The Impact of Integration of the Requirements’ Contemporary Mural Painting with Architecture of the Nature in Daily Life of Iraq

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ABSTRACT

Perceptions have been changed about the arts, architecture, the characteristics of each other’s tasks in shaping the city’s environment, therefore perceptions about the integration of the arts with architecture in new urban societies have changed too. The artists are interested in architectural designers to rehabilitate the urban environment visually through the development of the landscape in addition to their constant endeavor to emphasize the aesthetical, functional and formative value for the city’s environment, as well as to control the contradictions that can appear to hinder the creative mutual effects of the various elements that involved in shaping the city’s environment aesthetically. For that the unity of the mutual influence of the various creative energies will appear to lead to the emergence of drawn spaces and architectural buildings with a new and contemporary vision, in which utilitarian functional factors combine along with aesthetic technical factors that give the moral nature to the city’s environment, also to form its total intellectual aesthetic body. In light of this, the research consists of the methodological framework of the research, starting with the problem that revolves around several questions, the most important of which is: 1- What are the things that must be adhered in planning the integration of contemporary mural painting with architecture and its effects on developing the aesthetical taste of members of society in daily life in Iraq, also in the aesthetic formation of new urban societies? The questions has allowed for the researchers to study the effect of integrating the requirements of mural painting with architecture in the city environment, seeing the experiences of some artists and architectural designers through several axes within the second chapter, which dealt with the theoretical framework for research, ending with the most important findings and recommendations.

Keywords: arts, architecture, city’s environment

Introduction

The nature of life in urban societies is a group of activities represented by the types or forms of vital activity of the individual, to rise the formation of a philosophical concept linked in a unit interacting with the conditions that shape and determine the level and manner of daily life, while the life style can be considered as a stage of the form of life which is associated with people’s behavior, the concept of character Everyday life or its form, since the beginning of the seventies of the twentieth century, we have found an interest in artistic and social research.

Therefore, there are some factors that should be referred to, as one of the causes that can reflect the outcome of the urban environment, among these factors we find the phenomenon of the difference in the nature of the family and the appearance of contradictions sharply, extreme contrast with all known psychological and social criteria, likewise, the emergence of the industrial revolution and modern means of communication and transportation, which encouraged many rural residents to move to the contemporary residential environment, including new problems that did not exist before and did not become familiar with them. This resulted in non-aesthetic social behaviors in a parallel line with the absence of appropriate aesthetic planning with the visual chaos of the components of the city environment, In addition to the varied differences in traditions that urban dwellers follow in using the composition components of the vacuum system in the surrounding environment, where immigrant groups greatly affect the course of public life, there are urban Arabs and Arab tribes, so continuous migration has caused a frequent change in urban populations.

The failure to take advantage of the unlimited capabilities of the artist and architect in changing the aesthetic qualities of the environment in the city or in creating the artistic unity between the joint arts in beautifying that environment and its aesthetic integrity, so this in turn led to the formal and functional contradictions that we can see today as a nature of daily life, especially in Iraqi cities.

Each environment has a unique and distinct nature that needs a special artistic system integrated in the aesthetic formation to serve the culture of the individual and society and to support social trends and ties, the aesthetic formation of the built environment and the integration of the common arts in that formation is related to the arrangement and organization of the various technical and functional artistic elements in the urban environment, which we hope in this research to shed light on, the aesthetic and functional requirements that must be taken into consideration in the aesthetic formation of new urban societies and the role of the integration of wall paintings with architecture in upgrading the general taste in the city's environment, then its desired effect on the nature of daily life in Iraq.

The Problem of the Research

The research problem is determined in the following questions:

1- What are the things that must be adhered to in planning the integration of contemporary mural painting with architecture and its effects on developing aesthetic taste among members of society in daily life in Iraq, and in the aesthetic formation of new urban communities?

2- How is it possible to integrate the artistic image between the real and current environment in the Iraqi cities of continuous development, which are linked to the dynamics of the development of contemporary life?

The Importance of Research

The importance of research lies on:

1- Highlighting the effect of the integration of contemporary mural painting requirements on the character of daily life.

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2- Knowing the most important aesthetic architectural requirements that can work to improve the general taste of the nature of daily life in Iraq.

Research Objectives
The current research aims to:
1- Introducing the methods of contemporary mural painting and finding the connection between mural art and architecture.
2- Disclosure of the effect of the integration of the requirements of contemporary mural painting, that is, the material used, method of implementation, architectural design and urban movement on the nature of contemporary life.

The Research Boundaries
The current research is limited to studying murals with a contemporary style and modern buildings implemented by a number of specialized international mural photographers and architects, which were completed with modern techniques since the beginning of the twentieth century until 2018.

Research Methodology
- The research follows the descriptive analytical method, based on reviewing and analyzing a number of mural works and technical experiences as an integral part of the theoretical framework for the research.

The Research Community
The research community consists of a group of contemporary mural works that have been accomplished with modern technologies, and implemented in a way that is consistent with the contemporary aesthetic vision of the evolution of the architecture taking place, which researchers have been able to see through technical sources, references and websites.

The Research Samples
In this aspect, the researchers have chosen some samples in an intentional way, represented by a number of mural works and architectural designs, which were implemented in a contemporary style to achieve an integrated picture of the mural and architecture, so four samples were selected for analysis.

The Research Tool
The researchers relied on the theoretical framework as a tool in analyzing the samples that were chosen, taking note as a tool to describe them to be compatible with the study methodology.

Space Aesthetic Organization in the Environment of the City and Architecture in the Light of the Emergence of Mural Art
The process of the aesthetic organization of the environment is one of the problems that human historical experience cared about, as it's one of the goals of achieving the unity of the material and sensory world. Therefore, man resorted to his primitive experience to follow the methods of beautifying the space environment surrounding the city by using the integration of arts with architecture, among these arts is mural art, which is considered one of the oldest human activities that worked to use the arts to face the randomness that is interested in the surrounding nature, for the sake of visual perception of the person who lives in that environment. These drawings had a special nature, to give the person himself the strength in front of the various manifestations of nature and in front of the enemy, so he has the art as a weapon for survival, to fit with the nature of the daily life that he lives, its physical manifestations, the harsh life matters, such as the drawings that were discovered in the Lasko cave in France in 1940 inside one of the caves, "It included many colorful drawings of deer, horses, oxen, extinct species of cattle, and scenes of hunting."[3]

The drawings were not limited to one era, but included many of them. In the fifteenth century, attention was paid to manifestations, religious matters, and various affairs of life. Therefore, the mural pictures took on their role in places of worship for religious education and extended to the walls of houses and palaces, this was supported by the Renaissance arts, which was characterized by a mixture of realism and idealism, as it was implemented on the wet mortar (Farsak), as a new wave of artistic enthusiasm swept through Europe, building of worship houses were flourishing, the trade and travel movement also flourished, resulting in a fruitful exchange of artistic methods between the faraway countries. The arts were characterized by the decorative style that appeared as a reaction to the movement for religious reform, especially with the beginnings of the seventeenth century, because the arts focused on the need to take care of worldly matters, the artists differed in their vision of emancipation from the church, in addition to increasing the power of the ruling families. The decoration was used to decorate the ceilings of palaces and church halls, with the technique of Farsak. Where these developments in the arts were accompanied by multiple attempts by the architectural organization by many artists and architects to develop the architecture to be in harmony with the style of the wall painting, the impact of this type of organization extended until the eighteenth century which was characterized by ingenuity and elegant to reflect the manifestations and features of luxury for this era.[4]

The aesthetic organization of architecture is evolving as a result of the emergence of new building materials which were used by contemporary architects, especially after scientific research that carried out by the pioneers of modern architecture such as LeCureuse and Groppius in the employment of architecture and its aesthetics, as well as attempts to revive the mural art by some artists such as Hans van Mars and Beauvais de Chevan, which motivated artistic movements in the twentieth century to represent bold breakthroughs after a passion for abstract art emerged, this is what was called on architects to find architectural art that suits the technological age as well as interesting in mural work, in terms of shape of the relationships with the floor, the distribution of shades of colors, surface treatments and color formulations, which they have been linked to new technical and formal solutions, accessing to the idea of a multi-colored city that covers the vast concrete surfaces resulting from the abstraction of architecture.[5]

Features of artistic mural expression and its contemporary employing to achieve integration with architecture
The integration of mural painting with architecture implies a specific characteristic that includes within it (formal and functional) features which were aimed at achieving a specific image of the inner and outer world of man, the representation of the living reality in which it lives, the contemporary came as a result of the convergence of scientific discoveries and various artistic currents, which gave the art a dynamic and continuous character in development and the most important of these features?
A- The artistic effect of the contemporary artist is not only a reflection of the aesthetic vision, but rather an expression of what he finds in his conscience about the aesthetic image. He has his own unique style and private creativity.
B- The trend towards intellectual truth that is related to total perception more than its direction to the visual truth, this thought is as a prelude to the emergence of schools and movements that are based on concepts, ideas and theories which were more based on the literal form visual.
C- The difference in the aesthetic value of the artwork, there is no longer any importance to consider the similarity and congruence with the aesthetic image.

D- Using more than one material in the art of drawing to emphasize movement and installation, as in the Bauhaus School (6).

G- The development in cultures had the effect of the emergence of new methods of different arts in expression and the choice of the formative material to face the new changes in contemporary expressive forms, as these forms of expressive styles spread in some western European countries.

E- Contemporary art was influenced by primitive artistic changes in impressionism, cubism, the Far East, Asian cultures, and African arts, which were discovered through romantic nostalgia towards the rejection of motifs of civilization, preferring a mythical golden age, as evidenced by the works of Gougan, Matisse and Picasso (7).

**Synthesis in Expressive Relationships to Integrate the Elements of Drawing with Architecture in the City Environment**

There are many types and degrees of techniques and materials in the artwork to integrate the art of mural painting with architecture, so this is subject to the nature of the balance between them in cases the equivalent to the visual perception forces for the whole body, hence, mural art is not satisfied with the talent of painting only at the artist, but it needs to practice the art of sculpture and graphics and even see the glass and ceramics to develop this art and develop its close relationship with architecture, that the architecture is an art that needs high technical susceptibility and cultural richness in order to establish facilities to create beneficial architectural voids in forms of a high degree of sensual and expressive beauty. The basic function and the biological necessity for it is housing, as it is described as the use of space and treatment of emptiness for a job that is necessary for human life and its physiological, psychological and spiritual requirements, it is the art of building that guarantees movement and function for humans as well as beauty and the economy (8).

Mural art has an influential force in the architectural designer on his artistic work in terms of its distribution of artistic relationships to blocks, color or even choosing the place where the work is placed because of its aesthetic social effects. "The conditions of technical relations involve the visual and cognitive differences and active differences between the plastic elements distributed in a vacuum, in order to create a dynamic expressive synthesis of the formative composition of environmental issues in the city, therefore, shadow and light factors associated with the relationships, conditions and levels of artworks in the city environment can play a role in creating a harmony between the quality of natural or industrial lighting for these subjects. To inspire scenes wherever they are, under appropriate lighting conditions, able to communicate well with the aesthetical artistic information which provided by these subjects in the city environment in which the person lives in daily life (9).

**Characteristics of Behavioral and Aesthetic Visual Perception of the Integration of Mural Painting with Architecture in the City’s Environment**

The homogeneity of mural painting with architecture in a convoluted formation gives an aesthetic value to the environment of the place as it involves a set of visual characteristics to form the city as a unified body, which it is not possible to look at a single characteristic of the parts of that organic integration in separating one by another, this is because the aesthetic perception of this individual characteristic in isolation from other properties which leads to a loss of the overall visual perception of the unity of that body that formed for the city, where the visual susceptibility appears between the internal and external architectural structures and their integration with the closed elements of a closed nature, and lead to mutual effects between them and the formal elements distributed in the open external space structure, among the natural characteristics of the components of the technical body of mural painting and its unity with architecture in the city environment, which has the different perceptions of these components of different dimensions depending on their situation and the relationships of mutual influence of these components in terms of size, flatness, standard relations, and natural or industrial background (10).

Therefore, the visual perception of the integration of mural art with architecture in the total formative for the city must be deal with according to expressive modalities, changing rhythmic factors and alternations of emotional impressions which were reflected by the technical bodies of those elements that forming the formative idea, however in the city’s environment, identifying the most influential places in terms of achieving the full fullness of visual, technical information, especially those places that are constantly in contact with the masses and their daily movement in the city, its correlation with the legitimacy of the visual perception of a human during movement, the visual connections that are specific to the human view of the surrounding environment are cognitive links to the visual environment that include all the stimuli that the eye absorbs from the surrounding environment, it remains a direct awareness of the image of things is as a continuation of past experience of knowledge, perceptions and bodies that have appeared before in consciousness or that have been associated with that awareness (10).

**The Impact of the aesthetic function of artwork in the city environment on the subject and society**

The artistic work removes us from the families of self-centering to achieve between us and others through artistic taste, a form of active emotional participation, as the souls of others live in the depths of ourselves, not as mere reflections of our personal tastes and desires, but rather live experiences in which we participate from within, in order to implement new psychological worlds that are different from our personal world.

The existence of art is always linked to social conditions and develops according to its laws, therefore art has always been closely related to the ages in which it arose, as a cultural structure which it was at one time a tool and also a means of controlling nature and organizing society, as for the cultural and intellectual impact of art, it is clear that the art can embody a specific moral or philosophical ideas that are related to real life and the practical needs of certain social groups, the art itself is a mirror of the culture of society and one of its pillars, the is given the effects of different civilizations and arts that refer to human culture and knowledge throughout history (10).

There is no doubt that every environment has its transformations, the secrets of its merits, the nature of its materials, its climate, and the mental structure of its members. In conclusion, this results in behaviors consistent with this trend. The exploratory product with environmental characteristics is due to the human will and desire to add its exploratory value through a reciprocal relationship between the artist and the environment, regardless of the applied aspects, so artistic production in the countryside is another in the city. In artistic expression, a symbolic language that helps us to uncover some hidden aspects of our live experience, which may not succeed in mental perceptions in removing the veil, that when the artistic activity is at the core of the process of synthesis of cognitive experience in the form of patterns with meanings or forms with connotations, it is not fitting that such activity has a greater value in building personality and achieving psychological integration, removing the barriers that separate the self.
Things to Provide for Completing the Integrating Mural Art with Architecture in the City's Environment

A- Paying attention to the unity of forming language, the technical meaning of the connections, the different aspects of the city’s formative composition, the unit of mutual influences of the qualitative characteristics of the common arts in organizing the void environment of the architectural surfaces that leads to the totally formative of the technical body of the city's environment according to the level of development of capabilities and intellectual and technological perceptions.

B- The necessity of achieving harmony between the expressive modalities of the bodies that involved in technical integration in the city's environment, this is achieved through the compatibility of the reciprocal connections of the expressive media, which is formed with the artistic composition of the surrounding environment, such as building facades, curtains of the roofs of buildings, or even spaces on which paintings with various materials such as wood, fabric, etc. that are implemented, which leads to enrichment and dynamic exchange relationships for the expressive aesthetic properties of the components that make up the unified system for integrating the arts with architecture and drawing products in the technical composition of the city's environment.

C- Changing the form of the formative architecture and its formative language in order to create a new qualitative creative artistic conditions and expressive qualities of the mural art with a formative nature that ensures the integration of interaction with the elements of architectural formation, through synthesis and artistic treatments.

D- Providing the appropriate and contemporary capabilities to achieve simplicity and inclusion in the elements comprising of architectural formation and in order to create an appropriate climate for the development of expressive mediators relations of common arts in mutual relations with architecture in the city environment.

Selected Experiences of the Most Famous Contemporary Artists and Architects from Different Artistic Trends

One of the most important factors that affected art is technological progress, many artists have been affected by scientific discoveries which have invested all the technology data that used it in artistic murals throughout the various stages of art history due to the nature of art and its connection to contemporary culture, this had clearly evident in the postmodern arts because of the accompanying technological development in the multimedia of different materials and tools, as the murals entered in many artistic trends in postmodern arts such as interactive art and pop art to describe what was relating to non-traditional installation templates, this people culture has its elements that illustrate the printed image or mark as in the works of Andy Worl, so the visual culture has extended to create a new situation that gives rise to revolution and rebellion as in the works of the Mexican mural movement and its pioneers like David Alvaro Sicos, where he dedicated his works to the Mexican Renaissance, until the art that was pushed towards the abstract revolution in formations through the modern German school in the art of stained glass, as the most important pioneers was the artist George Maestermann, while adding digital technology available to artists to facilitate the possibility of producing high-tech works through the linguistic elements that he saw serving the conceptual business industry and as a template to be placed on mural works. Whereas the writings entered the walls using dyes or splashing color, where they were popular as a way to decorate the walls of public streets, which became a feature of the art of that times, so there are famous artists in this field such as Haring Keith, that some major companies took advantage of this public art in advertising for their products such as Nike Sports Company and Red Bull for drinks.

1- Artist Andy Worl (1928-1987)

Worl was born in 1928, he was always interested in art, to present artworks for printed images that he presented them with their blurry lines as a trademark, as New York was charming to him, so he chose the shoe as one of his artistic themes to be a series of golden shoe which was paintings, that made him a successful commercial artist. After, he designed advertisements for stores such as Glamor and Vogue, he designed windows for displaying supermarkets and advertisements for songs strip production companies such as RCA, in the year (1950 AD) he started looking to become a serious artist not just a commercial artist, pop or folk art appeared with the masses in the mid-fifties, he drew an inspiration
from the pictures that has taken from popular culture, also consumer society, such as advertisements, magazines, wall street advertisements, caricatures, music, television stars, cinema and pop artists, among them was Werl, that he made a contrary pictures of things surrounding this society, relied on commercial television advertisements, cartoons and advertising signs, relying on quantitative or industrial production techniques such as silk screen printing (20).

In 1960, Worl began making drawings based on drawings of Al-Estersebs stories, eventually in 1962 the mass culture provided pop artists, including advertisements and media, with a variety of subjects using the silk screen photo and printing technique for some celebrities. He treated 23 photographs of movie star Marilyn Monroe, relying on her famous scenes in her film The Flood, using different color lines to depict Monroe, with golden, orange, or scarlet backgrounds. Worl produced a complete series of photos taken from the real photographs of the disasters published by the newspapers, some of which were not exposed to the ugliness of the scene using the silk screen drawing process, as these works were promised that they carry enough energy for people to occupy and absorb their minds (20).

2- The artist Cicero David Alvaro (1896-1974)

Art has a social function and an effective and positive role, which encouraged the artist Alvaro to choose the path of rebellion and revolution to be as the voice of his people in crucial stages of the history in his homeland, where the Mexican mural movement represented one of the most powerful and important achievements in art during the twentieth century. In the early twenties the new revolutionary government had invited artists to help it by shaping a new national culture is accessible to the masses through a program to implement a large number of murals. The most prominent artist of this movement is the Alvaro artist, who was known for the rebellious artist since his birth in 1896 AD, in the city of Santa Rosalia, Mexico (20).

He was able to devise a style for him in the scope of his mural works that he brought them in line with the imperatives of expressing a specific era by using the tools and means of that era, from here his philosophy was for most of his works which was required from him a great difficult effort and a revolutionary innovative approach in which he employed the methods and materials to face the climatic conditions like rain and sun and the concrete walls, especially in his work that carried out the facades of external architecture, such as the mural of the Coyard School. The mural paintings were the best fit for his idea, so he applied all what he had advocated to try to find social interaction and sympathy, therefore, he was keen to study and discover the geography and heritage of his country and its human heritage in all depth and comprehensiveness. Among his most famous works are the mural of the People’s University, which he implemented the facade of the National Autonomous University building in Mexico City in 1952, that the mural of the revolution, which was called an address from the Porphyrio dictatorship to the revolution in 1957, while his most recent work was the mural of the human journey that commemorates the Mexican revolution in Park Dolama In 1971.

3- Artist George Maesterman (1911-1990)

He was characterized by the abstract tendency that caused a similar to the abstract revolution in the art of modern German glass, as this artist devised a new style in which he changed the way of painting on glass by moving away from drawing people in his designs to create a state of compatibility with the general spirit that prevailed in Germany after the war. And he implemented a number of his huge art projects in a spirit of renewal and modernity, and one of his most famous works was carried out on the windows of the Cologne Radio Building in 1952. While his work on the windows of Sant Maria Eim Capital Church indicates evolving maturity, as his use of coloring on the glass was minimal, while his design for the windows showed a great deal of liberation.

He had great works, but they were destroyed by the war, such as the windows of the Sant Angelbert Church in Solingen in 1938. After the Second World War and the destruction of many cities in Germany, nearly seventy thousand churches were destroyed that they were needed to be restored and provided with stained glass, where there was a motive among German artists, They search for a new visual language in the field of glass far from the language of heritage that was abundant in these churches (22).

The origins of the idea of the work that this artist implemented with his works appeared before the war, which is his use of straight lines in the glass to create a state of compatibility with the architectural nature of the public buildings, so that the glass becomes an integral part of the architecture, then it divides the design to suit the sizes of colored pieces, and to be natural stones in order to achieve the permanence of the mural in terms of resistance to weather factors from sunlight, rain, humidity and temperature changes (20).

4- Graffiti mural artist Haring Keith (1958-1990)

Keith was born in (1958), he is an artist and social activist whose work came in response to street culture in New York City during the eighties of the last century, he is one of the pioneers of graffiti mural painting where the style of writing and drawing on the walls of public streets is a feature of the modern era, He was created a movement with a group of young people who use the walls to express them and their feelings in the form of pictures and comic and laughable writings. This type of graphics has been linked to tunnels and trains, as most of the young people were African Americans and most of them were from the poor and disadvantaged classes, and this method developed until it became a new trend in writing and drawing. In 1979, he participated with a group of American graphic artists in organizing an exhibition in a showroom in Italy, to show some songs and films which were related to this drawing and that was the beginning of the appearance of this art form in Europe, in 1983 the first documentary film was on hip-hop culture, especially graffiti, appeared, its title was "Style Wars", which was followed by a Hollywood movie that gave international hip-hop and graffiti popularity (24).

2- Analysis of the Samples

Painting number 1
Artist: Mark Chagall
Material: Lead Stained Glass
Measurement: 15 * 12 feet
the year: 1964
The Analysis
This mural has its symbolism and expressive energy, as the artist gave priority to color and movement and created the working atmosphere for linear rhythms that play its role in organizing the image vacuum. This memorial work contains several symbols of peace and love. Also, the expression prevails distortions to reflect human motives that evoke feelings towards childhood, his choice of the personality of the young child who mediates the mural work and the angelic face that he meets with a bouquet of roses, while in the lower and upper parts of this image represents motherhood and freedom fighters. As for the musical symbols, they belong to Beethoven’s ninth symphony, the aesthetic function of the intertwined image of emotions gives poetic scenes and sensation, it was noted here how the image is related to the idea which is constantly being changed as a result of the movement of the music rhythm and the permanent change of the visual field.

Among the animated vocabulary, a relationship of tension arises between the direct and indirect, that is, between the symbols of peace and love, adding the struggle with them. This interaction engages the viewer in the process of interpretation and achieves a request and discovery, which raises curiosity because it is closer to the human nature.

Painting Number 2
Artist: Unknown
Material: Digital Image (digital screens)
Year: 2013

The Analysis
This work is an image consisting of hundreds of thousands or millions of small squares called elements of the image or pixels, the artist exploits the building as a floor to carry out his work and install these smart squares on it, then the quality element in the display of the image depends on the number of pixels consisting in it, the quality component of the image is depending on the number of pixels that compose it. The more pixels we get, the better the image we will have, a lot of work needs to be converted to digital format. Also, the artist or designer needs high experience in the field of digital camera photography, as the image is captured if it is digitally formatted, in addition to the ease of modification on the computer using one who is a good program designers. The work carries an aesthetic value that is in harmony with contemporary through the manipulation of the movements and motions that resulting from the agglutination of pixels of small digital screens, the investment of these movements to be similar to color spots, and this is a liberated experience from the control of traditional art, so the medium is the mediator architecture that carries out the work.

The use of this type of arts is considered to raise the barriers between visual and imaginary, while the surprise and shock of the recipient is the goal behind the work, as the contemporary vision resulting from the transformation of the walls of the building to enlarge screens impedes a changing and sequential event that contributes to the transition from imagination to real sense and here the effect is greater, that the vision is combined with emotions and thoughts.

Painting number 3
Artist: Ghazi Al-Saudi
Address: Baghdad mural
Material: your mosaic
Year: 1967
Measurement: 9 * 6m

The Analysis
This work praises the beauty and history of Baghdad and creates with the place an aesthetic feeling that blends with each other, it is characterized by its representation of Al-Baghdadi’s heritage, as it shows scenes of belonging to the artist, where the work was divided into sections that were not without historical and artistic depth, the alleys and the visions of cafes and markets appeared in the painting to express the identity of the Iraqi city with all its aesthetic features, while the yellow and golden lights seemed similar to jewelries to confirm to the viewer the human and social nature close to it, this feeling contributed to strengthening the content and saturation with human meanings, we n ca the transition in the yellow lighting to the thick shades in the middle, which gave the feeling of the texture of the mosaic as if it were precious stones, so that the superposition in the blocks and its modifications created a legendary meaning that inspires the viewer the size of the big city.

The work we find is charged with more polite, elegant and even more surprising, because it carries alternative signs which was borrowed from folk tales and formulated by new molds close to the individual’s daily life, so it achieves interaction despite its simple meanings and human emotional style.

Painting number 4
Artist: J. Owen Bonowitt
Material: Drawing on the glass and inlaid with silver spots
Year: 1930
with the general taste and benefit in shaping the aesthetic taste of the masses and raising their level.

4- The participation of local materials, natural elements and contemporary technical capabilities in the city environment is considered one of the factors that lead to achieving a visual effect on the city environment.

5- The evolution of the Iraqi human needs for art is increasing, so he needs to improve the environment and aesthetic planning to improve public taste during daily life.

**Recommendations**

1- Conditions of architecture development require attention to be paid to the mural in forming the expressive and diverse aspect of new or re-organized cities.

2- Drawing inspiration from the architectural heritage and reformulating it visually to fit the future planning of urban communities.

3- The old buildings must be revived and renovated in order to impart authentic national traditions, so society rejects this visual chaos that dominates the character of cities and the environment.

4- Attention to the aesthetics of contemporary architectural design to raise the level of formal and functional composition of the relationships of the Iraqi citizen with his environment to meet his needs and perceptions.

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**The Analysis**

The artist searches for a new visual language in the field of glass which was far from the heritage of churches because monochrome glass gives the appropriate model for coloring after the designer takes the window structure into consideration to fit the size of the glass which is available, giving a three-dimensional structure similar to sculptures, the metal plates that have made of silver and copper, were mixed with the glass floor, on which the lights of the lamps reflected, to create unconventional patterns adorning the building with the illumination of the luminous walls.

In this work, we can find a process of interaction between the color reflected from the glass and the automatic pattern that caused by the color of the lamp, so there is a process of misleading that resembles a sharp and dark theatrical lighting, focusing the light on certain areas without the other to create an aesthetic value for the artwork, this simplistic method often works to build an area of parallel horizontal light as a base for the building design background, which is symbolic or architectural content, for this method the artist implemented a role in compatibility with the architectural nature of the building in general, where the glass becomes an integral part of the architecture, as the value of the texture appeared to reach awareness quickly due to the value of the visual impact of the texture, those which combined characteristics and aesthetics are as factors for architectural expression, that creates a comprehensive organic unit between windows and surroundings architectures.

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**The Research Results**

1- The technical committee for integrating the mural with the architecture assures the surrounding natural environment as a neutral background for the space environment in the city.

2- Integrated wall artistic installations retain their artistic and aesthetic character, their color characteristics and their historical effects, even if the establishments change and become new because the aesthetic taste is subject to the mutual influence between utilitarian and functional factors.

3- There is unlimited possibilities for the artist and the architectural designer to change the chaotic appearances in the city environment and create a functional artistic unit that is compatible...
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