings from four key studies on tourism planning for Diriyah, focusing on preserving its architectural heritage while promoting tourism. Jones (2020) explored the historical significance of the Al-Turaif District and its potential as a major tourist attraction. The study highlighted the unique architectural features of the district, including its mud-brick structures and intricate designs, which are emblematic of Najdi architecture. Jones emphasized the importance of preserving these features to maintain the district's authenticity and attract cultural tourism. Smith and Abdullah (2019) conducted an empirical study on the impact of tourism on the preservation of architectural heritage in Diriyah. Their findings revealed that while tourism brings economic benefits, it also poses challenges to conservation efforts. The study suggested implementing strict regulatory measures and sustainable tourism practices to balance preservation and tourism development. Smith and Abdullah's research underscored the need for comprehensive planning to ensure that tourism does not compromise the integrity of the heritage site. In a different approach, Brown (2018) focused on community involvement in tourism planning for heritage sites. The study examined the role of local communities in the conservation and promotion of the Al-Turaif District. Brown found that engaging local residents in tourism planning not only enhances their sense of ownership and pride but also ensures that tourism development aligns with the community's values and needs. The study recommended fostering strong partnerships between government agencies, local communities, and private stakeholders. Lastly, Davis et al. (2017) investigated the role of technology in enhancing the tourist experience at architectural heritage sites. Their research highlighted the use of digital tools such as virtual tours, augmented reality (AR), and mobile applications to provide interactive and educational experiences for visitors. Davis et al. argued that integrating technology can enhance visitor engagement and understanding of the Al-Turaif District's historical and cultural significance, making the site more accessible to a global audience.

The following will discuss the building materials and raw materials found in the local environment that were used in the construction of the ancient and developed city of Diriyah, while preserving its authenticity as a distinguished tourist landmark.

The ancient city of Diriyah, a distinguished tourist landmark and UNESCO World Heritage site, is celebrated for its unique architectural style and historical significance. The construction of Diriyah utilized locally available

building materials and raw materials, which played a crucial role in preserving its authenticity. This literature review synthesizes findings from four key studies on the materials used in the construction of Diriyah, highlighting their importance in maintaining the city's historical and cultural integrity. Al-Naim (2013) investigated the traditional building materials used in Diriyah, focusing on the prevalent use of mud bricks. The study detailed how mud bricks were made from a mixture of local clay, water, and straw, which were abundant in the surrounding environment. Al-Naim emphasized that mud bricks were not only cost-effective but also provided excellent insulation against the extreme desert temperatures, thus making them an ideal material for construction in the region. King (2015) provided an in-depth analysis of the raw materials used for constructing the defensive structures in Diriyah. The research highlighted the use of limestone, which was quarried from nearby areas. King noted that limestone was chosen for its durability and ease of carving, which allowed for the creation of robust fortifications and intricate architectural details. The study also mentioned the use of gypsum plaster for finishing walls, which helped protect the structures from weathering and added to their aesthetic appeal. Al-Rasheed and Al-Ghabban (2016) explored the role of palm tree derivatives in the construction of Diriyah. Their research pointed out that palm trunks were commonly used as beams and supports in buildings, while palm leaves and fibers were used for roofing and insulation. Al-Rasheed and Al-Ghabban (2016) argued that utilizing palm tree materials not only reflected the resourcefulness of the local builders but also ensured that the architecture remained in harmony with the natural environment. Smith (2018) examined the conservation efforts aimed at preserving Diriyah's authenticity as a tourist landmark. The study highlighted how contemporary restoration projects have adhered to traditional building techniques and materials to maintain the city's historical integrity. Smith emphasized that the use of original materials such as mud bricks and limestone in restoration works has been crucial in preserving the authenticity of Diriyah's architectural heritage, ensuring that it remains a genuine representation of its historical roots. The building materials and raw materials used in the construction of Diriyah underscores the importance of utilizing locally sourced materials to preserve the city's authenticity. The studies reviewed reveal that mud bricks, limestone, and palm tree derivatives were integral to Diriyah's construction, providing both functional and aesthetic benefits. Additionally, contemporary conservation efforts continue to honor these traditional practices, ensuring that Diriyah remains a distinguished tourist landmark that authentically represents its historical and cultural heritage.

The following is a presentation of a photo showing a part of the Al-Bujairy district, where the mud buildings are formed according to the traditional architectural style of the people of Najd, as shown in Figure (4). Also displayed is a photo of a southern garden in the Al-Bujairy district, which faces the location of the Sheikh Mohammed bin Abdulwahab Foundation and also the mosque. Some of the gardens are designed according to a grid of squares framed by water channels, as illustrated in Figure (5) (Harrigan, 2015, p. 106)

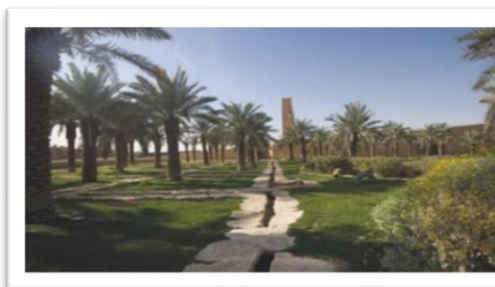


Figure (4) a picture of the southern garden of the "Al-Bujairi" district. (Harrigan, 2015, p. 106)

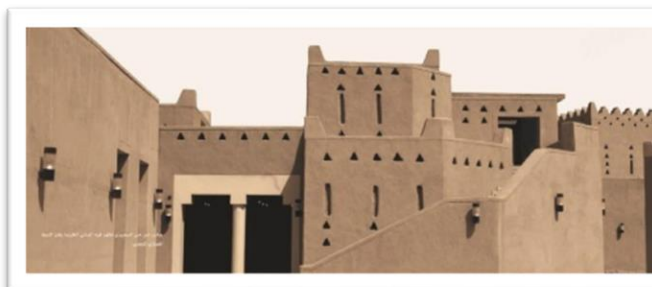


Figure (5) shows a side of "Al-Bujairi" district built from clay (Harrigan, 2015, p. 105)

### **-Axis II: The Philosophy of Place**

The significance of place throughout history has evolved, initially overshadowed by absolute concepts like space and time. Aristotle emphasized its importance, viewing it as essential for understanding change and movement. Place in Greek and Roman cultures was expansive and interconnected, imbued with intrinsic importance. Later

philosophers such as Proclus and Simplicius attributed sacredness and permanence to place. Isaac Newton and Rene Descartes also recognized its integral role, albeit in different contexts. Michel Foucault critiqued the confinement imposed by institutional spaces, while Maurice Merleau-Ponty emphasized the symbiotic relationship between the body and place. Albert Einstein's theory of relativity transformed the perception of place as a defined, relative concept intertwined with spacetime. Contemporary views see place as dynamic, constantly changing and imbued with significance. In visual arts, place is a fundamental element, influencing the composition and meaning of artworks. The multidimensional nature of place has been explored in various fields, contributing to a deeper understanding and appreciation of its complexity and significance (Casey, 1997, p. 12).

#### **-The Place - The Location of the Artwork Display and Its Impact on the Viewer**

Hooper-Greenhill (2000) examined the influence of museum and gallery settings on the viewer's engagement with art. The study emphasized that the physical context, including lighting, spacing, and the surrounding environment, plays a crucial role in shaping the viewer's interpretation and emotional response. Hooper-Greenhill argued that well-designed exhibition spaces can enhance the aesthetic and educational value of artwork, making the viewer's experience more immersive and impactful.

Robinson (2015) explored the psychological effects of artwork display in public versus private spaces. The research found that artwork displayed in public spaces, such as parks or urban centers, tends to evoke a communal and shared experience, fostering social interactions and collective appreciation.

In contrast, artwork displayed in private settings, such as homes or offices, tends to create a more personal and intimate connection with the viewer. Robinson concluded that the context of display significantly affects the emotional and cognitive engagement of the audience with the artwork.

Miles (2018) investigated the role of unconventional and site-specific installations in contemporary art. The study highlighted how displaying artwork in non-traditional settings, such as abandoned buildings, natural landscapes, or urban spaces, challenges the viewer's expectations and encourages new ways of seeing and interpreting art. Miles found that such installations often provoke stronger emotional responses and a deeper sense of connection to the artwork, as the unique setting becomes an integral part of the overall experience. The study suggested that site-specificity can transform both the artwork and the space, creating a dynamic interaction that enhances the viewer's engagement. The impact of artwork display location underscores the significant role that the physical and contextual setting plays in shaping the viewer's experience and perception. The studies reviewed demonstrate that the environment in which artwork is displayed—whether in a museum, public space, or unconventional setting—can profoundly influence how viewers engage with and interpret the art. Future research should continue to explore these dynamics, considering the evolving practices in art display and the diverse contexts in which art is experienced.

This is illustrated in Figures 6, showing an artwork by artist and professor at Camino College, California, USA, Joyce Dallal, who has embraced the concept of installation art in space and specialized in this type of art, using paper as a material to express the artwork's theme.



Figure (6) showcases the artwork "Elevation" by the artist Joyce Dallal from a different angle, in 2016, (Dallal, 2016)

#### **Description and Analysis of the Work**

"Elevation" by Joyce Dallal, an artist and professor at Camino College, California, exemplifies her mastery of "installation art and her innovative use of paper as a primary material. Dallal's work is known for its thoughtful engagement with space and its capacity to convey profound philosophical themes through material and composition. Dallal's "Elevation," displayed in an airport setting, utilizes the expansive space to create a sense of movement and transcendence. The installation comprises numerous paper elements that seem to float and ascend, echoing the dynamic nature of the airport environment. By suspending paper forms in mid-air, Dallal transforms



the terminal into a realm where travelers can pause and reflect on the concepts of journey, elevation, and the passage of time.

According to Art Magazine (2019), Dallah's choice of paper is particularly significant. Paper, a material often associated with fragility and impermanence, contrasts with the robust, bustling atmosphere of an airport. This juxtaposition highlights the transient nature of human experiences and the delicate balance between permanence and change. The material's lightweight and pliable qualities enable Dallah to create intricate shapes and forms that interact with the surrounding air currents, enhancing the sense of elevation and movement.

In a study by Smith (2020), the spatial dynamics of "Elevation" are further explored. Dallah's strategic use of the airport's architecture allows the installation to become an integral part of the environment. The high ceilings and open spaces of the terminal amplify the vertical ascent of the paper elements, creating a visual metaphor for flight and aspiration. Smith notes that Dallah's composition effectively utilizes the natural light streaming through the airport windows, casting dynamic shadows that add depth and dimension to the work. This interplay of light and shadow not only enhances the aesthetic appeal of the installation but also reinforces its thematic focus on elevation and transcendence.

Through "Elevation," Joyce Dallah demonstrates her ability to transform ordinary spaces into contemplative environments that invite viewers to engage with broader philosophical questions. Her innovative use of paper and her adept handling of spatial composition underscore her expertise in installation art, making "Elevation" a poignant reflection on the human experience of movement and transition.

### **-Contemporary Visual Artwork Based on the Philosophy of the Place**

Time has always been intertwined with visual arts throughout the ages, serving as a direct expression of the concept of time and its suggestion. Below is a presentation and analysis of a contemporary installation artwork by the artist Maya Lin, which explores the concept of place, as illustrated in Figures 24 and 25. A contemporary artist well-regarded for creating artworks that explore the concept of place with natural materials, particularly within the context of indoor exhibitions, is Maya Lin. Best known for her sculptural and environmental works, Lin integrates natural landscapes with architectural elements, often bringing attention to the relationship between the environment and historical or cultural contexts.

**-Artist:** Maya Lin

**-Work Title:** "Pin River – Mississippi River"

**-Creation Date:** 2013

**-Dimensions and Components:** This piece is large-scale and consists of thousands of straight pins inserted directly into the wall to outline the form of the Mississippi River. The dimensions vary depending on the installation space.

**-Exhibition Location:** The work has been displayed in various locations, including museums and galleries that feature contemporary art and environmental themes.

**-Work Description:** "Pin River – Mississippi River" by Maya Lin is a striking representation of the Mississippi River created entirely from thousands of straight pins on a gallery wall. This meticulous arrangement of pins forms a detailed, scaled map of the river, showcasing Lin's precision and her ability to transform everyday materials into profound environmental commentary.

**-Philosophical Concept of the Work:** Lin's work often explores themes related to the environment, geography, and memory. "Pin River – Mississippi River" serves as a meditation on the concept of place, specifically focusing on how natural landmarks shape cultural and ecological narratives. The use of straight pins to depict the river invokes ideas about transience, fragility, and the intricate balance between human intervention and natural formations.

#### **-Work Analysis: Maya Lin's "Pin River – Mississippi River"**

Maya Lin's "Pin River – Mississippi River" is a compelling installation that merges art, geography, and environmental awareness. Created by the renowned artist and architect Maya Lin, this piece uses thousands of straight pins to meticulously outline the course of the Mississippi River. The installation, which spans a large wall, transforms the familiar geographical feature into an intricate and thought-provoking artwork.

According to an article in Art in America (2012), Lin's "Pin River – Mississippi River" invites viewers to reconsider their relationship with one of the most significant rivers in the United States. The use of pins as a medium is particularly striking; it not only emphasizes the delicacy and precision of the river's meandering path but also highlights the fragile nature of natural ecosystems. Each pin, while small and seemingly insignificant on its own, collectively forms a powerful visual statement about the river's vastness and complexity.

Lin's choice of materials and method of installation are integral to the work's impact. By using pins, she creates a tactile and visually dynamic representation of the river. The pins catch and reflect light, adding a shimmering quality to the installation that changes with the viewer's perspective and the ambient light. This interaction with light and space enhances the viewer's experience, making the river appear as a living, flowing entity.

The artwork also speaks to broader themes in Lin's oeuvre, particularly her focus on environmental issues and natural landscapes. "Pin River – Mississippi River" serves as both a tribute to and a critique of human interaction

with natural waterways. It calls attention to the beauty and importance of the Mississippi River while also implicitly reminding viewers of the environmental challenges it faces, such as pollution and climate change. Maya Lin's "Pin River – Mississippi River" is a masterful installation that transforms a geographic feature into a profound artistic statement. Through the innovative use of pins, Lin not only captures the physical essence of the Mississippi River but also engages viewers in a deeper contemplation of its ecological and cultural significance. The work stands as a testament to Lin's ability to blend art with environmental consciousness, creating pieces that are both visually stunning and intellectually engaging.

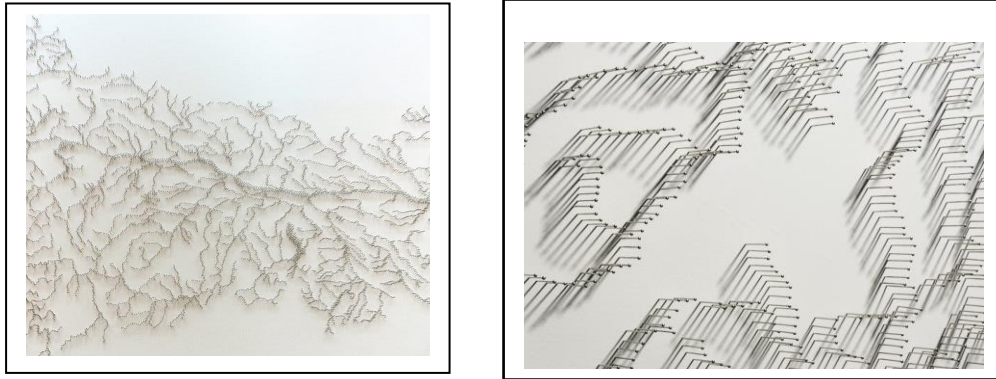


Figure 7 Maya Lin's "Pin River – Mississippi River"

### **: -Axis III: The Philosophy of Time**

Since ancient times, humans have recognized the importance of time, observing its passage through natural phenomena. In contemporary society, characterized by rapid movement and electronic advancements, time holds even greater significance. Visual artists grapple with depicting or implying time in their work, especially in a world where movement is not solely initiated by humans. Modern science has revealed time as a boundless concept, prompting artists to adapt their approaches to incorporate it effectively. This requires developing new artistic languages and techniques capable of capturing time's extended nature (Adapted from (HasabAl-Nabi, p. 4).

Given the importance of time, the researcher believes it is necessary to delve into the essence of time and its definitions according to some:

#### **- Conventional Definition of Time**

Humans have used many words to denote time, some of which express the meaning of an action, such as "eternity, age, epoch, time, moment," and others denote a noun, like "eternity, moment, epoch, time, forever, duration," indicating the length or shortness of time or events occurring during these times. Time and age are synonymous in terms of indication and meaning (Al-Alousi, 1977, pp. 370-416). The New Standard Encyclopedia defines time as a concept used to describe how long an event takes, measured and recorded in various ways, most commonly through the clock, indicating daily periods and extended to longer durations. Time is considered irregular in ordinary human life but can stretch or shrink according to relative movement, and the measurement of time depends on movement and change or both, as without them, measurement is impossible (*New Standard Encyclopedia*, 1991, p. 269).

#### **Time from the Perspective of Some Philosophers and Thinkers**

The concept of time, according to Al-Tabari, encompasses the hours of day and night, sometimes denoting short or long durations. Al-Khwarizmi views time as a duration measured by movement. George Kubler compares time to the human mind, stating its essence is unknowable (Al-Alousi, 1977, pp. 416-471). Humans perceive time indirectly through changes and by observing continuity and change, noting events' sequence in stable conditions and varying speeds of change. Time's formation is influenced by cultural, societal, and social developments, progressing rapidly and differing across societies. Various concepts from scientific, psychological, and social perspectives shape the expressive meanings of time (Asab, 1989, p. 11).

#### **-The Scientific Concept of Time**

All scientific disciplines recognize time as a fundamental framework for existence, crucial for understanding evolution and knowledge development. Advances in technology and science have prompted contemporary visual artists to engage with scientific research and innovation. This interaction allows artists to incorporate temporal elements into their work, creating dynamic relationships with the surrounding world. This has led to the emergence of "Time-based art," where artists can control the duration of the artwork's display and the viewer's engagement, particularly in digital and electronic media. Unlike traditional art forms, where viewers dictate their perception time, time becomes a fundamental concept in the viewer's experience of the artwork (Al-Fitni, 2023, p. 143).

### **-The Psychological Concept of Time**

Immanuel Kant, the German philosopher and thinker, paved the way for psychologists to study the concept of psychological time, leading thinkers and psychologists after Kant to show less interest in the perception of time. This problem gradually shifted from the field of "epistemology" to "psychology," focusing on the study of time's essential aspects, "sequence and duration" (Al-Alousi, 1977, p. 377). Psychologists have clarified that the mere idea of temporal sequence can only be comprehended and felt through understanding and perceiving the relationships that link sequential events and objects. The sequence within an artwork represents a number of elements or events arranged by the artist through spatial or temporal succession to change the perception of time. Perceiving the sequence in an artwork requires psychological, mental, and visual perception. (Walker, 1992, p. 582)

### **-The Social Concept of Time Explained**

Time and its concept are closely linked to the individual, defined by their experience of place and the environment they inhabit on one hand, and by the society to which they belong on the other. Social time connects time divisions (morning, evening, year, month, season, day, night, sunrise, sunset, etc.) with societal events and practices (celebrations, holidays, various occasions) observed by each society at these times, varying from one community to another. Visual art plays a role in expressing these occasions for each society. Social time is also related to the individuals forming the collective mind of the society, contributing to giving time varied visions and perceptions that differ from one society to another, depending on the individual's environment, lifestyle, work, religious beliefs, and education level. All these factors positively help in shaping the true concept of time in the minds of society's members. Each person's acquired language from their society's depths reflects its culture, and art plays a significant role in translating this vision by expressing the unique time of each society and era.

-After exploring the concept of time from various perspectives, the researcher believes it is essential to delve into the philosophical concept of time and its impact on contemporary art:

### **-The Philosophical Concept of Time and Its Impact on Contemporary Art:**

The concept of time is intimately related to individual life, defined by both a material factor, the environment where the individual lives within their society, and a spiritual factor, the culture of the society to which the individual belongs. Every era and society have their experience with time, lived by its people and formulated by the era's philosophers within that society, and clearly reflected in its arts.

### **- Nature and Types of Time in Artworks**

Philosophers and scientists have categorized time into various types and levels of perception, varying with the nature of time taken from its characteristics and directions, which the artist aims to direct in their artwork, preparing the viewer for multiple levels of perception through the unit of time.

#### **- Nature of Time**

To express time, humans turn to vocabulary that can be direct and clear, reflecting time's characteristics and manifestations through individual knowledge. Humans typically use diverse ideas and languages in their discussions about time, and artists can express time in various ways. Although time is invisible, artists can represent it through visual images and symbols in art, becoming significant components within the work.

#### **The Nature of Time Characterized by Two Factors**

- First Factor: Characteristics of time.

- Second Factor: Direction of time.

#### **-Characteristics of Time Include**

-Relativity, to some extent independent of events in time (as time is a relative matter, understood through changing events or the constant thing associated with it in an individual's life. Sometimes, individuals feel that the measured time seems independent of the events occurring within that time, appearing slow at times or fast at other times).

-It Contains a Link Between Two Sets of Moments (Before-After connecting two moments and the relationship between (Past-Present-Future).

-It Contains a Kind of Harmony Between Stability and Change.

#### **-On the Direction of Time**

Time phenomena indicate that the course of time is a straight line moving uniformly towards the future. One of its main manifestations is biological evolution, which appears irreversible, reflecting the nature of time as non-returnable (HossamEldin, 1999, p. 23). Individual life always progresses forward, starting from childhood through various life stages to old age, similarly places evolve from their inception to become historical heritage of a region or country.

#### **-The direction of time entails the following**

-First, the direction from the present to the past has a (philosophical dimension) where a present event temporally precedes a past event.

-Second, the natural order of before and after is considered a (scientific dimension).

-Third, the psychological indicator of time's direction and movement resides in the individual's mind, where one can reminisce about the past while living in the present (now), yet unknowing of the future and what it holds, indicating time moves forward (Parker, 1999, p. 168). Many artists have used philosophical dimensions to affect

the artwork's viewer through the psychological dimension, merging past, present, and future into a single moment in certain types of installation or other artworks. This is achieved by placing objects representing the past or part of it in the current moment (present), allowing the viewer to recall past memories alongside present moments. Alternatively, the artist may prepare the space or displayed material in a way that transports the viewer into the future, merging different times: past, present, and future, thus psychologically conditioning the viewer and influencing their temporal direction.

#### **-Types of Time**

Outlined by physicist James Jeans as follows (Khouli, 1990, p. 21).

#### **-Objective Time**

Considered a measure of movement, measured in hours, days, or years, and primarily arising from natural phenomena, meaning it doesn't stem from an individual's subjective experience, often making individuals feel the loss of objective time irretrievable. Time can be perceived through:

-The sequence observed in the sensible changes around the individual.

-Duration is the time taken for an event, i.e., the temporal extent of the event.

Four factors for perceiving objective time include duration, order of events from before to after, past and present, and the change of state resulting from the passage of time. These factors are within the viewer's perception of artworks, feeling the passage of time not only through observed changes affecting their surroundings but also through mental and physical changes, resulting in growth in perception and experience, reflected in their cognitive and visual experiences and the development of their artistic perception. Through this, viewers can perceive more complex types of time within an artwork, through actual movement, and the temporal extension from sound and image present in the natural environment inhabited by the artwork and actively engaged by the viewer.

#### **-Psychological Time (Sensory-Perceptual)**

This term describes an individual's perceived speed of time passage, influenced by age, experiences, emotions, and situational factors. It represents an internal sense of time, varying in speed depending on the moment being lived. Time can feel prolonged in moments of waiting or fear and pass quickly during moments of happiness. In artwork, viewers' perception of time can be manipulated by the artist's preparation, impacting their appreciation and experience of the work. This demonstrates a correlation between objective time and its psychological impact on the viewer.

#### **-Biological Time**

Refers to the biological clock or the internal timing of a being, not limited to humans but all beings unaware of specific time periods (Hussein, 2021). Every living being carries within its own time, defined by its internal clock.

#### **-Contemporary Visual Artwork Based on the Philosophy of Time**

Time has always been intertwined with visual arts throughout the ages, serving as a direct expression of the concept of time and its suggestion. Below is a presentation and analysis of a contemporary installation artwork by the artist Christian Boltanski, which explores the concept of time, as illustrated in Figures 37 and 38. An artist renowned for exploring the concept of time through installation art, using a variety of materials, is Christian Boltanski. Boltanski's work often delves into themes of memory, loss, and the passage of time, using materials that evoke a sense of history and transience.

**-Artist:** Christian Boltanski

**-Work Title:** "Les Archives du Cœur" (The Heart Archive)

**-Creation Date:** Ongoing since 2008

**-Dimensions and Components:** The installation varies in size depending on its presentation but centrally features a collection of recorded human heartbeats, played back in a dimly lit space. The archive is housed on the island of Teshima, Japan, as part of the Benesse Art Site Naoshima, but has been featured in various exhibition formats worldwide.

**-Exhibition Location:** Benesse Art Site Naoshima, Teshima, Japan.

**-Work Description:** "Les Archives du Cœur" is an immersive installation that invites visitors to listen to a vast collection of recorded heartbeats, each one unique and representing an individual's life and story. Participants can also record their heartbeats to add to the collection, making the work an ever-growing archive of human existence. The experience is deeply personal and reflective, set in a space designed to isolate the sound and emphasize the intimacy and fragility of life.

**-Philosophical Concept of the Work:** Boltanski's installation contemplates the universality of life, death, and memory. By collecting heartbeats, he captures the most fundamental sign of life, making it both a personal and collective symbol of human existence. The work raises questions about the marks we leave behind, the nature of remembrance, and our shared humanity.

**-Work Analysis:** "Les Archives du Cœur" exemplifies Boltanski's ability to create powerful emotional and philosophical experiences through simple materials. The heartbeats, a universal sign of life, become a poignant reminder of our mortality and the fleeting nature of time. The installation's ongoing nature and the inclusion of visitor-contributed heartbeats speak to the continuity of life and the interconnectedness of human experiences across time and space. Through this work, Boltanski challenges us to confront our own temporality and the ways

in which we seek to be remembered, offering a space for contemplation and connection amidst the inevitable passage of time.



Figure (8) Christian Boltanski "Les Archives du Coeur" listening room (Photo:Kuge Yasuhide)  
<https://benesse-artsite.jp/en/story/20210611>

#### **-Practical Framework**

The researcher executed two works to illustrate the answer to the research question:

-How can the concept of the philosophy of place and time benefit from the authenticity of Diriyah as a conceptual starting point for designing contemporary artworks?

The following details how the concept of the philosophy of place and time, derived from the authenticity of Diriyah, served as a conceptual foundation for designing the first contemporary artwork.

#### **-First Artwork**

The researcher was deeply influenced by the archaeological sites, especially the "At-Turaif District" in Diriyah, Saudi Arabia. This district, located at the heart of Diriyah and a UNESCO World Heritage site since 2010, showcases the traditional Najdi characteristics reflecting the simple traditional lifestyle of Saudi Arabia. The researcher relied on the unique geometric decorations adorning the traditional mud architectural structures, incorporating intricate details from geometric shapes, particularly triangles known as "Al-Lahouj," used for air ventilation, and "Al-Hadair," which are decorative edges on Najdi doors featuring both geometric and botanical motifs.

The architecture represents the intellectual identity, creativity, and aesthetic level of humans. Hence, the architectural elements of Najdi architecture the researcher focused on in her contemporary installation artwork include:

- Architectural structure elements like roofs, walls, and arches
- Decorative elements like recessed equilateral triangles (ventilations) and "Al-Hadair" (decorative edges).
- Architectural engravings on doors and windows featuring geometric or botanical motifs.

The presence of an internal courtyard is a distinctive feature of Najdi architecture, creating a comfortable environment that aligns the building and openings towards the interior, with smaller external openings usually located at the top part of the walls. The architectural artist's use of equilateral triangles on facades ("Al-Hadair") due to their load-distributing capability, negating the need for lintels above these openings. The small size of these openings, typically not exceeding 34cm and located at the top of the wall, achieves the social objective of maintaining family privacy within the space. These triangles also contribute to facade decorations, blending seamlessly with other decorative forms and arranging in specific patterns to form vertical rows or triangular shapes that allow light and ventilation while blocking outside views into the building.

The researcher will elucidate some patterns and elements utilized in the installation artwork "Al-Hadair" derived from Najdi architectural heritage in Figures 9.



Figure (9)

Figures (9) illustrate some of the patterns and elements that were utilized in the composite artwork "Al-Hadayer" from the Najdi architectural heritage

**- Work Description:**

**- Artwork Name:** Al-Hadair.

**- Execution Date:** 2022

**- Materials:** Used Industrial clay and animal feed grass

**- Original Artwork Sizes:** The work consists of variously sized and shaped sculptures, with the largest being 30 cm in size and the smallest piece measuring 5 cm. The sizes of all pieces making up the artwork range between these dimensions.

**- Number of Pieces in the Original Installation Artwork:** 200 pieces.

**- Execution Period:** Three weeks.

**- Exhibition Location:** Zahrah Studio.

**- Preparation Time for Exhibition Setup:** The work was developed through 3D designs into massive sizes to fit proposals for international exhibitions.

**- Philosophy, Concept, and Details of the Work:** The idea was inspired by the traditional architectural elements of the "Diriyah" area, renowned for its unique architectural heritage adorned with soothing and dazzling geometric decorations. The focus was on the intricate geometric formations represented by triangles ("Al-Lahouj") and the edges of houses and geometric and botanical motifs on Najdi doors ("Al-Hadair"). The artwork is centered on using architectural elements represented in the decorative endings of houses, the triangles, and Najdi door engravings that signify the rich and authentic heritage of traditional mud houses. In this work, the researcher expresses nostalgia for the traditional heritage landmarks of Saudi Arabia with a contemporary vision, as these elements start to merge into new urban areas with distinct architectural features. The researcher highlights the contrast between natural and man-made forms in the area, translating them into artistic features that embody the diminishing heritage. Through this work, the researcher wants the viewer to recognize, feel, and coexist with the traditional decorations executed as abstract geometric pieces, spread on the ground like a carpet to remind the viewer of the Majlis, a place for gatherings covered with carpets (which has been listed in UNESCO), using natural materials in the piece formation to give the viewer a real, natural aromatic ambiance reminiscent of past atmospheres, making them relive the ancient environment of the Majlis ("the scent of place"), where viewers contemplate historical paradoxes, feeling the closeness of fading and rebirth. These decorative formations within the work remind the viewer of the rapid urban development concurrent with the evolution of cities, provoking thoughts on decay and rejuvenation, especially in light of Saudi Arabia's efforts to revive architectural arts alongside the country's renaissance.

The researcher presents her experiments with natural materials derived from geometric shapes and inspired by the edges of walls in "Diriyah" houses, through various installations that demonstrate the aesthetics of the element in the actual composition of the artwork "Al-Hadayer," as shown in Figures (10) to (12).



Figure (10)



Figure (11)



Figure (12)

Figures (10) to (12) illustrate experiments with natural materials derived from geometric shapes and inspired by the edges of walls in “Diriyah” houses for the artwork "Al-Hadayer”.

The composite artwork "Al-Hadayer" will be presented through the use of 3D imaging to understand the maximum benefit of the artwork within the intended display spaces, as in Figures (13) to (15).



Figure (13)



Figure (14)

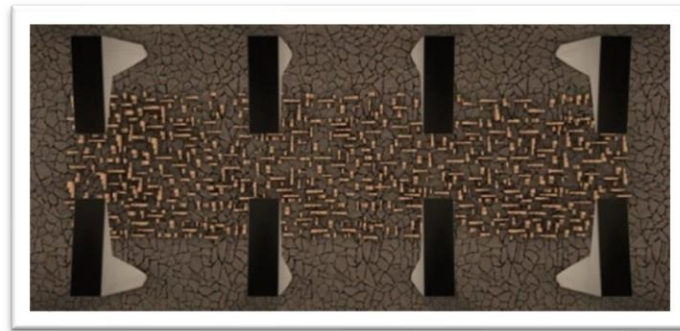


Figure (15)

Figures (13) to (15) show various angles of the composite artwork "Al-Hadayer" through 3D imaging - executed by the researcher.

In the following, "model" photography will be displayed to illustrate the form of the composite artwork "Al-Hadayer," as shown in Figures (16) and (17).



Figure (16)



Figure (17)

The shapes from number (16) to number (17) illustrate diverse angles of the composite artwork "Al-Haddair" through three-dimensional sculptural photography - executed by the researcher.

#### **-Second Artwork:**

After studying the philosophical aspect of the concept of place and its relation to the concept of time, and being deeply influenced by the authenticity and heritage of Diriyah in Riyadh, Saudi Arabia, from the external appearance of the buildings, the raw materials forming the architectural buildings, the colors of the buildings, and the atmosphere surrounding the place, the researcher initiated preliminary design lines for the concept of the artwork as shown in Figure 18.

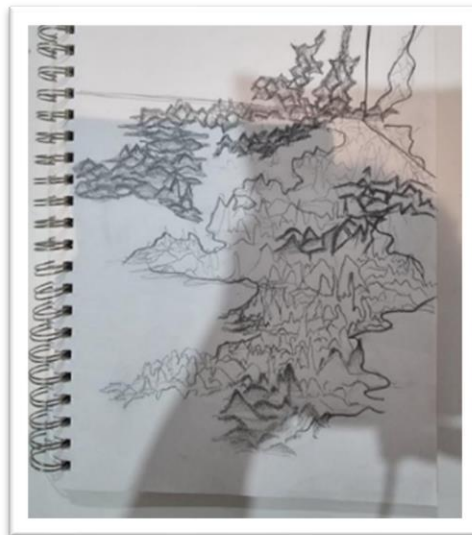


Figure (18) shows a preliminary sketch of the artwork's design, executed by the researcher.

The researcher then moved to materials that closely resemble the building material components of the Diriyah region's architecture, as well as those that produce a similar effect to nature, such as lightweight fabrics combined with clay. This was to conduct some preliminary experiments that clarify the concept of the final composite artwork and reveal its requirements for materials, tools, and supports useful in creating the artwork, as shown in Figure (19).





Figure (19) illustrate preliminary experiments in assembling materials and verifying them in the implementation process, executed by the researcher.

In the following, the artwork will be displayed in its final form, as shown in Figures (20) and 21.)



Figure (20)



Figure (21)

### Artwork Description

**-Artwork Name:** Birth of a Place.

**-Dimensions:** The work extends 12 meters in length across the ground from east to west, with a width of 3 meters from north to south, and a height of 5 meters.

**-Execution:** The artwork was constructed on the floor of Zahra Studio.

**-Number of Art Pieces:** The artwork consists of 300 separate pieces assembled according to the intended exhibition space. This installation art requires assembly and shaping based on the venue, with the final form dependent on the researcher and 3 assistants. Construction requires 10 workdays, averaging 6 hours daily.

**-Materials Used:** 1800 meters of tulle-like fabric, industrial clay typically used for exterior building coatings to create external work textures, with 38 large gallons used. Natural sand or soil combined with quantities of glue for molding, various-sized nails for securing (10 packs used), protective gloves, nylon for covering floors, and several hammers and scissors.

### -Philosophical Idea of the Work

The researcher was inspired by the structural forms of the "Diriyah" area in Riyadh, Saudi Arabia, evoking the sense of spirits striving for life. This sentiment was captured in the "Birth of a Place" artwork, influenced by wandering through mud houses. These abandoned clay homes seemed soulless, deserted over time, now empty shells once vibrant with life and inhabitants. The researcher aimed to express the clay layers as pulsating and shifting, rising and falling, sending kicks skyward like a fetus signaling its imminent arrival.

This installation, representing Diriyah, comprises numerous fabric elevations painted with clay, forming peaks that articulate a desire for a new life or rebirth, eager for development and a prosperous future. The researcher also highlights the souls that once inhabited these mud houses, recognizing Saudi Arabia's efforts to revive these structures in an architectural heritage awakening through restoration, aligning with global development, thus symbolizing life's renewal.

### Research Outcomes Discussion Through Objectives:

**First Objective:** Adopting the philosophy of place and time of Diriyah as a basis for artistic design thought.

This objective was successfully achieved by exploring the philosophical aspects of place and time, linking them to Diriyah after studying and appreciating the essence of the area from its origins to the present, serving as a foundation for unique design ideas.

**-Second Objective:** Creating contemporary installation artworks in the field of visual arts and design. This objective was met successfully after examining the architectural forms of houses in "Diriyah" within Riyadh, Saudi Arabia, utilizing them as inspiration for designing and executing contemporary installation artworks in visual arts and design. Materials such as lightweight fabrics and industrial clay were used, among others, facilitating the creation of the installation art.

### **-Results**

- Enriching the philosophical, aesthetic, and expressive content of contemporary art through the concept of time, making it a fundamental pillar in the structure of installation art.
- nature of contemporary installation artworks have evolved to easily incorporate philosophical aspects like time and space.
- and space play a significant role, linking to the psychological aspects of the viewer in installation art.
- The concept of the philosophy of space can be utilized as a starting point for designing contemporary installation artworks in the field of visual arts and design.
- Similarly, the philosophy of time can serve as a basis for the design of contemporary installation artworks in visual arts and design.
- Combining the philosophies of space and time can inspire innovative design ideas for installation artworks.
- The historical and cultural significance of Diriyah city is systematically presented through its historical sequence, providing a scientific and methodical perspective.
- The architectural heritage of Diriyah's authentic space, with its unique forms and harmonious designs, can inspire contemporary installation artworks.
- Integrating visual arts and design with the authentic architectural heritage of Diriyah, Saudi Arabia, aligns with the Vision 2030 of the Kingdom.
- The field of visual arts and design is enriched by leveraging the philosophies of space and time.
- The field of visual arts and design benefits from engaging with Saudi Arabia's architectural heritage.

### **-Recommendations**

- Attention would be better given to all types of authentic architectural heritage across Saudi Arabia, not just Diriyah.
- Restoration, documentation, and maintenance of archaeological sites would be better enhanced with activities and necessary services.
- Efforts would be better made to elevate public taste and develop a sense of appreciation for Saudi Arabia's rich architectural heritage, starting from an early age.
- Institutions related to heritage should encourage visual artists to showcase Saudi Arabia's authentic architectural heritage and its alignment with global standards, in accordance with Vision 2030.
- Artists should explore new philosophical approaches, like those related to space and time, to deepen their conceptual foundation for creating contemporary installation artworks in visual arts and design.
- Researchers are encouraged to study the relationship between concepts of time and momentary art forms such as event art, light art, and others.

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