

# Environmental Aesthetics and Artistic Interpretation of the Omani Bedouin Landscape

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## Abstract

The Oman Bedouin landscape is full of images, material and cultural features that include the grand emptiness of the wide open space, the rectilinear simplicity of the spaces, the rhythmic fluctuations of the light and color. This richness has made it a subject of decoration and not of the contemporary experimentation which has been given to it in the local artistic practice. The recent tendencies of environmental aesthetics are focused on the usage of the sense of place experience which can be used as a promising source of artistic knowledge creation. This study intended to explore how Omani Bedouin setting can be decalibrated off of the visual reference and into the proactive matter and conceptual organization of the contemporary installation-based artworks. It utilized the practice-based experimental approach, which entailed studio experimentation with natural materials (sand and stones and organic texture) and critical self-reflection applied through the model of art criticism of Feldman. These findings revealed that the immediate contact with the environmental content prepared the process of elaborating a modern visual language. The Camel and the Castle became the last artwork that managed to send a message about identity, movement, stability, cultural memory using the help of scale, texture and chromatic music via the desert. The paper demonstrates that the scenery of the Omani Bedouin is potentially an active contributor to the modern artistic composition instead of a dormant object of the image. Additional research is needed to grow the testing practice to various installations in various settings in Oman and to incorporate interactive or spatial engagement with exhibition.

**Keywords:** Cultural symbols; Local elements; Visual Communication; Architecture; Bedouin culture; Heritage.

## 1. Introduction

The concept of art, when it is viewed in its most academic and professional meaning, goes way beyond describing beauty. It is a multidimensional structure of communication where human civilization communicates its values, beliefs, and perceptions (Shahid, 2025). Traditionally, art was closely linked with religious imagery and visual types of documentation of cultural and spiritual stories. But, since the appearance of modernity, the position of the artist has changed dramatically (Fernandez, 2025). The artist has ceased to be merely a creator of aesthetic objects and has become a social critic and even a philosopher, seeking responses to more wide-ranging cultures, historical, and social dynamics (Read, 2024). As a result, art nowadays can be perceived as an interdisciplinary social science, which is intertwined with visual culture, sociology, and history.

The natural environment has become an influential conceptual development and inspiration within the broad definition of art. Omani Bedouin landscape, specifically,

has been a rich and unique source of artistic inspiration with an abundance of visual and cultural background (Al Saadi, 2024). These qualities of mass, austerity, and color difference give it a language of aesthetics of its own. The feeling of emptiness and space in the desert with open horizons and unbroken space reminds one of freedom and infinity (Alcoz, 2024). This open space is not inactive but rather a space of reflection and speculation.

Moreover, the desert setting provides the observer with a moving visual rhythm due to the changing color scheme and light conditions (Rosenhan, 2024). The shift of the soft yellows of the dawn to the vibrant red of the sunset creates the ever-changing palette, which indicates the lapse of time. This color rhythm adds to the impression of harmony and continuity of the landscape (Lavrenova, 2023). Additionally, the simplicity and cleanness of the Bedouin interior, the organic curves of the dunes, and the linear horizontality of the land provide a minimum but effective visual structure, which can be transferred to pieces of art (Timonen, 2020).

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The contact of Bedouin people and the landscape also adds to the cultural and aesthetic value of this landscape (Keleg et al., 2021). The life of Bedouins is marked by a strong symbiosis with nature, the principles of which are adaptation and sustainability. The architecture of Bedouin culture, e.g., is determined by the conditions of the environment and is based on the materials available in the area: mud, stone, palm fronds, etc (Meraiot et al., 2021). Such buildings are associated with practicality and minimalism in design. Furthermore, this daily engagement of individuals and the environment causes the development of a high level of sensual and emotional relationships with the environment, which makes the Bedouin experience unlike that of the urban population.

In artistic terms, the Bedouin landscape presents a lot of possibilities in abstraction and creative redefinition due to the natural forms and textures of the environment (Dreksler & Makhzoumi, 2025). Sand, روك صلا, desert تاتابنلا, and many other elements can provide different tactile and visual experiences that may enhance the art practice. The material has diverse qualities in terms of surface, texture, and form, which enables artists to shift the old school of representation to a more experimental manner (el Omari, 2024). There are further symbolic meanings of the environment associated with identity, tradition, movement, and survival. These symbolic dimensions help artists explore contemporary forms of expression by means of interaction with cultural narratives (Keleg et al., 2021).

Practice-based research is of specific interest in this regard since it is a valid approach to take. Through artistic experimentation, which is based on a direct interaction with material and a direct interaction with processes, it is possible to generate new knowledge that cannot be accomplished only by the use of theory (Mohamed & Kamel, 2024). By balancing making and thinking, the artist can make the studio practice and conceptual inquiry work together to create a dynamic relationship between the two. According to this method, the role of experiential learning, when manipulating materials, is emphasized to gain a better understanding of form, space, and meaning (Martínez, 2021).

Additionally, the feedback between theory and practical practice establishes a learning and growth process. Such concepts like scale, chromatic rhythm, and spatial relationships are not only perceived in the intellectual sphere but also investigated in the material processes (Beyes, 2024). Such a recurring procedure strengthens the importance of the environment as an inspirational tool and

as a dynamic force in the artistic process.

Although the Omani Bedouin environment is rich and has a high visual and cultural identity, its use in present-day art is rather scarce and either decorative or representative (Alwahaibi et al., 2023). The desert landscape is a favorite of many artists, although they tend to see it as an inert object instead of a living element in the creative process (Nance, 2023). Experimental methods that involve direct contact with the material and sensory dimensions of the surrounding environment to produce new artistic languages are lacking. Moreover, it has not been discussed enough how environmental aesthetics can be incorporated into the modern Omani art practice, specifically concerning installation art and material experimentation.

This study explores ways in which the Omani Bedouin landscape and setting may be translated into a place of visual inspiration to become an active material and conceptual model of the contemporary artistic practice. In particular, it aims to create a new visual language by direct work with natural subjects, the state of the environment, and sensations. Through a practice-based approach, the research investigates the way in which sand, rocks, and organic structures can be reused in installation art to convey ideas of identity, space, and continuity of culture. This study is valuable on various levels because it helps to promote the evolution of the artistic world in Oman by closing the gap between the traditional environmental heritage and modern art. It makes the local contexts a source of innovation, and artists are challenged to have a closer relationship with the world around them.

## 2. Literature Review

### 2.1. *Bedouin Culture and Environmental Identity*

According to recent studies, it is evident that the Bedouin culture is greatly embedded in the desert context as it creates a distinctive environmental identity that is closely intertwined with adaptation, mobility, and resource consciousness (el Omari, 2024). Studies highlight that the desert is not just a physical space but a system of cultures and symbols that enlighten the social structure, art, and daily activities (Bahnasy, 2025).

Among the important discoveries that have been made is that Bedouin identity is environmentally entrenched. A study states that the Bedouin communities have a high ecological consciousness due to their millennium of experience with desiccated landscapes (Carmon Popper, 2022). This association is observed in sustainable relationships like seasonal migration, conservation of water, and utilizing

locally produced materials in crafts and architecture. The study further observes that artistic activities that take their origin in these communities tend to capture the rhythm of the environment (e.g., dune pattern) or be based on color schemes inspired by desert colors.

The other valuable point is presented by research that is focused on the landscape and states that the desert environment is actively engaged in the process of shaping cultural perception and identity formation (Sampson et al., 2021). The expansiveness, scantiness, and austerity of the desert instill qualities of strength, self-reliance, and community collaboration. The encoded values are then translated into visual culture, narratives, and systems of symbols.

Environment and lifestyle are especially related in material culture. Bedouin fabrics, tents, and decorations have a functional and symbolic purpose (Hanley, 2023). As an example, geometric designs in weaving are thought to have been associated with observing the environment, such as imitating dunes or the patterns of stars in astronomy (Binmahfooz, 2024). On the same note, another study shows the role of environmental limits in place of settlement and material production, which supports the notion of inseparability of lifestyle and environment (Kindermann & Bussmann, 2025).

The recent studies of heritage representation further contribute to the inquiry of how Bedouin environmental identity is constructed (visually) and even reconstructed in contemporary situations (Kessler, 2024). Although the Bedouin life is frequently romanticized by tourism, it continues to use more real indicators of the environment, like desert scenery, camels, and Bedouin tents, to express identity.

In general, modern studies concede that the Bedouin culture cannot be considered in isolation from its setting. The desert not only defines the methods of survival but also the taste and sensibility to aesthetics, as well as some symbolism, and the environmental identity has become one of the main elements of the Bedouin culture.

## **2.2. Omani Cultural Heritage in Visual Arts**

The past few years have seen a rise in interest amongst scholars in the way Omani artists incorporate traditional cultural components into modern visual art, with a resulting dynamic process of continuity and change occurring (Al Saadi, 2024). Contemporary Omani art is not only the preservation of tradition but the active reinterpretation of the heritage in a state of mixture

of tradition and innovation. One of the most striking conclusions in all works is that contemporary artistic practices still use conventional motifs and symbols (Bait Ali Sulaiman et al., 2025). To exemplify the point, one recent study reveals that modern artists often refer to desert sceneries, Bedouin motifs, and architectural constructions (وتعللا & تنواصخ, 2025). These are not reproduced in a literal way but tend to be abstracted and stylized to enable artists to come up with new visual languages without abandoning cultural references.

Equally, there is a study that depicts the role of traditional heritage in informing modern sculpture. The work points out the application of historical symbols, calligraphy, and shapes based on the Omani architecture, and the way artists transfer the cultural memory into the modern-day forms (Al Saadi, 2020). The process is a kind of larger tendency in Middle Eastern art, in which the heritage is viewed as the source of inspiration and a source of innovations. Preservation of identity is also strongly associated with the use of traditional elements. A study has shown that the visual arts are important in the preservation of intangible cultural heritage (Pierre, 2024). The artists play the role of intermediaries of culture where traditional knowledge, symbols, and aesthetics are no longer lost but rather transformed in new realities.

Meanwhile, the research points out that cultural continuity is not fixed. Rather, it is about change and redefinition. Studies have claimed that artists in the modern world now have to strike a balance between convention and globalization (Bitar, 2020b). Although they use local heritage, they also interact with the international movements in art, and they end up having hybrid forms that contain both the local and international influences. Other important elements of the visual arts include architectural heritage. One of the studies demonstrates the impact of traditional Omani architecture on the representation of art (Al Saadi, 2024). Forts, mosques, and vernacular buildings are often used in works of art as they represent a symbol of national identity and continuity in history.

A second important feature of change is the transformation of functional to conceptual employment of traditional elements. Previously, various types of cultures (textiles or ornaments) had practical uses (Al Saadi, 2020). In modern art, these elements are reevaluated in the form of symbolic or aesthetic elements. This transition enables artists to experiment with themes of memory, identity, and belonging, and still have a link to the past (Al Matani, 2025). Overall, research indicate that a sense of continuity

and change defines Omani visual arts. Classical themes are kept in focus, but they are constantly redefined using contemporary arts and crafts. This dynamic process makes sure that the cultural heritage is not outdated in modern society and is still subject to creative development.

### **2.3. Environmental Aesthetics of Desert Landscapes**

According to a study, desert scenery is a key element in the development of visual perception and culture, as natural elements (dunes, open horizons, and sparse vegetation) form a unique aesthetic experience (Sampson et al., 2021). The study points out that such spaces promote simplicity and clarity in visual perception, which subsequently affects the artistic creation. On the same note, another study states that light, space, and texture dominated the environmental aesthetics of desert areas, instead of rich visual complexity (Liu & Chen, 2024). To underline the process of light and shadow movement on dunes, the research points out that a visual pattern is dynamic and can be reflected in artistic compositions in terms of contrast, rhythm, and movement.

Another research describes that dunes represent some of the most prevalent visual devices in desert landscapes, and their curves and repetitive shapes are floating (Alcoz, 2024). These shapes create a sense of geometry and abstraction that is often rendered by artists in thin lines and shapes. Moreover, a study adds that desert conditions have an impact on spatial perception, as they focus on the openness, magnitude, and continuity that shape the way people visually perceive their environment (Lavoie, 2022). This perception frequently results in works of art in which emphasis is placed on balance, harmony, and minimalism in contrast to detail and complexity.

Desert aesthetics are also mainly contributed to by light and shade. According to a study, this movement of sunlight on the dunes at all times generates different levels of tonality forming natural gradients and contrasts, which are aesthetically impressive (Liu et al., 2025). Such effects are often captured in artistic works by employing shading, tonal contrast, and a coated composition.

In addition, desert environments are characterized by earthly color palettes. According to a study, beige, brown, ochre, and gold are the main colors that prevail in the landscape of the desert, making them influence the colors artists choose in their application and composition (Lavrenova, 2023). Such natural sounds tend to be associated with the warm, stable, and harmonic, which supports the emotional and symbolic layers of the desert-inspired art. Altogether,

the literature reveals that the aesthetic aspects of the environment of desert landscapes consist of repetitive visual elements in the form of dunes, light and shadows, and natural color schemes (Liu et al., 2025). Such elements are not only a determinant of perception, but they also offer an underlying visual language through which artists use in deciphering and depicting desert landscapes.

### **2.4. Traditional Bedouin Visual Elements**

Carmon (2022) argues that a distinguishing feature of Bedouin as a form of cultural expression is that traditional Bedouin textiles were among the most important aspects of visual representation, with heavy colors and geometric patterns applied, but also repeating motifs that reflected both the aesthetic inclination and functional requirements (Carmon Popper, 2022). The textile designs are usually based on the elements of nature and social symbolism, and thus, they are an effective tool of cultural expression. Similarly, Bitar (2020) states that the elements of Bedouin culture, like jewelry and embroidery, use visual cues of identity, status, and cultural membership (Bitar, 2020a). The research points to the fact that these elements are not purely decorative, but that they hold symbolic representation concerning protection, social roles, and heritage.

According to a study, traditional motifs that are found in Bedouin crafts are commonly transformed into modern artistic form, especially in sculpture and design (& خصاونة 2025 العتور). This shows that the traditional visual representation still plays a role in the contemporary arts and retains its symbolic meaning. Another study also stresses the significance of architecture as both a visual and cultural aspect, suggesting that the traditional Bedouin and Omani architecture (tent, forts, mud-brick buildings, and so on) is an environmental adaptation to the environment and cultural identification (Al-Belushi & Al-Hooti, 2023). These buildings are built following climatic factors and availability of resources, with a strong emphasis on an amalgamation of functionality and beauty.

Another research by Al Saadi (2020) also emphasizes the fact that traditional crafts, such as weaving and ornamentation, are important in supporting the preservation of cultural heritage and passing symbolic meanings through the generations (Al Saadi, 2020). These arts are visual stories that convey history, beliefs, and social values to society.

Moreover, a study contends that visual representations in traditional cultures tend to be symbolic systems by which complicated cultural concepts are postulated in

streamlined forms (Xiong, 2024). Patterns, colors, and forms are also employed in the communication of meaning concerning identity, environment, and social organization in the Bedouin culture. However, studies explain that these conventional elements are commonly known, but there exists less research on a systematic analysis and translation of them into more modern visual structures (Brown & Collins, 2021; Lischer-Katz, 2022). This brings out a disconnection between the ancient knowledge and contemporary artistic approaches.

In general, the literature demonstrates that the visual items of Bedouin traditions, such as textiles, ornaments, or architecture, are highly symbolic and culturally important. Not only do these elements indicate the environmental adaptation, but also a strong means of the expression of identity, heritage, and social meaning, which makes them significant sources of artistic interpretation and the creation of visual motifs.

### **3. Methodology**

#### **3.1. Study Design**

The practice-based experimental approach was chosen in this research, which combined theoretical reflection with artistic production. This method was based on the fact that knowledge in art can be produced by means of making, where material exploration, sensual experience, and critical thinking were operating at the same time. This methodology was organized into three interactive components that included critical self-reflection, studio experimentation, and contextual review.

#### **3.2. Critical Self-Reflection**

The description, analysis, interpretation, and evaluation were the four stages of the first element of the methodology, owing to the model of art criticism by Feldman (1994). This framework was applied as a method of systematic contemplation of the artistic results that were generated in the course of the research. During the descriptive stage, the formal elements of the work of art, i.e., materials, composition, texture, and color, were determined. It was then analyzed, in which interrelations between elements (such as space, balance, rhythm, and contrast) were also analyzed. The stage of interpretation investigates the conceptual and symbolic meaning within the work, especially concerning the themes of identity, environment, and cultural memory. Lastly, the assessment determined how effective the piece of art is in conveying the ideas intended in a modern-day artistic environment.

This reflective practice critically evaluated personal assumptions and made artistic decisions throughout the development of the work.

#### **3.3. Studio Experimentation**

The second element was centered on hands-on exploration in the studio, which is the main subject of the research. The studio serves as a material-technique-idea-testing laboratory as proposed by Edmonds et al. (2005). The experimentation started off with the field observation and collection of data through the use of photographs, sketches, and the collection of materials in the Omani Bedouin environment. Sand, stones, and plant fibers, among other natural materials, are gathered and then included in the artistic process. These substances were then used in the studio together with traditional media like acrylic paint, adhesives, and mixed media. Several processes were investigated, like layering, pouring, scraping, and texturing, to translate the environmental qualities, which were the movement of dunes, color transition in lights, and spatial spaciousness, into the abstract visual expression. In this manner, some of the most important concepts in art, including scale, texture, rhythm in chromatics, and space composition, are explored. The experimentation process was iterative in that every step of creation informed the next, and one can continually improve and discover.

#### **3.4. Contextual Review**

The third element was the contextual assessment with inputs and discussion. Periodic assessments were done with the supervisors, art practitioners, and peers to review the progress of the piece.

This procedure provided the possibility of introducing external views, which led to a more critical and knowledgeable perception of the work. Some of the areas that feedback covers include material decisions, conceptual clarity, cultural relevance, and space interaction in installation contexts.

These debates made sure not to confine the art to personal expression but to place it within a wider artistic and theoretical discourse. They also contributed to the polishing of the end product, making it conceptually stronger and more impressive.

#### **3.5. Cyclical Research Process**

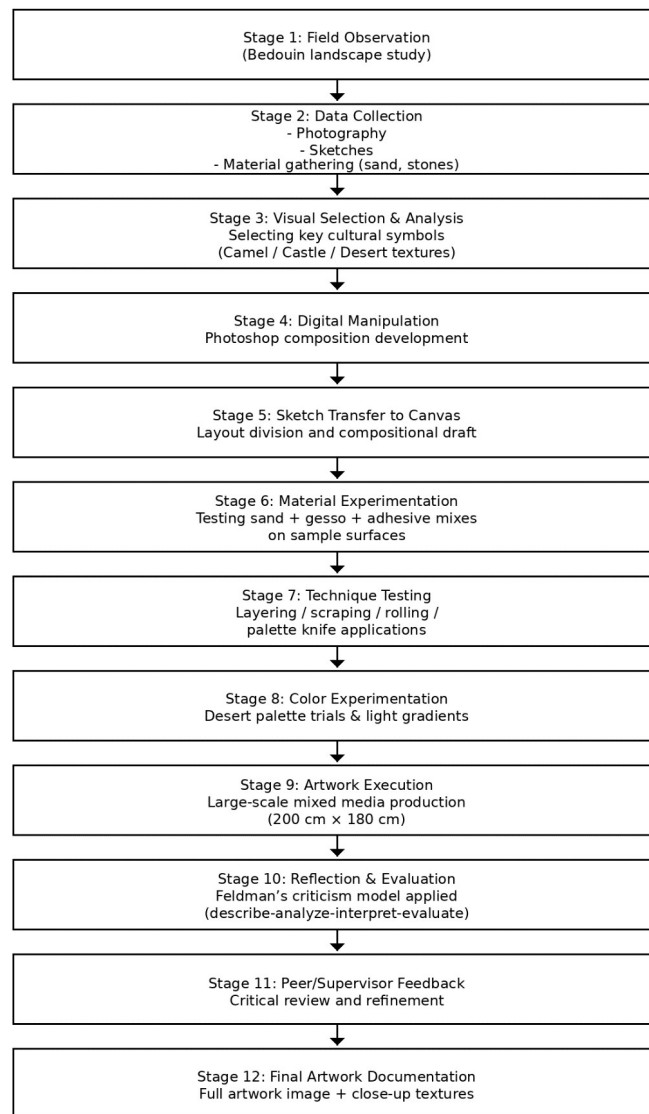
It was a cyclical strategy, with reflection, experimentation, and review constantly informing each other. Studio practice was directed by critical reflection;

simple outcomes of the studio create new knowledge; and contextual feedback was the way to refine the results. This was a dynamic process that made the research responsive, exploratory, and based on theory and practice. It finally allowed creating an artwork that represents the interaction of an artist and the Omani Bedouin environment and adds to the existing knowledge of art in the contemporary world.

### 3.6. Studio-Based Experimental Workflow

During the studio experimentation process, an organized, iterative approach was introduced to improve transparency and dependability in practice-based research. It started with gathering natural materials and visual cues

through field observations in the Omani Bedouin setting. After the visual data was analyzed, important cultural markers associated with Bedouin identity were chosen. After these components were digitally altered to produce a modern composition, sketching and material testing were used to further refine it. The qualities of various sand, paint, and adhesive mixes were assessed. In order to capture the light and textures of the desert, the final piece of art was created utilizing layered approaches. In order to improve the creative result, systematic evaluation techniques, such as peer review, were applied throughout the process, supporting the legitimacy of the study methodology. Figure 1 shows the stages of studio based experimentation process in form of a flowchart.



*Figure 1- Studio-Based Practice Workflow*

## 4. Results

### 4.1. Data Collection and Selection Visual

The first phase of the studio work was the gathering of visual references based on the Bedouin setting. These

were images of camels, desert structures, and landscapes, which were the major sources used in the development of the artistic composition.



*Figure 2- Selected visual data collections*

All these visual aspects in Figure 2 were chosen based on their symbolic and compositional possibilities. The camel was used as an image of resilience, movement, and simplicity, whereas the castle was used as an image of stability, heritage, and memory. A combination of these factors creates a conceptual discourse about the identity and belonging of the Bedouin.

### 4.2. Digital Manipulation and Composition Development

After the selection, the particular components were extracted digitally and were refined using image editing software. The forms of cropping and isolating permitted more control over composition, movement, and visual balance.

This phase in Figure 3 helped in creating a rough visual structure, in which the connection between components was given great thought.



*Figure 3-Image editing with the help of digital tools (Photoshop process).*



*Figure 4-. Final digital composition*

The result in Figure 4, a composition entitled *The Camel and the Castle*, was conceived as a theoretical space that symbolizes the relationship between tradition and modernity, movement and permanence.

#### **4.3. Sketching and Preparation of Canvas**

The artwork created online was then converted into a hard copy by the initial sketching on canvas, as shown in Figure 5. Spatial relations were structured in the sections of the canvas to make sure that the visual elements are placed properly.



*Figure 5- Cutting the canvas into three parts and drawing the elements*

This step was critical to the creation of the structural base of the piece of art, where a gradual shift between the digital design and the material implementation could be achieved.

#### **4.4. Technique and Application of Material**

The painting was done with acrylic paints, and the application was done with a range of tools, such as a brush, palette knife, roller, etc as shown in figure 6. There were

various methods used to get visual and tactile effects.

It was later coated with gesso, which made this surface more adhesive and durable. Then, a diluted acrylic paint was added and worked to recreate the natural movement of sand and natural surfaces. To create the illusion of depth and the impression of the changing light quality of the desert setting, the depth was built up by layering techniques. Other techniques, like scraping



*Figure 6- Coloring the elements using acrylic paint*



*Figure 7- Final artwork, 200cm Height x180cm Width*

and rolling, were used to help in the advancement of the sophisticated textures and expressive surface qualities. It was expected that the final artwork and material would be integrated.

The result of the studio enquiry was a 200 cm x 180 cm large-scale mixed media artwork. The piece incorporates natural and traditional materials such as sand, little rocks, acrylic paint, and adhesive on a stretched canvas as presented in figure 7.

The use of natural materials supports the idea of aesthetic interaction since the physical characteristics of the surrounding environment own place in the image. This material union adds more reality to the work and connects

it more to the Bedouin landscape.

#### **4.5. Studio Experimentation and Material Testing**

The ambient elements of the Bedouin were tested visually and physically during the experimentation phase in the studio, which led to the creation of small-scale work before moving on to the final large-scale canvas. The bonding of the sand mix, the durability of the texture on the surface, and the visual representation of dune formations were the key subjects of the experiment. Gesso and acrylic mediums were employed in order to achieve more durable surfaces, which resembled the dune formations, compared to the use of sand and diluted glue, which caused splitting. In terms of approaches to achieving depth in the work,

palette knives were more effective than brushes. In order to achieve the chromatic rhythm of the desert, glazing

techniques were employed. Table 1 shows the studio material experiment used for the research.

*Table 1- Summary of Studio Material Experiments*

Experiment	Materials Used	Application Technique	Visual Outcome	Technical Outcome	Decision
Test 1	Sand + diluted glue	Brush spreading	Rough but uncontrolled texture	Cracking after drying	Rejected
Test 2	Sand + PVA glue	Palette knife	Dune-like texture	Moderate stability	Modified
Test 3	Sand + gesso	Layering + scraping	More natural gradient surface	High bonding strength	Adopted
Test 4	Sand + acrylic medium	Rolling technique	Smooth dunes with rhythm	Strong stability	Adopted
Test 5	Acrylic glaze layers	Brush + blending	Light transition effects	Stable color depth	Adopted
Test 6	Small stones + adhesive	Pressing into surface	Realistic tactile effect	Secure embedding	Adopted

#### 4.6. Formal and Conceptual Analysis

The music creates a visual communication between the camel and the castle, as a contrasting but complementary idea. The camel is a symbol of progress, movement, and fluidity, whereas the castle is a symbol of stability, permanence, and cultural memory. This juxtaposition brings about some kind of tension in the piece of art, which is indicative of other wider themes of identity and change.

Space-wise the distribution of the elements helps the eye of the viewer move horizontally in a manner that brings out the immenseness of the desert landscape. The background helps to reinforce this sense of expansiveness, and elements of the foreground help to create points of meaning.

The use of color is strategic to bring the natural effect of the desert by the use of colors such as gold, sand, brown, and red. These colors establish a symphonic beat of colors that reflect the changes in light during the day. This effect is also amplified by texture, contrasting the hard and solid surfaces (castle) with soft and fluid lines (sand and sky).

In addition to the aesthetic aspect, the painting serves as a theoretical speculation of the cultural identity in the modern environment. It deals with the issue of tradition versus modernity, whereby identity is never absolute, but rather in a constant state of flux.

The interplay of the elements of the static and dynamic characterizes the combination of memory and change.

The castle is a symbol of communal heritage, whereas the camel is an image of change and mobility. They all combine in a story which echoes the dialogue between the past and the present.

This effect proves that the Omani Bedouin setting can contribute not only to being a source of inspiration but also to the active part of the artistic process. Nowadays, the analysis of materials and intellectual work creates a modern visual language based on the experience of nature and culture; this is achieved in the study.

#### 5. Discussion

Results of the current research indicate that the Omani Bedouin landscape can be successfully redefined as a passive visual source into an active material and conceptual system in the modern artistic practice. Experimentation based on practice allowed experimenting with natural materials, including sand, stones, and organic textures, and creating a new visual language based on the aesthetics of the environment. The Camel and the Castle art piece has managed to capture the most important ideas of identity, movement, stability, and cultural memory. The opposition of the camel and the fortress provided a dynamic dialogue between tradition and modernity; texture, color, and scale were used as a reflection of the chromatic rhythm and spatial expanse of the desert. Notably, the research proves that direct physical interaction with the environment in

terms of material handling and experimentation in the studio is what produces more profound artistic value than the strictly representational methodology. This leads to the assumption that the knowledge of art can be gained by making, which makes the research that is based on practice more important.

The findings are in line with the current trends in environmental aesthetics studies. Indicatively, a wholesome overview by Brady and Prior (2020) notes that environmental aesthetics has taken a different turn to be an interdisciplinary subject with human-nature relations and sensory involvement as opposed to objective observation (Brady & Prior, 2020). This substantially justifies the methodology of this study in that the artist does not merely describe the environment but rather interacts physically and materially with the environment. Nevertheless, where Brady and Prior are more theoretically oriented, the current research work takes the discussion further by offering a practical, studio-based implementation of the concepts, showing how environmental aesthetics can be turned into physical artistic deliverables.

Similarly, the latest studies on sustainable art and design point out the significance of incorporating environmental issues in the artistic practice using interdisciplinary methods. Zhang and Shen (2024) state that modern art tends to incorporate more philosophical, technological, and material approaches towards exploring environmental issues and subjects (Zhang & Shen, 2024). This is aligned with the employment of both natural materials and experimental methods in the present study. Nevertheless, this study is more narrowly based on cultural identity and local context as compared to the wider scope of sustainability and design systems by Zhang and Shen. It emphasizes the Bedouin landscape as an environmental topic, but also as a cultural and symbolic construct, thus introducing an identity-based and regional aspect to the discussion of environmental art.

A study discussed the concept of eco-public installations and their importance in the urban environment that is sustainable and highlights their social and cultural significance (Olgen & Cucuzzella, 2025). Although this is also in line with the present study in that it is important to note the significance of the environmental materials and spatial involvement, there is a significant variation in context. The study concentrates more on urban areas and the installation in the city, but the given research is based in the desert and the individual studio work. This opposition serves to show the novelty of the current research, which

has changed the emphasis on the urban eco-art to the culturally grounded site-specific environmental art.

Moreover, in accordance with the recent studies of the interactive and immersive installations of art, it is possible to state that modern art is inclined towards becoming more participation-oriented and experience-oriented. Wu and Ren (2025) explain the nature of interactions and engagement between the audience and eco-art installations, which, in many cases, gives its visitors the opportunity to physically interact and experience the artwork (Wu & Ren, 2025). Even though the present study does not entirely involve the use of interactive technology, it is similar in its focus on the sensory experience and immersion. Normal sense of materials like sand and built-up texts encourages a touch and feel reaction in the viewer, which can be developed further to incorporate more interlude forms of installation later.

Another pertinent study by Olgen et al. (2025) explores the environmental flexibility of the public artworks, where technology, sustainability, and environmental responsiveness are integrated into the contemporary artwork (Olgen & Cucuzzella, 2025). The current investigation is, in comparison to this technology-based method, more material and analog, which means that the interaction with natural elements is direct instead of through digital systems. This opposition portrays two parallel tendencies in the modern environmental art: the technological and innovative approach, and the authenticity of the materials and cultural roots. The present study adds to the latter by highlighting the importance of material possessions and a sense of place.

Lastly, emerging literature on creative practice-based research in the environmental context focuses on the effects of installation art in creating a sense of environmental awareness and relational knowledge. As an example, a study on the practice of environmental installation raises the role of site-specific art in establishing an emotional and ethical relationship between people and the environment (Lintumäki, 2025). This resonates highly with the results of the current research, as the piece of art serves as a platform to consider identity, heritage, and belonging to the environment. Such studies, however, usually deal with ecological activism or education, whereas in this study, the researchers attach more importance to cultural identity and artistic expression, thus expanding the range of environmental art practice.

To sum up, the results of this project can be related to the tendencies in the modern field of environmental

and contemporary art, especially their focus on the senses, material exploration, and interdisciplinarity. Simultaneously, the study stands out as it is the Omani Bedouin setting that is singled out as a culturally unique and resource-rich material source of artistic innovation. The gap between environmental aesthetics and practice-based research and cultural identity helps the study make a distinctive contribution to the art discourse of the modern period, proving that local environments could be potent sources of new languages in art.

## 6. Limitations and future Research

The strengths of this study are numerous since they apply practice based approach and one can combine theory and artistic production that leads to the production of original and experiential knowledge. Second, it draws attention to the Omani Bedouin environment of an underexplored and culturally rich subject of contemporary art as well as the local and global art discourse. Third, it makes use of the natural elements like sand and stones which are very realistic and can be easily associated with the elements of environment aesthetics.

However, one of the weaknesses of the study is that it uses only one arts outcome and thus, this may not be as representative as when extending the results of the study to the artistic practice or environments at large. In order to carry out further research, it would be suggested to involve a series of works or installations brought to the stage of working with multiple materials, sizes and, most likely, with interactivity or even with digital. In addition, juxtaposition of various locations in Oman would further lead to the fantasy of visuals of the environment in contemporary art.

## 7. Conclusion

This study examined the possibility of the Omani Bedouin landscape to become a valuable asset to the existing art practice (in the sphere of installation art, in particular). The study showed the opportunities of development of new visual language in agreement with cultural identities and environmental aesthetics, as in regard to a practical approach, showed how it can be possible to apply simple interactions with natural materials and situations to construct new visual language. The final piece of art work managed to bring the idea of movement, stability, and memory to a combination of a visual image, which is the dynamic of between traditional and modernity. The experiment also showed that artistic knowledge may

be constituted, not necessarily as a theoretical inquiry, but as a material experiment and sense perception. The findings can be extended to the evolution of the modern art in Oman because they alter the context in terms of its involvement in the creative cycle. Future research should investigate the possibility of applying an interdisciplinary approach and scale up the activity and participation of environmental art practice.

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