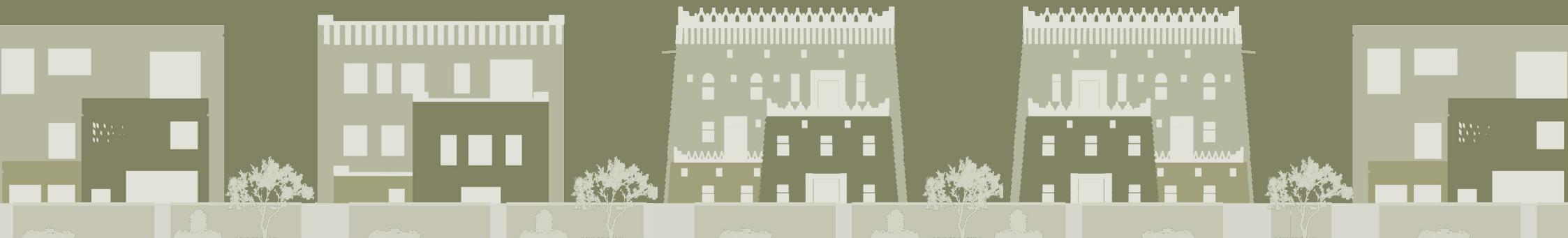


# Najran

## Architectural Design Guidelines



## Application Handbook - Residential Villas





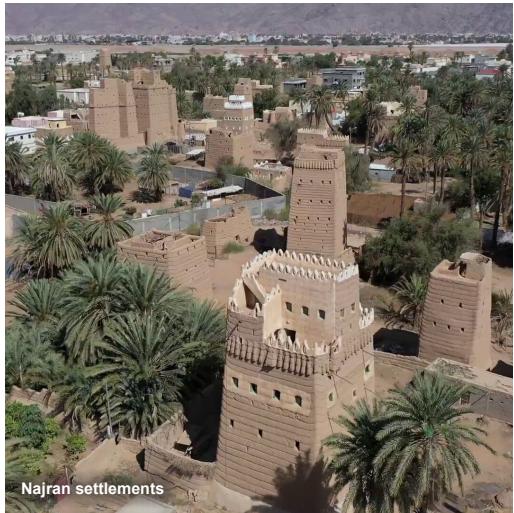
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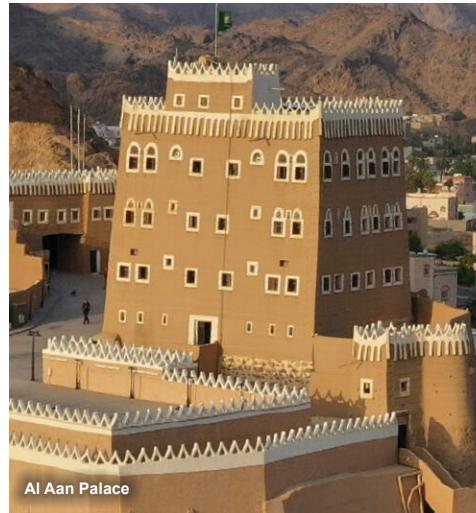


# Application Handbook - Residential Villas

## Najran - Architectural Design Guidelines



Najran settlements



Al Aan Palace



Example of elevation of a Traditional Villa in Najran

## I Introduction

The purpose of this document is to help designers and builders of low-rise mixed-use buildings apply the architectural character of Najran to their projects.

Najran is a unique province within the Kingdom of Saudi Arabia. Historically it is known as a center of textiles as well as a major part of the older Incense trade route. It is geographically almost 500 km deep inland from the western corner of the Red Sea and beyond the highest peaks of the nearby Asir mountain range.

Considered a large settlement of many valleys, with diverse savannahs, oases, mountains, and deserts, its local architecture reflects its environmental surroundings. Using mud, stone, and hay, the traditional houses of the region are vertical, sloping upward grouped structures with complex parapet designs. One of the main distinctive features of the traditional Najrani architecture are the horizontal thin bands that line across the entire exterior structure.

Vernacular craftsmanship and artisanal craftsmanship are especially prominent in the roof features and parapets, showing a diverse

representation from crowns to spikes. Framing of openings and roof structures is created through the use of natural paints of dried herbs and rocks.

This handbook is a supplement to the Najran Architectural Design Guidelines. Designers are recommended to read the full version of the Architectural Design Guidelines to gain a comprehensive understanding of all aspects of the character. Please also consult regulating plans that may describe which styles are applicable to your project area. To access these resources please use the links below.



Link to Full Guidelines



Link to Regulating Plans

## II Residential Villas

Villas form a significant and common aspect of the residential built environment throughout the Kingdom. A housing prototype, they respond strongly to people's experience and character of their homes and place.

Serving residential needs, villas are built across a stylistic scale to better integrate within their neighboring context. Addressing their design is thus necessary to ensure the implementation of architectural design guidelines.

The villa includes three distinctive styles that developed in the twentieth century in the Kingdom, which encapsulate a fluidity from the historic fabric to contemporary development patterns. They are typically composed of large rectangular plots of land enclosed at the perimeter, accessible by car or the main entryway, both placed alongside the same edge. Villas tend to exhibit a horizontal, rectilinear form, where the street facing side is clearly articulated while simultaneously maintaining privacy through the fenced perimeter. Their various stylistic expressions derive from

developed differences in the building type.

### Single Family Residential Villas

Designers should apply the architectural character and adapt its compositional principles to the unique challenges of the villa building type. Because architectural character is created at a neighborhood level, designers of villas need to contribute a coherent and attractive streetscape. The treatment of primary facades and boundary walls, and their contributions to the public realm will be crucial. The repetition of identical villas can lead to monotony and anonymity. Though consistency is good, organic variation between neighboring buildings is good for a sense of distinction and ownership. By addressing these primary challenges, single family residential villas will strengthen the architectural character of Najran.

**This handbook implements the Najran Architectural Design Guidelines in residential villas by harmonizing their needs with the requirements of the guidelines.**

### III How to use the guidelines

Follow these instructions to create a building that supports the architectural character of Najran.

- 1 Consult the regulating plan to determine which architectural style options (Traditional, Transitional, or Contemporary) are permitted at your project location.
- 2 Select from the permitted architectural styles, and review the list of general guidelines on the style start pages (Pages 5,6 & 7).
- 3 Assess your design according to each of the following guideline categories:
  - **Composition:** do your building massing and facade design follow compositional principles? (Section 2)
  - **Elements:** do the individual parts of your building properly interpret the architectural character for your style? (Section 3)
  - **Materials and Colors:** does your building use acceptable materials and colors in the proportions defined? (Section 4)
  - **Patterns:** do any elements show inspiration from local craftsmanship and culture? (Section 5)
  - **Public Realm:** does your building contribute to the quality and character of the street and the neighborhood? (Section 6)
  - **Do's and Don'ts:** have you avoided common mistakes that lower the quality and character of buildings? (Section 7)
  - **Worked examples:** these are illustrations showing one possibility of how the guidelines can be applied, provided for inspiration. (Sections 8)

4 Throughout the document, **mandatory guidelines** for each character style will be marked with the following symbols. Where a guideline is mandatory for all styles, all three symbols will be present:

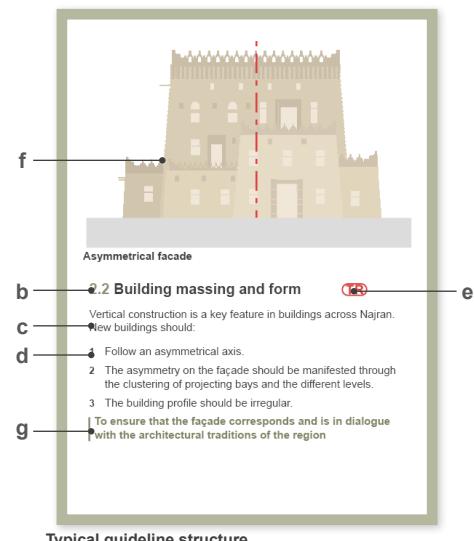
**TR** Mandatory for Traditional style

**TN** Mandatory for Transitional style

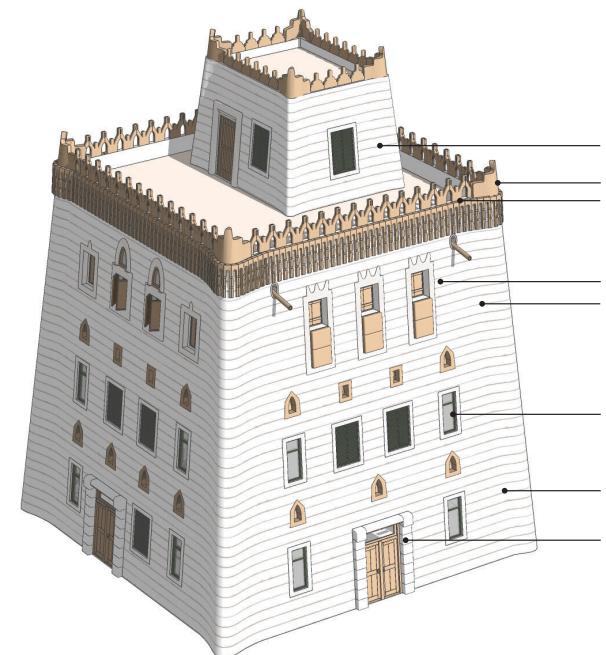
**C** Mandatory for Contemporary style

5 Guidelines are organized according to the following parts:

- Section heading:** identifies the general guideline category
- Header:** identifies the guideline topic
- Description:** expands upon the topic
- Instructions:** provides rules and design principles to observe
- Mandatory symbol:** indicates high priority guidelines that must be complied with
- Illustration:** non-regulatory diagrams that help visually explain guidelines
- Rationale:** objective of the guideline, to allow for alternative approaches to fulfillment



This general character reference model is from the Najran Architectural Design Guideline, summarizing the key features of the architectural character.



#### Traditional **TR**

The most conservative and faithful effort at interpreting traditional architectural form.

START AT PAGE 5



#### Transitional **TN**

A style suitable to help create gradual transitions between areas of different character style.

START AT PAGE 6



#### Key features:

- 1 Slender vertical volumes with multiple horizontal bands running across the entire tapering structure.
- 2 Non-leveled building silhouettes, upper level volumes decompose to create a stepped roofscape.
- 3 High roof parapets, crowned and raised at corners.
- 4 Larger windows on upper levels and highlighted windows on main floors, both of which are framed.
- 5 General palette: intense white elements highlighted among prevailing earth tones.
- 6 Horizontal articulation, stripped mud detailing along all façades.
- 7 Multi-stepped and tiered corner merlons.
- 8 Entrances are tall, wide and buttressed.

#### Contemporary **C**

This style keeps the essence of the architectural character that makes it distinct from contemporary architecture of other places.

START AT PAGE 7

## 1.0 Traditional Style

Start here to review the general guidelines of the traditional style villas.

Traditional style buildings should observe as many architectural design guidelines as strictly and as faithfully as possible. The traditional style is suitable for projects near heritage assets and parts of town closer to historic cores.

Note - guideline numbers below correspond to sections 2 through 5 of this Handbook and are not sequential: only the key features relevant to the application of the Traditional style villas are shown on this page.

### COMPOSITIONAL RULES

#### 2.2 Building massing and form

Traditional architecture in Najran is characterized by asymmetrical massing, incorporating diverse scales, clustering volumes to create elevation variations, and ensuring harmony with the surrounding landscape. Some levels have bays and horizontal bands stretch across the entire structure. This creates a multidimensional building, as the structures are not strictly square or rectangular, with 50% featuring a sloping façade design inclined at approximately 5 degrees.

#### 2.3 Width-to-height ratio

To maintain a cohesive understanding of traditional architectural style, it is important to emphasize vertical proportions, ensuring that the building's height is greater than its width. The overall structure should reflect balanced proportions, guided by the relationships established within secondary components to achieve a harmonious composition.

#### 2.4 Parapet character

Parapets should prominently frame the upper part of the building façade, accentuating its verticality. Emphasizing a horizontal aesthetic, the parapet details are crucial. The parapet line and roof silhouette should be flat and rectangular and must be broken down to create variation in heights across the single façade elevation. The parapets should be characterized by intricate crenellations, which add vertical emphasis to the overall design.

#### 2.5 Opening hierarchy and vertical organization

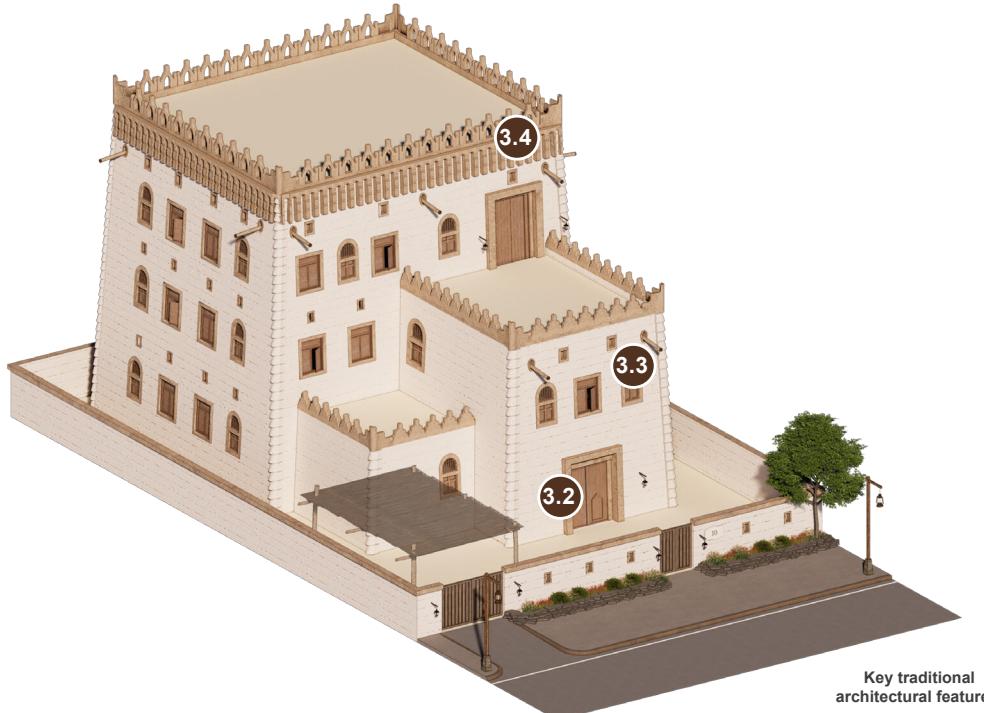
Most traditional Najrani villas are designed to be tall, with a focus on verticality. To enhance this look, use wide, high bays for the upper levels. Create visual contrast at each level by varying wall setbacks from the fence, adjusting parapet heights, or altering symmetry across multiple stories.

#### 2.6 Ground floor articulation

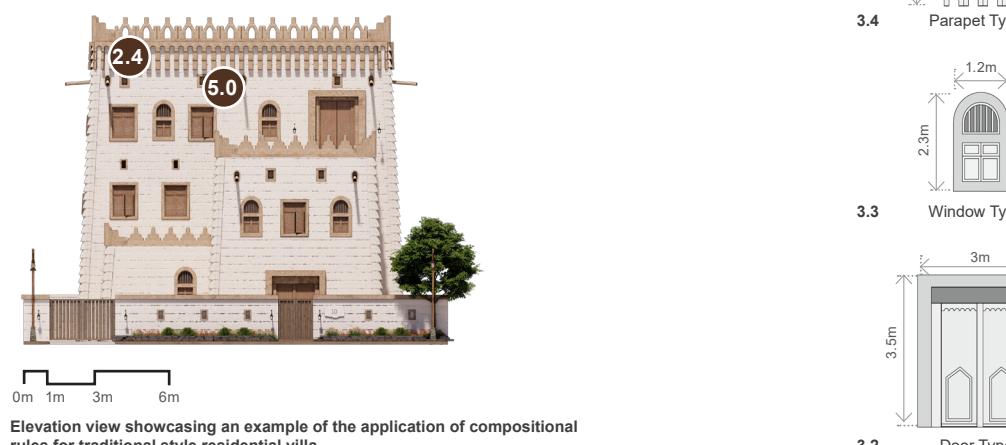
The base and rest of structure should share the same material. There should be an opening for the vehicular parking/garage and the main entryway clearly distinguished. The inclusion of a boundary wall around the perimeter is paramount, with gates for the driveway and the main entryway.

#### 2.7 Projections or recesses

In the traditional style, the crown or top part typically



Axonometric view showcasing an example of the application of compositional rules for traditional style residential villa.



Elevation view showcasing an example of the application of compositional rules for traditional style residential villa.

accommodates projecting elements, such as drainage spouts (mizab). The top floor is slightly recessed from the main façades with its own projecting elements and parapets. The same is also applied to the top roof of the building.

### TRADITIONAL ELEMENTS

#### 3.2 Doorways and entrances

The main residential entrance should be clearly expressed upon the façade. The main door is traditionally a wooden double door and buttressed with a rectangular frame. Doorways on other levels are also typically recessed.

#### 3.3 Windows and openings

Windows are found along all main walls in a variety of designs which include squares, rectangular windows with shutters, small square windows with arched top in addition to small square openings. Each will be framed and bordered. Avoid using long horizontal strip windows.

#### 3.4 Rooftop elements

All rooftops feature heavily decorated parapets, crenellations, and corner merlons. They comprise the second most important material layer of the façade, including spike and crown designs. Lanterns and mizab (drainage sprouts) are also used in the traditional style.

### COLORS, MATERIALS AND PATTERNS

#### 4.1 Colors

The building façades should comprise natural colors, with accents of white for frames (gypsum or lime plaster based), and strong use of timber. See section 4.0 'Colors and Materials' for more information.

#### 4.2 Materials

Traditional materials are typically mud and hay, used with wood for the doors and shutters, featuring a medium light timber varnishing.

#### 5.0 Patterns

Incorporate design patterns original to the Najran region, such as stencil-like motifs for the doors and windows. There may also be horizontal bands across the structure, featuring a repetitive pattern in the traditional style of the strip mud detailing.

# 1.0 Transitional Style

Start here to review the general guidelines of the transitional style villas.

Transitional style buildings help integrate traditional architecture with the larger urban context and steer design towards new interpretations of traditional form.

Note - guideline numbers below correspond to sections 2 through 5 of this Handbook and are not sequential: only the key features relevant to the application of the Transitional style Residential Villa are shown on this page.

## COMPOSITIONAL RULES

### 2.2 Building massing and form

In the transitional style, there is a more thoughtful approach to asymmetry with only slight setbacks blended into the different masses. 30% of the walls should be sloping and have distinctive rounded corners. The multiplicity of the roofs and the utilization of modular designs contribute to the overall non-uniform grouping of structures.

### 2.3 Width-to-height ratio

In transitional architectural style, achieving a balanced composition involves blending traditional proportions with contemporary design principles. The emphasis remains on maintaining vertical proportions, where the building's height subtly surpasses its width, while incorporating modern interpretations of classic elements.

### 2.4 Parapet character

The parapets in this design depart from the ornamented and highly crafted designs of the traditional. Instead here the corner merlons are highlighted and made flat. Thin rectangular strips articulate the roofline.

### 2.5 Opening hierarchy and vertical organization

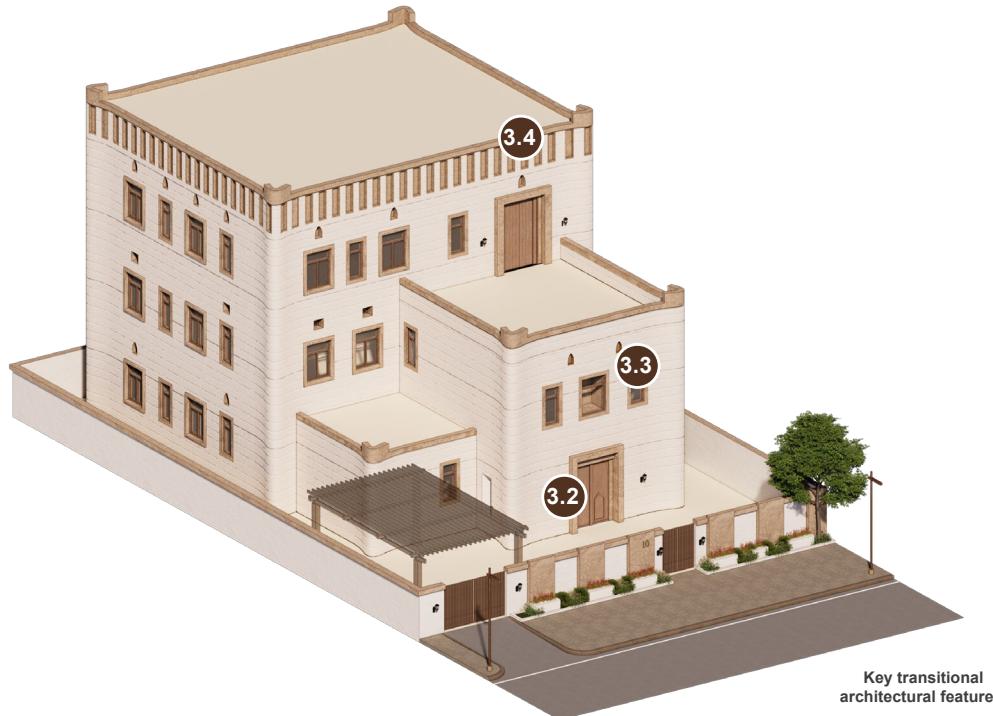
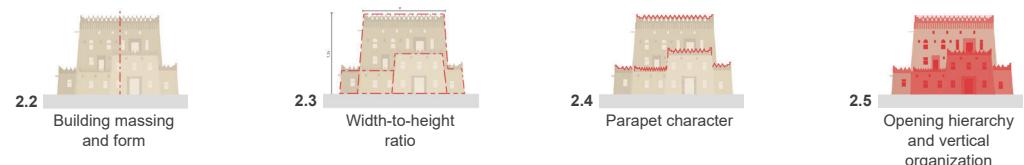
Building on the traditional style, wide bays line the roof of each structure within the villa. Include subtle vertical breaks by varying the wall setbacks from the perimeter fence. Create variations in parapet height, or altering symmetry across multiple stories.

### 2.6 Ground floor articulation

The section featuring the main entryway is made of a different material than the rest of the structure, stone or off-white plaster textured and flush with the building lines. The rest of structure should share the same material. There should be an opening for the shaded vehicular parking/garage and the main entryway clearly distinguished. The inclusion of a boundary wall around the perimeter is paramount, with gates for the driveway and the main entryway.

### 2.7 Projections or recesses

Similar to the traditional, in the transitional, the front entrance section projects from the main façade of the villa. In this style, projecting elements and decorated parapets are only used at the roof level, meanwhile minimally decorated banding is used for the upper level with a balcony.



Axonometric view showcasing an example of the application of compositional rules for transitional style residential villa.



Elevation view showcasing an example of the application of compositional rules for transitional style residential villa.

## TRANSITIONAL ELEMENTS

### 3.2 Doorways and entrances

The main residential entrance should be clearly expressed upon the façade. The main door is traditionally a wooden or equivalent material double door, recessed and with its own bay. Doorways on other levels are also typically recessed.

### 3.3 Windows and openings

Windows in this style should have broader openings and shutters with less detail for facilitating increased light and visibility. Each will be framed and bordered. Like the traditional they are found on all levels and are in different shapes, mostly square or rectangular.

### 3.4 Rooftop elements

Rooftops in the transitional style use less styles of parapets. Instead, long rectangular recesses line the roof. Many of the roofs also feature rounder corner merlons.

## COLORS, MATERIALS AND PATTERNS

### 4.1 Colors

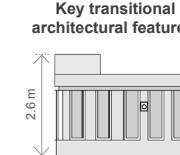
The building façades should comprise natural colors, deriving from the natural surrounding environment. This includes a mixture of browns and yellows from mud and hay. There should be accents of white (gypsum or lime plaster based), and strong use of timber. See section 4.0 'Colors and Materials' for more information.

### 4.2 Materials

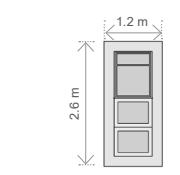
Traditional materials are typically mud and hay, used with wood for the doors and shutters, featuring a medium light timber varnishing. Glass should be used for the windows.

### 5.0 Patterns

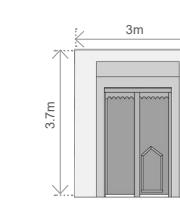
Typically features subtle patterning, largely horizontal bands across parts of the structure, featuring a repetitive pattern of strip mud detailing.



3.4 Parapet Type



3.3 Window Type



3.2 Door Type

# 1.0 Contemporary Style

Start here to review the general guidelines of the contemporary style villas.

Buildings of this style should aim to retain the essence of the architectural character by skillful and knowledgeable interpretation of traditional forms into contemporary expression.

Note - guideline numbers below correspond to sections 2 through 5 of this Handbook and are not sequential: only the key features relevant to the application of the Contemporary style Residential Villa are shown on this page.

## COMPOSITIONAL RULES

### 2.2 Building massing and form

Contemporary style villas blend and build on the asymmetry of traditional and transitional styles, through balconies on different sides of the building and the setback from the perimeter of structures comprising the villa. Asymmetry is also demonstrated on the façade through the various tiers of balconies, projections, and recesses of windows and portals. Sloping walls are optional in this style, but should be around 15%.

### 2.3 Width-to-height ratio

In contemporary architecture, proportions are more flexible, allowing for creative interpretations that prioritize clean lines and bold forms. While vertical emphasis can still be maintained, the relationship between height and width is often redefined to accommodate innovative design elements. The overall structure should convey a sense of balance and fluidity, embracing asymmetry and unconventional proportions to create a striking, modern aesthetic.

### 2.4 Parapet character

Like the previous styles, the different structures each have their own projection and outdoor bays to create a stepping effect for the roof. However, parapets take on a contemporary design that seamlessly blends this element with the façade itself.

### 2.5 Opening hierarchy and vertical organization

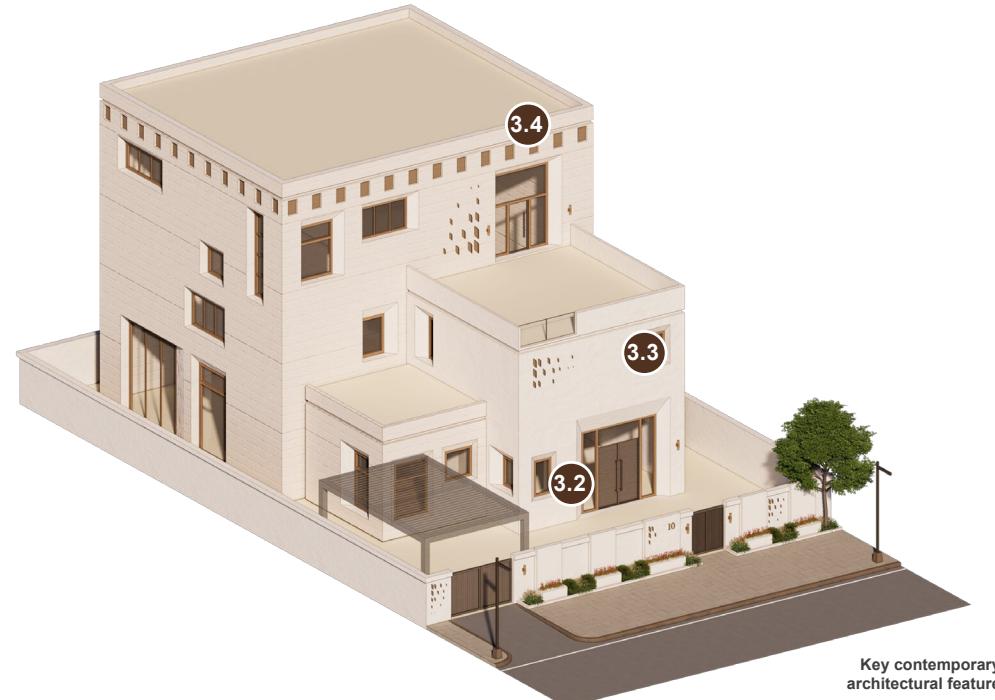
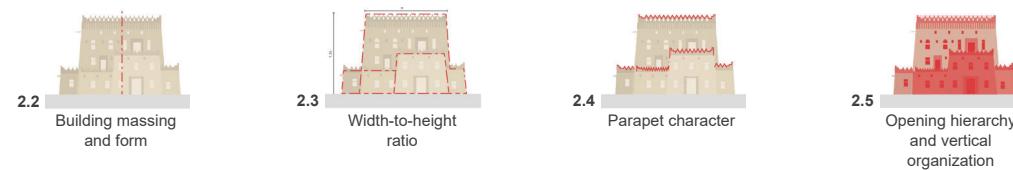
Building on the transitional style, bays line the roof of each structure within the villa, but blend with the structure through transparent glass railings at the roof. Vertical breaks should be included through less exaggerated differentiation in wall setback from the perimeter fence, variation in parapet height, or changes in local symmetry across more than one story.

### 2.6 Ground floor articulation

The base and rest of structure should share the same material. The inclusion of a boundary wall around the perimeter is paramount, with gates for the driveway and the main entryway. The openings for the shaded vehicular parking/garage and the main entryway must be clearly distinguished.

### 2.7 Projections or recesses

Other than the main façade recessed from the main entrance, projecting elements are optional in this style. Lines are more angular and the overall structure presents a sleeker profile.



Axonometric view showcasing an example of the application of compositional rules for contemporary style residential villa.



Elevation view showcasing an example of the application of compositional rules for contemporary style residential villa.

## CONTEMPORARY ELEMENTS

### 3.2 Doorways and entrances

Placed under a wide and slanting recessed frame, part of which features glass, the main residential entrance should be clearly differentiated upon the façade. Doorways on other levels (such as for balconies or on the rooftop) are also typically recessed, made of glass, with wider openings.

### 3.3 Windows and openings

Windows feature wider openings, and typically have metal framing or screens. This design allows for a greater amount of light to enter. Like the traditional they are found on all levels and are in different shapes, mostly square or rectangular. They are all recessed into the façade, thus creating a sense of dimensionality and depth to the structure.

Avoid using long horizontal strip windows, and placing windows directly across from existing windows on neighboring buildings.

### 3.4 Rooftop elements

The contemporary style villa does not use large parapets or crenellations. Instead, flat, minimal roofscapes are preferred made of straight corners. A thin horizontal band lining the roof is used for detailing the crown.

## COLORS, MATERIALS AND PATTERNS

### 4.1 Colors

The building façades should comprise natural colors—primarily lighter pearl grey. Accent colors can have gold or mud-clay effect, mirroring the color palette of traditional styles. See section 4.0 'Colors and Materials' for more information.

### 4.2 Materials

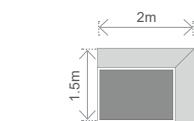
Glass with wood or its equivalent is used for windows. Wood, aluminum, and other equivalent modern material could be used for opening frames and screens.

### 5.0 Patterns

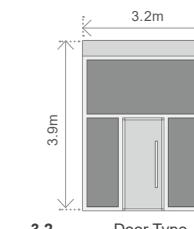
Inspired by existing historical patterns, develop a minimal fractal and scalar geometric design for the façade of the villa boundary wall.



3.4 Parapet Type



3.3 Window Type

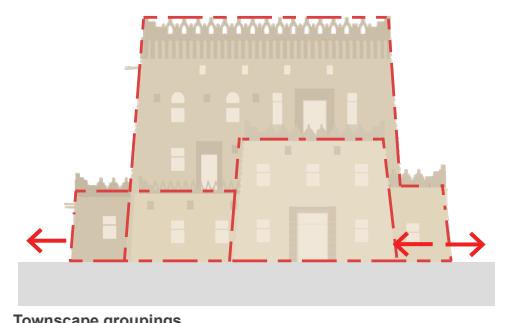


3.2 Door Type

## 2.0 Compositional rules

The following guidelines provide compositional rules for building design with the Najran architectural character, specially adapted for villa building types.

The rules apply generally to all three styles (traditional, transitional, and contemporary), with mandatory requirements for specific styles identified by the relevant symbol.



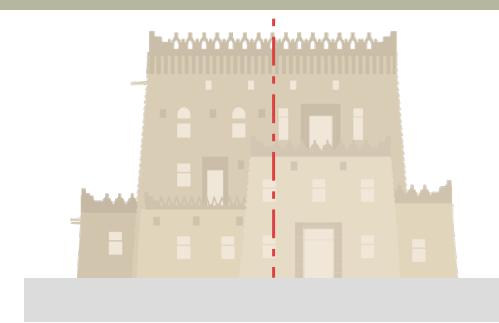
Townscape groupings

### 2.1 Townscape groupings

The urban fabric in Najran should focus on community interaction by integrating shared spaces into urban design by:

- 1 Adopting an organic design that reflects the local environment and urban context.
- 2 Interweaving buildings and courtyards along public facades.
- 3 Integrating public spaces within the street fabric.

In order to preserve the traditional urban fabric of Najran's communities.



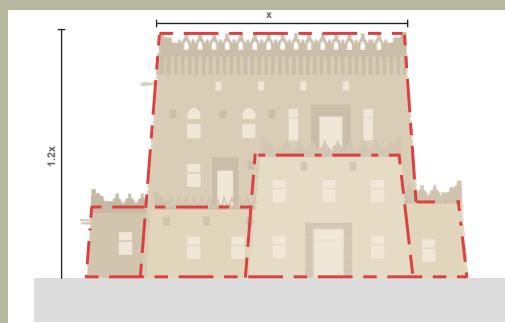
Building massing

### 2.2 Building massing and form

Vertical construction is a key feature in buildings across Najran. New buildings should:

- 1 Follow an asymmetrical axis.
- 2 Manifest asymmetry on the façade through the clustering of projecting bays and the different levels.
- 3 **TR** Embrace an irregular and tapering building profile.

To ensure that the façade corresponds and is in dialogue with the architectural traditions of the region.



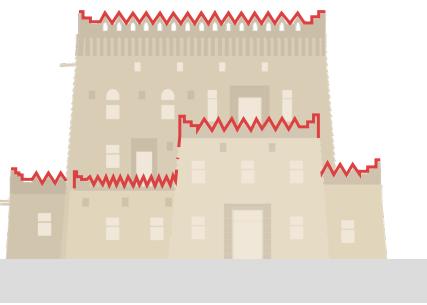
Width-to-height ratio

### 2.3 Width-to-height ratio

Use the recommended proportions to preserve a consistent understanding of traditional structures:

- 1 The building's overall height should exceed its width.
- 2 The width-to-height ratio of the entire structure should fall between 1:1 and 1:1.5.
- 3 The proportions of secondary components can be utilized to establish the final width-to-height ratio of the overall structure.

To ensure that the symmetry and proportions of the building embody the essence of traditional sources.



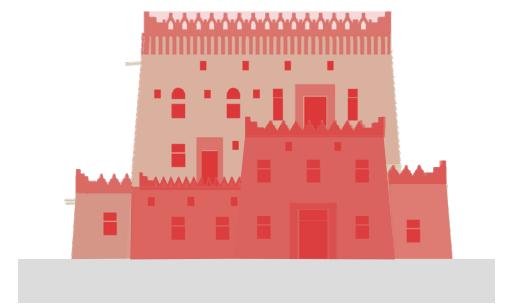
Parapet character

### 2.4 Parapet character

Roof and parapets form a distinctive component in Najran. The design of new buildings should:

- 1 **TR** **TN** Generally emphasize the use of highly ornamented parapets.
- 2 Ensure each mass of the villa has a roof and parapet style, especially for the crown in the traditional and transitional designs.
- 3 Consider the incorporation of rectangular openings, on axis with windows below.

To retain a consistent and traditional roofscape.



Opening hierarchy & vertical organization

### 2.5 Opening hierarchy and vertical organization

Historical buildings are typically defined by horizontal expansion with a tower-like sloping effect, meanwhile newer styles having a more vertical appearance. New buildings should:

- 1 The vertical composition of building form and element is emphasized.
- 2 Include windows that are reflective of the floor and room configurations within.
- 3 Use various sizes of ornamental techniques such as crafted framework, colour or texture can help to give the openings hierarchy.

To observe the varied arrangement and clear articulation of openings which defines traditional vernacular buildings.



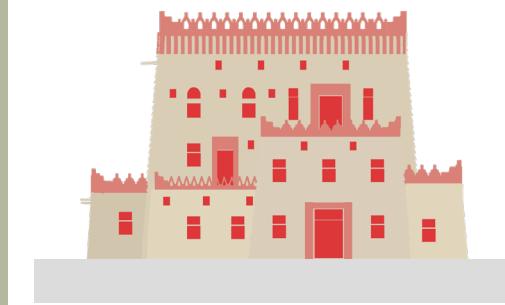
Ground floor articulation

### 2.6 Ground floor articulation

Wall finishes demonstrate a close relationship with the ground. New buildings should:

- 1 Make use of the same material for the base and remaining structure.
- 2 **TR** Keep the base wider as part of the upward sloping form.
- 3 Include a boundary wall around the perimeter, with gates for the driveway and the main entryway.
- 4 Highlight entrances.

To maintain a connection with the landscape and typical vernacular materials.



Projections or recesses

### 2.7 Projections or recesses

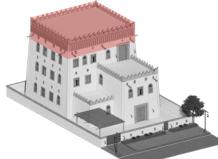
External recesses and projections have a large visual impact and therefore must be sensitively designed. New buildings should:

- 1 Frame different openings with recessed frames, emphasizing doorways with painted white frames.
- 2 Incorporate subtle squares and other openings on the façade.
- 3 Provide forward articulation of the main entrance, setting it apart from the remaining structure.
- 4 **TR** The crown or top part should accommodate projecting elements like drainage spouts (mizab).

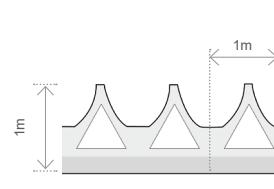
To establish a harmonious relationship with the natural surroundings and local architectural traditions.

## 3.0 Traditional Elements

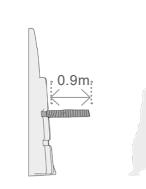
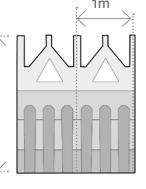
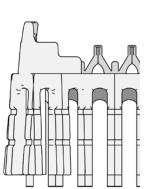
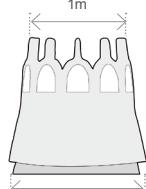
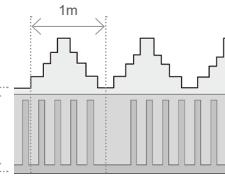
The elements illustrated are examples and should not limit other possible design solutions that follow guideline principles and historic precedents. Element measurements are illustrative and provided to indicate general proportions only.



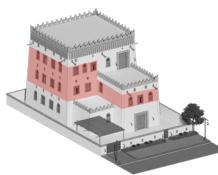
Top



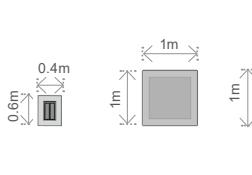
Parapets with crenellations



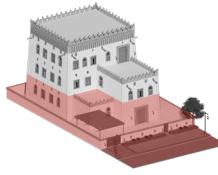
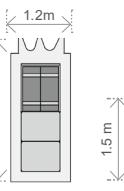
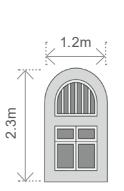
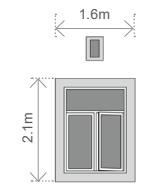
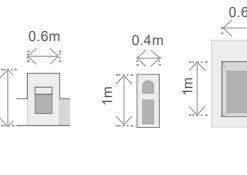
Rainwater spout



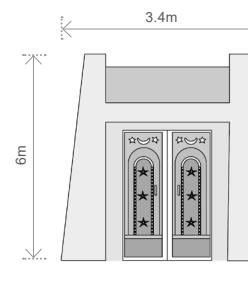
Middle



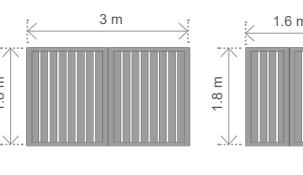
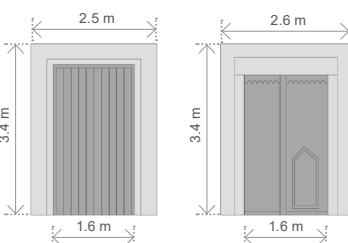
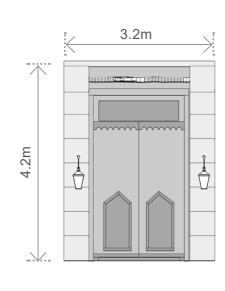
Windows



Base



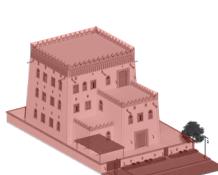
Entrance doors



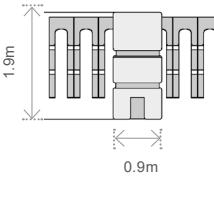
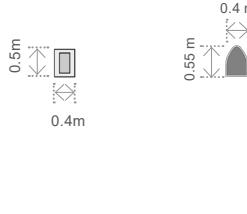
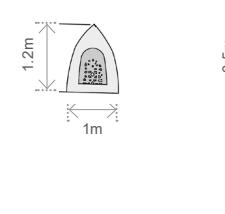
## 3.2 Doorways and entrances

- 1 Clearly define primary entrances.
- 2 Doors are framed and widely recessed into the structure.
- 3 Generally made of local wood or metal and show some ornamentation.
- 4 Entrances are generally square with bigger doors for the main entrance with a rectangular frame or two vertical columns with a horizontal slab across the door.

To create suitable thresholds within the base which is part of a well-ordered, coherent street scene and responds to the local character.



Other elements



Curved projected arches

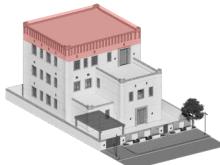
## 3.5 Other elements

- 1 Small square openings and oval-pointed openings should also be employed above windows.
- 2 Boundary walls, their gates and portals should be designed to complement the villa design.

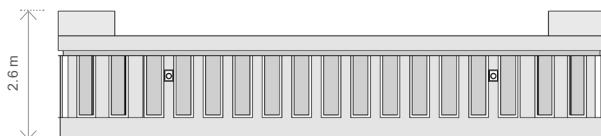
To embed other elements which are frequently part of the overall composition of buildings.

## 3.0 Transitional Elements

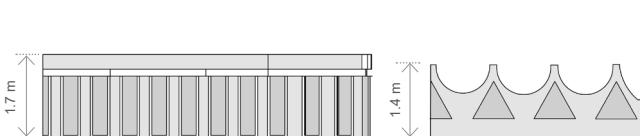
The elements illustrated are examples and should not limit other possible design solutions that follow guideline principles and historic precedents. Element measurements are illustrative and provided to indicate general proportions only.



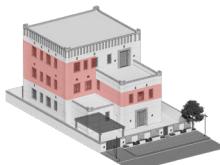
Top



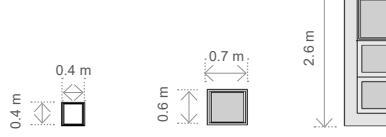
Parapets with notches



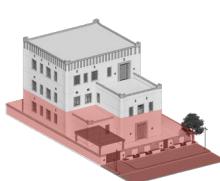
Crenellations



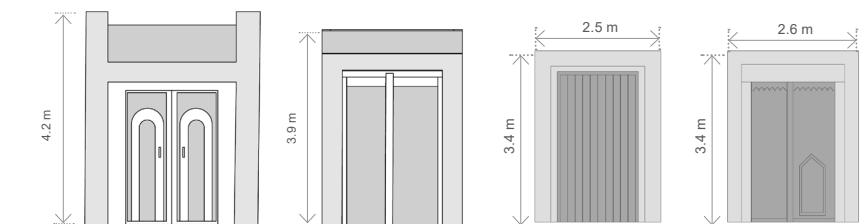
Middle



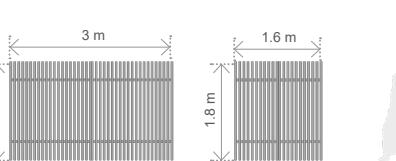
Windows



Base



Entrance doors

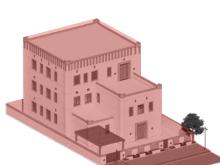


Garage door

## 3.2 Doorways and entrances

- 1 Clearly define primary entrances as part of a well-ordered street frontage.
- 2 Include modest recessing and framing for the main door.
- 3 Create a clear outline and frame for the door with topline of a long horizontal band or pointed triangles.

To create suitable thresholds within the base which is part of a well-ordered, coherent street scene and responds to the local character.



Other elements



Ornamentations / Fenestrations

## 3.5 Other elements

- 1 Fenestrations with designs of ovals and double-squares are also used.
- 2 Boundary walls, their gates and portals should be designed to complement the villa design.

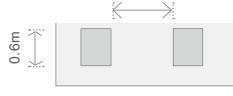
To embed other elements which are frequently part of the overall composition of buildings.

## 3.0 Contemporary Elements

The elements illustrated are examples and should not limit other possible design solutions that follow guideline principles and historic precedents. Element measurements are illustrative and provided to indicate general proportions only.



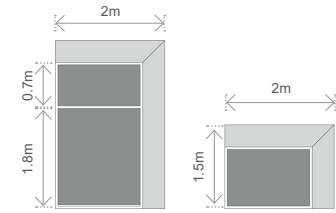
Top



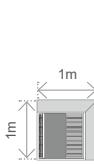
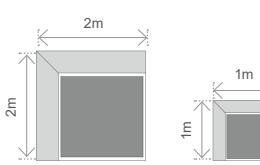
Flat parapets



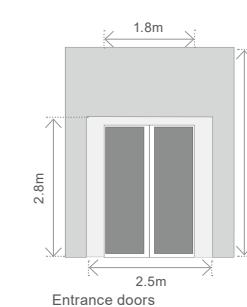
Middle



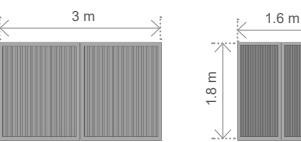
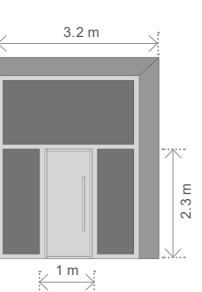
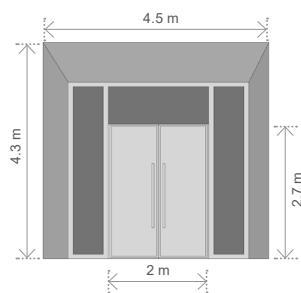
Windows



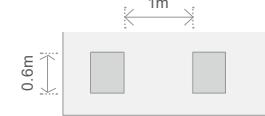
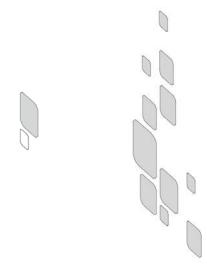
Base



Entrance doors



Other elements



Ornamentations / Fenestrations

## 3.4 Rooftop elements

- 1 Be completely flat, and have a rectilinear form.
- 2 Should feature flat parapets which are be flush with the primary building line and integrated into the building's façade.
- 3 Consider using glass and encourage more views between the public and the roofscape.

To create functional roof spaces and roofscapes which embrace the typical characteristics of the local area

## 3.3 Windows and openings

- 1 Introduce monumental openings and windows than is common in the region.
- 2 Develop complex interpretations of the common windows to create slanted recessed frames around windows.
- 3 Emphasize continuous windows and openings rather than lookouts or square openings above windows.
- 4 Window frames and shutters could be made of metal or another modern material, styled to reflect traditional features in a contemporary manner.

To provide an aesthetic treatment which is distinct to the local area

## 3.2 Doorways and entrances

- 1 Clearly define primary entrances.
- 2 The door should be slightly recessed from the main building line as with all doors and openings.
- 3 Consider a more intimate entrance for the building, such as a timber or equivalent awning to articulate the main entrance.

To create suitable thresholds within the base which is part of a well-ordered, coherent street scene and responds to the local character

## 3.5 Other elements

- 1 Use fractal elements extrapolated from historical local patterns to detail the corners of the different masses.
- 2 Boundary walls, their gates and portals should be designed to complement the villa design.

To embed other elements which are frequently part of the overall composition of buildings

## 4.0 Colors and Materials

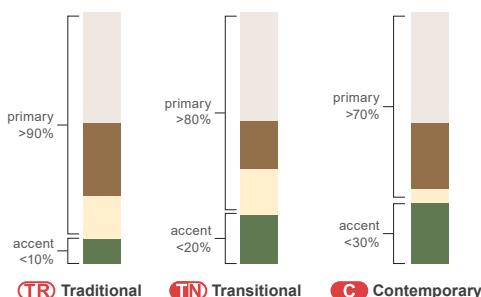
### 4.1 Colors

The color palette of Najran is closely linked to traditional building materials such as stone, wood and off-white render. The surrounding landscape is also an important influence, particularly the mud and clay colors of the nearby fields.

- 1 **TR** The base and structure should generally have a color of the natural materials, a light brown or grey pearl. For contemporary designs, rendered light off-white colors.
- 2 Generally use natural colors and finishes for the main body of the building with occasional use of brighter colors for accents on specific elements, such as mint green and mustard yellow.
- 3 A maximum percentage of accent color, measured as a percentage of the total façade area, is allowed for each style:
  - **TR** <10%
  - **TN** <20%
  - **C** <30%
- 4 For windows' glass, avoid using mirror-like reflective glass with bright colors that do not harmonize with the local environment and character.

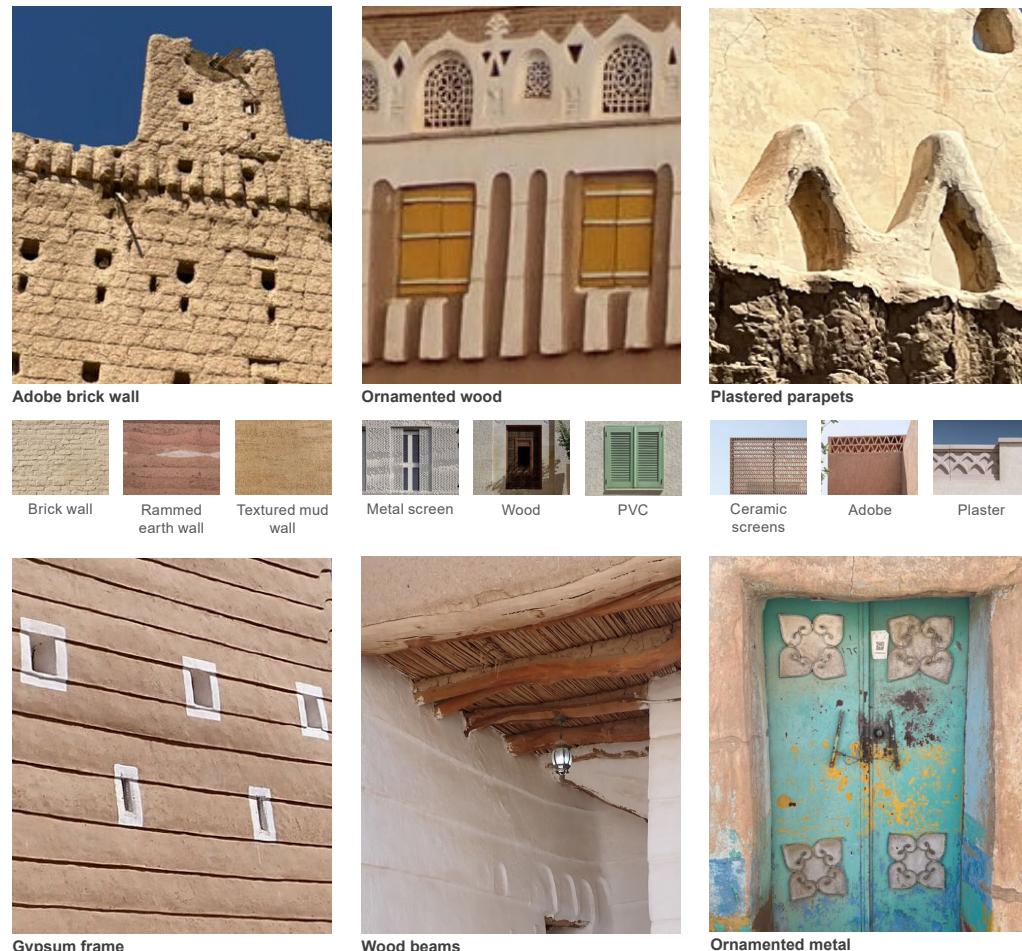
To create a townscape in harmony with the surrounding landscape and architectural character.

#### Approximate color proportions



#### RAL Color codes

RAL codes are part of a universal color-matching system used to provide consistency in architectural finishes. It is recommended that teams verify colors with a physical fan deck. For more information visit [www.ral-farben.de/en/](http://www.ral-farben.de/en/)



### 4.2 Material

This palette summarizes the prevalent materials found in the architecture of Najran.

- 1 **TR** The six large images reflect materials used in traditional architecture; new traditional style buildings should employ these materials as faithfully as possible.
- 2 Precious or no-longer available materials may entail the need for substitutions. The smaller images reflect a range of feasible substitutions for the primary images above them, acceptable for use in transitional or contemporary styles, and in a more cautious manner in traditional style.
- 3 When designers can't utilize original materials, they might utilize materials that closely resemble the original materials

present in the area while taking into account material quality in terms of sustainability and durability aspects as much as possible. Poor interpretations or applications of the materials should be avoided.

- 4 Local and sustainably sourced materials are preferred.

To create buildings in harmony with the surrounding landscape and architectural character.

To enhance architectural character through the support of local craftsmanship.

To create buildings with tactile and visual richness landscape and architectural character.

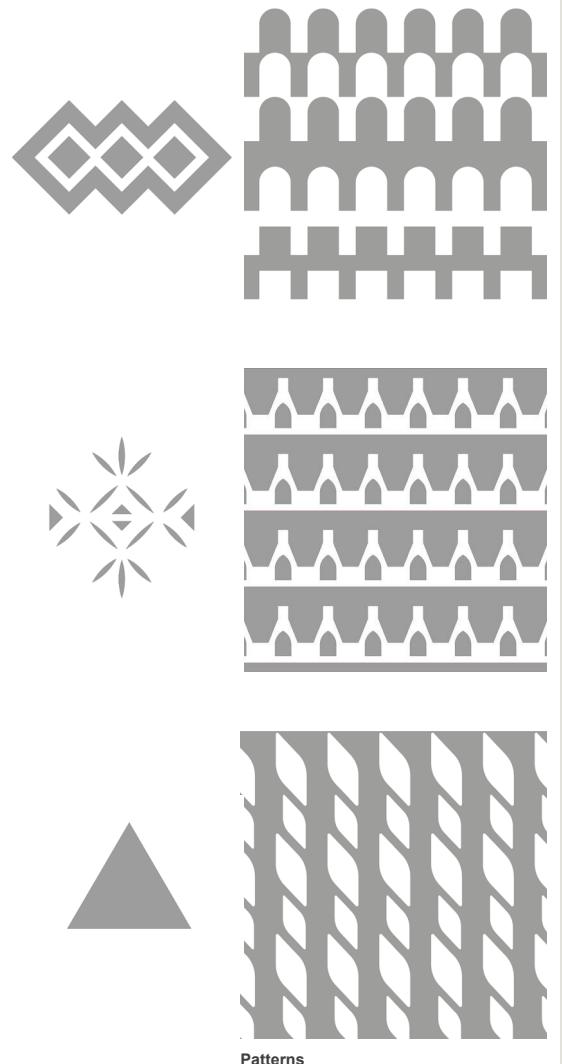
## 5.0 Patterns

This section provides advice on the interpretation and use of traditional patterns in new projects.

New buildings should:

- 1 Create patterns through the use of local materials and craftsmanship.
- 2 Where multiple decorative patterns are applied across a single façade, these should be consistent.
- 3 **TR** Focus the use of surface patterns to doors, window screens and shutter doors.
- 4 **TR** Refer directly to historic precedents and be limited to geometric and floral patterns.
- 5 **TN C** The contemporary use of patterns should involve interpretation and abstraction: a selective emphasis of characteristics to create meaning and beauty in its new context. Designers can selectively use formal characteristics such as:
  - Color (hue, tonality, tint)
  - Shape (figure, outline, 2-D geometry)
  - Form (volume, 3-D geometry)
  - Texture (physical surface quality)
  - Line (verticals, horizontals, diagonals, zigzags, curves, dashes, etc.)
  - Value (lightness to darkness)
- 6 Patterns can be further transformed in the way they relate to one another. Designers can play with compositional rules such as:
  - Balance (equality or harmony of parts)
  - Contrast (difference of parts)
  - Emphasis (strengthening of parts)
  - Movement (change, directionality)
  - Pattern (repetition, symmetry)
  - Rhythm (even and uneven spacing)
  - Unity/variety (degrees of variation)

To express the spirit and essence of the original architecture in new yet familiar ways.



## 6.0 Public realm

This section focuses on the contributions of residential villas to the surrounding streetscape and public spaces, creating strong character and high quality spaces.

The guidelines apply both to 'semi-public' spaces (public space built by private owners) and 'semi-private' spaces (private space that is generally accessible to the public).

Note: The application of these guidelines should be tailored to the specific project type, scale, and needs. It's essential to ensure that any modifications or additions to publicly-owned spaces are thoroughly coordinated and approved by relevant authorities.

**To enhance the character and quality of publicly used spaces in between buildings.**



### 6.1 Paving Materials

Paving guides users through both built and natural areas.

- 1 Select robust materials for longevity, easy maintenance, and repair.
- 2 Use contextual materials that complement surrounding.

**To enhance aesthetics, and environmental sustainability in urban landscapes.**



### 6.2 Shading

Shading structures are a critical component of modulating the public's interaction with the outdoors.

- 1 Integrate light shading structures as distinctive features that reflect the architectural style or theme, ensuring they harmonize with other facade elements for a cohesive overall design aesthetic.

**To create a pleasant outdoor ambience for public areas.**

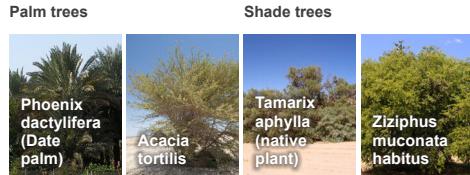


### 6.3 Parking

If the parking area is within the private property ownership, consider the following:

- 1 Parking spaces should not obstruct the use of built areas.
- 2 Unregulated use of public space disturbs the visual appeal of the built area and affects public access.

**To ensure that parking does not create an obstruction to the development and ensures good flow.**



#### Ornamental species

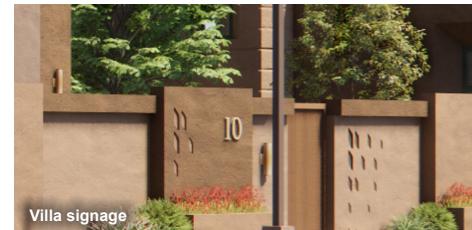


### 6.4 Planting

Planting should complement and work with existing ecosystems and contribute to a sustainable built habitat.

- 1 Rely less on importing plant species and source drought and saline tolerant species.

**To ensure that plants do not disturb existing wildlife and natural environment.**

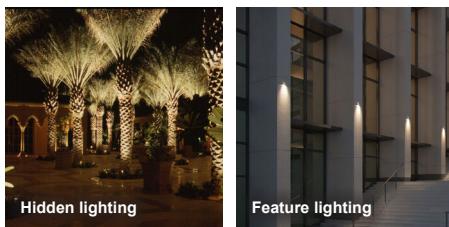


### 6.5 Signage

Signage guides users and aids navigation in public areas.

- 1 Signage should integrate seamlessly with the architecture, ensuring clarity and harmony in form, scale, color, and size.
- 2 Minimize signage conflicts with residences and tree canopies by facing roads and using subdued illumination.

**To effectively orient the public in navigating built areas.**

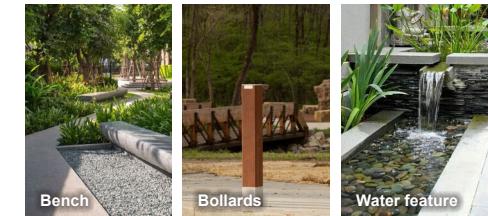


### 6.6 Lighting

Lighting is crucial for nighttime activity and overall design.

- 1 Consistent lighting enhances urban and architectural appeal.
- 2 Architectural lighting should target color temperatures in the 2200K-2700K range for comfort and good color rendering.

**To create a harmonious and pleasurable perception of public areas.**



### 6.7 Public realm interface

The shared spaces and walkways of public areas should be used effectively.

- 1 Boundary walls and their portals should be architecturally integrated with the building design.
- 2 Avoid protruding ramps or steps into public property.

**To create a distinct and active sense of place.**

## 7.0 Dos and don'ts

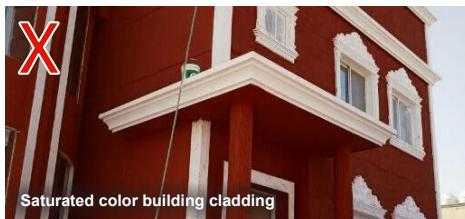
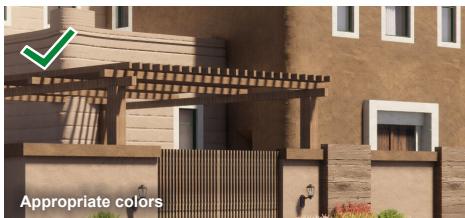
This section focuses on easy wins for the improvement of architectural quality and character. Drawing upon best design practice, these guidelines help avoid common mistakes that create visual pollution and hostile environments.

| To avoid common design mistakes.



### 7.1 Inappropriate materials

- 1 Use durable and quality materials that give the building authenticity, texture and mass while adhering to recommended material palette.
- 2 Do not use building materials alien to the tradition such as metal cladding and high reflectivity and colored glass.
- 3 Do not use low-quality building materials that appear fake or poorly imitate the original materials.



### 7.2 Saturated colors

- 1 Do not use non-contextual bright and artificial colors that detract from the natural landscape and local architecture.
- 2 Colors should be consistent and integrate well with the built landscape and landscape at large.



### 7.3 Screens and closures

- 1 Integrate the design of security features with the architecture.
- 2 Do not extend walls with unfinished corrugated metals and other raw sheet materials.
- 3 Do not use razor or barbed wires for typical buildings; utilize deterrents that are inconspicuous or visually appealing.



### 7.4 Superficial traditional elements

- 1 When integrating traditional elements on existing or new structures, it should be done in a conscious manner adhering to original precepts through which such motifs and elements were used.
- 2 Careless copies of historical motifs, lackluster incorporation of local symbols, poor consideration of proportions, massing, volume, and other instrumentalization of traditional motifs should be avoided.



### 7.5 Exposed shutters

- 1 Surface mounted roller shutters with no lodgement.
- 2 When not hidden properly, they create noise and visual pollution.
- 3 Do use high quality shutters for durability and aesthetic purposes.



### 7.6 Exposed building services

- 1 Infrastructural elements such as communication towers, air-conditioning units, satellite dishes, water tanks and ducts, wires, pipes, among other should be discreetly embedded in the design and not exposed or be seen by the public.



### 7.7 Inconsistent or imported architectural style

- 1 The adoption of building materials, style, and standards which do not comply with local architecture style and character should be avoided.
- 2 Styles should embrace the cultural context and use materials that work with the local context.
- 3 Avoid applying foreign imported architectural elements.



## 8.0 Traditional villa example

Najran's traditional architecture focuses on the combination of asymmetry and verticality, creating a unique built environment. These buildings intentionally incorporate asymmetrical designs, effectively connecting indoor and outdoor spaces. Most structures include rooftop terraces that offer accessibility and utility.

The design emphasizes verticality, using a wide base that narrows towards the top, giving the

buildings a tower-like appearance. This sloping design is highlighted by intricate details, such as crenellations along the rooflines. Other ornamental features like horizontal banding and drainage spouts (mizabs) enhance the visual impact of the style.

Windows in Najrani architecture are square, rectangular, and oval shaped, framed by thick white framed borders. The entrance gates of the villas are made of wood and complemented by boundary

walls adorned with small windows and lamps. The contrasting materials used for the frames and ornaments, along with the mud finish surfaces of the wall create a visually striking effect.

These design elements honor Najran's architectural history while reinforcing its cultural character, providing a sense of continuity and authenticity in the landscape.

**1** Vehicular entrance, recessed within the boundary wall, made of wooden shutters with lanterns on either side.



**2** Rooftop stands out chromatically with its stepped white parapet lines, creating an upward sloping silhouette, featuring horizontal bands and drainage spouts (mizab).



**3** Framed with painted borders, windows may be square, rectangular, oval, or with pointed openings.



**4** The villa form features tapered walls and horizontal banding.





## 8.0 Transitional villa example 1

The transitional architectural style in Najran focuses on evolving asymmetry with a more refined approach. Subtle setbacks are integrated into the villa masses to blend with the overall structure.

Unlike traditional sloping walls, this style favors more squared-off structures, keeping sloping walls to a maximum of 30% to help maintain visual consistency.

While the design retains traditional rounded corners, the parapets have been simplified with the detail of narrow rectangular recesses across the top band. In some instances, the rounded corner parapets are painted white for contrast.

The windows in the transitional style use a more toned-down approach, and ornamental features above the windows are more modern featuring pointed arches and square fenestrations.

Key features include the use of multiple roofs, bigger window openings, and modular groupings. This approach moves away from conventional design while maintaining connections to Najran's architectural heritage, ensuring the style remains culturally relevant.

**1** Boundary walls feature a large vehicular entrance made of contrasting material to the fence wall.



**2** Parapets have rounded corner merlons and can be painted white for visual contrast. A band of narrow rectangular recesses is also used atop the highest villa mass.



**3** Windows have wider openings, allowing more light and visibility to the public with pointed arch and square fenestrations above.



**4** The building form is divided into three distinct masses, each featuring a different mud-finish, alongside one mass that showcases horizontal banding.





## 8.0 Transitional villa example 2

This Najrani villa adopts a transitional architectural style that merges traditional design with modern interpretations. Sloping walls, a common feature in traditional architecture is minimized and substituted by vertical walls in most cases, while horizontal lines on the façade preserve the region's compact building style.

The structure is composed of multiple building masses, with some sections featuring horizontal bands and others left simple and smooth with

different mud finishes. The villa retains traditional rounded corners, but the parapets are simplified with crenellations at the corners and rectangular recesses.

Windows and doors are framed with white plaster, with thicker borders around doors and balconies to create a nuanced hierarchy. The windows are made of glass with metal frames, and accompanied by rectangular or pointed arched fenestrations above.

Timber or equivalent material elements are used to enhance outdoor spaces, including the garage entrance and shading structures, improving functionality and connectivity.

The boundary wall integrates traditional design elements such as niches and greenery, and features wall-mounted lights to enhance public interaction with the space.

1 Villa's garage shading structure and main entrance has timber finish texture.



2 The building form is divided into three distinct masses, each featuring a different mud-finish.



3 Windows with prominent white frames, and punched pointed-arch fenestrations above.



4 Parapet includes rounded corners, crenellations, and rectangular recesses along its length.





## 8.0 Contemporary villa example 1

This contemporary villa in Najran builds on the traditional style's asymmetry by incorporating setback structures and a variety of façade elements like recesses and fenestrations that add depth and visual interest. These elements are carefully integrated into the overall design to create a unified and cohesive structure.

Key to this contemporary design is the use of wider openings and geometric shapes, promoting a sense

of openness and connection with the surrounding environment. This is achieved through the inclusion of large glass recessed windows, glass balconies, with thin metal framing. Subtle horizontal banding with shorter spacing is added as facade detailing to maintain a connection to traditional Najrani architecture.

Asymmetry remains a primary design feature in this contemporary example, with windows of

different sizes and their placement varied across the surface on the facades. Additionally, contemporary elements like corner fractal patterns are introduced, enhancing the architectural style and reflecting the ongoing evolution of Najran's built environment.

1 Vehicular main entrances are slightly recessed within the boundary wall, with minimal or no ornamentation.



2 The building form is divided into three distinct masses, each featuring a different mud-finish.



3 Large glass windows deeply recessed into the wall with metal frames.



4 Roofscape is flat, with very minimal ornamentation in banding.





## 8.0 Contemporary villa example 2

In this contemporary Najrani villa, the window system is designed to stand out while maintaining a unified appearance. The windows are set into slanted wall recesses, with variations in length and width but a consistent depth. This design enhances the building's visual interest and improves the void-to-solid ratio, creating dynamic light and shadow effects.

The building's overall massing clearly distinguishes

different sections, using horizontal banding on some areas and maintaining uniform mud surface finishes on others.

The rooftops are utilized as accessible terraces, and a tent structure is added to balconies to provide sun shade, enhancing rooftop functionality. The parapet design is simplified with rectangular recesses and a thicker band to distinguish the top and middle sections of the villa.

The main entrance is made of wood or an equivalent finishing material and is positioned prominently and made highly visible from the street, reflecting the traditional Najrani architectural emphasis on marking significant entry points.

1 Villa's garage structure and door is constructed with timber or an equivalent material in a linear and sleek design.



2 The overall massing of the structure features horizontal banding in certain sections, while other areas exhibit uniform mud-finish surfaces.



3 Windows crafted with proper vertical proportions, are recessed into the wall thickness and have metal frames.



4 Roof parapet with minimal rectangular recessed detail and banding.





## 8.0 Contemporary villa example 3

In this contemporary building style, the window system is integrated into the structure with a prominent framing design. The windows are set within slanted wall recesses, varying in size but maintaining uniform depth. This design enhances both visual interest and the void-to-solid ratio, creating a dynamic interaction of light and shadow.

The building's massing emphasizes a horizontal layout, with more areas featuring horizontal banding

than smooth, uniform surfaces. Contemporary villas incorporate a roughly 15% slope, preserving the essence of traditional Najrani architecture.

Rooftops are utilized as functional terraces, with shading structures added to provide sun protection where needed. The parapet design is minimal with a slightly deeper horizontal band to differentiate the top and middle.

The main entrance is clearly marked and highly visible from the street, reflecting the traditional Najrani practice of accentuating entrances to signal importance.

Timber or an equivalent material is used in a modernized form for the boundary walls and garage entrances, maintaining a connection to traditional materials while aligning with contemporary design practices.

**1** Villa's garage structure and door is constructed with timber finish or equivalent.



**2** Building entrance is prominent with a clear chamfered recessed frame.



**3** Windows with varying proportions are recessed into the wall thickness with metal frames and screens.



**4** Roof parapet with minimal ornamentation in banding.

