



## RESEARCH ARTICLE

# Innovation of Decorative Units with an Implicit Dynamic meaning Derived from the Works of the Pioneering Saudi Visual Artist Abdulhalim Radwi for the Design of Proposed Textile Hangings

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**ARTICLE INFO****ABSTRACT**

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This article sets out to break new ground by innovating decorative units with implicit dynamic meaning, drawing inspiration from the works of the pioneering Saudi visual artist Abdulhalim Radwi. The unique aspect of this study lies in the application of these units in the design of proposed textile hangings, thereby bridging the gap between traditional art forms and contemporary design trends. The article, conducted with a descriptive and a quasi-experimental method, represents a rigorous and dedicated approach to the study of art and design. This methodological choice ensures the validity and reliability of the article findings. The article presents innovated ten decorative units with implicit dynamic meaning, drawing inspiration from the artistic paintings of the late artist Abdulhalim Radwi. These units have been effectively used as decorative elements in proposed textile hangings, underscoring their potential to bridge the gap between traditional art forms and contemporary design trends. The artistic works of the late pioneering Saudi visual artist Abdulhalim Radwi, as demonstrated in this article, can be practically utilized in innovating decorative units with implicit dynamic meaning. These units can then be effectively incorporated into the design of proposed textile hangings, offering a fresh and culturally rich perspective to contemporary design.

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**1. INTRODUCTION**

Fine art is a vibrant aspect of human culture, encompassing the creative production that allows individuals to express their self-concepts. Artists use various materials to convey their thoughts, translate their emotions, and reflect the world around them through images and forms embodied in their artworks. This form of expression not only fosters innovation but also offers a fresh perspective on the world, developing ideas and values. As Vasari, Giorgio (2007) noted in "The Lives of the Most Excellent Painters, Sculptors, and Architects," art has the power to capture the essence of human existence and inspire transformative change. This transformative power is what drives our article and the use of Abdulhalim Radwi's works in our innovative approach.

Visual arts serve as a means of human expression, encompassing decorative patterns, color formations, and both two-dimensional and three-dimensional shapes. As individuals interested in the intersection of traditional art and contemporary design, your role in preserving and studying this art form is crucial. Visual arts not only provide a foundation for original creativity but also serve as a vital link to our historical roots, preserving our cultural heritage while embracing modernity and contemporary trends (Lpad, 2008).

The practice of visual art in the Kingdom of Saudi Arabia has experienced a recent surge, captivating the attention of many individuals and garnering increased interest daily. The efforts of numerous Saudi visual artists in recent years cannot be overlooked, as their endeavors have significantly elevated the status of Saudi visual art on the global stage (Abu El-Ezz, 1987).

Saudi visual art is the result of intellectual and technical growth, which has contributed to the evolution of art as a means of expressing the artist's thoughts and raising awareness of cultural and political aspects within society. It reflects the artist's comprehension of community issues and their interpretation of the world (Al-Askah & Al-Rasheed, 2018). Saudi visual artists have stood out for their aesthetic expressions in their artworks, fostering bridges of communication between themselves and diverse communities (Al-Nassar, 2010).

One notable contribution to the Saudi art scene is Art Radwi, established and developed in 2021 by the author of this article Dr. Maha Abdulhalim Radwi. This artistic movement is a fertile source of inspiration (Radwi, 2021). The uniqueness of Art Radwi is evident in the analysis of the works of Professor Abdulhalim Radwi, who employs a distinct artistic style that transcends mere imitation and replication. His artworks are characterized by originality and contemporaneity, drawing from modern art movements while imbuing symbols with profound meaning. Through conscious and emotional engagement with himself, his environment, and his heritage, he skillfully utilises forms such as windows, doors, and verses, strategically distributing them on the panel's surface and in its spaces (Radwi, 2021).

Abdulhalim Radwi has skillfully condensed heritage, Islamic landmarks, emotions, and issues into expressive symbols. Each viewer interprets these symbols through a symbolic narrative, engaging in deciphering meanings that transform the viewer's experience into a theatrical form. Rather than aiming to faithfully replicate nature, Radwi seeks to imbue it with a portrayal of symbols that are in constant flux, drawing constant attention and focus within the artwork. This interplay between the panel and the viewer creates a dynamic language that fosters a spontaneous equilibrium between stability and movement. Radwi emphasises the local language, brimming with symbols of Arab originality, which captivates the viewer and critics alike and is presented in an appropriate contemporary style (Al-Wadi'i, 2005).

Through his expressive imagery, artist Abdulhalim Radwi successfully conveys his ideas about human, social, and political life. He demonstrates remarkable artistic craftsmanship in utilising and formulating the foundations and elements of design (Radwi, 2021). His works serve as a testament to the power of visual art in encapsulating and expressing profound concepts.

This article identifies and defines the unique symbols, signs, and shapes associated with Art Radwi. Building upon this, the article intends to create a new form of modern decoration called "Decoration with implicit dynamic meaning," drawing inspiration from Art Radwi. Moreover, the article aims to determine the distinct artistic features inherent in these decorations. This unique style draws inspiration from the Art Radwi approach, transforming symbols, signs, shapes, and connotations into decorations with implicit dynamic meanings.

More specifically, this article aims to innovate decorative units with implicit dynamic meaning derived from the works of the pioneering Saudi visual artist Abdulhalim Radwi and use them as decorative units for the design of proposed textile hangings.

The article holds significant importance in several key aspects. It contributes to the preservation and promotion of Saudi visual art by highlighting the distinctive artistic expressions emerging from Saudi Arabia and their potential impact on the global art scene. Additionally, the article emphasizes the intellectual and technical growth of Saudi visual art, showcasing how it serves as a medium for expressing cultural and societal issues. This evolution reflects art's role as a tool for interpreting the world and fostering dialogue within communities. By exploring Art Radwi and creating modern decorations with implicit dynamic meanings, the article aims to inspire artists and designers to innovate and produce original works that bridge tradition and modernity. This approach helps

maintain a connection to historical roots while embracing contemporary trends. Furthermore, the article illuminates the importance of symbolism and meaning in artistic expression, aiming to develop a new form of decoration that conveys implicit dynamic meanings, thereby enhancing the viewer's experience and understanding of the artwork.

## 1.2 Statement of the problem

The article problem focuses on innovating decorative units with implicit dynamic meaning. These units are derived from the artistic creations of the renowned Saudi visual artist Abdulhalim Radwi. The primary goal of the article is to explore and develop these units to be utilised as a key decorative element in the design of proposed textile hangings.

This article seeks to extract and define the distinctive symbols, signs, and shapes associated with Art Radwi. It aims to create a new form of modern decoration termed "Decoration with implicit dynamic meaning," drawing inspiration directly from the essence of Radwi's artistic expression.

Furthermore, the article strives to identify and highlight the specific artistic features that define these decorations. It endeavors to transform symbols, signs, shapes, and connotations into decorative elements that carry implicit dynamic meanings.

In essence, this article project aims to celebrate Abdulhalim Radwi's artistic legacy and innovate within the realm of decorative art by infusing traditional elements with contemporary dynamism and significance. The ultimate objective is to bridge Radwi's profound artistic language and the realm of textile art, offering a fresh interpretation of his symbolic world through textile hangings.

The article explores how the unique symbols, signs, and shapes associated with Art Radwi can be transformed into a new form of modern decoration with implicit dynamic meaning. It examines the distinct artistic features inherent in these innovative decorations inspired by Radwi's work, investigating how these decorative units can be utilized as key elements in designing proposed textile hangings. The study also considers how incorporating symbols, signs, and shapes from Art Radwi enhances the narrative and visual impact of the textile hangings. Additionally, it addresses the extent to which infusing Radwi's artistic language into textile decorations creates a bridge between traditional art forms and contemporary design trends. Finally, the article evaluates how these decorative units with implicit dynamic meaning contribute to the evolution and global appreciation of Saudi visual art.

The article aims to explore and define the unique symbols, signs, and shapes associated with Art Radwi, delving into the symbolic language used in the artworks to uncover their deeper meanings. It seeks to create a new form of modern decoration, termed "Decoration with Implicit Dynamic Meaning," which involves transforming symbols, signs, shapes, and connotations into decorative units imbued with implicit dynamic significance. Furthermore, the article will identify the distinct artistic features inherent in these decorations, analyzing the artistic elements and techniques found in Radwi's work to understand how they can be adapted into decorative units with implicit dynamic meanings. Additionally, the article plans to incorporate these innovative decorative units derived from Art Radwi into the design of proposed textile hangings, bridging the gap between visual art and textile design and demonstrating how artistic symbolism can enhance both the visual appeal and conceptual depth of textile artworks.

## 1.3 Terminology

**Art radwi** is a Saudi art movement led by Saudi visual artist Dr. Maha Abdul Halim Radwi. It has been documented and approved as an independent Saudi art movement with clear artistic features, foundations and elements inspired by the works of her father, Professor Abdul Halim Radwi.

**Decoration with implicit dynamic meaning:** The article defines Decoration with Implicit Dynamic Meaning as new, independent decorations with a Saudi Arabian identity invented by the articleer Maha Abdelhalim Radwi. This was achieved by transforming all symbols, signs, and forms inspired by Art Radwi into decorations with deep meanings and implicit emotions, suggesting dynamic movement and conveying a purposeful message.

**Decorative units:** Decorative units are discrete elements or components utilised in constructing decorative designs, patterns, or compositions (Abdullah, 2021). These units often exhibit specific characteristics such as shapes, colours, textures, or motifs, contributing to the design's overall aesthetic appeal and visual interest. In this definition, the concept of decorative units can be associated with the works of Abdulhalim Radwi, a prominent Saudi visual artist known for his unique artistic style. The skilful use of symbols characterises Radwi's artworks, signs, and shapes strategically arranged on the canvas to create a profound visual impact. These elements within Art Radwi can be considered decorative units, each carrying implicit dynamic meanings that engage the viewer in a symbolic narrative (Radwi, 2021).

**Textile hangings:** Textile hangings refer to decorative or functional pieces of fabric that are designed to be displayed by hanging them on walls or other surfaces (Andrä et al., 2019). These hangings can vary in size, shape, material, and design and serve both aesthetic and practical purposes in interior decor.

In this article context, textile hangings are not merely decorative objects but rather platforms for the integration of artistic symbolism and creative expression. They highlight the potential of textiles as a versatile medium for conveying complex ideas and emotions through visual and tactile means. This approach aligns with the evolving role of textiles in contemporary art and design, where textile hangings serve as dynamic and multifaceted artworks that blur the boundaries between traditional craft and visual art practices.

## 2. THEORETICAL FRAMEWORK

### 2.1 Abdulhalim radwi

The artistic journey of late Saudi visual artist Professor Abdulhalim Radwi (1936 - 2006), which began almost half a century ago, is of great interest to those studying the contemporary Saudi visual art movement. Radwi belonged to one of the earliest generations of artists who pursued formal art education, studying in Rome from 1962 to 1968 and earning a doctoral degree in Madrid in 1979. He is the first Saudi artist to hold personal exhibitions of his works within and beyond the borders of the Kingdom of Saudi Arabia.

Abdulhalim Radwi, as an artist, made significant contributions to the Saudi visual art movement, particularly within Arab visual art, beginning in the 1960s. He established a distinct Arab art style that set it apart from its European counterpart. Radwi emerged as a leading artist of his generation within the Arab art scene, presenting his cultural and life experiences through his artistic journey manifested in the lines and colours on the surfaces of his paintings. His work gained a special dimension through inspiration drawn from Arab folklore and elements of Islamic decoration. Additionally, he fostered interaction between various art forms, embracing international artistic thought without succumbing to mere imitation or replication (Radwi, 2021).

Throughout his long and challenging journey, Radwi laid solid foundations for himself. Among these foundations, one of the most significant was his belief that the shortest path to international recognition lies in embracing and celebrating the local. This unique approach rendered his art as a vital symbol within the realm of Saudi visual art, both locally and on a broader Arab and international scale. Abdulhalim Radwi is rightfully recognised as the pioneering artist who broke ground in visual art and established its prominence, thus holding an esteemed leadership position in visual art. He founded the visual art movement in the Kingdom of Saudi Arabia (Radwi, 2021).

Abdulhalim Radwi holds a significant place in the history of Saudi Arabian art as the first Saudi artist to organise an educational art exhibition in the country. The exhibition, which took place in 1953 AD, showcased 12 paintings. In 1959 AD, Radwi participated in the inaugural school art exhibition for the secondary stage in the Kingdom. The exhibition was held at Al-Aziziyah Secondary School in Makkah Al-Mukarramah, and Radwi's painting titled "Village" won first place. This achievement marked a pivotal moment in his artistic career, as he received his first financial prize, amounting to five hundred riyals at that time, which was considered a significant sum.

Abdulhalim Radwi was also the first Saudi artist to study visual arts abroad. In 1962, he debuted as the first Saudi artist to participate in a fine art exhibition outside the Kingdom. His artwork was

showcased at Margotha Gallery in Rome, Italy. Following this milestone, Radwi participated in numerous art exhibitions across Saudi Arabia, Italy, and various countries worldwide. While studying at the Academy of Fine Arts in Rome, Radwi held nine personal exhibitions portraying general life scenes in Europe. These exhibitions reflected his innovative and creative approach, influenced by different educational concepts that pushed the boundaries of artistic expression.

After obtaining a Bachelor's degree in Decoration Arts from the Academy of Fine Arts in Rome in 1964, Radwi briefly served as the first art education teacher at the Institute of Art Education in Riyadh. In 1965, he achieved another first by opening an official art exhibition in Jeddah, inaugurated by King Saud. In the same year, Radwi received the final recommendation to design the logo for King Abdulaziz University in Jeddah. To this day, the university's logo bears the imprint of Abdulhalim Radwi's artistic vision. Subsequently, Radwi supervised the management of the Arts Center established by the Ministry of Education, playing an integral role in shaping its artistic foundations.

In 1968, Abdulhalim Radwi received international recognition in fine arts by receiving a cup at the Biennale in the Spanish city of Efesa. He continued contributing to the development of the arts in Saudi Arabia, dedicating himself to his craft. Radwi served as the manager of the Saudi Arab Society for Culture and Arts and played a key role in establishing artistic activities organised by the General Presidency for Youth Welfare and the Saudi Arab Society for Culture and Arts in Jeddah, both within the Kingdom and abroad. His contributions were guided by the directives of His Royal Highness Prince Faisal bin Fahd, the General President of Youth Welfare.

In 1979, Abdulhalim Radwi achieved another significant milestone by obtaining a professor's degree from the San Fernando Higher Academy of Fine Arts in Madrid, Spain. His commitment to the arts extended beyond his academic achievements, as he held honorary positions such as membership in the International Arbitration Council in Madrid. From 1980 to 1991 AD, he managed the Saudi Arabian Society for Culture and Arts in Jeddah. He later assumed the presidency of the Arab Artists Association in Madrid.

Abdulhalim Radwi's contributions and influence in fine art were widely recognised. In 1992, he was appointed as a member of the judging commission for the first visual art competition organized by Saudi Airlines in Jeddah. In 1994, he was honored as one of the most important pioneers of visual art during the second competition held by Saudi Airlines. Radwi continued to supervise artistic activities organised by various institutions, including the General Presidency for Youth Welfare and the Saudi Arab Society for Culture and Arts, both within and outside the Kingdom.

In November 1994, the General Presidency for Youth Welfare nominated Abdulhalim Radwi to be honoured by the Information Ministry in the United Arab Emirates at their own expense. This recognition further solidified his stature as a pioneer in the field of visual art (Radwi, 1981 AD).

Abdulhalim Radwi, the renowned artist, was deeply committed to spreading love and peace worldwide. To achieve this, he organized a series of exhibitions titled "Islam is the Religion of Peace" in the Spanish city of Marbella from 1998 to 2005. The inaugural exhibition was graced by the presence of King Salman bin Abdulaziz, who showcased his support for the arts and encouraged Saudi artists. In addition to this, Radwi also supervised an exhibition featuring selected works from the Saudi visual art touring exhibition in 1999-2000 AD.

Notably, Professor Abdulhalim Radwi achieved significant recognition during his lifetime. He was the first Saudi artist nominated for a Nobel Prize. Sadly, he passed away on Sunday, March 5th, 2006 AD, after battling illness while receiving treatment at a hospital in Jeddah (Radwi, 2021 AD).

## 2.2 Decoration

Decoration is an artistic expression encompassing various elements, such as dots, lines, geometric shapes, and drawings of animals and plants. These elements interact and intertwine, creating visually appealing patterns that adorn various aspects of human life. From buildings and utensils to clothing, mosques, churches, cemeteries, currency, coins, palaces, and even national flags, decoration finds its place (Brown, 2001). Throughout history, decoration has flourished, serving as a reflection of civilisations. Each successive nation reveals its unique forms, systems of life, customs, and traditions through the art of decoration (Duca et al., 2017).

Decoration serves as a window into the past, offering insights into the history, development, intellectual pursuits, religious beliefs, and cultural depth of previous civilisations. Even in prehistoric times, early humans possessed an innate understanding of decoration. Guided by instinct, their artistic endeavours focused on the necessities of daily life, such as food and shelter. The primitive drawings, engravings, and embellishments composed of simple lines and dots exemplify this early form of decoration (Borgo et al., 2012).

As human consciousness expanded and a sense of the hidden forces within nature emerged, decoration and engravings evolved. Figures of animals, plants, and natural phenomena began to grace the artistic expressions.

Expressions in decoration can be categorised into eight distinct types, each with its own description and meaning. The first type, primitive expressions, holds a significant historical value as it dates back to the time of prehistoric humans. These early forms of expression consisted of basic elements such as points, lines, and rudimentary shapes. Symbolic expressions, on the other hand, were used to represent divinity, the power of nature, and magic. When humans began perceiving hidden forces within nature, they used symbolic expressions to depict their understanding (Margariti et al., 2012). For instance, the sun was represented by a circle with a dot in the centre, while the four cardinal directions were symbolised by two perpendicular diameters within a circle.

Symbolic writing, another form of expression employed by early humans, played a crucial role in conveying specific ideas (Armitage, 2020). Examples include hieroglyphics and Chinese writing, which initially involved simple drawings of rivers, mountains, birds, or animals. Animal expressions were prevalent among prehistoric humans who depicted the animals they encountered or hunted on cave walls. Some primitive tribes even adopted specific animals or birds of prey, such as dragons, vultures, dogs, and pigs, as their emblems or symbols.

Geometric expressions played a significant role in decorative formations. They comprised points, lines, geometric shapes, and polygons that overlapped and interlocked, creating intricate patterns. Botanical expressions incorporated various types of plants, roses, and flowers, such as cloves, cherries, pomegranates, tulips, irises, and lotus flowers. These expressions depicted branches, stems, and leaves, adding a touch of natural beauty to decorative works (Jacquette, 2014).

Abstract expressions involved a departure from reality, where drawings were used to represent realistic objects symbolically or metaphorically. This form of expression allowed for artistic interpretation and conveyed deeper meanings beyond literal representation (De Rooij et al., 2013)

Decoration draws upon rules and principles derived from nature and ancient decorative works. Among these fundamental principles, balance stands out as a crucial rule that should be present in every decorative composition or artwork. It encompasses achieving a harmonious, artistic arrangement through the skilful distribution of elements, units, and colours. This principle finds inspiration in the balanced relationships observed in nature, where surfaces and color tones form cohesive compositions (Xin & Daping, 2021).

Symmetry is another important rule that is the foundation for certain decorative styles. It involves mirroring one half of a composition onto the other using a central axis, resulting in a visually pleasing and balanced arrangement (Fedorovskaya et al., 2021). Bifurcation is another common rule in decorative formations, particularly in plant-inspired designs. There are two types of bifurcation: radiating from a central point, where decorative lines extend outward from a single point, and branching from a line, where shapes and units branch out from straight or curved lines on one or both sides (Kuznetsov, 2004). Examples of this can be seen in the growth of palm leaves, where leaves emerge from branches, branches from stems, and stems from trunks.

Interlacing is a rule that frequently appears in Arabic decorations, often taking the form of regular or spiral wraps or intertwining two stems of a plant in opposite directions. This technique adds intricacy and visual interest to the design (Kaplan & Salesin, 2004). Repetition, another significant rule, is abundantly found in nature, such as the branching patterns of trees. It is one of the simplest yet most impactful rules in decoration. Repetition can be categorized into three types: regular repetition, opposite repetition, and mutual repetition, each contributing to the overall visual rhythm and coherence of the design.

### 2.3 Decoration with implicit dynamic meaning

Decoration with implicit dynamic meaning is an innovative and distinct form of artistic expression that emerged from the author of this paper. With a strong foundation in Art Radwi, this new decoration style encompasses many symbols, signs, connotations, and shapes transformed into decorative elements carrying profound meanings and implicit emotions. Its ability to convey a dynamic sense of movement and purpose sets this innovation apart, effectively communicating meaningful messages through its artistic compositions.

Rooted in Saudi Arabia's rich cultural heritage, Decoration with Implicit dynamic meaning reflects a deep connection to the local identity. It draws inspiration from the region's diverse traditions, historical narratives, and natural landscapes. Through this innovative approach, Radwi has breathed new life into traditional decorative elements, infusing them with a contemporary vibrancy and artistic exploration.

Each element of the Decoration is carefully crafted and strategically placed to evoke a sense of movement and energy. The dynamic nature of these decorations conveys a purposeful message, inviting viewers to engage with the artwork on multiple levels. The implicit emotions embedded within the designs create a captivating visual experience, stimulating the imagination and sparking meaningful contemplation.

In its essence, Decoration with Implicit Dynamic Meaning serves as a bridge between the past and the present, seamlessly blending traditional aesthetics with modern artistic sensibilities. It represents the evolution of decorative art, showcasing the innovation and creativity of Maha Abdulhalim Radwi as she pushes the boundaries of artistic expression.

## 3. METHODOLOGY

The article methodology employed in this study follows a descriptive approach to describe the artistic shapes created by the late visual artist Abdulhalim Radwi. Forty-one shapes and symbols were carefully selected, and their meaning was explained. Subsequently, a semi-experimental study was conducted to create designs inspired by some of these artistic shapes. The articleer hand-drew ten symbols that distinguished Art Radwi, incorporating her unique contemporary style, using a pencil and then highlighting with a black pen. These hand-drawn designs were then digitised using Adobe Illustrator to create accurate digital duplicates of decorations with implicit dynamic meaning to be used as a textile hanging.

## 4. EXPERIMENTAL








### 4.1 Materials

Various tools were employed in this article to facilitate the process effectively. These tools encompassed a selection of 41 artistic symbols sourced from the body of work by the renowned visual artist Abdulhalim Radwi. White drawing papers were utilised as the canvas for expression, offering a blank space for artistic exploration. A pencil was also used in the initial stages of the creative process, allowing for the delicate and nuanced sketching of the selected symbols. This tool enabled the articleer to outline and shape the artistic elements precisely, laying the foundation for the detailed artwork. For further refinement and emphasis, a marker pen was employed to define and highlight the contours of the symbols. This pen provided a bold and distinct delineation, bringing clarity and definition to the intricate details of the artistic shapes. Moreover, integrating Adobe Illustrator software into the methodology introduced a digital dimension to the artistic process. This software facilitated the transformation of the hand-drawn symbols into accurate digital representations. The articleer created precise and consistent replicas of the original artwork, ensuring fidelity to the artistic vision while opening up new possibilities for exploration and refinement in a digital environment.



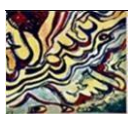

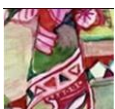


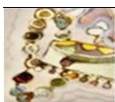

### 4.2 Phase one of the experiment

Some of artworks by late artist Abdelhalim Radwi were collected, and then 41 decorative symbols with dynamic significance and deep meanings were extracted. A detailed description of the type of movement and the implicit meaning conveyed by these decorative symbols were provided. Table (1) outlines the names of the symbols, their decorative units, and a precise descriptive analysis of each symbol's movement and implicit meaning.






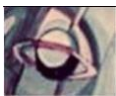


**Table 1: Describing and analyzing of symbols with Implicit dynamic meaning**








No.	Name	Symbols	Implicit Meaning of the Shape
1	Rotation Spiral & Frequent		<b>Spiral Symbol:</b> This symbol represents activity, continuity, depth, and mystery. It features repetitive circular and spiral motions.
2	Horses		<b>Animal Symbol:</b> This symbol embodies glory, challenge, initiation, and victory. A fast and powerful jogging motion characterises it.
3	Woman holding a bowl		<b>Human Symbol:</b> This represents women's struggle, work, and patience. It is characterised by solid, straight, and balanced movement.
4	(Letter Sine)		<b>Letter Symbol:</b> This symbol represents the initial of the Arabic word "Ser" (سر), which means "secret." It holds secrets, such as "peace," and incorporates the dynamic movement of Arabic calligraphy art.
5	Birds Seagull		Animal Symbol: This symbol embodies love and peace, taking flight. It is characterised by streamlined movement, soaring through the sky and gliding through the seas.
6	Fish		<b>Animal Symbol:</b> This symbol represents sustenance for the marine environment. It features streamlined movement, swimming through the deep sea.
7	Kaaba Holy		<b>Religious Architectural Symbol:</b> This symbol signifies worship and supplication to God alone. It represents a continuous, demanding connection with the divine.



No.	Name	Symbols	Implicit Meaning of the Shape
8	Wheel Industry		<b>Iron Object Symbol:</b> This symbol represents civilisation, development, prosperity, and progress for the future. It features a movement reminiscent of machinery in factories.
9	Heart		<b>Organism Symbol:</b> This symbol embodies love, compassion, and the sensation of pain. It features a continuous, rhythmic pulse, similar to the regular pumping of blood.
10	Line Arabic & Writings		<b>Book Symbol:</b> This symbol represents phrases with true meanings and religious significance, including verses from the Qur'an and other religious expressions. It incorporates the art of Arabic calligraphy, characterized by dynamic and flowing movements.
11	Flowers		<b>Vegan Symbol:</b> This symbol represents tenderness, care, and adornment. It features a movement of growth, symbolizing an upward trajectory.
12	Vase		<b>Traditional Inanimate Symbol:</b> This symbol signifies decoration and sophistication. It features a stable and harmonious movement.
13	Pots Heritage Old		<b>Popular Inanimate Symbol:</b> This symbol represents cultural and heritage authenticity used in customs. It features movement that is both straight and curved, reflected in lines and shapes.
14	Camel		<b>Animal Symbol:</b> This symbol represents the desert environment and patience, signifying endurance of hardship and persistence in reaching goals. It features a continuous, slow movement that does not stop.
15	Old Accessories		<b>Popular Inanimate Symbol:</b> This symbol represents adornment, affluence, heritage, and authentic culture. It features a fixed, stable movement, characterized by diverse shapes.
16	Sun		<b>Celestial Astrological Symbol:</b> This symbol signifies the birth of something new and reflects air temperature. It features the movement of sunset and sunrise, with rays of brightness.

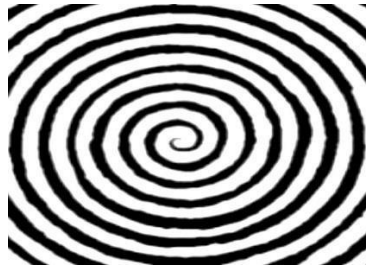
No.	Name	Symbols	Implicit Meaning of the Shape
17	Mosque		<b>Religious Architectural Symbol:</b> This symbol represents faith and spirituality. It reflects the movement and presence associated with Islamic Mosque buildings.
18	Old houses of the city of Riyadh		<b>Solid Architectural Symbol:</b> This symbol represents traditional authenticity. It reflects the movement of the inhabitant within the ancient buildings of the City of Riyadh.
19	Folk Dance		<b>Popular Human Symbol:</b> This symbol highlights the importance of human feelings and the course of everything. It features body expressions and traditional clothing.
20	People		<b>Human Symbol:</b> This symbol represents the height of joy and happiness. It features curved and irregular lines, reflecting the dynamic and unstructured nature of the body in moments of exuberance.
21	Fishing Boats		<b>Solid Nautical Symbol:</b> This symbol represents work and earning a living. It features the movement associated with fishing in the marine environment.
22	Eye		<b>Organism Symbol:</b> This symbol represents deep meditation and sincere feelings. It features the movements of vision and contemplation.
23	Smiley Face		<b>Human Symbol:</b> This symbol represents happiness and love. It features movements that are expressive of feelings.
24	Face Sad & Angry		<b>Human Symbol:</b> This symbol represents sadness, pain, and hatred. It features movements that express these intense feelings.
25	Geometric Shapes		<b>Geometric Symbol:</b> This symbol represents the expression of beauty and self-strength. It features movements involving repetition, contrast, and gradient in both direction and shapes (lines, squares, triangles, circles).

No.	Name	Symbols	Implicit Meaning of the Shape
26	Holy Book or Holy Qur'an		<b>Religious Symbol:</b> This symbol represents faith, spirituality, and science. It features a movement characterized by calm and serenity.
27	Sea Coral		<b>Nautical Symbol:</b> This symbol represents treasure and richness within the marine environment. It features the movement of diving and growing in the deep sea.
28	Musical Instruments		<b>Phonetic Symbol:</b> This symbol represents rapture and joy. It features movements characterized by rhythm and entertainment.
29	Crops Wheat		<b>Crops Wheat Vegan Symbol:</b> This symbol represents hope and giving. It features an upward gradient vector movement.
30	Old houses of Jeddah City		<b>Solid Architectural Symbol:</b> This symbol represents traditional authenticity. It reflects the movement and presence associated with the inhabitants of the ancient buildings in the City of Jeddah.
31	Planets		<b>Astrological Symbol:</b> This symbol represents limitless imagination and possibilities for everything. It features a movement that is too fast for the universe.
32	Swords		<b>War Old Heritage Symbol:</b> This symbol represents pride, victory, and justice. It features a strong upward movement.
33	Moon		<b>Astrological Symbol:</b> This symbol represents religious meanings and folklore. It features a static movement, reflecting the changes in moonlight.

No.	Name	Symbols	Implicit Meaning of the Shape
34	Missiles & Bombs		<b>Modern War Symbol:</b> This symbol represents fight, injustice, and anger. It features a strong downward movement.
35	Sea Waves		<b>Liquid Symbol:</b> This symbol represents life's ups and downs, turmoil, and a wealth of mysteries and secrets. It features a circular, wavy, and variable movement.
36	Olive branch		<b>Vegetarian Symbol:</b> This symbol represents peace and hope. It features a recursive gradient vector movement that moves upward.
37	Fishing nets		<b>Marine Inanimate Symbol:</b> This symbol represents work and fishing in the marine environment. It features a movement characterized by widening and diffuse rotation.
39	Hajj tents		<b>Religious Architecture Symbol:</b> This symbol represents rituals, surrender, and supplication to God alone. It features a movement of persistence and constant demand, characterized by urgency and prayer.
40	Peace birds		<b>Animal Symbol:</b> This symbol represents freedom, love, and peace. It features a smooth, soaring movement high in the sky.
41	Heritage Shapes		<b>Heritage Symbol:</b> This symbol represents the origin of civilization. It features movements characterized by repetition, contrast, and gradients in direction and shape.

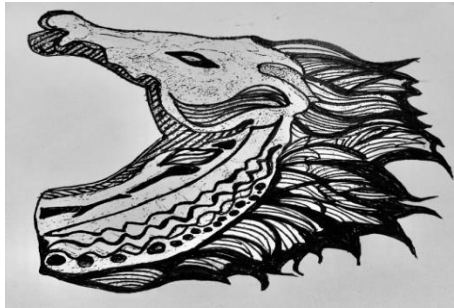
### 4.3 Phase two of the experiment

10 symbols were chosen from the 41 artistic symbols identified in the experiment's first phase. According to the articleer's unique method, these symbols were redrawn using traditional hand-drawing techniques with a pencil on white paper. Each symbol was then re-described to clarify its meaning and the underlying motion.



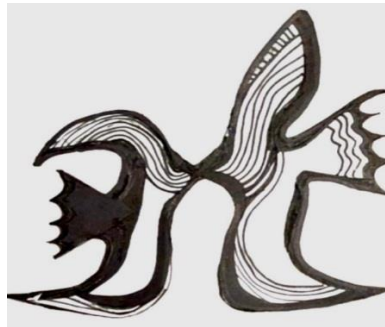
**Figure 1: Repeated spiral rotation**

**Repeated spiral rotation:** This geometric symbol embodies activity and the continuity of existence, depicted through a deep, mysterious, wavy pattern with a repeated circular spiral motion. It signifies the perpetual motion and enduring nature of various elements in life.



**Figure 2: Horses**

**Horses:** An animal symbol that epitomizes majesty, challenge, launch, and victory. It is characterized by the swift and powerful movement of galloping, symbolizing strength, endurance, and triumph.



**Figure 3: Seagulls**

**Seagulls:** An animal symbol representing freedom, love, and peace. It is characterised by a smooth, soaring motion in the sky and sea, symbolising the boundless nature of these values and their pervasive presence in both aerial and marine environments.



**Figure 4: Mosque**

**Mosque:** A religious symbol representing spirituality and faith. It is characterized by the stillness of Islamic Mosque buildings, symbolizing the serene and sacred nature of these places of worship.



**Figure 5: Wheat ears**

**Wheat ears:** A plant symbol representing hope and giving. It is characterised by an upward repetitive gradient movement, symbolising growth, prosperity, and the nurturing aspects of life.



**Figure 6: Flowers**

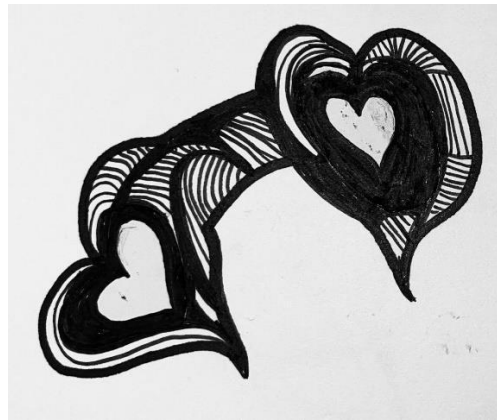
**Flowers:** A plant symbol that embodies tenderness, care, and adornment. It is characterised by upward growth, symbolising the nurturing and beautifying aspects of nature and life.



**Figure 7: Arabic Letter 'Sein'**

**Arabic Letter 'Sein' "س":** This script symbol signifies the beginning of a word with secret and hidden meanings, such as "peace" and others, rendered in the elegant style of Arabic calligraphy. It represents the mystique and profound significance of language and communication.





**Figure 8: Hearts**

**Heart:** An organism symbol that signifies love, compassion, and tenderness, as well as the experience of pain. It features a continuous, regular pulse to pump blood, representing the essential and unceasing nature of these emotions.



**Figure 9: Old houses of Riyadh**

**Old Houses of Riyadh:** An inanimate architectural symbol that represents traditional authenticity. It is characterized by the stillness of the ancient buildings in the city of Riyadh, symbolizing the enduring cultural heritage and historical significance of the city.



**Figure 10: Crescent**

**Crescent:** A symbolic celestial body that denotes religious and popular heritage meanings in the still movement of the changes in the reflected moonlight.

#### 4.4 Phase Three of the Experiment

After completing the hand-drawn symbols, Adobe Illustrator was used to create digital models of the proposed textile hangings. Detailed information was provided for each design, including the work name, creation date, and materials used. The area of application, the decoration form, and the implicit dynamic meaning of the design were given. Additionally, the type of decoration employed, the construction of the design within the hanging, the distribution of decorative elements, the colours used, and the technique applied were specified as follows.



**Fig (10) Textile hanging number (1)**

**Work name:** Mystery

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** the spiral rotation.

**The implicit meaning:** A repetitive spiral geometric symbol that indicates the activity and continuity of something undulating with depth and ambiguity and, within it, a repetitive circular and spiral motion.

**The decoration type:** Gradated and repetitive spiral rotation.

**Design construction in the hanging:** A decorative unit consisting of a circular and spiral shape was created by symmetrical repetition with colour grades for the background. Then, gradated shadows for the circles in the area and colour from the middle of the panel were added.

**The decorative distribution:** small symmetrical units scattered throughout the panel area, and one large unit positioned in the middle of the panel to the left side.

**Colours used:** brown, olive, black, white.

**Technique type:** digital printing using computer software.



**Figure 11: Textile hanging number (2)**

**Work name:** Challenge and launching

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** Horse



**The implicit meaning:** an animal symbol denoting loftiness, challenge, launching, and victory. It has a fast and powerful jogging.

**The decoration type:** horses' head shape, wavy and gradated lines.

**Design construction in the hanging:** a decorative unit created of the wavy lines in the manner of irregular, asymmetrical repetition of the colour grads of the background, and then adding the shape of the horses' head in an abstract style defined by curved and straight lines and circles from the middle of the panel.

**The decorative distribution:** one large unit in the middle.

**Colours used:** brown, black, white.

**Technique type:** digital printing using computer software.

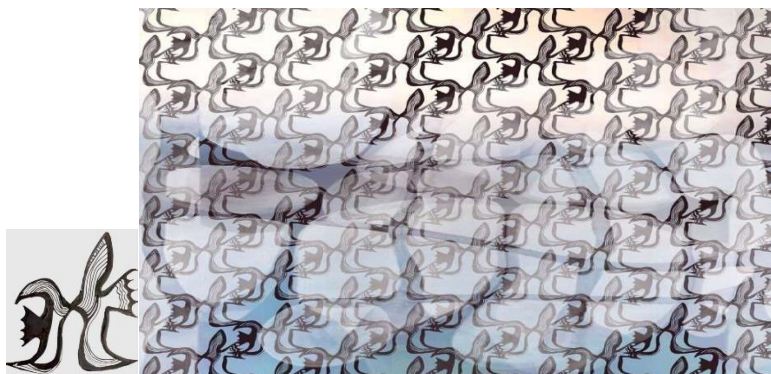


Figure 12: Textile hanging number (3)

**Work name:** Love and Peace

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** Seagulls birds

**The implicit meaning:** an animal symbol denoting freedom, love and peace, in which is a smooth movement that flies in the high sky and seas.

**The decoration type:** Shapes of birds and intersecting curved lines.

**Design construction in the hanging:** A decorative unit was created consisting of the shape of birds in particular (the seagull) that is known on the seashore in two sizes large and small converging, drawn specifically for the external lines and internal parallel lines and in the style of regular, parallel repetition for the background, and then adding the broad curved lines in the manner of irregular and asymmetric repetition in the manner of overlap and intersection in colours grads for all parts of the painting.

**The decorative distribution:** Small parallel symmetrical units that take the longitudinal direction upwards.

**Colors used:** brown, pink, blue, black, white.

**Technique type:** digital printing using computer software.



Figure 13: Textile hanging number (4)

**Work name:** Memories of the Past

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** Old heritage houses and mosques.

**The implicit meaning:** an architectural inanimate symbol denoting the heritage originality in an inactive movement to the ancient monumental buildings. A religious architectural inanimate symbol that indicates the faith spirituality and it has inactive movement the buildings of the Islamic Mosque.

**The decoration type:** A shape of old heritage houses and mosques of Riyadh and Jeddah and the curved lines.

**Design construction in the hanging:** A decorative unit was created consisting of curved lines in a random ripple manner and different color gradations for the background, and then adding the shape of the ancient heritage houses and mosques of Riyadh and Jeddah, including the building details such as Roshan windows, doors, domes and the crescent drew specifically for the external lines, and the internal curved and straight parallel lines, and in a manner of the regular parallel repetition from the middle of the board.

**The decorative distribution:** large symmetrical units in the opposite and parallel direction from the center line of the panel.

**Colours used:** brown, pink, blue, yellow, black, white.

**Technique type:** digital printing using computer software.

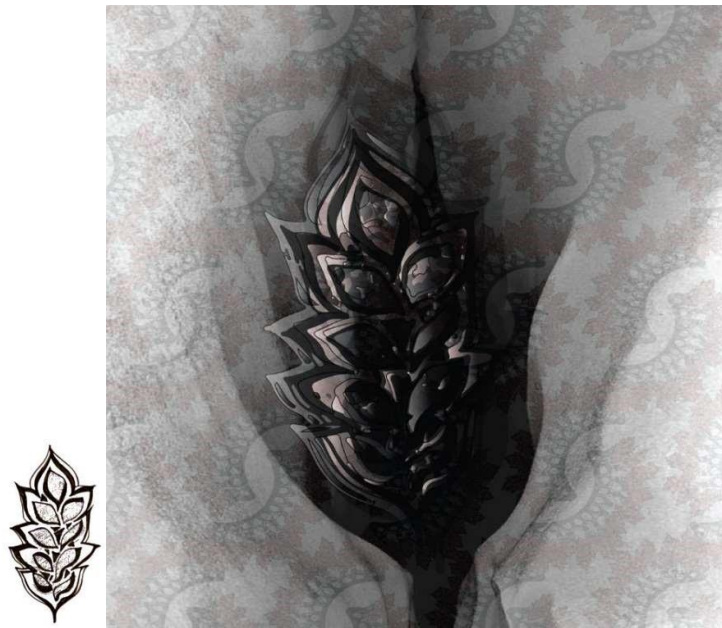


Figure 14: Textile hanging number (5)

**Work name:** Success

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** wheat

**The implicit meaning:** A botanical symbol denoting hope and giving, it has a repetitive gradual upward movement.

**The used decoration type:** Shape of the ears of wheat, curved lines and geometric circles.

**Design construction in the hanging:** A decorative unit was created consisting of ears of wheat, curved lines and geometric circles in the style of regular repetition of area, and direction and colors gradations with fabric folds for the background, and then adding the shape of an ear of wheat drawn specifically for the curved external lines and internal colors gradations with embodiment and shadows from the middle of the panel.

**The decorative distribution is small, symmetrical, curved parallel units** distributed over the entire space of the panel and one large unit centered in the middle of the panel.

**Colors used:** grey, pink, black, white.

**Technique type:** digital printing using computer software.

**Work name:** Will



Figure 15: Textile hanging number (6)

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** Flowers.

The implicit meaning is that it is a botanical symbol denoting gentleness, kindness, and adornment, with an upward growth movement.

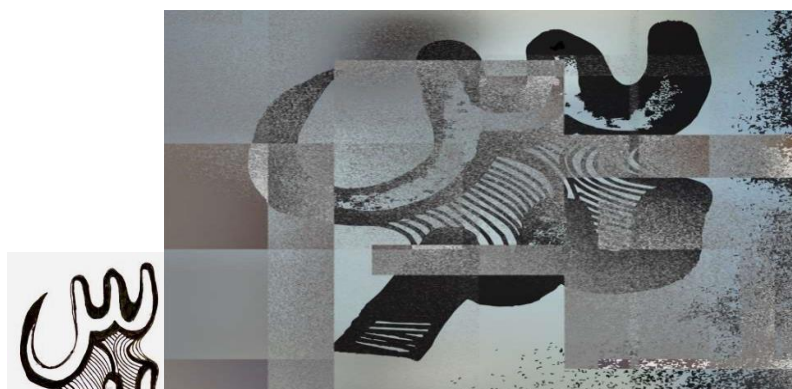
**Decorative type used:** the shape of flowers, leaves, curved lines and geometric shapes.

**Constructivism of the design in the hanging:** A decorative unit was created consisting of the shape of flowers and leaves of various size and directions drawn specifically for lines and geometric shapes such as circle and triangle and randomly scattered for the background, and then adding lines with various areas and effects in a manner of the irregular repetition in the manner of overlapping and intersection with colors degrees for all parts of the panel.

**Decorative distribution:** random repetition of various sizes throughout the panel space.

**Colors used:** brown, blue, black, white.

**Technique type:** digital printing using computer software.



**Figure 16: Textile hanging number (7)**

**Work name:** The Secret

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** letter "Seine"

**The implicit meaning:** a written symbol denoting the beginning of words that have secret and hidden meanings such as peace and others in the movement of the Arabic calligraphy.

**The used decoration type:** the shape of the Arabic letter (Seine), the lines and the square geometric shape.

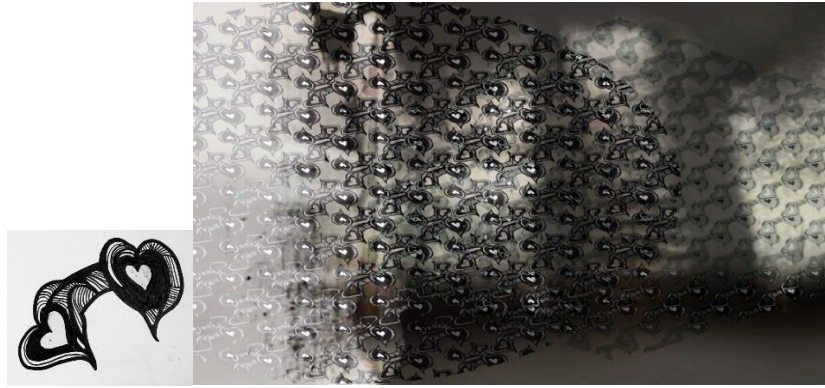
**Design construction in the hanging:** a decorative unit was created consisting of the letter "Seine" drawn specifically for the external lines, the curved and straight internal parallel lines, and in manner of the regular parallel repetition in the middle of the panel, and then adding the square geometric shape in manner of repetition and colors gradations with soft and rough effects with large areas in all parts of the panel.

**The decorative distribution:** one large unit positioned in the middle of the panel.

**Colors used:** grey, pink, blue, black, white.

**Technique type:** digital printing using computer software.





**Figure 17: Textile hanging number (8)**

**Work name:** Dad's Love

**Date:** 2021 AD

**Material:** textile

**Area:** 1m x 1m

**Decoration form:** Heart

**The implicit meaning:** a symbol of a living being that denotes love, affection, tenderness, or a sense of pain. It has a continuous and regular pulse movement to pump blood.

**The used decoration type:** Heart shape and overlapping curved lines.

**Design construction in the hanging:** A decorative unit consisting of shadows with color gradations in large areas extending down in the background was created, and then the shape of two small and large hearts converging together was added by repeating the curved lines in a manner of regular parallel repetition that takes the form of a semicircle in part of the panel.

The decorative distribution is a parallel symmetrical repetition that takes a diagonal shape and is distributed throughout the panel space of the centre area.

Colors used: brown, olive, black, white.

**Technique type:** digital printing using computer software.



**Figure 18: Textile hanging number (9)**

**Work name:** Originality and Contemporary

**Date:** 2021 AD

**Material:** Textile

**Area:** 1m x 1m

**Decoration form:** Heritage houses and spiral shape.

**The implicit meaning:** an architectural symbol that denotes the heritage originality in the inactive movement to the buildings, a repeated spiral geometric symbol that indicates activity and continuity of something undulating with depth and ambiguity and within it, a repeated circle spiral movement.

The decoration types used are the shapes of old heritage houses, the shades of modern houses, spiral shapes, geometric shapes, and various lines.

**Design construction in the hanging:** A decorative unit was created consisting of the shades of modern houses of graded colours and space for the background, and then adding to each of the old heritage houses, including the building details of windows, doors and geometric shapes, in addition to the shape of spiral swirls in manner of defining the external lines and wavy curved lines, and the internal refracted straight lines with regular parallel repetition that is graded from the bottom middle of the panel.

**The decorative distribution:** a horizontal overlapping repetition of various spaces directed upwards.

**Colors used:** brown, pink, black, white.

**Technique type:** digital printing using computer software.



**Figure 19: Textile hanging number (10)**

**Work name:** Horizon Date: 2021 AD

**Material:** Textile Area: 1m x 1m

**Decoration form:** The crescent

**The implicit meaning:** A celestial astronomical symbol denoting religious and traditional meanings in the inactive movement to changes in the reflected moonlight.

**The decoration type:** the moon shape and curved lines.

**Design construction in the hanging:** A decorative unit was created consisting of curved lines and color gradations with the large areas of the background, and then adding the moon shapes in its various shapes (full moon, crescent) with various sizes drawn specifically for the curved external lines and the internal colours gradations with embodiment and shadows from the middle of the panel.

**The decorative distribution:** a symmetrical repetition of various sizes that takes the form of a positive in the middle of the panel.

**Colors used:** grey, brown, blue, black, white.

**Technique type:** digital printing using computer software.

## 5. CONCLUSION AND RECOMMENDATIONS

This article highlighted the profound potential of harnessing artistic shapes and symbols from existing artworks to develop new symbols with implicit dynamic meaning. These pioneering symbols can be transformed into striking decorative units for textile hangings designed to enhance and enliven walls and other spaces. Drawing inspiration from the pioneering visual artist Abdulhalim Radwi, whose works vividly capture reality, the article adeptly extracted and interpreted these symbols, revealing their dynamic and implicit meanings.

This article presented an independent artistic style known as "Decoration units with Implicit Dynamic Meaning." This innovative decoration combines functional and artistic features with well-defined principles and elements. It offers significant benefits to specialists, artists, students, and designers while also reflecting Saudi identity.

The article demonstrates that the artistic works of late Saudi visual artist Abdulhalim Radwi can be effectively utilised to innovate decorative units with implicit dynamic meaning. By integrating Radwi's unique symbols, signs, and shapes into new decorative forms, the study successfully creates a novel style of textile hangings. These innovative decorative units pay homage to Radwi's artistic legacy and bridge the gap between traditional art forms and contemporary design trends. Applying Radwi's artistic elements into textile design enriches the visual and conceptual depth of the hangings, offering a fresh interpretation of his symbolic world.

The article underscores the significance of Radwi's work in preserving and advancing Saudi visual art, emphasising how his distinct style contributes to cultural heritage and modern artistic practices. By transforming Radwi's symbolic language into textile decorations, the study highlights the evolving role of visual art in contemporary design and inspires further innovation in the field. This approach fosters a deeper appreciation of Saudi visual art on a global scale, demonstrating the potential for traditional artistic elements to enhance and redefine modern decorative practices.

Emphasis should be placed on applying decoration with implicit dynamic meaning across various art forms, as this will not only broaden its use but also explore its potential in different artistic contexts. Adopting this trend within Saudi arts is essential to enhancing the role of artistic decoration in emphasizing Saudi Arabian identity and cultural heritage.

Additionally, it is suggested that further studies be conducted on artistic phenomena associated with decoration within heritage and civilization contexts. This article would contribute to a deeper understanding of how decoration interacts with cultural and historical elements. It is also important to root heritage deeply within Saudi visual art, ensuring that traditional elements are preserved and celebrated in contemporary practices.

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