

Northern Najdi

Architectural Design Guidelines



Application Handbook - Residential Villas





Northern Najdi Architectural Character Area



Contents

I	Introduction	3
II	Residential Villas	3
III	How to use the guidelines.....	4
1.0	Start Pages.....	5
	Traditional style	5
	Transitional Style	6
	Contemporary Style	7
2.0	Compositional rules.....	8
3.0	Architectural Elements	9
	Traditional Elements.....	9
	Transitional Elements.....	10
	Contemporary Elements.....	11
4.0	Colors and Materials	12
5.0	Patterns	13
6.0	Public realm	14
7.0	Dos and don'ts	15
8.0	Worked Examples	16
	Traditional villa example.....	16
	Transitional villa example 1	17
	Transitional villa example 2	18
	Contemporary villa example 1.....	19
	Contemporary villa example 2.....	20
	Contemporary villa example 3.....	21

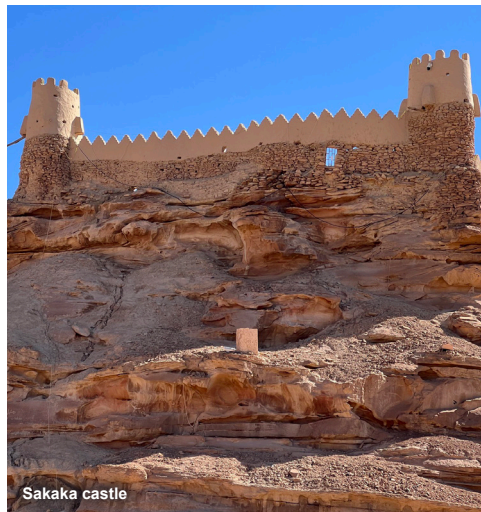


Application Handbook - Residential Villas

Northern Najdi - Architectural Design Guidelines



Marid castle



Sakaka castle

I Introduction

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

Northern Najdi envelops parts of the provinces of Tabuk, Al Jouf, Hail, and the Northern Borders of the Kingdom of Saudi Arabia. Its location on the Najdi plateau and the An Nafud Desert renders the natural landscape a unique red-brick hue. The region's desert areas, oases and grassy areas, as well as its water wells and aquifers have all shaped its natural landscape and built environments. Before the 20th century, the urban fabric consisted mainly of settlements along pilgrimage routes to Mecca and proximity to water sources. Many settlements were enclosed by walls and designed with mosques placed in the center, with dwellings and other buildings surrounding it.

The traditional Northern Najdi architectural style is reflected in austere aesthetics, raw geometries and symmetrical shapes on buildings crowned by stepped parapets. This style came as a historical response to resource limitations imposed by the

economic and natural factors of the region, mostly made of lava rock, arid climate and little rainfall. Significant landmarks such as the palace in Sakaka and the Al Rumman castle sit majestically in Northern Najdi as evidence of the region's rich built heritage.

Much of the existing architecture of the region is conceived as closed with little openings, which is largely due to the climatic conditions. In areas which are more mountainous, such as Tabuk, stone is used as a building and stacking material.

This handbook is a supplement to the Northern Najdi 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 local architecture. 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](#)



Example of elevation of a Traditional Villa in Northern Najdi

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 neighbouring 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.

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 Northern Najdi

This handbook implements the Northern Najdi 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 Northern Najdi.

- 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:

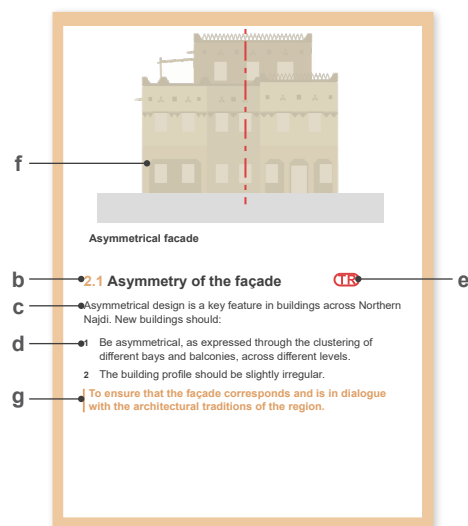
TR Mandatory for Traditional style

TN Mandatory for Transitional style

C Mandatory for Contemporary style

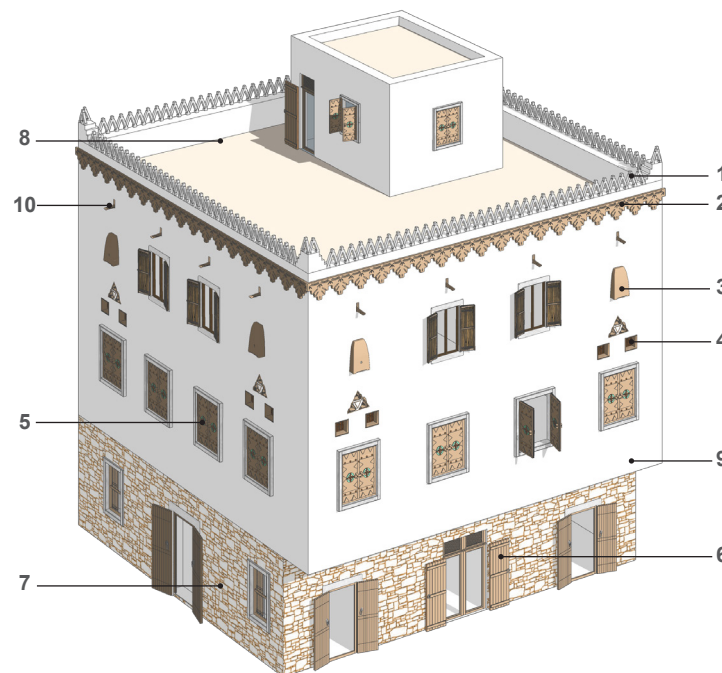
- 5 Guidelines are organized according to the following parts:

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



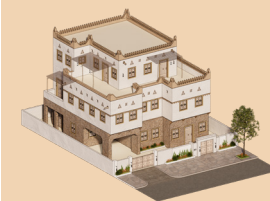
Typical guideline structure.

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



Key features:

- | | |
|--|--|
| 1 Crenelated parapets across the roofline. | 6 Double wooden doors. |
| 2 Triangular banding at the top of the structure before the roof. | 7 Stone stacking used for the base and ground level. |
| 3 Security lookout feature (turmah: a peephole or lookout feature). | 8 Roof with a pop-up room. |
| 4 Double square openings above windows which are to the corner of the façades. | 9 Main façade wall made from plaster or gypsum. |
| 5 Orthogonal windows for the | 10 Rainwater drainage spouts (mizab). |



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



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

2.1 Asymmetry of the façade

Villas in the traditional style resemble a more additive grid as opposed to homogeneous. Such variation can be developed through eaves and balconies, on different sides of the building. Make sure that the villa's profile is irregular and expressing asymmetry.

2.2 Grouping of elements

In traditional Northern Najdi style villas, horizontal development is predominant. However, to introduce vertical contrast and enhance visual interest, several techniques can be employed at each level. Begin by varying the setback of walls from the perimeter fence, creating a dynamic interplay between interior and exterior spaces. Adjusting parapet heights adds further dimension to the façade, drawing the eye upward and breaking the monotony of the horizontal lines. Group sections of openings together along the façade by clustering windows and doors together to form distinct zones, emphasizing the unique characteristics of each section. Also, consider altering the symmetry across multiple stories, introducing asymmetrical elements that contribute to the overall character of the villa.

2.3 Solid façades

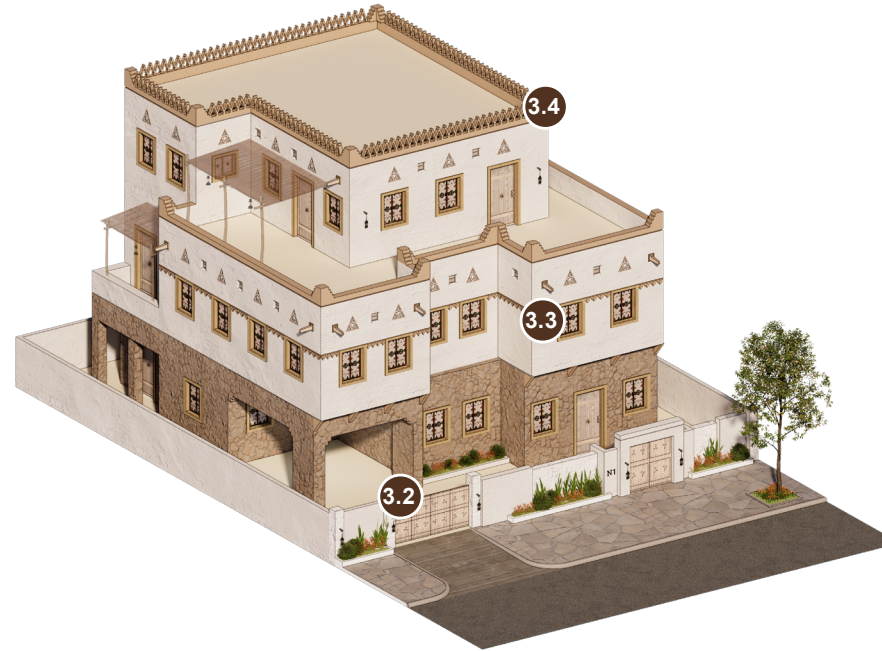
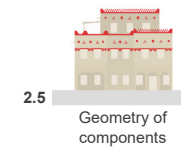
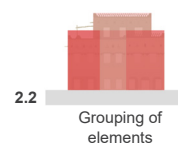
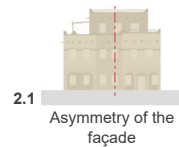
Building façades must have 'opening' proportions of 10-20% of the façade area. The 'opening' area encompasses the full extent of components such as windows, doors, and so on. Side façades should not overwhelm the front façade, featuring less openings in comparison.

2.5 Geometry of components

Ensure that windows and doors adhere to an orthogonal design, aligning with the principles of straight lines and right angles. Incorporate triangular shapes into fenestrations and decorative bands along the walls, providing both articulation and visual interest. Crenelations should have triangulated form to maintain historical authenticity and architectural integrity.

2.7 Entrances and articulation

The boundary wall of the villa directly interfaces with the public realm, contributing positively to the aesthetic appeal of the pedestrian environment. The vehicular and main entrance gate should feature decorated shutters or doors, in line with traditional façades.

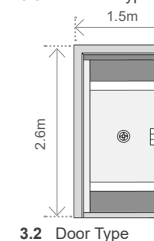
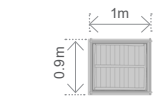
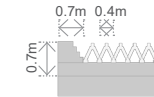


Axonometric view showcasing an example of the application of compositional rules for traditional style residential villa.



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

Key traditional architectural features.



Main entrances to the building interior must be clearly distinguishable from the rest of the building. Start by ensuring that entrances feature orthogonal doorways, and consider placing entrances under arcades to offer shade cover, enhancing both functionality and aesthetics. Additionally, incorporating a shaded arcade at ground level can create transitional spaces that seamlessly connect the private interior with the outside.

2.8 Wall to ground relationship

For the traditional style, exposed stacked rock from the surrounding environment with gypsum or other natural adhesive should be used for the base. Generally, it does not have a flat or flush quality with the existing shape of the rock giving a textual and dimensional base surface.

2.9 Roofscape and rooftop elements

The parapet line and roof silhouette must be flat and rectangular. The rooftop level may function like a terrace. The roofline must not be one single straight line across the façade. It must be broken down to create variation in heights across the single façade elevation.

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. Doorways on other levels are also typically recessed.

3.3 Windows and openings

Windows should typically be uniformly recessed. The windows themselves are typically either square or rectangular, with timber shutters. Avoid using long horizontal strip windows and placing windows directly across from existing windows on neighboring buildings.

3.4 Rooftop elements

The villa's façade elevation must not form a long unbroken shape. Break frontages at frequent intervals to give the street a human scale and a sense of interest and variety. Apply this across the building façades, especially the main facade. Protect residents' privacy and exposure by using higher parapet walls, screens, and by providing overhead shading structures.

COLORS, MATERIALS AND PATTERNS

4.1 Colors

The building façades should comprise natural colors, following earth, stone, and mud—primarily off-white, timber, and grey basalt. See section 4.0 'Colors and Materials' for more information.

4.2 Materials

The primary wall surface should be a textured matt-finish with off-white plaster, limewash or similar. This must be continuous from above the stone finish base to the top of the parapet.

5.0 Patterns

Design patterned timber screens, door panels, and wall treatments extracted from existing historical patterns.

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 villas are shown on this page.

COMPOSITIONAL RULES

2.1 Asymmetry of the façade

Villas in the transitional style develop asymmetry through eaves and balconies, on different sides of the building, similar to the traditional.

2.2 Grouping of elements

Begin by varying the setback of walls from the perimeter fence, creating a dynamic interplay between interior and exterior spaces. Adjusting parapet heights adds further dimension to the façade, drawing the eye upward and breaking the monotony of the horizontal lines. Group sections of openings together along the façade by clustering windows and doors together to form distinct zones, emphasizing the unique characteristics of each section. Also, consider altering the symmetry across multiple stories, introducing asymmetrical elements that contribute to the overall character of the villa.

2.3 Solid façades

Building façades must have 'opening' proportions of 20-30% of the façade area. Side façades should not overwhelm the front façade, featuring less openings in comparison. There should be greater use of glass doors and windows to increase openness.

2.5 Geometry of components

Arrange windows, balconies, and doorways to create local symmetries, which correspond to interior architecture use and program. Ensure that windows and doors adhere to an orthogonal design, and incorporate triangular shapes into fenestrations and decorative bands along the walls. Crenelations should have triangulated form simplified from the traditional sources.

2.7 Entrances and articulation

The boundary wall of the villa directly interfaces with the public realm, contributing positively to the aesthetic appeal of the pedestrian environment. The vehicular and main entrance gate should feature simple timber finish shutters or doors.

Main entrances to the building interior must be clearly distinguishable from the rest of the building. Start by ensuring that entrances feature orthogonal doorways, and consider placing entrances under arcades to offer shade cover, enhancing both functionality and aesthetics. Additionally, incorporating a shaded arcade at ground level can create transitional spaces that seamlessly connect the private interior with the outside.

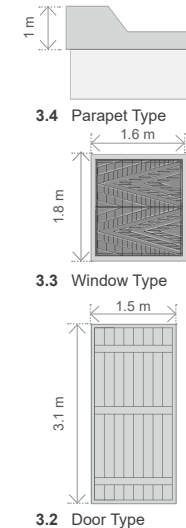


Axonometric view showcasing an example of the application of compositional rules for transitional style residential villa.



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

Key transitional architectural features.



2.8 Wall to ground relationship

The ground level should be composed of a different material from the upper structure. The material base may be brick or stone, creating a flush finish to building line.

2.9 Roofscape and rooftop elements

The parapet line and roof silhouette must be flat and rectangular. The rooftop level may function like a terrace. The roofline must not be one single straight line across the façade. It must be broken down to create variation in heights across the single façade elevation.

TRANSITIONAL ELEMENTS

3.2 Doorways and entrances

Placed under a shaded arcade, the main residential entrance should be clearly expressed upon the façade. Doorways on other levels (such as for balconies or on the rooftop) are also typically recessed.

3.3 Windows and openings

Windows on the main façade must have at least 3 levels of hierarchy in size, proportions and design. On the base level these are composed of a medium timber finish, while the upper levels feature glass and timber, or equivalent framing. Avoid using long horizontal strip windows, and placing windows directly across from existing windows on neighbouring buildings.

3.4 Rooftop elements

The villa's façade elevation must not form a long unbroken shape. Break frontages at frequent intervals to give the street a human scale and a sense of interest and variety. Apply this across the building façades, especially the main façade by making at least one volume higher than the rest of the façade. Protect residents' privacy and exposure by using higher parapet walls, screens, and by providing overhead shading structures.

COLORS, MATERIALS AND PATTERNS

4.1 Colors

The building façades should comprise natural colors, following earth, stone, and mud—primarily off-white, timber finish, and grey basalt. See section 4.0 'Colors and Materials' for more information.

4.2 Materials

The primary wall surface should be a flat matt-finish with off-white plaster, limewash or similar. This must be continuous from above the stone finish base to the top of the parapet.

Glass should be used for windows and balconies from the upper storeys.

5.0 Patterns

Create timber, or equivalent, screen patterns and door panels that are inspired by existing historical patterns.

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 villas are shown on this page.

COMPOSITIONAL RULES

2.1 Asymmetry of the façade

Contemporary style villas blend and build on the asymmetry of traditional and transitional styles, through the asymmetrical rooftop, and the setback from the perimeter. Asymmetry is also demonstrated on the façade through slight projections across various tiers of balconies.

2.2 Grouping of elements

Begin by varying the setback of walls from the perimeter fence, creating a dynamic interplay between interior and exterior spaces. Adjusting parapet heights adds further dimension to the façade, drawing the eye upward and breaking the monotony of the horizontal lines. Group sections of openings together along the façade by clustering windows and doors together to form distinct zones, emphasizing the unique characteristics of each section. Also, consider altering the symmetry across multiple stories, introducing asymmetrical elements that contribute to the overall character of the villa.

2.3 Solid façades

Generally, in the contemporary style there are minimal to nonexistent frames. Use clear, more angular and linear styles, and openings should be recessed. Rather than using aluminum frames around windows and doors as in the transitional, incorporate more simple framing. Openings should comprise nearly 50% of entire structure.

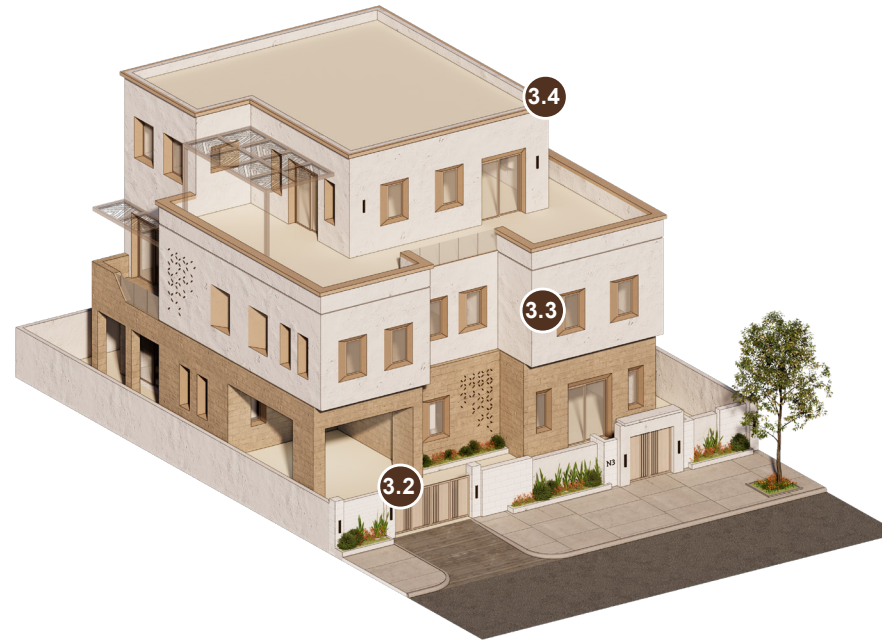
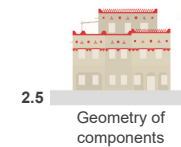
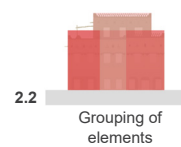
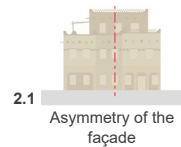
2.5 Geometry of components

Arrange windows, balconies, and doorways to create local symmetries, which correspond to interior architecture use and program. Ensure that windows and doors adhere to an orthogonal design.

2.7 Entrances and articulation

The boundary wall of the villa directly interfaces with the public realm, contributing positively to the aesthetic appeal of the pedestrian environment. The vehicular and main entrance gate should feature simple timber finish shutters or doors.

Main entrances to the building interior must be clearly distinguishable from the rest of the building. Start by ensuring that entrances feature orthogonal doorways, and consider placing entrances under arcades to offer shade cover, enhancing both functionality and aesthetics. Additionally, incorporating a shaded arcade at ground level can create transitional spaces that seamlessly connect the private interior with the outside.

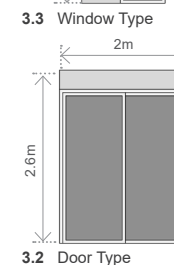
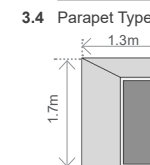


Axonometric view showcasing an example of the application of compositional rules for contemporary style residential villa.



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

Key contemporary architectural features.



2.8 Wall to ground relationship

The ground level should be composed of a different material from the upper structure. The material base may be brick or stone.

2.9 Roofscape and rooftop elements

The parapet line and roof silhouette must be flat and rectangular. The roofline must not be one single straight line across the façade. It must be broken down to create variation in heights across the single façade elevation.

CONTEMPORARY ELEMENTS

3.2 Doorways and entrances

Placed under a shaded arcade, 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.

3.3 Windows and openings

Windows should vary on the main level, particularly on the side with slim rectangular windows as well which are recessed through a slanted design or similar.

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

3.4 Rooftop elements

The villa's façade elevation must not form a long unbroken shape. Break frontages at frequent intervals to give the street a human scale and a sense of interest and variety. Apply this across the building façades, especially the main facade by making at least one volume higher than the rest of the façade. Protect residents' privacy and exposure by using higher parapet walls, screens, and by providing overhead shading structures.

COLORS, MATERIALS AND PATTERNS

4.1 Colors

The building façades should comprise natural colors—primarily off-white, timber finish, and grey basalt. See section 4.0 'Colors and Materials' for more information.

4.2 Materials

The primary wall surface should be a flat matt-finish with off-white plaster, limewash or similar. This must be continuous from above the stone base to the top.

Glass may be used for windows and balconies from the upper storeys.

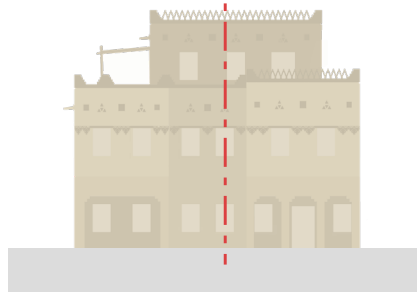
5.0 Patterns

Create timber, or equivalent, screen patterns and door panels that are inspired by existing historical patterns.

2.0 Compositional rules

The following guidelines provide compositional rules for building design with the Northern Najdi 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.



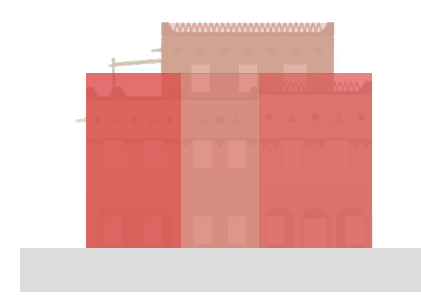
Asymmetrical facade

2.1 Asymmetry of the façade

Asymmetrical design is a key feature in buildings across Northern Najdi. New buildings should:

- 1 Be asymmetrical, as expressed through the clustering of different bays and balconies, across different levels.
- 2 The building profile should be slightly irregular.

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



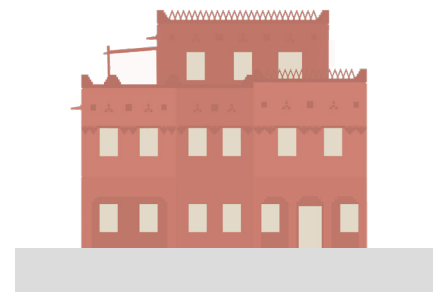
Grouping of elements

2.2 Grouping of elements

Buildings in Northern Najdi are typically defined by horizontal expansion with newer styles having a more vertical appearance. New buildings should:

- 1 Group vertical sections together that share height to develop the vertical plane, while maintaining horizontal expansion.
- 2 Embrace strong alignment of frontages, opening, windows arches, and columns to create coherent building lines.

| To reflect the typical form of vernacular buildings.



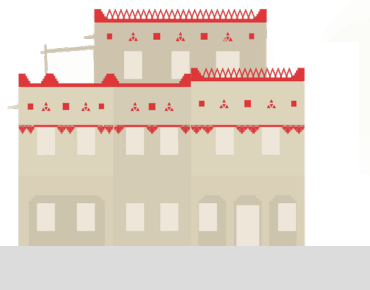
Solid facades

2.3 Solid Façades

Per traditional architecture, facades feature less openings. New buildings should:

- 1 Incorporate rectangular and square openings.
- 2 Follow opaque façades with fewer openings.
- 3 Employ accent colors to frame and articulate openings.

| To design the openings of façades building upon the region's traditional architecture.



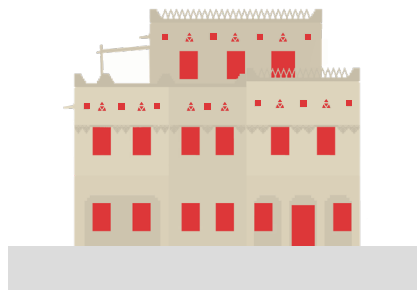
Ornamentations, fenestrations and crenelations

2.4 Ornamentation

As new buildings are on average of a larger scale to traditional form, avoid distorting the original architecture, as this could undermine the quality. New buildings thus should:

- 1 **TR** **TN** Utilize white gypsum around windows which may be ornamented or simple in design. Triangular fenestrations can be placed above the windows.
- 2 **TR** **TN** Include small triangular and other geometric fenestrations, as well as triangular bands, upon the façade.
- 3 Incorporate ornamentation at each level, with a larger amount focused on the higher levels of the structure, balancing the difference of material in the base.

| To ensure that the ornamentations reflect the style of the Northern Najdi architecture and distinguish it from other Najdi regions.



Orthogonal geometry of elements

2.5 Geometry of components

The overall alignment and placement of elements such as doors and windows are key to expressing the design. New buildings should:

- 1 The geometry of doors and windows should be simple and orthogonal.
- 2 **TR** **TN** The façade can have few rectangular and triangular fenestrations articulating the different levels.
- 3 Buildings should include triangular banding.

| To embrace the distinctive lines angles and overall composition inherent to the region's traditional architecture.



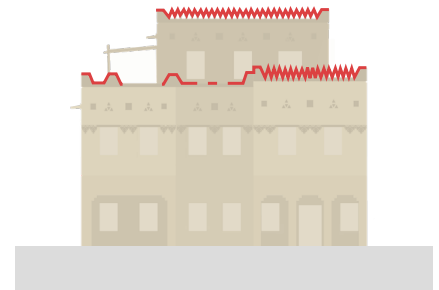
Base detail

2.8 Wall to ground relationship

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

- 1 Use local stone and rock or equivalent material for the finish to mark the base floor and to differentiate from the remaining structure.
- 2 Show transition between base and upper levels with material change.
- 3 Include a boundary wall around the perimeter, with gates for the driveway and the main entryway.

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



Stepping, rectilinear roofscape

2.9 Roofscape and rooftop elements

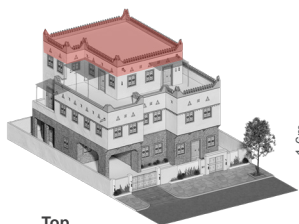
Roof and parapets form a distinctive component in Northern Najdi. The design of new buildings should:

- 1 Roofs should be predominantly flat.
- 2 Provide projecting bays, enclosed by tall parapets which are flush with the building line.
- 3 **TR** Incorporate corner and stepped merlon.

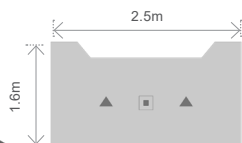
| To retain a consistent and traditional roofscape.

3.0 Traditional Elements

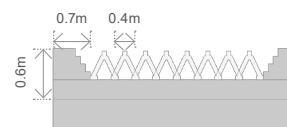
The elements illustrated are examples and should not limit other possible design solutions that follow guideline principles and historic precedents. Element measurements are illustrative and provided to indicate general proportions only.



Top



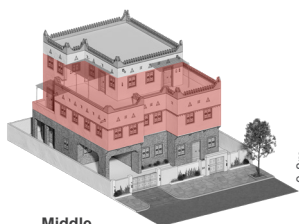
Parapets with crenelations



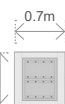
3.4 Rooftop elements

- 1 Be completely flat.
- 2 Consist of triangular crenelation bands and parapets with special corner units.
- 3 Multiple structures come together to form the roofscape with each having its distinct and varying height.

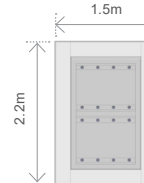
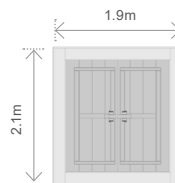
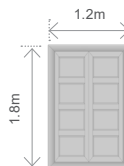
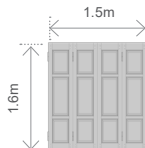
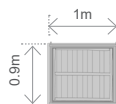
To create functional roof spaces and roofscapes which embrace the typical characteristics of the local area.



Middle



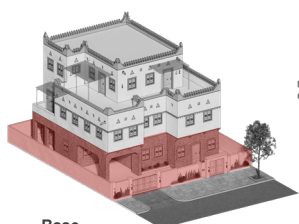
Windows



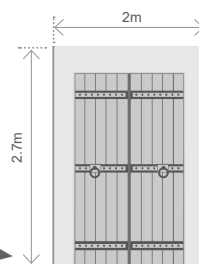
3.3 Windows and openings

- 1 Provide rectangular and small-sized squarish windows.
- 2 Windows should be square and more dominant on the upper levels.
- 3 Windows should generally be made of wood and framed with paint or recessed into the building's walls.

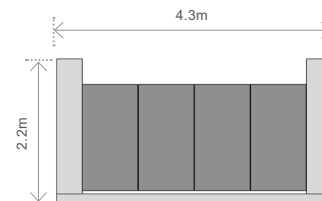
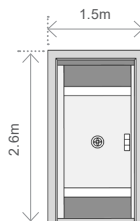
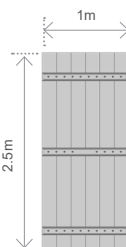
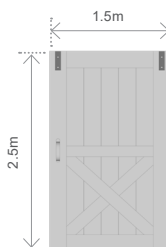
To respond to climate considerations and provide an aesthetic treatment which is distinct to the local area.



Base



Entrance doors



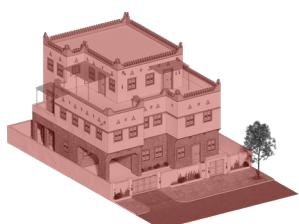
Parking/garage door



3.2 Doorways and entrances

- 1 Doors into the structure are generally recessed and smaller.
- 2 They can include a frame on the façade and some ornamentation on the door.
- 3 Consider the articulation of entrances and openings using white frames and by clearly marking as part of the street frontage.

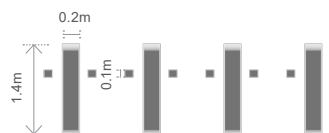
To create suitable thresholds within the base which is part of a well-ordered, coherent street scene and responds to the local character.



Other elements



Ornamentations / Fenestrations



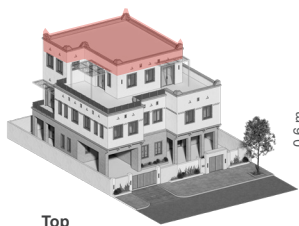
3.5 Other elements

- 1 Triangular fenestrations or openings and stepped banding, marking each level of the building are important elements of the traditional style.
- 2 Some of these openings and banding can also feature arabesques and other geometric shapes.
- 3 Include openings such as lookouts or turmahs.
- 4 Projecting elements such as lanterns are also found on the ground level.
- 5 Boundary walls, their gates and portals should be designed to complement the building design.

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

3.0 Transitional Elements

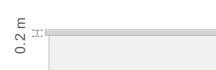
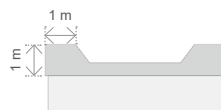
The elements illustrated are examples and should not limit other possible design solutions that follow guideline principles and historic precedents. Element measurements are illustrative and provided to indicate general proportions only.



Top



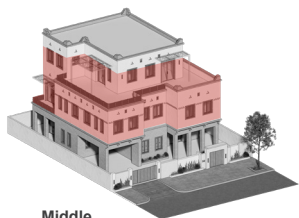
Flat parapets



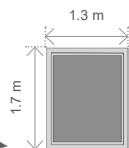
3.4 Rooftop elements

- 1 Be completely flat.
- 2 Consider banding across with a more angular finish with corner details.
- 3 Should feature flat parapets which are almost flush with the primary building line and crowned with crenelations.

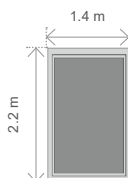
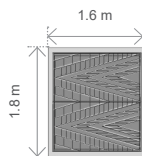
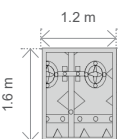
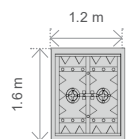
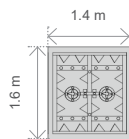
To create functional roof spaces and roofscapes which embrace the typical characteristics of the local area.



Middle



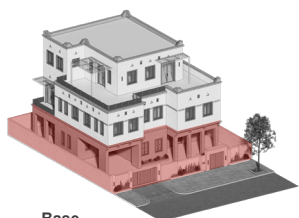
Windows



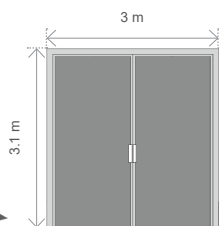
3.3 Windows and openings

- 1 Windows should be wider than the original traditional style and more square.
- 2 Incorporate simple, geometric patterns such as triangles above the windows or openings.
- 3 Include glass for windows, encouraging more transparency and light into the structure.
- 4 Window frames and shutters should be crafted from wood or a material that closely mimics its texture and color.

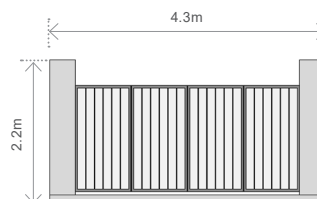
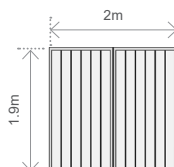
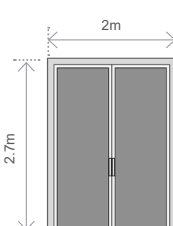
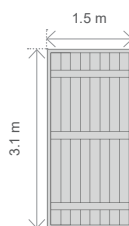
To respond to climate considerations and provide an aesthetic treatment which is distinct to the local area.



Base



Entrance doors



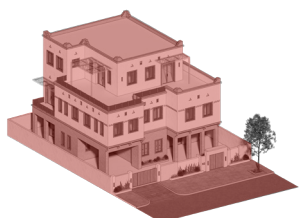
Parking/garage door



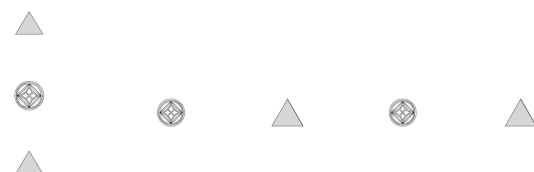
3.2 Doorways and entrances

- 1 Define primary entrances.
- 2 Consider entrance framing and recessing not within the structure but through adding elements such as shaded verandas or awnings.
- 3 Consider the articulation of entrances and openings by using more glass to encourage more light into the building and to create some openness.

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



Other elements



Ornamentations / Fenestrations

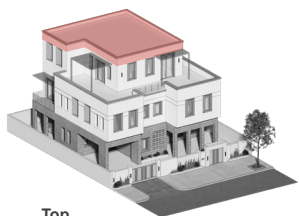
3.5 Other elements

- 1 Buildings can incorporate more balconies and bays, and have projecting elements for rainwater drainage as well as geometric motifs on the façade.
- 2 Include motifs of lookouts as decorative elements for the structure.
- 3 Boundary walls, their gates and portals should be designed to complement the building 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



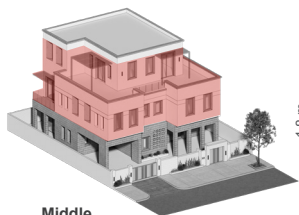
Flat parapets



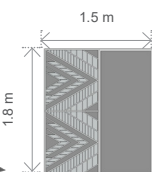
3.4 Rooftop elements

- 1 Be completely flat.
- 2 Maintain a rectilinear form with structure groups combining to form a two to three staggered roofscape.
- 3 Should feature flat parapets with little to no ornamentation which are flush with the main building line.
- 4 Generate a roofscape which incorporates glass railings and modern materials.

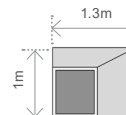
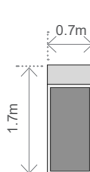
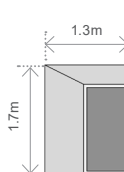
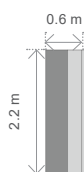
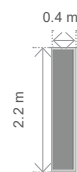
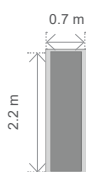
To create functional roof spaces and roofscapes which embrace the typical characteristics of the local area.



Middle



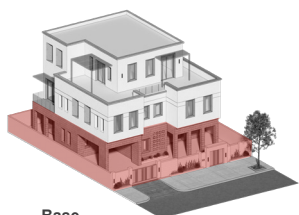
Windows



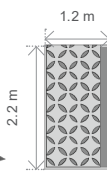
3.3 Windows and openings

- 1 Provide many vertical and square windows.
- 2 All windows should be more open than the traditional style occasionally spanning the breadth of the level they are on, with balconies.
- 3 Include glass for the windows and angular frames around openings.
- 4 Do not include lookouts and instead emphasize large windows.
- 5 Window frames and shutters could be made of metal or another modern material, styled to reflect traditional features in a contemporary manner.

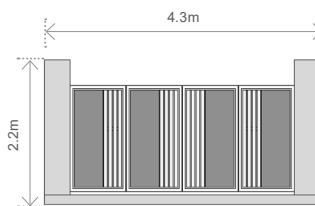
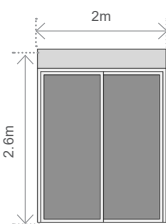
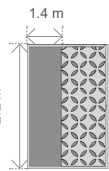
To respond to climate considerations and provide an aesthetic treatment which is distinct to the local area.



Base



Entrance doors



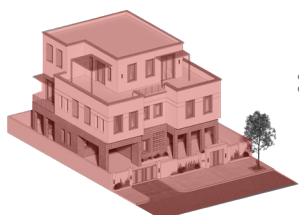
Parking/garage door



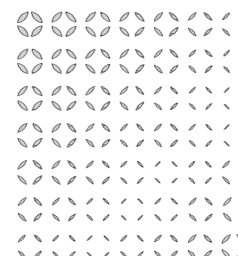
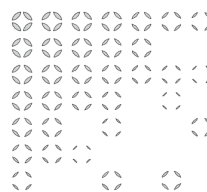
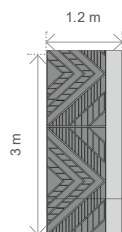
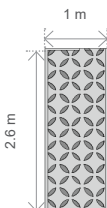
3.2 Doorways and entrances

- 1 Entrance doors are usually framed and recessed.
- 2 Arcades can also be used to indicate entry into the building and should align with the façade.
- 3 Consider using glass and modern materials for door articulation.
- 4 Integrate a sense of openness for the main entrance to be part of the overall street frontage.

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 Contemporary building motifs should experiment with traditional design.
- 2 Consider inclusion of screens for windows and openings which allow privacy as well as transparency.
- 3 Boundary walls, their gates and portals should be designed to complement the building design.

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

4.0 Colors and Materials

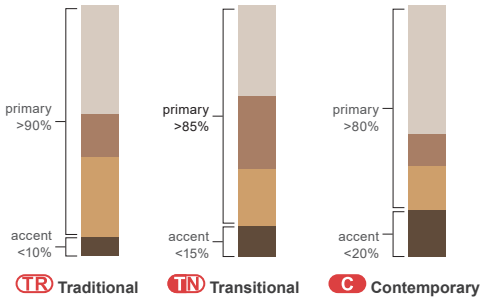
4.1 Colors

The color palette of Northern Najdi 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 colors of sandstone structures.

- 1  The base should have darker stone,changing to rendered light off-white walls above the ground level.
- 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.
- 3 A maximum percentage of accent color, measured as a percentage of the total façade area, is allowed for each style:
 -  <10%
 -  <15%
 -  <20%
- 4 For windows' glass, avoid using mirror-like reflective glass with bright colors that do not harmonize with the local environment and character.

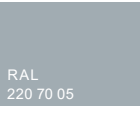
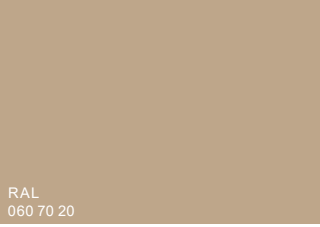
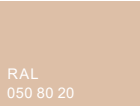
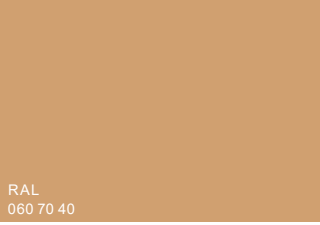
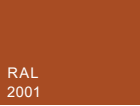
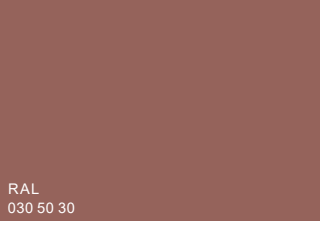
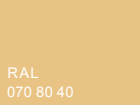
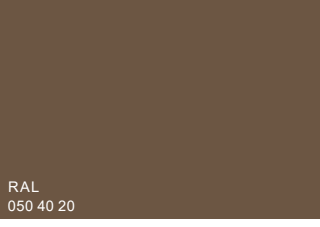
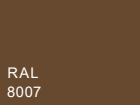
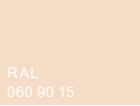
To create a townscape in harmony with the surrounding landscape and architectural character.

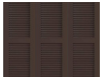
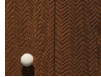
Approximate color proportions



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/

 RAL 060 80 10	 RAL 220 70 05
 RAL 060 70 20	 RAL 050 80 20
 RAL 060 70 40	 RAL 070 80 30
 RAL 060 70 40	 RAL 2001
 RAL 2000	 RAL 070 80 40
 RAL 030 50 30	 RAL 8007
 RAL 050 40 20	 RAL 060 90 15
primary colors	accents colors

 Stone wall	 Mud wall	 Metal shutter
 Cut stone cladding	 Natural cut stone cladding	 Textured stone cladding
 Adobe wall	 Mud finish	 Plaster finish
 Metal shutters	 Aluminum shutters	 PVC shutters
 Ornamented wooden door	 Wooden panels	 Natural stone flooring
 Ornamented metal door	 Wooden and glass door	 Ornamented wooden door
 Wood Fenestrations	 Wood finish powder coating	 Cut stone flooring
 Stone in landscape	 Textured stone flooring	

4.2 Material

This palette summarizes the prevalent materials found in the architecture of Northern Najdi.

- 1  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:

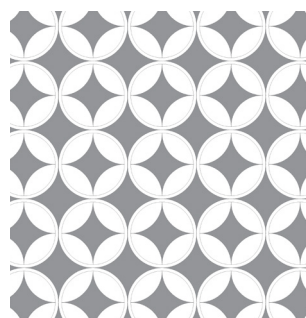
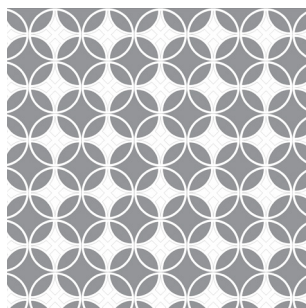
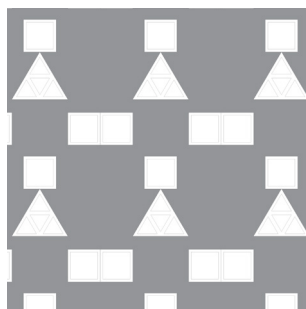
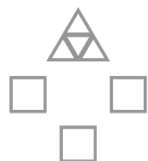
- 1 Create patterns through the use of local materials and craftsmanship.
- 2 Where multiple decorative patterns are applied across a single façade, these should be consistent.
- 3 **TR** Focus the use of surface patterns to doors, window screens and shutter doors.
- 4 **TR** Refer directly to historic precedents and be limited to geometric and floral patterns.
- 5 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



Patterns



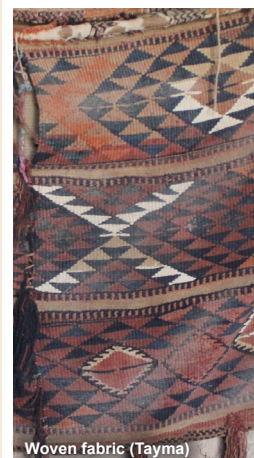
Wall openings (Tayma)



Door detail (Tayma)



Wall openings (Tayma)



Woven fabric (Tayma)



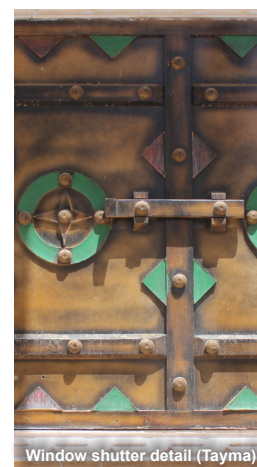
Punched wall pattern (Tayma)



Woven fabric (Tayma)



Woven carpet (Tayma)



Window shutter detail (Tayma)



Interior details (Tayma)

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 ambiance 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.

Palm trees



Shade trees

Ornamental species (Shrubs)



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.

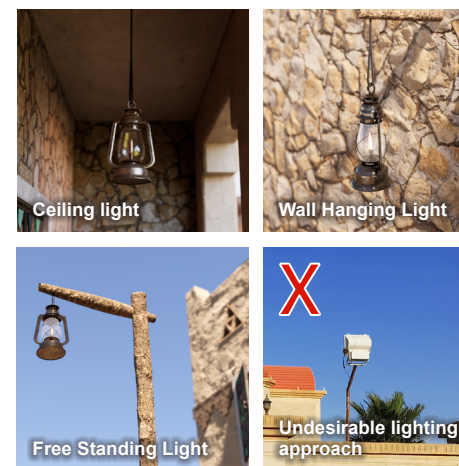


6.5 Signage

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

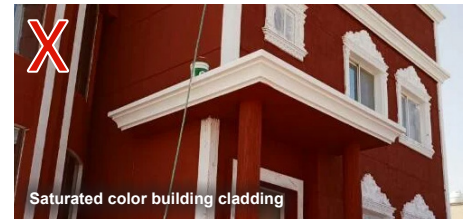
This section focuses on easy wins for the improvement of architectural quality and character. Drawing upon best design practice, these guidelines help avoid common mistakes create visual pollution and hostile environments.

| 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.



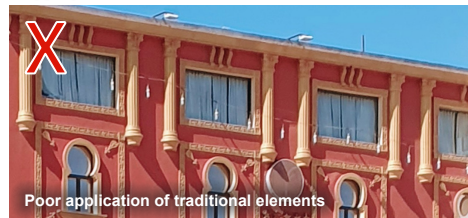
7.2 Saturated colors

- 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.



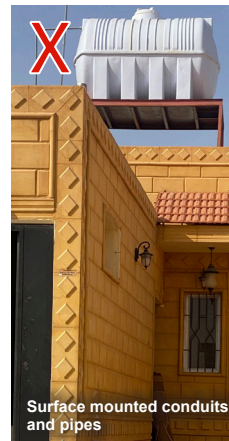
7.4 Superficial traditional elements

- 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 roller shutters

- 1 Exposed roller shutters create noise and visual pollution if not properly concealed. It is recommended that shutters are always integrated in the façade and properly mounted.
- 2 The use of high-quality mechanized shutters to ensure durability is advised.
- 3 Shutters should reflect the color scheme of the construction, design and overall region.



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.



Worked examples demonstrate one possible application to the guidelines and are for illustration only.

8.0 Traditional villa example

Traditional architecture in Northern Najdi is characterized by its asymmetry, creating a dynamic relationship between interior and exterior spaces.

Vertical breaks and subtle setbacks allow for the integration of balconies, enhancing functionality and aesthetics.

The design prioritizes human-scale proportions for openings, windows, doors, and balconies, avoiding strict angular grids. This approach fosters a comfortable, harmonious environment.

Textured base surfaces feature traditional motifs and materials, such as locally sourced stone and mud. Wooden doors and square recessed openings contribute to the architectural authenticity and tactile richness.

The color palette is dominated by natural earthy tones, with accent colors used sparingly. Timber, or a suitable alternative, screen patterns and intricately crafted door panels reference historical motifs, ensuring continuity with tradition. The roofscape features crenellations, preserving the architectural heritage of Northern Najdi in its details.

1 Stacked rock and gypsum create a textured base.



2 Perimeter boundary includes greenery for privacy.



3 High parapets, Najdi motifs, drainage spouts, and ornamented shutters with white bands are integrated into the façade.



4 Square windows featuring wooden shutters adorned with ornamental bands and triangular motifs.





8.0 Transitional villa example 1

In the transitional architectural style of Northern Najdi, asymmetry is incorporated through subtle design elements like slight setbacks and varied volumetric compositions. Unlike traditional designs, vertical breaks are less pronounced, allowing balconies to integrate seamlessly with the overall structure, resulting in a more unified and square appearance.

The villa features a distinct base material that differs from the upper floors, enhancing visual interest and texture. Windows are framed in white, adding a modern touch to the façade. Angular features at the corners provide geometric cohesion, while minimalistic ornamental bands add subtle detail without overwhelming the design.

Inspired by traditional architecture, this style reinterprets elements such as flat parapets with corner accents, larger windows, and uninterrupted façades. By blending traditional influences with contemporary design, the transitional architecture of Northern Najdi balances continuity and evolution, preserving the region's architectural heritage while meeting modern living needs.

1 Main entrance through the perimeter boundary wall is placed under a rectangular arch.



2 Perimeter boundary includes greenery for natural privacy.



3 Rooftop terrace features a stepping effect with timber, or equivalent canopy and balustrade.



4 Rectangular windows framed in wood, or equivalent, lined with minimalistic ornamental bands.





Worked examples demonstrate one possible application to the guidelines and are for illustration only.

8.0 Transitional villa example 2

This villa is constructed in the transitional style, featuring asymmetric massing balanced by a rooftop terrace canopy. The arrangement of windows corresponds to the building's massing, with clear differentiation between the ground floor and upper floors. Larger openings are situated on the upper floors, away from pedestrian view.

Additionally, the materiality of the ground floor reflects Northern Najdi traditional architecture,

utilizing stone or brick finish, while the upper floors feature a different material. A shaded arcade marks the building entrance, recessed for clarity and prominence.

In this transitional Northern Najdi villa style, the parapet incorporates corner stepped crenelations, and the rooftop is designed with a stepped roofscape and a shading canopy made of materials that resemble timber.

Overall, this transitional Northern Najdi style employs façade contrast through varied materials and plaster window framing for a more visually pleasing building frontage. In addition, rectangular fenestrations below the parapet enhance the horizontal aesthetic. Finally, the boundary wall is made inviting with greenery, local materials, and a spacious sidewalk in front of it.

1 Villa's garage entrance, made of local timber-like material, includes a canopy spanning from the boundary wall to the building.



2 Rooftop terrace made with a local timber, or equivalent, canopy and balustrade.



3 Flat parapet design with occasional stepped/pointed corners, banded with accent colors.



4 Windows follow vertical proportions, accentuated by horizontal triangular banding along the lintels.





Worked examples demonstrate one possible application to the guidelines and are for illustration only.

8.0 Contemporary villa example 1

In the contemporary architectural style of Northern Najdi, the design builds upon the traditional concept of asymmetry, however in a more subtle manner, integrated into various façade elements. Verticality takes center stage, with a focus on robust square structures accentuated by slight setbacks at higher levels. Balconies and larger recessed openings seamlessly meld into this vertical and squared-off design, enhancing both functionality and visual appeal.

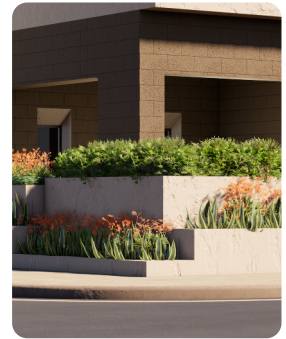
The different material for the base is reinterpreted with modern darker materials. To create a shaded street level and ensure privacy for upper floors, shading structures are strategically positioned external to the building and attached to its ground floor. Additionally, privacy is augmented through the strategic use of greenery at various levels, adding a touch of natural elegance to the urban landscape.

By expanding upon the traditional architectural heritage and embracing contemporary design principles, this scenario presents a sophisticated hybrid aesthetic characterized by abstracted local motifs and expansive openings. The resulting structure exudes a sense of cohesion, with its geometric components seamlessly blending together to create a visually striking and harmonious whole.

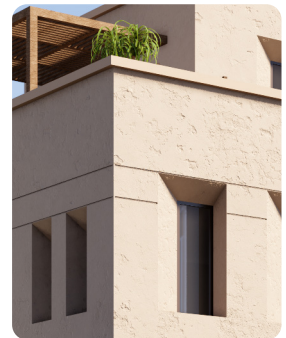
1 Main entrance through the perimeter boundary wall is under a slim rectangular arch.



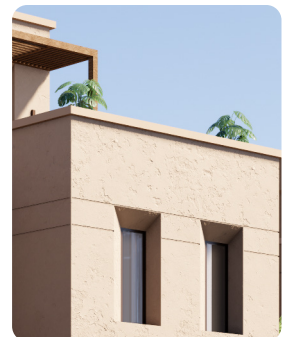
2 Perimeter boundary includes greenery for privacy.



3 Roofscape features stepping and minimal ornamentation, without crenellations.



4 The windows vary in size, all rectilinear, recessed, and chamfered on one side.





Worked examples demonstrate one possible application to the guidelines and are for illustration only.

8.0 Contemporary villa example 2

This villa is designed in a contemporary style with asymmetric massing balanced by a minimal rooftop terrace canopy. The windows are grouped in a recessed style, with varying widths and heights that correspond to the interior zoning. Openings follow a vertical layout, aligned with the building's massing, and clearly differentiate between ground floor and upper floor windows.

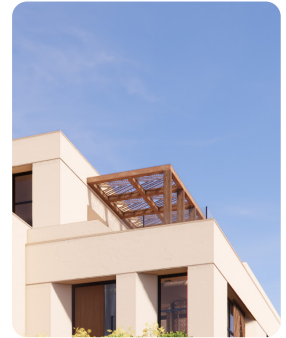
Larger openings on the upper floors provide privacy from pedestrian view, while ground floor windows are sheltered by a shaded arcade. Contemporary ornamentation, derived from traditional patterns, adds visual interest to the façade and enhances interior lighting. The ground floor uses traditional materials like stone or brick finishes, while the upper floors feature a distinct material.

Rooftop elements are simplified with a linear parapet that lacks crenelations, and the stepped roofscape, along with the minimal timber finish shading canopy, makes the rooftop usable. The façade contrast is achieved through varied materials, and openings feature minimal framing. The boundary wall incorporates greenery and a spacious sidewalk to create an inviting building frontage.

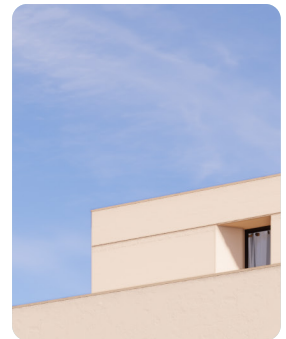
1 Main entrance gate features clean lines and textured stone or brick finish, blending minimal modern design with traditional elements.



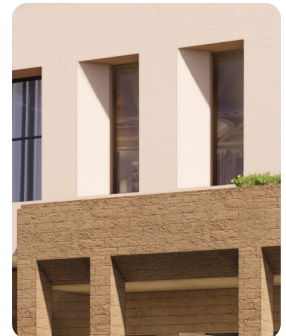
2 Rooftop terrace features a minimal timber finish geometric canopy and a glass balustrade.



3 Minimal parapet design, flush with the building massing and horizontal detailing.



4 The windows feature vertical proportions, set back within the wall thickness, and occasionally chamfered on one side.





Worked examples demonstrate one possible application to the guidelines and are for illustration only.

8.0 Contemporary villa example 3

This contemporary villa reinterprets traditional Northern Najdi architecture with an asymmetrical layout balanced by rooftop canopies made of materials that resemble timber for shade.

The windows maintain vertical proportions, with some recessed and covered by geometric timber finish panels that reflect contemporary patterns inspired by local designs.

The ground floor features substantial massing, using darker materials than the upper levels, a hallmark of Northern Najdi architecture. The boundary wall integrates with the building's massing, incorporating a roofed garage on the ground floor.

Visual interest in the façade is created through other elements, including plantings on the boundary wall, shading canopies, and window frames. The parapets are simplified, and the rooftop elements feature a thin horizontal line. The first-floor balustrades blend modern and traditional materials, using both glass and traditional elements.

1 Main entrance gate harmonizes minimal modern design, characterized by clean lines and textured materials that resemble wood.



2 Rooftop terraces are shaded with geometric canopies in materials that resemble timber.



3 Minimal parapet design flush with the building massing, made from the same material as the rest of the massing.



4 Windows feature vertical proportions screened with timber, or equivalent patterns developed from traditional Northern Najdi patterns.

