

Rehabilitation of Villages and Heritage Sites with the Integration of Cinematic Environment for Urban Heritage Sustainability in Saudi Arabia

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Abstract Kingdom of Saudi Arabia has many images of heritage; we find the wealthy folklore of stories, legends, poems, proverbs, arts and crafts. Saudi heritage represents one of the concerns of the Kingdom's Vision 2030; and that is because it represents a cornerstone of Saudi national identity. So, it was necessary to maintain it through dissemination and by revitalizing tourism and providing some historical experiences that represent the environment of this heritage. And the coexistence of individuals with this experience in these heritage villages as an integrated environment, as he moves from the present to the time of antiquity. Heritage villages like (Ayoum Al-Jawa town, Al-Khabraa heritage town, Al-Midnab town) are the largest part of the architectural heritage in the Kingdom comprising of buildings, sites and villages. Most of these villages have been subjected to urban and social changes that have contributed to the deterioration and most of them have collapsed. Some of these villages are on the verge of extinction because of the destruction, neglect and difficulty in the restoration process. The research aims to explore the possibility of rehabilitation of heritage villages as heritage cinematic cities; an integrated urban environment to embody the environmental and urban reality of antiquity. The aim is to either produce some historical films and serials documenting Saudi folklore or revitalizing tourism as an experience in which the individual looking forward to coexistence between past and present with experiencing the lives of ancestors. The researches deal with an analytical study of the vocabulary and values of heritage in Saudi Arabia; and study both the concept of film cities and travel through time because they have influence and contemporary interest to many. And the way of using them in the rehabilitation of heritage villages in the Kingdom to achieve preservation to consolidate the national identity of Saudi Arabia. And to ensure that their values, content, traditions, authentic faith, language and ideas are preserved for future generations. Depending on the analytical and theoretical research, an inductive approach and deductive approach to prove that.

Keywords Heritage in Saudi Arabia, Heritage villages, Cultural heritage, Heritage cinematic cities, Time travel

1. Introduction

The kingdom's urban and cultural heritage can be a major source of national income by making it a hub on which tourism in the Kingdom depends. And achieve the restoration of these villages without being a burden on the Saudi government. As a legacy, it retains many architectural, social, historical and artistic evidence that reflects the Kingdom's march throughout history. We find the Kingdom replete with many types of cultural heritage such as stories, legends, poems, proverbs, arts, crafts etc. As our heritage of the past we live in the present and need to pass it on to future generations (Jopela, A, 2011). Urban heritage, including the heritage villages, as an integrated heritage environment of

urban fabric, residential buildings, markets and schools. And for the Arab civilization in the Kingdom as a land upon which Islamic civilization was born; impact on the soul, because of the originality and fragrant past and the magic of history. Therefore, one of the axes of the Kingdom's 2030 vision was concern for the Saudi heritage. Because it represents a pillar of national identity, it is the source from which the Kingdom derives its traditions and preserves its values, creed, original language and ideas. The majority of the heritage in the Kingdom has been exposed to many problems. We find the urban heritage exposed to deterioration and the deterioration of its urban fabric, as a result of the delay in rehabilitation and the weak cultural and civilizational awareness of many residents of its importance, which made the frequent restoration process a heavier burden on the Kingdom. It was necessary to find ways to rehabilitate it and ensure the continuity of its preservation, without being a physical and organizational burden on the Kingdom, by spreading it, stimulating tourism and providing

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some experiences and a complete historical environment which represents this heritage, which is considered a national urban wealth in the Kingdom; In addition to being a tourist attraction and economic resource that contributes to providing many job opportunities with it, as is the case in many countries of the world.

Research question is that in light of contemporary events, does the Kingdom still have the material and organizational capacity to manage the continuous and repeated restoration annually to preserve urban heritage, especially heritage villages? While, the majority of the kingdom's urban heritage has experienced deterioration and its urban fabric has collapsed (The General Authority for Tourism and Urban Heritage - 1431 AH). Additionally, reliance on the western model of building materials and designs contributed to the decay of the cultural heritage of peoples and the values, myths and arts it contains (Jopela, A, 2011). The Kingdom is no longer able to continue the process of repeated restoration of urban heritage without material return to ensure the continuity of the restoration, as rehabilitation projects such as the ancient village of experts reached 5 million riyals in 2015 (www.al-jazirah.com/2019). The need for a heritage cinematic environment to produce many historical serials and films as artistic material to stimulate entertainment and enrich the artistic side of the Kingdom (<https://vision2030.gov.sa/>). The research assumes the possibility of developing a proposed methodology, which is integration between the tunnels to provide heritage sites for the production of many historical series and films, and the need to provide the cost of frequent restoration operations to rehabilitate the heritage villages; By setting it up as heritage cinematic cities; An integrated urban environment to embody the environment and reality of antiquity for cinematic production of historical events and to benefit from them in two axes that is re-use the heritage villages as sites for producing films and historical series, firstly embody Saudi heritage. Secondly, using it to stimulate tourism by providing a realistic experience for individuals to experience ancient times, as if traveling from contemporary time to the times of antiquity, as an experience that one yearns for to experience the lives of ancestors. It guarantees the provision of many job opportunities in the Kingdom, and the presence of a financial return that guarantees the process of continuous restoration and preservation without overloading the Saudi government.

2. Case Description and Analysis

The General Authority for Tourism and Urban Heritage divided the heritage in the Kingdom into two main parts (the General Authority for Tourism and Antiquities -1431 AH). First part includes the tangible heritage of (installations, buildings, villages, sites, gardens, markets, etc.). Second part includes the intangible heritage, which is the living or cultural heritage of (crafts, arts, poetry, customs and traditions, myths, festivals and celebrations ... etc.). Urban

heritage was defined in the first article of the draft charter for preserving and developing urban heritage in the Arab countries (1424 AH) as "everything a person constructed from cities, villages, neighborhoods, buildings, and gardens of archaeological, architectural, urban, economic, historical, or functional value, "Scientific or cultural." The importance of heritage in achieving communication between different eras is evident. For different civilizations, it is the strength of civilization as it grows and develops over time.

The kingdom has many heritage villages, which contain many types of buildings (commercial, educational, religious, markets, residential, ...) and squares, from which the Saudi Arabian identity has formed from the values that the Saudi person is associated with, as it represents an urban environment in which a lot of Civilized, social and religious values, which must be transmitted and passed on between generations. Heritage villages and towns contain many vocabulary and elements that comprise them of residential buildings, squares, mosques and corridors, and what they contain of unique architectural elements and architectural styles that differ according to the topographical and social aspects and the security conditions that prevailed at the time of building these villages, such as the village of Dhi Ain in the Al-Baha region, and villages Oyoun Al-Jawa and Heritage Experts in the Qassim Region, Figure No. (1). (General Authority for Tourism and Urban Heritage-1431 AH). The architectural heritage of the Kingdom is considered a source of pride for the Saudi citizen, and a testament to his heritage and originality.



Figure 1. Ayoun Al Jawa Heritage Village - Al Qassim, Source (researcher / www.google.com/search)

There are many factors that explain the advantages and specificity of environmental interaction within the fabric of heritage villages. To strengthen the Arab identity of the heritage villages in the Kingdom, and can be relied upon to meet the challenges of cultural globalization. The urban fabric of the village was not a spontaneous outcome, rather it was a natural result of the interaction of the Saudi person with all the events and natural surroundings, that contributed to the formation of this fabric with its specificity and values. The heritage villages in the Kingdom, like the Arab city, are the result of the interaction of many elements and ideas of Arab and Islamic civilization with local cultures and the prevailing environmental conditions in the Arabian Peninsula. We find one of the most important factors that contributed to the formulation and formation of the urban fabric of heritage villages in the Kingdom; Islamic belief, as the factor of religion in the Kingdom is an essential factor in

forming most of the heritage fabric in the Kingdom, as it requires some stability, interdependence and privacy, which was reflected in the form of heritage villages and their urban spaces and streets (Saleh Lami-2010), Figure No. (2).



Figure 2. General fabric and squares of the Heritage alkhubara' Village – Qassim

Cultural knowledge that individuals acquired in a society with the passage of time, and passed it on from generation to generation. Knowledge includes customs, traditions, folk literature, beliefs and legends, fictional songs and popular proverbs, all of which date back to the previous ages. Contracts passed regardless of tangible items such as monuments and sites. Cultural heritage includes moral values, social customs, belief systems, religious ceremonies, and systems of traditional knowledge for which intangible heritage is a sign and expression (Jopela, A, 2011). The culture of urban heritage reflects the issue of the development of human civilization throughout history and how to deal with it, it includes topics of popular creativity until it evolved and advanced the methods of folklore art and expanded its scope of research to include various aspects of creative cultural activity of man in his environment linked to his culture as a whole (Serag Elden - 1999). Accordingly, we note that the Saudi folklore is rich in stories, legends, poems, games, songs, folk proverbs, celebrations, holidays, arts and crafts. All of these elements contribute to the Saudi cultural product, such as: Manual heritage and popular knowledge related to crafts and traditional industries such as clothing, carpets and decorations used by the residents, Figure No. (3). Cultural heritage, such as morals and values derived from religion, customs and traditions that are believed in by a group of people. Oral heritage and popular literature such as myths and stories that people believe in, such as the biography of the companions and kings such as "Omar bin Al-Khattab (May God be pleased with him), Antara bin Shaddad and King Abdul Aziz. Rituals such as marriage rituals, ceremonies and festivals, such as the Janadriyah Festival. Which can be a major material for cinematic production, including historical series and films, which contribute to enhancing the entertainment side and stimulating tourism in the Kingdom of Saudi Arabia.

The deterioration of the architectural heritage in the Kingdom is due to several reasons, some of which were subjected to major damage that led to the demolition of many of its important heritage buildings, Figure No. (4). Despite these reasons, much can still be done to save the remainder of these villages and heritage sites in the Kingdom, by reverence and preparation of good plans for conservation,

restoration and rehabilitation, and the most important of these reasons (Cotterill-2000, (Laila Qandaggi-2001). First of all, the nature of building materials for the majority of the heritage villages in the Kingdom with clay, dirt and palm fronds, which are quickly affected by weather conditions and climatic fluctuations in the Kingdom. Secondly, repeated changes by determining responsibility (moving from tourism to the Ministry of Culture). Further, the effect of natural factors such as wind, heat, and rain on these villages due to the nature of building materials and construction methods. Low awareness of the heritage values of some users. Weak legislation to protect villages and heritage areas in the Kingdom. The lack of a resource for these areas and villages not to employ them; This made the continuous restoration a burden on the government of the Kingdom. The disappearance of some of the crafts, skills and techniques eligible for artistic restoration in the Kingdom, and dependence on foreign cadres. The impact of natural and human disasters in the Kingdom, the most important of which are torrents, insects and animals. Weakness maintenance and repair work.



Figure 3. Some vocabulary of Saudi folklore manual. Source (www.google.com/search)



Figure 4. Deterioration of the heritage villages in the Kingdom due to weather and climatic factors. Source (researcher / www.google.com/search)

Serious attempts to preserve urban heritage face many limitations and variables (political, economic, organizational) especially when the need to differentiate between them and the needs of urban development for modern urban development and extension (Asaad Abu Ghazaleh - 2016). Among the most important problems faced in the preservation of heritage buildings is the high cost of conservation and restoration operations for the heritage villages in the Kingdom (Hashem Al-Mousawi - 2006). Restoration and preservation of heritage areas and villages in

the Kingdom are processes that need to provide expertise, trained labor and cost. It passes through several specialized stages, in addition to its presence in dilapidated areas and a special urban character; this makes the restoration process more difficult to enter equipment and materials; all of which affects the total value of the conservation and restoration process. We find a project for the restoration and rehabilitation of Saad Al-Sudairy Palace (Al-Amara Palace) in the village of Al-Ghat, and an estimated cost of the project has been set at about 3.000,000 riyals, which is guaranteed by the Heritage Village Development Fund at the General Authority for Tourism and Urban Heritage. The cost of the restoration process for some heritage projects in the Kingdom and the Arab world is shown in Table No. (1). As a result of the high conservation operations without material gain for these heritage buildings and villages, the restoration process is a drain that is difficult to accept; as it becomes an obstacle and a heavy burden on governments and departments concerned with conservation operations. Therefore, a mechanism must be in place to provide a financial return that will ensure the continuous preservation of those heritage buildings and villages in the Kingdom.

Preserving the heritage villages in the Kingdom aims to stop the factors of its deterioration, from various damages and inappropriate use of them, and with minimal interference; waiting for its subsequent restoration and re-employment. There are many operations to preserve the heritage buildings stipulated by international conventions, including the "Athens Charter", "the Florence Charter" and the "Lahore Charter", which were approved by UNESCO as methods for registering and preserving the buildings, villages and heritage areas, including rehabilitation: by making some architectural or construction changes in them; To comply with the new job, by adding some services in a harmless manner, with the aim of updating the old properties without damaging their heritage architecture (Saleh Lami - 2010). Usually, the reuse aims to benefit from the heritage building in an economical way. To provide a return that ensures continuous restoration and maintenance, it must be returned

to its original state by recovering parts that were lost from it by making use of the drawings and documents available to it; the new use of the impact must be appropriate and compatible with its components.

Artistic production is the main material for entertainment and culture, as it represents the most important part of peoples' civilization from historical films and series. What embodies true stories, whether for prominent personalities who contributed to that civilization, or for heroic events, battles, and epic epics that have had a great impact on the rise of those civilizations, such as (the unification of the kingdom, the Islamic conquests, the lives of the companions, etc.). It is the main material for the production of films and historical series. These films and series in turn need cities and locations to produce and direct them in a way that achieves the actual simulation of an environment, clothes, language, etc., which takes the largest share of the production cost. We find the Moroccan city of Ouarzazate, which is considered a "cinematic city" for the production of films and historical series, which produced many films and series in it since 1897 until now, including: the Moroccan knight in 1897 AD, the historical movie Lawrence of Arabia in 1962 AD, the Mummy movie in 1999 AD, then the return of the mummy in 2001, and the wrestler movie in 2000, and other films, some of which cost an estimated production of \$ 230 million, Figure No. (5) (<https://www.filmaffinity.com>). It is noted that films and social series, dramas, fighting and movement; it can be taken out in the streets and public buildings, unlike movies and historical series that need an environment that embodies and reflects the time period of it.



Figure 5. The historical and cinematic city of Zirzat, in Morocco, for film production

Table (1). Shows monitoring some restoration operations for a group of projects in the arab world: Source (Asaad Ali Abu Ghazaleh - "The economic dimensions of classification and arrangement of heritage buildings and their preservation towards an entrance to activate the sustainable development of historical cities" - Third International Conference for the Preservation of Urban Heritage - Dubai - 2012 AD & <http://www.al-jazirah.com/2019/20190301/sy3.htm>)

M	Project Name	City	Total Cost	Notes
1	Restoration and rehabilitation of Saad Al-Sudairy Palace	Saudi Arabia	3 million riyals	2012
2	The development of downtown Buraidah	Saudi Arabia	30 million riyals	2017
3	Rehabilitation of the entrance and center of the of alkhubara' alqadima village	Saudi Arabia	5 million riyals	2015
4	The home of Abdul Wahid Al-Fassi	Egypt	18 million Egyptian pounds	undefined
5	Mustafa Mirza Mosque	Egypt	20 million Egyptian pounds	1997-2003
6	Restoration of the historic Abu Duhailis house complex	Saudi Arabia	9 million riyals	2008-2011

Travel through time is a recognized concept in the philosophy of space and time, and travel through time is a fantasy, but travel to a hypothetical point in time has a very limited support in theoretical physics, and in conjunction with quantum mechanics usually in time travel or "Einstein Rosen Bridge." Sometimes a wider meaning unifies, including travel in the future (not the past) by the expansion of time, a phenomenon well proven in physics in the theory of relativity, and it has been routinely witnessed by astronauts, but only for several parts of a second. Because it can be achieved by scanning by an hour precisely against the hour that remains on the surface of the earth. The concept of time travel was instrumental in moving the concept of time travel to the public imagination and its widespread use, such as the science fiction novel "The Time Machine" written in 1895 AD. And when we look at the process of cinematic representation, we find that the actor, during his representation of a role or personality, moves from his personality to the character he represents in the cinematic work, but the character may be historical, so the artwork needs to represent the character in style, words, clothing, and form; In addition to providing an environment that represents the actual reality of that period; As if the actor is moving from the current era to the old Time, with all that belongs to him and that character belongs to him, and this historical work has formed number (6).



Figure 6. The artist's transition from contemporary time to the time of Antara Bin Shaddad to embody the personality and environment of the time of Antarah Bin Shaddad. Source (researcher / https://www.youtube.com/watch?v=_MTJOyjGhG8/2019)

3. Discussion

The proposed research methodology for rehabilitating heritage villages as cities and cinematic sites in the Kingdom of Saudi Arabia depends on two main axes. tsriFAs cities and cinematic sites for the production of films and historical series. Study note the richness of the Saudi folklore with many stories, legends and heroic epics of characters before the Messenger's mission, such as (Antara bin Shaddad, Al-Zeer Salem, ...); the lives of the companions and followers of the island Arabic such as (Abu Bakr Al-Siddiq, Omar Bin Al-Khattab, Ali Bin Abi Talib, Al-Hajjaj Bin Youssef Al-Thaqafi, Omar Bin Abdul Aziz, Amr Bin Al-Aas, Al-Qaqaa Bin Amr Al-Tamimi, ...); Epic and festivals such as (the migration of the Messenger, the Battle of Badr, Battle of Uhud, Conquest of Mecca, unification of the kingdom, ...); which all represent a recreational material for the production

of many historical serials and films in the Kingdom. We find the Omar Bin Al-Khattab series, which was primarily in Morocco, and its production cost was approximately 200 million riyals in about 2010 AD, as well as the Hajjaj bin Youssef Al-Thaqafi series, which was filmed outside the Kingdom in the city of Media production in Jordan, including his life in Taif and Mecca, and his conquest of Medina and Mecca; the estimated cost of its production is about 320 million riyals in 2003. The research sees the possibility of applying this methodology to the village of Ayoun al-Jawa in the Qassim region as an applied example for its rehabilitation and benefit from it in the production of some series of heritage figures for the Qassim region, such as the character Antara bin Shaddad. A series has been produced for him and the majority of his scenes were filmed in Syria, which estimated the cost of its production to be approximately 180 million Saudi riyals in approximately 2007, (www.arabtelemedia.net), as it represents a traditional urban environment rich in many historical and architectural details that embody the urban heritage of the Qassim region Kingdom of Saudi Arabia, Figure No. (7).



Figure 7. Ayoun Al-Jawa Village, architectural and urban details, and the interior design of a house, which is compatible with the details that the Antara Bin Shaddad series needs to photograph and produce. Source (<https://www.youtube.com/watch?v=14wDqo7Mcc4/2019>)

Where we find it difficult to implement historical works, because of the necessity to adhere to the history and location of the characters, and to take into account all the fine details (cultural, architectural, urban, clothing, language, etc.), so they are among the highest historical works cost of production, so we find them perpetuating the life of leaders, thinkers and scholars and contribute to the sustainability and deepening of the history of entire nations and civilization.

The research finds that all these serials, historical films and other stories, epics and festivals. You can take advantage of the heritage villages in the Kingdom as sites for photographing and producing those series and films, and thus save the cost of establishing and preparing the sites necessary for photographing them in an integrated and consistent with the nature of those villages. As a resource that guarantees the currency of the continuous restoration of those heritage villages in the Kingdom, for which the cost of restoration and rehabilitation rises, table No. (1), thus

ensuring the sustainability of these villages as an authentic urban heritage that contains many values and good experiences for future generations, Figure No. (8).

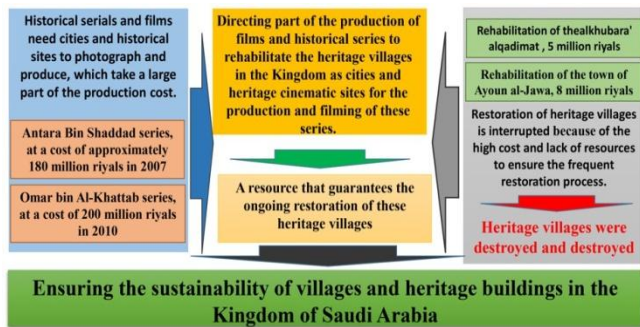


Figure 8. A proposed methodology for directing part of the cost of producing historical serials and films

As the buildings open to the inner courtyards and close to the outside with their small windows that overlook the corridors Narrow external; What made the buildings close together to reduce the exposed surfaces and provide shade with larger areas to reduce the intensity of heat and sun glare. The mosque and the commercial market are the nucleus of the main center and assembly square of the village, from which the main roads and internal passages in the village start to the rest of it. Study finds the architectural heritage in the Kingdom replete with many valuable solutions and experiences. However, the delay in preserving the kingdom's traditional villages and cities and protecting them from deterioration and demolition led to severe damage, which in many cases resulted in the loss of their basic architectural features and valuable experiences, Figure No. (9).



Figure 9. The urban deterioration of the historical village of Ayoun

First, as cities for cinematic production of films and historical series. Cities for cinematic production of films and historical series are beneficial. It uses the historical village of Ayoun Al-Jawa as an applied model. To be a cinematic heritage city to produce many historical films and series. Directing the cost of preparing cinematic sites for their restoration and preservation. As a model that can be applied to the rest of the heritage cities and villages in the Kingdom; In order to preserve and benefit from the architectural heritage, transfer it to future generations and ensure its sustainability, Figure No. (10). Study find the usage of traditional villages after the restoration as museums"second hypothesis".



Figure 10. The old village of Ayoun al-Jawa after the restoration of the square

Second, as museums open to travel through time for ancient times. The purpose of museums is to serve society by collecting and preserving human, natural and cultural heritage, displaying and maintaining it, as it represents the body responsible for collecting and preserving human heritage and displaying it in enjoyable ways without harming it (Ahmad Yusri - 1998). By visiting these museums and seeing their holdings of heritage, generations can learn about the cultural and civilizational heritage of generations and nations, by looking at the lifestyles that these generations lived during the past ages, from the buildings and buildings they built, the arts they practiced, and the tools they used and made in their lives during the past ages. And transferring those experiences by tracing the different stages of life and what these generations left behind during the different historical eras in various fields, and identifying the successive civilizations that they made in different regions of the world thousands of years ago and throughout the ages until the present day (Ahmed Yousry - 1998).



Figure 11. High turnout at the wax museums, and the experience of the London Wax Museum and its documentation of photos and memorial video clips that are kept by the tourist

The experience of wax museums is one of the most famous museum experiences in the world, which was established by "Madame Tussauds" and founded in 1761 in Strasbourg, and contains statues of prominent international figures in all fields, including the field of "art, politics, sports, poetry," ... ", and this chain of museums expanded in branches to become tourist attractions in large numbers,

Figure No. (11), in Many countries of the world, including the Egyptian Wax Museum, London Wax Museum, Griffin Museum in France, Seoul Griffin Museum in Korea, Amsterdam, Las Vegas, New York, Hong Kong (www.al-jazirah.com/2019).

Accordingly, the research sees the possibility of employing these heritage villages; Like the village of Ayoun al-Jawa in the Qassim region (an applied example) as well as its use as cinematic sites and cities to produce historical series of folklore in the Qassim region, such as the stories of Antara bin Shaddad and others. To serve as open museums in which the contemporary Saudi citizen and the tourist coexist; As a realistic experience for traveling to the time of the ancestors in previous times (the time of Antar bin Shaddad) and experiencing their lifestyle of buying and selling, inside these villages, Figure No. (12). Where a building is allocated outside the village that contains clothes and tools to prepare the tourist before the start of the tour, as if he were a citizen from ancient times with the entire body and clothing, provided that the tourist spends a tour inside this time with its registration through the installation of a set of beams distributed over the entire buildings and streets of the village as in museums Candle shape number (11), so that the tourist, at the end of the tour, will receive a film documenting that tour in the past ages, which he keeps as a memory for him in the history of the ancestors.



Figure 12. Rehabilitation of heritage villages with all the details as a realistic museum that embodies the ways of life in ancient times as a journey through time for tourists to visit in ancient times



Figure 13. Directing the energy of youth to experience the experience of ancestral lives in past ages as an educational method to instill some values and principles in them

Consequently, these heritage villages will be historical museums that embody a real reality of life in ancient times, and every citizen will be the hero of the journey and the story, which could contribute to investing the energy of young

people in recreational activities that play an educational role in establishing a set of heritage values; It is acquired during the journey of the ancestral time in ancient times, Figure No. (13).

4. Conclusions and Recommendations

Study found that care and concern for urban heritage has become a national demand and one of the axes of the Kingdom's 2030 vision; it contains many features of aesthetic values and homogeneous visual formations, and its guarantee of giving them an architectural character of their own. Additionally, many heritage villages in the Kingdom are exposed to deterioration and collapse as a result of many factors, including the rapid impact of natural factors, most notably wind, heat and rain, on these villages due to the nature of building materials and construction methods. It represents the weak cultural awareness of the values of urban heritage among some users. Legislation concerning the protection of these villages and heritage areas in the Kingdom plays a major role in the delayed care and attention of it. The lack of a resource for these areas and villages to ensure frequent restoration, making it a burden for the government of the Kingdom. The restoration process passes through several stages, including the entry of equipment and raw materials into these villages as dilapidated areas and a special urban character; which affects all of the total value of the restoration process, as the cost of some restoration projects amounted to approximately 30 million riyals in 2012. The governments, including the Kingdom's government, are no longer able to carry out the continuous restoration of these villages without material returns. We find it difficult to produce historical serials and films, because of the necessity to adhere to the history and location of the characters, and to take into account every detail of them (cultural, architectural, urban, clothing, language, etc.), so they are one of the highest-cost cinematic works, the production cost of the Omar Bin Al-Khattab series was about 200 million riyals in 2010. Study recommend that the possibility of making use of the heritage villages in the Kingdom as cities and locations for photographing and producing historical series and films, as they embody a complete heritage environment. The research sees the possibility of providing the cost of constructing and equipping the sites necessary for photographing historical films and series and photographing them in heritage villages, and making use of it as a resource that guarantees the currency of the continuous restoration of those heritage villages in the Kingdom. With an economic source that guarantees the continuous restoration of heritage villages, it is possible to ensure the sustainability of these villages as an authentic urban heritage that contains many values and experiences beneficial to future generations. The research recommends employing traditional villages in addition to using them as cinematography sites. Using them as open museums in which the Saudi citizen and the tourist spend a realistic experience to travel to the time of the

ancestors in previous ages, and to experience their own lifestyle. The research proposes to direct the energy of youth in tourism activities; During his trip inside the heritage villages (as open museums), and by traveling to the time of the ancestors and experiencing their way of life in the past ages, it contributes to establishing and sustaining many of the values he acquires during his journey.

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