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## The aesthetic function of the natural scenography in Hail City, Kingdom of Saudi Arabia: A regional and global gateway to the arts and cinema

الوظيفة الجمالية للسينوغرافيا الطبيعية في منطقة حائل بالمملكة العربية السعودية  
كمدخل إقليمي وعالمي للفنون والسينما

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### Abstract

This study aims to shed light on the artistic potential of Hail City's natural scenery (KSA), including its formal elements with expressive and symbolic connotations that are unaltered by human intervention. It attempts to highlight the significance of scenography for the fields of theater, film, light, and color shows. The framework of the research is an analytical descriptive approach through two axes: the first is an analysis of the natural scenography in Hail city from an aesthetic and functional standpoint. The second axe involves polling a sample of (15) experts in the arts and film to determine whether natural scenography serves an artistic purpose in Hail city and to what extent it is still relevant to the arts and film. One of the findings of the study is that Hail city's mountainous scenery offers distinctive and lovely natural scenography that may be exploited for a variety of purposes. The study recommends promoting Hail city 's natural beauty through marketing and advertising to highlight its aesthetic features and to profit from the visual treasure the Kingdom of Saudi Arabia has to offer in its charming landscape.

**Keywords:** Aesthetic Function, Natural Scenography, Hail, Arts, Cinema.


### Introduction

The interaction of human creativity with natural landscapes has long been a major source of inspiration in the arts and film. When the alluring beauty of nature is skillfully combined with creative expressions, it has the capacity to arouse feelings, spark the imagination, and produce life-changing experiences.

تهدف الدراسة إلى توضيح الإمكانيات الجمالية للسينوغرافيا الطبيعية في منطقة حائل بالمملكة العربية السعودية بما تتضمنه من جوانب شكلية لها دلالات تعبيرية ورمزية لم تتدخل فيها اليد البشرية، واتجهت الدراسة إلى توضيح الإمكانيات الوظيفية التي يمكن أن تقدمها تلك السينوغرافيا لمجال السينما والفنون المسرحية وفنون عروض الضوء واللون، واستندت الدراسة على المنهج الوصفي التحليلي من خلال اتجاهين: الأول هو التحليل الجمالي والوظيفي للسينوغرافيا الطبيعية في منطقة حائل، والاتجاه الثاني هو استطلاع رأي عينة مكونة من (15) من المتخصصين في مجال الفنون والسينما للتأكد من مدى توافر الوظيفة الجمالية للسينوغرافيا الطبيعية في منطقة حائل ومدى صلاحيتها للفنون والسينما. وكان من نتائج الدراسة احتواء للطبيعة الجبلية في مدينة حائل على سينوغرافيا طبيعية ذات طبيعة جمالية خاصة وفريدة تقدم وظائف متعددة للمهتمين بهذه المجالات، وأوصت الدراسة بالتسويق الإعلاني للسينوغرافيا الطبيعية في منطقة حائل للكشف عن تلك الإمكانيات الجمالية والوظيفية، والاستفادة مما تمتلكه المملكة العربية السعودية من ثروات جمالية في طبيعتها الخلابة.

**الكلمات المفتاحية:** الوظيفة الجمالية - السينوغرافيا الطبيعية - حائل - الفنون والسينما

Hail City, a cultural precious stone hidden in the Kingdom of Saudi Arabia, exhibits an amazing fusion of the arts and nature. This study examines the aesthetic function of Hail City's natural scenography and considers how it serves as a regional and international entry point for the arts and movies. Hail City is well-known for its

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amazing views, varied terrain, and alluring natural treasures. Hail's natural scenery, which ranges from the enormosity of the Nafud Desert to the majestic mountains and lush valleys, has an allure all its own that has enthralled audiences, movie makers, and artists alike. This research examines how these landscapes have a significant aesthetic influence on Hail's artistic and cinematic productions, shedding light on the ways in which these landscapes support the city's distinctive artistic identity and international acclaim. Hail City's rich visual arts scene serves as a gateway, bringing the local artistic community in line with worldwide trends and inspirations and presenting Saudi Arabia's varied talents and experiences to a global audience.

Attempts are made to shed light on the tremendous aesthetic role that nature plays in shaping the cultural landscape of Hail City by examining the complex relationship between the city's natural scenography and artistic expressions. In order to shed light on the transformative power of Hail's breathtaking scenery in promoting artistic imagination, cultural exchange, and establishing the city as a regional and international the entry point to the arts and cinema, this study will investigate artistic works, films, artist interviews, and audience reception analysis. The natural scenery in Hail City serves an aesthetic purpose that goes beyond simple aesthetic appeal to become an essential component of the city's artistic fabric. By interacting with the stunning scenery and taking cues from the area's natural treasures, filmmakers and artists produce immersive experiences that profoundly connect with viewers. The merging of nature and artistic expression in Hail City continues to captivate, inspire, and transcend cultural boundaries. This is made possible by the city's dedication to fostering the arts as well as its breathtaking natural surroundings.

In short, this paper delves into the aesthetic function of the natural scenography in Hail City, exploring its role as both a regional and global gateway to the arts and cinema. According to the aforementioned, the potency, originality, and distinctiveness of the visual and symbolic connotations produced by nature itself are essential to the success of nature scenography. This study primarily focuses on this field since it is widely believed that it is the responsibility of visual arts researchers to unveil the aesthetic functions of nature and its boundless potential.

## Literature Review

Few works have examined various facets of location and nature-themed scenography in theatre and film. One study carried out by Al-Jabas (2021) brought to light the low regard for the open-air theatre in Minya City, Egypt, because of its absence of a direct link to the most important historical waterway in the city's past. This negativity was due to design errors in its construction, neglecting to build impressive visuals for the performances amidst the surrounding natural environment to embody visual and sensory atmospheres. Joslin McKinney (2008) examines how the audience and the scenery communicate with each other. It is the first instance of practice-based research that looks at the specific role that the stenographic plays and how audiences respond to it.

Another study conducted by (Ahmed, 2020) investigates the digital technology tools and applications utilized in designing theatrical scenery as a workable remedy to the issues with design and the process of directing on stage as the technological development in the modern era has a great impact. Technology facilitates the use of theatrical landscape design to provide a scenic image that is in line with the demands of the current historical period. The study concluded that theatrical language has been rehabilitated. Since the theatre shapes collective consciousness by expressing its ideas and content, it seeks to use digital technology as a tool of creative action to create scenography by using computers and contemporary programs to draw up a more creative and expressive scenography. According to a study by Masoud (2021), digital scenography can go beyond the limitations of traditional static theatre and all its traditional techniques. This opens wide horizons for experimentation and innovation in the technical form. The purpose of this aspect is to engage the recipient in the theatrical game text and presentation through his participation in events, virtual reality, and cyberspace. According to the study, to provide the audience with dazzling and enjoyable experiences, it is still needed to learn about the Arab world's theatre-audience interaction culture and modern digital theatre technologies.

Gibson (1979) covers a variety of subjects, including how people perceive events, surfaces, and objects, as well as how movement and action affect perception. Gibson also addresses the connection between perception and how one perceives social affordances, time, and space. John Urry's book (2005) looks at a number of

aspects of the tourist gaze, such as the importance of visibility, how landscapes and attractions are consumed, and how experiences are turned into commodities. In addition, Urry examines the connection between modernity and tourism, highlighting the ways in which tourism is influenced by larger social and economic developments. Allen Carlson (2000) examines the relationship between aesthetics and the environment with a particular emphasis on appreciating art, architecture, and nature. It explores diverse viewpoints on our perceptions of and values for the natural world, as well as the philosophical underpinnings of environmental aesthetics. The book offers insightful information about the aesthetic value of natural scenery and how important it is to improve our awareness of and interaction with the environment. Film theorist Vivian Sobchack (1992) explores the embodied and subjective experience of watching movies. She looks at how interacting with cinematic images and stories affects our perception, physical experiences, and emotional reactions. In her work, Sobchack highlights how the body, perception, and emotions of the audience shape the cinematic experience.

The previous studies have shown how important it is for Arab nations to adopt scenography's modern viewpoint in the arts, particularly in the fields of place and nature-related art. To the researcher's best knowledge, there is a scarcity of studies that address this issue, as not a single study dealing with natural scenography has been recorded. There are various reasons for the paucity of research on natural scenography: the study of natural scenography may not have gotten much attention from academics, especially in places like Hail City. Academic interest and research funding frequently place different priorities on different fields of study, and natural scenography may not have been the main focus in the past. Thus, few if not at all research on this particular subject may have been done as a result. A wide range of academic fields are included in natural scenography, including environmental aesthetics, theater studies, film studies, and landscape architecture. The subject's interdisciplinary nature can occasionally make it difficult to identify a particular research niche or develop precise methodology for study. This could explain why there aren't as many studies on natural scenography as there are. Researching natural scenography frequently calls for cooperation with artists or filmmakers, access to particular locations, and financial and material resources. Restricted access may make it more difficult to conduct research and lead to fewer

studies being done. Future studies on natural scenography might surface as it becomes more well-known and intriguing in the artistic and cultural fields. There are fewer studies conducted as a result of cultural norms, language obstacles, or restricted research dissemination.

Nature in general is determined by place and time, and the Kingdom of Saudi Arabia is distinguished by a unique nature in many of its regions. Hail city, the subject of this study, has a mountainous landscape that is as old as recorded history, combining the region's ancient past with its natural beauty. This includes Hail City among the areas of natural scenography that are very special and distinguished and the role that has in the tourism boom and the cultural and entertainment movement. This study aims to clarify this, making it distinct from prior studies that concentrated on traditional scenography. Thus, by defining the term and the field of natural scenography in all its facets and providing a vivid example from the geography of Hail city in the Kingdom of Saudi Arabia, this study becomes the first of its kind.

### Methodology

The article's framework is an analytical descriptive technique along two axes: first, it analyzes Hail City's natural scenery from both an aesthetic and practical perspective. The second axis is surveying a sample of fifteen art and cinema professionals to ascertain whether natural scenography in Hail City fulfils an artistic function and how much it still contributes to the arts and movies.

A combination of literature review, data collecting, visual analysis, case studies, comparison analysis, and interpretation make up the methodology used in this study. After the interviews were recorded, important ideas and themes about the aesthetic role of Hail City's natural scenery were found. After being given codes, these themes were categorized. To obtain insights, the coded themes were analyzed by looking at their frequencies, patterns, and variations. Analyses were conducted on visual materials, including pictures, paintings, and movie stills that showed the natural scenery of Hail City. Composition, color, lighting, and symbolism were among the elements that were evaluated according to certain standards. Finding patterns, motifs, and distinctive representations that support the aesthetic function was the main goal of the analysis.

The results were analyzed in light of historical, cultural, and creative contexts. The selection of case studies was predicated on their pertinence to the research subject and their capacity to offer discernments into the artistic role of organic scenery. Information was gathered from sources like critical reviews, production notes, and artist statements. To find the similarities, variations, and distinctive elements of the aesthetic function among the case studies, a comparative analysis was done. The results were combined to create a thorough understanding. Using these methods, the study sheds light on Hail City's regional and international relevance as a gateway to the arts and movies while also examining the special role that the city's natural surroundings play in supporting artistic and cinematic undertakings. Determining the study's scope, research terms, limitations and research objectives is the first step in the methodology. With a particular focus on the aesthetic role of Hail City's natural scenery, the study intends to investigate how the natural surroundings of the city support the growth of art and film on a regional and international level.

The study is to investigate how Hail City's natural surroundings support the growth of art and film on a regional and international dimension, with a particular focus on the aesthetic role of the city's natural scenery. The study attempts to answer the following questions: What are the aesthetic characteristics of the natural scenography in Hail city in Saudi Arabia? What are the possibilities of benefiting from the natural scenography of Hail city in the field of performances and cinema?

### Research Objectives

1. Clarifying and rooting the term natural scenography in the realm of visual arts in Saudi society.
2. Identifying the aesthetic characteristics of the natural scenography in the Hail region.
3. Extracting ways to benefit from the natural scenography in the Hail region in the fields of performing arts and cinema.

### Limitations of Research Study

The following determines the study:

- Spatial boundaries: Hail region, Saudi Arabia.
- Time limits: Data is collected during the second half of the year 2022.
- Objective limits: The study is limited to the natural scenography in the Hail region.

### Search Terms

**Scenography:** (the Greeks) defined it as "the art of decorating the stage and decorating the colours that result from this technique." It is defined as the art of shaping exhibition space and the scenic image. It is an artistic creative activity that assumes knowledge of drawing and architecture (images, colours, shapes, and sizes), and the techniques used in theatre, lighting, and sound engineering (Shubar, 2014, p. 72).

**Procedural scenography:** It is all the creative decorative arts, whether traditional or technological, that accompany performances related to the visual scene in theatre and cinema. These intended and studied arts aim to show and complete the desired message from the show through (colours - effects - images - space processing - accessories - and everything related to the visual scene).

**Procedural natural scenography:** It is all the creative decorative arts, whether traditional or technological, that deal directly with nature, and accompany shows related to the visual scene related to place (such as natural visual theatre shows, cinematic nature scenes, and documentaries related to space and time).

### Results and discussion

The results and discussion section are created. For presenting each of the questions and their respective results in this section. To answer the question of the first study, which is what the profitability of natural scenography in Hail is, the following is required:

### Examples of natural scenography in Hail:

Hail is characterized by nature that carries the fragrant interpretations of history in addition to its formal and visual distinction, which makes this nature a fertile and distinct source of inspiration and imagination for artists in general, and those interested in the arts of performances and cinema in particular. The study presents a few examples that stand out due to their use of time and space, which are crucial factors in both the performing arts and cinema. For example, the aesthetic side created by nature in the rocks of these mountains creates unique views but, it doesn't get enough attention. A model like this is shaped by wind, rain, and water. These factors give it an exceptional and distinctive aesthetic shape, especially since the nature of the rocks in this region is sandy and sedimentary, as it is subjected to wind erosion with the sand it carries,

in addition to the rain that gives its outer surface an aesthetic and distinctive appearance. The Great Sphinx Rock, shown in Figure 1, is in the village of Aba al-Hiran, about 100 kilometres south of Ha'il City, and was given this name

because of its resemblance to the Pharaonic Sphinx sculpture. It also symbolizes the focus of the Ha'il man's attention, who created numerous stories and hypotheses about it.



**Fig. 1.** The rock of the Great Sphinx in the village of Aba al-Hiran. Taken from a video posted on YouTube (Alekhbariya TV, 2020)

It bears the features of a face that reminds us of the face of the Great Sphinx in terms of shape and size, as well as posture, and what is meant here is the sitting position that reflects prestige, strength, and solemnity. This is a strange coincidence that combines what is seen from nature, and what was made by a person who belonged to one of the largest ancient civilizations. As a result, this rock structure can greatly influence imaginative and surreal interpretations, especially if the show and

cinematic arts intervene in such natural landscapes. This calls for more care, as it contributes to enriching tourism and artistic aspects in general and it is a unique field of natural scenography. In the Sphinx (Egypt), the scenography of sound and light shows was implemented, and the same site was the place for the performances, figure (2), to be a scenography area for performances, cinema, and a field of tourist attractions.



**Fig. 2.** Natural scenography at the site of the Sphinx Source: (Photo by Al-Barbari (2023))

The Hail rocks have a wide variety of different formations, sometimes including animal, or even human-like characteristics. A rock structure that was observed at Aga Park resembles a human face or, more particularly, the head of a prehistoric warrior wearing a helmet, as shown in Figure (3). These faces send us to the world of fantasy or also to the world of cinema, history, and myths. How can natural factors mimic the

human face in more than one location, such as the Sphinx, the ancient warriors and their distinctive weapons, or strange creatures that may resemble us but differ from us, as if they were aliens? The shapes that nature provides without charge capture our attention in foreign fantasy films, as well as movies and cartoons, and Star Wars flicks where we encounter odd creatures.



**Fig. 3.** Rocky cavities with suggestive human faces or masks.  
Location: Aja Mountains in the Emirate of Hail. Saudi Arabia (Own authorship)

In addition, the nature in Hail includes shapes distinguished by their beauty and peculiarity, which link them to some of the colors utilized in contemporary and subsequent art. Although it is a completely natural form in which no human hand has been involved, The Hanging Rock, which is also located in the village of Aba Al-Hiran, can be categorized within the arts and post-modernism. It alludes to visualizing a variety of forms, just as it alludes to an architecture that has a pleasing equilibrium because it is uncomplicated in its surroundings and avoids being the cause of that balance. Due to the viewer's lack of understanding of the laws of balance, it might have futuristic or space interpretations. How can a rock of this carved

shape, which seemed to be made by an artist, maintain its balance on top of a slender and slanted rock column, as if inside this column there is something that guarantees its balance like the concrete buildings that we know today, Figure (4). Its roundness or shape, which takes the form of a disk or a cylinder, also refers to dimensions that we are not familiar with in the world of rocks. Rather, it refers us to the world of living organisms and plants such as champignon. This is a reason to dazzle the viewer, and thus this rock model is no less important than the model of the Great Sphinx since it is adjacent to it in place and perhaps at the time of its formation.



**Fig. 4.** A supernatural rock architecture, perhaps futuristic or space, where the laws of equilibrium are absent.

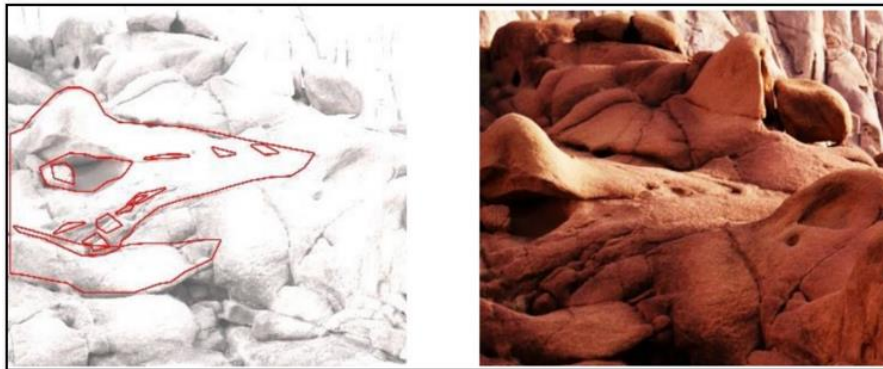
Taken from a video posted on YouTube Alekhbariya TV (2020, October 19).

Additionally, we come across shapes in the Hail Mountains, in particular in Aja Mountains, wonderful sculptures that extend from the

heights of the Aja Mountains to its foothills. These forms arouse in us a sense of the duality of life and death or the duality of the spontaneous

and the perceptive. It represents a journey into ancient times through rock formations that took shapes reminiscent of the skulls of strange creatures coexisting with forms closer to the animal forms that we know today, as shown in Figure (5). It can easily be seen in a shape reminiscent of the skull of a reptile such as a crocodile or a dinosaur. It is also noticed that, in

a space adjacent to this model, the shape of a small animal reminds us of an elephant or a hedgehog. Perhaps the viewer's imagination may go further in imagining other forms within the borders of this image, which represents only a truncated part of an area full of shapes like such unique rock models.



**Fig. 5.** The picture and the illustration next to it show rock formations that have taken shapes resembling the skulls of strange creatures. It coexists with forms more closely related to animal forms. Source: (Own authorship).

All these aesthetic elements are a model of what the Hail region abounds in from other natural treasures, such as the crater of the dormant Hatima volcano in the Hail region which is the second largest volcano in the Kingdom of Saudi Arabia. Such a volcano can be a site for shows, movies, and series due to its large size, strange surface, and aesthetic components. This site combines the high rocks that make up the crater of the volcano, which exceeds 150 meters in height, and the flat lands in the middle of the crater, which takes the form of a circle with a

diameter of more than 1200 meters. It radiates white in the middle of the blackness of the surrounding rocks, as a result of its components that mix between white salt that mediates the area of the crater (pictures 6, 7), and the black mud that still retains volcanic dust as if the volcano is still active despite the thousands of years that have passed since its dormancy. This volcano also retains water during the fall and winter seasons, which gives the place more splendor, especially through the process of reflection that increases its beauty and magnitude.



**Fig. (6,7).** Show the crater of the extinct Hatima volcano in the Hail region, which is a distinguished site. Scenography for performances and cinema (Own authorship)

This unique environment could be a good space to produce science fiction films, Star Wars, or other multiple artistic and dramatic works since the spatial framework of some cinematic works is similar to this natural environment. It is like the place where the movie The Neverending Story

Big Strong Hands was filmed, whose figure (8) illustrates one of its scenes in which the director of the film combines the privacy of the mountainous spatial framework, and the strange giant figures emanating from it.



**Fig. 8.** A picture from a movie scene whose scenography is like the area of a volcano crater. Hatima Al-Khamed in Hail region, taken from a video posted on YouTube. (Movie clips, 2012).

The Hail region has a rich cultural history that dates back thousands of years in addition to its immense natural wealth. This is reflected in the various historical traditions; the most important of which are the rock carvings that embrace the mountains of the Jubbah region and others, which are being studied by Saudi and international researchers. It depicts creatures such as camels, deer, and other animals that have become extinct. It can be concluded that this land has been very rich in natural and cultural aesthetics, which adds an attractive historical and cultural dimension to the nature of this rocky region.

To create scenes of immense splendour and strangeness, one only needs to choose the appropriate time, place, and scenographic framing. The previous presentation is just a sample, as the Hail nature is abundant. It can be said that the natural, cultural, and heritage stock in Hail is no less important than the regions that represent the center of attraction for the largest international film producers and directors. The

director of the famous Avatar movie found in the mountains of China, for example, is a source of inspiration and creativity. We see a mountain forest in this movie that is incredibly majestic and lovely, and the natural scenography used to make this movie had an impact on it. This means that the success of any dramatic work is closely related to the capabilities provided by the natural, cultural, and heritage elements that move the imagination of the creator, thus ensuring the success of the artwork.

The ancient city of Fayd: The city of Fayd in Hail is one of the ancient archaeological and historical cities located east of the city of Hail. Following Basra and Kufa, it is the third city along the storied "Darb Zubaydah" pilgrimage route. Due to its extensive archaeological reserves, "Faid" is regarded as one of the most notable historical archaeological sites in Hail City. According to some historical sources, the city of "Fayd" held a special position during the Abbasid era, as seen in Figure (9).



**Fig. 9.** The ancient city of Fayd (Abbasid era).  
Source: (Alshaie, 2022).



The World Heritage Sites in Hail City: Hail City is characterized by rock art sites that constitute human creativity and form a civilized record of human groups over the various successive eras in the region. The subjects of rock art are distinguished in quantity and quality, and these arts reveal the social, cultural, and religious aspects of those human groups since the Neolithic period, as in the two sites of Umm

Sinman in Jubbah and Al-Manjur in Shuwaymis, which are registered in the World Heritage List (UNESCO), and through the historical eras, most notably the period of ancient Arabic writings (Thamudism) during the first millennium BC, and the early Islamic periods Figure (10). Among the most significant and well-known rock art locations in the Kingdom and the entire globe are those at Jabal Umm Sinan in Jubbah, Hail City.



**Fig. 10.** Rock Art from the World Heritage Sites in Hail.  
Source: (Alshaie, 2022)

### Elements of natural scenography

This study divides the elements of natural scenography into three frameworks:

1. **Spatial framework:** This framework includes the natural place, devoid of any additions, and the extent of its suitability and consistency with the construction of the artwork, whether it is a theatrical or cinematic show. The spatial location includes indications, symbols, interpretations, and elements of fascination, or attraction, such as the Hail sites that were referred to in the previous part of this study.
2. **Structural frame:** It consists of artificial components that can be introduced to the environment to fulfil the work's objective. It may come in the form of three-dimensional structural installations or decorations in which the rules of perspective and colours are used, or mass and space, which are the elements that affect and are affected by the dramatic action that contributes to the formulation of the semantics in the general visual formation. Among the elements of the structural framework are the actor and his related costumes, accessories, and make-up, to transmit information about the time and background of the represented character. Together with the other elements of the scenography, it establishes the overall mood necessary to display the character's emotions, as well as the character's

expressive strength, effectiveness, and capacity for improvement. Since it greatly aids the actor in identifying the setting, period, and performance act within the purported text that transforms into a purported show, it is not aesthetically distinct in its work from the actor and his performance in the show.

The scenographer creates, finds, draws, or researches those accessories that help in achieving the theatrical performance and the aesthetic state in addition to the intellectual state. The aesthetic state cannot be attained without several variables and aesthetic foundations, some of which include the following:

- The proportionality between these accessories through the assets of the theatrical or cinematic show, because it is the basis for judging the beauty of things of all kinds. It is necessary in the arts to define beauty in it. The state of proportionality is not only a consistency between the parts but rather a correspondence between the spirit of a thing and its matter or its external form. This principle is the one to which mixed forms of things such as swords, shields, cannons, sticks, pens, helmets, umbrellas, etc. were subjected. Here, it goes beyond the apparent meaning of proportion as a ratio between the height and width of the body or the length and thickness of the leg.

- Diversity in different colours and shapes within the limits of proportionality, in a way that comforts the eye when looking at it. Diversity is the difference in colours and shapes within the limits of proportionality and in a way that comforts the eye when looking at it because diversity is one of the important factors in the recipient's sense of taste and pleasure. Otherwise, the recipient might find it boring. It is said that the shapes of theatrical accessories and their proportionality with their length and body could not be chaotic or arbitrary (by merely mixing a wide range of colours and shapes without a purpose).
- The consistency of being still and remaining steadfast: that is, in the sense of creating angles of vision in steadiness and movement, and from all sides, we may see things in terms of the side view more beautiful than in the front view or vice versa.
- Without obtaining diversity, simplicity is useless. In contrast to how we see cubic objects, we see circular objects differently. Vertical shapes differ from horizontal shapes, and triangular objects differ from square objects, despite the simplicity of the composition. However, we can achieve a variety of forms by including diversity to simplicity.
- Complexity: This element can be traced back to the psychological foundations of interpretation and analysis. Because the passion for the pursuit is ingrained in us from an early age, we can clearly experience this pleasure in hunting. When one accomplishes something difficult, he experiences great pleasure. We mention this example to emphasize that the eye feels a similar pleasure when it sees winding, curved, and overlapping objects and materials (such as complex and compound ornamental shapes). The objective is to first produce the necessary diversity and then, in some circumstances, move away from straight and direct shapes rather than develop complicated shapes and materials for the sake of complication.
- The size: The appendix's size and smallness have an impact on how the recipient of the show perceives it. For this reason, designers lengthen the cloak that the actor wears in the Greek theatre, making sure the stick has an obvious length and size that corresponds to the actor who plays the theatrical role.

### Digital framework:

This framework is directly related to the spatial framework of nature. It is the one that would add mechanical movement to some parts of the structural framework, add sound, light, or musical technological effects, or create digital characters and move them within the natural spatial framework. The scenes included in the digital scenography within the scope of the spatial framework can be prepared in several ways. The primary source is computer-generated imagery, which is created with programs like Virus Walk Through Pro. It's a piece of software that can create virtual settings where one can walk about visually. These programs can prepare video files in stereoscopic mode, ready for direct use during a presentation. These scenes range from photographic fidelity realistic simulations to fictitious situations. The second source of imagery is digital actors who appear as holograms that are interpolated into the scene with real actors. Their movements are controlled by actors outside the stage through computer systems. To achieve this, binocular remounted video cameras are installed. Through the simultaneous broadcast of the image from both cameras, spectators see stereoscopic figures moving in the scene, occupying space in the scenographic space of the theatrical performance. Rear projection is also used in the entire background of the scene to enrich the spatial environment. Among the modern techniques of scenography in light of the era of digitization is the use of the hologram which is one of the applications of lasers to produce a virtual stereoscopic reality, and the computer has preceded in this field (Masoud, 2021). Accessory elements, like cinema, are utilized to support the artistic presentation of the many current technologies as well as the use of video technologies, and the mixing of theatrical and cinematic images in the artistic presentation. The technological or digital framework aims to create and innovate intellectual and artistic pleasure in an aesthetic manner in which the connotations and symbols expressed by the various elements of the show harmonize to gain the admiration and response of the recipient to the show as a whole. The technology-based scenography reshapes the theatrical space, eliminating the boundaries between the stage and the audience. It also seeks to establish a spatial and visual relationship between the drama and the audience.

As for the answer to the second research question, which is: What are the possibilities of benefiting from the natural scenography of the Hail region in the field of performances and

cinema? This requires clarifying the appropriate trends, which are:

### **First: Natural visual theatre:**

Natural visual theatre is a field of theatre that requires a connection with the natural setting. This type of performing arts combines natural scenography with digital scenography that relies on technology, sound, light, and colour effects. Among the pioneers in this field is Robert Lepage, who is known as the magician of the stage, and who occupies a prominent place among the names of the five most important theatre directors after the generation of Peter Brook, namely the American Robert Wilson, the German Peter Stein, the Russian Lev Dodon. The French Ariana Manouchkin is one of the pioneers of visual theatre that transforms the public place into a magical place and the magical place into a realistic one. His theatrical work with his troupe "Machina" is based on collective innovation, and the improvisational construction is not in the text, but even in directing if the script is not written by one of the writers. To do this, the band calls for artistic and technical elements from various fields of art, technology, mechanics, and digital devices. To build the theatrical show in a modern way, digital technology combines the world of cinema, video, computers, architecture, sound devices, and modern technical effects. Lepage is even accused by critics of using more technicians than actors. For example, in his play (Senior Hamlet), there were 35 technicians on the stage. Due to the unavailability of a few technicians, the play's performance was first delayed and then completely postponed (Masoud, 2021, p. 306).

Second: Arts for Museum Display: Museology has utilized natural scenography regarding how natural museum exhibits are set up as well as any connected lighting and audiovisual elements. Scenography is an aesthetic perspective related to the visual, experimental, and spatial composition of artistic performance. The Hail region enjoys the nature of its history extending throughout the ages, starting from prehistoric times, and passing through the Islamic civilization. The art of rock painting in the Hail region is characterized by distinctive and special artistic features. The site of the rock paintings in Hail joined the UNESCO World Heritage List in 2015 AD. The historical stages of the rock carvings included 4 stages: the Paleolithic period, which extends from 7 to 12 thousand years BC, the Copper Age from 5600-4500 BC, and the Bronze Age. 2500 BC, and finally the Iron Age before 1500 BC (Alshaie, 2022).

### **Second: Documentary Films:**

Documentary Film: This term refers to a certain type of film production that, in both content and execution, completely focuses on reality and does not pursue financial gain or enjoyment. Rather, it is primarily concerned with achieving special goals related to media, education, culture, or preserving heritage and history. It always addresses the mind in one way or another. It is distinguished by its clarity and directness and frequently has a brief presentation period because it calls for a high level of concentration and is intended for a particular audience. As satellite channels compete more fiercely for viewers, they use various forms of visual and aural glitz to appeal to different societal groups who are yearning for the variety of programming that these channels offer. The documentary film remains an important artistic product due to its characteristics. It derives its material from the reality of the place and the lives of the people who live in it. Therefore, it has a strong influence due to its sincerity. It can instill positive social values, and enhance national belonging (Abdul Latif, 2015).

### **Third: Television and cinema films:**

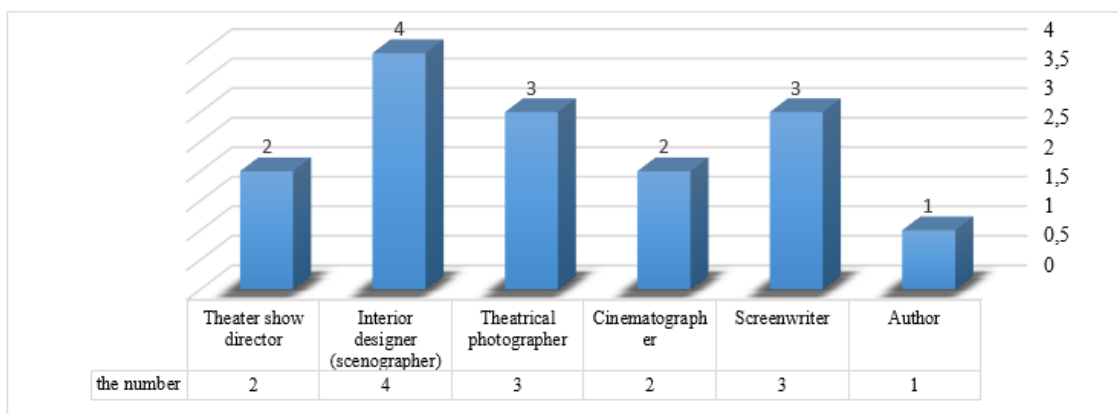
The researcher Rahmouni Lubna points out that cinematic tourism studies have developed significantly since the early 2000s. These studies are based on conducting quantitative and qualitative research, such as surveying visitors to a particular site to learn why they visit it and whether their visits are primarily motivated by watching a movie or television program about it or if it happened by chance. Studies can be conducted on tourist visits before and after the release of a TV show or movie about a particular destination. There are several instances of how the popularity of popular television shows and movies has influenced tourist destinations. Researchers have frequently discovered that a TV show or film can increase the number of tourists who travel to a particular location, but studies have rarely pinpointed the precise causes of this. For instance, the Peter Jackson trilogy "Lord of the Rings" and "The Lord of the Rings" positively impacted tourism in New Zealand, and the AMC series "The Walking Dead" transformed numerous little Georgian towns into popular tourist attractions as a result of viewing the aforementioned film content. The reason for this, without a doubt, is the image of the tourist destination, which the film or television program focuses on marketing in the best way (Ben Shrad, 2022, p. 56).

### Study procedures:

To extract the results of the study and ensure Hail's suitability to the arts of natural scenography according to the descriptive and analytical approach, the researcher developed a questionnaire consisting of two axes:

- The availability of aesthetic characteristics of natural scenography in Hail City.
- The extent to which it is possible to benefit from the natural scenography of Hail City in the

- field of performances and cinema. It also contained the photographic samples included in the images of this study. The study sample consisted of (15) individuals working in the show and film industry who responded to the questionnaire. Their nationalities are from three countries (the Kingdom of Saudi Arabia, Egypt, and Syria). Their jobs and numbers are clear through the following Graph (1):



**Graph. 1.** Characteristics of the Study Sample.

### Results

After conducting a quantitative analysis of the data, the study concluded with the following results:

1. All natural images included in the resolution are characterized by a consistent spatial framework suitable for constructing the artistic work, whether it is a theatrical or cinematic performance.
2. The ability of the spatial frames included in the resolution to contain multiple structural frames depends on the characteristics of those frames, which are characterized by artistic and aesthetic foundations such as proportionality, diversity, simplicity, and the ability to be interpreted as a result of the state of consistency between stillness and stability to create viewing angles in stillness and movement.
3. The ability and ease of attaching a technological or digital framework to all the spatial frameworks included in the questionnaire.
4. Suitability of World Heritage sites in the Hail region for cinema, especially documentary and historical films, and museum display arts.
5. The potential of the crater of the extinct volcano, Hetima, to movies and science fiction films.
6. The potential of the rocky cavities in the Aja Mountains for scenography that is concerned with fantasy and mythology films.
7. The ability of the Sphinx Rock located in the village of Aba Al-Hiran to be used for scenography, which is concerned with sound and light shows and science fiction films.
8. Hail has distinguished tourism potential, highlighting the need to activate the role of television and cinema films, to transform Hail into
9. a regional and international tourist destination.
10. The ability of natural scenography in Hail to attract viewers by presenting all forms of visual and audio dazzle and meeting the needs of segments of society who are looking for different content. The study recommends working toward effective advertising to attract the attention of those who are interested in performing arts and film to Hail.

## Conclusion

This study has investigated the aesthetic function of the natural scenography in Hail City, Kingdom of Saudi Arabia, and its significance as a regional and international entry point to artistic endeavors and filmmaking. Hail City's unspoiled splendor, which is exemplified by its striking vistas, unusual geological formations, and varied ecosystems, has drawn tourists, artists, and filmmakers from all over the world in addition to the local populace. This research has investigated, using an interdisciplinary approach, how Hail City's natural scenery may be an artistic canvas and an inspiration source. Artists and filmmakers can use the natural landscapes of gigantic sand dunes, enormous deserts, ancient rock formations, and picturesque oases to create visually breathtaking and emotionally stirring works. Furthermore, the study has illuminated the noteworthy function that Hail City fulfills as a local and international entry point for the arts and film. International art festivals, movie screenings, and exhibitions have been established as a result of the city's dedication to supporting artistic efforts and cultural interaction. These gatherings have enhanced the artistic environment in Hail City and beyond by showcasing the abilities of regional artists as well as encouraging intercultural communication and cooperation. The article additionally addressed how the local community and its cultural identity are affected by the natural scenery. Due to their strong ties to the natural world, the inhabitants of Hail City take inspiration from their surroundings and use natural materials in their traditional crafts, storytelling, and artwork. Hail City community's natural scenery serves as a unifying factor, promoting a sense of pride, belonging, and cultural heritage. Briefly said, the natural scenery in Hail City serves an aesthetic purpose more profound than just being aesthetically pleasing. It acts as a stimulant to produce art, a forum for cross-cultural dialogue, and a wellspring of group identification.

Recognizing and protecting the inherent worth of Hail City's natural scenery is essential to ensuring that future generations can continue to be inspired by its beauty and utilize its creative potential as the city develops into a regional and international centre for the arts and film.

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