



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

The effectiveness of design relations in the implementation of mural paintings for the facade of the Departments of Family Education and Art Education

Najlaa Mohammed Kadhim

najlaa.almajdi@gmail.com

Al-Mustansiriya University - College of Basic Education - Department of Family Education and Technical Professions

Abstract: The current study, which formed its problem based on the question, what is the effectiveness of the design relations in the implementation of the mural panel of the Department of Family Education and Artistic Professions, and the goal of the research included (recognizing the effectiveness of the design relations in implementing the two panels in the family education and art education departments) As for the second chapter, it consists of three sections; In the first topic, the concept of design relations in mural art, the second topic, the design relations, and the third, the nature of mural art, The third chapter also included the research procedures represented by analyzing the two artworks according to the design relations to determine the extent of the effectiveness of these relations. and we came out with the results that answered the question about the research problem, which showed the effectiveness of the design relations in the mural painting and the two works came out as two building units.

In its fourth chapter, the researcher also suggested that a study similar to the current study should be conducted, except that it discusses the role of mural art in decorating university yards. The researcher recommended the necessity of making mural arts within the plans of modern buildings because of their distinctive role, and the research ends with the index of sources and appendices.

Keywords: Efficiency-designrelations-muralpaintings.

Chapter One

First: Research problem:

Every art is the birth of its time and represents its society as much as it appears from ideas and visions in its formulation. Art in general and mural art in particular is a language created by man before he knew any other language with special expressions and contents. It is a community art that played an important role in decorating its architectural facilities, as it provides artistic design spaces. The artwork consists of main elements, which are the material - the subject - the expression, and these elements constitute the unit of the artwork, in making his work, the artist relies on structural foundations that represent the rules that he follows in building his work to come up with a successful and creative work to embody his ideas and emotions through a set of



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

design relationships that serve as the structural base for any artwork, on which the success or failure of the work depends because the manifestation image of the artwork depends on the way the work is formulated and the ability to convey the main idea to the mind of the recipient or the beholder of the artwork, and this puts us in front of an important question, which is: What is the effectiveness of these design relations in implementing the murals for the facade of the Departments of Family Education and Art Education?

Second: research importance:

The importance of the current research lies in:

1. Research may contribute to purifying the artistic taste of those interested in this aspect.
2. Shedding light on the design relationships and their role in building the artwork and its success.
3. The research is a source of scientific enrichment for those interested and specialists.
4. It opens up a wide horizon for the ways of employing building facades.

Third: Research Objectives:

The current research aims to:

Recognize the effectiveness of design relations in the implementation of murals paintings for the facade of the Departments of Family Education and Art Education.

Fourth: Research Limits:

The current search is determined by:

1. Objective limits: the effectiveness of the design relations for the implementation of mural paintings for the two facades of the Departments of Family Education and Art Education
2. Mosaic and sculpture.
3. Spatial limits : Department of Family Education and Technical Professions/College of Basic Education/Al-Mustansiriya University
4. Time limit: the time for completion of the two works 2017-2018.

Chapter two

The first study

Design relations in murals paintings: The design represents an interconnected system of relations based on foundations that support the strength and cohesion of the elements with each other. These foundations represent the first step in forming the artworks. Since the relations are (the overlap of both the structural elements and the structural principles, the design begins and ends with them, then the unit represents the most important structural relations that give cohesion between the elements.)

It also represents (the first step of the tasting process, in addition to that, there is diversity that completes unity and the resulting relations, which have different meanings when they are in a state of exclusivity and acquire other meanings when they are combined.

(Al-Rubaie, 1999, p. 64) (Shawki, 1999, p. 232)

And the design relations in the murals have the same processes as a two-dimensional visual art, Where its units are organized for design processes consisting of units, each of which has its own form and source, which are organized according to structural rules to form an integrated unit with



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

expressive connotations and for functional and aesthetic purposes considering the design processes as a system of signs and relations. (Hamouda, 2001, p. 208)

In order to create any murals painting, design relations must be adopted to organize the building units that composed the murals to communicate the essence of the idea for which the work is established by coordinating the building elements and design relations to complete the artwork, Which begins as soon as the forms enter, their phenotypic qualities, and the basic structural elements of the design space, so that the relations among them contribute to the work taking its final form, which is placed according to a structural system formulated by the designer to convey an idea and to transmit a message.

Which depends on the nature of the manifestation associated with the units and shapes, whose relations are the final whole of the artwork. The relations are responsible for organizing the structural elements, which work separately to overlap each other to be the design unit that shows the artistic and aesthetic values of the artwork.

relations in the design begin when the designer places the first point in the work space, and the relations between the other elements follow that.

And the artist must (to succeed in finding the linking relations of the structural elements, declaring the creation of the unity that is like fusion, integration and formation) (Al-Rubaie, 1999, p. 57) that all structural matters depend on the artist himself, as he is responsible for selecting the appropriate relations to assemble his elements (he is the controller of the sites of shapes And how to organize them, put them in their places, and determine the systems of their formal and spatial relations.

(Mohammed, 1999, p. 44).

Accordingly, the two-dimensional design processes depend in the formation of their systems on the relations resulting from the union of their elements. Below we address a group of relations in the mural, which is composed of.

1. Contact relations: It is the relationship represented by the contact between the elements.
2. Juxtaposition relations: It is the relationship that the elements are next to each other without overlapping one with the other.
3. Transparency relations: It is one of the forms of superposition through which the second element appears.
4. Superposition relations: It is the appearance of an element over an element that hides the higher element as part of the lower element.
5. Overlap relationship: it is the emergence of parts of the elements to a diversity among the elements, such as the appearance of a part of one element and another element above it, and it is almost one part.
6. Accordingly, the researcher believes that the design relations have an effective impact on the process of building and designing artistic and mural work.

The second topic: The structural elements and foundations:

Structural elements are the first physical elements that translates the idea of a work of art and can be called building units. It is the set of shapes, spaces, colors and lighting, from which the design is formed. Each design is a group of elements. The emergence, development and growth of these elements to form a sense of general formal unity. Each of these elements has technical and aesthetic characteristics and specifications.



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

And the design of the artwork begins (with a point, a line and a plane, which represents the primary elements in it, in which only two dimensions are dealt with, and through which the rest of the elements can be invented except for the color, which enters as an important basic element to show both the point, line and plane, meaning that the operations begin with a point, line, plane and color) Al-Sawy, 1965, 68) It is therefore (a means of expressing the idea of design and its content) (Frederick, 1993, p. 38). The following is a review of the structural elements in the mural work.

Form : It is the set of contiguous, successive, consecutive or intersecting lines to be a homogeneous square, readable or not (and the form is the thing that includes some organization) (Scott, 1980, p. 24)

The importance of the form emerges when it is in harmony with its function, and each form has an integrated entity consisting of a group of parts that give it the character to be free, realistic geometric types.

And (it is the means to perceive a thing. If there are things in the universe that have no forms, man cannot perceive them) (Al-Amri, 1996, p. 35)

2. Texture: It is the characteristic that characterizes the surfaces of bodies, and in nature there are countless types according to the characteristics of each of those materials. We can identify them by looking or by touching, and the real texture expresses the surface characteristics of the material used in the mural art. The texture of the surfaces has a great role in formulating the work (Soft textures are smooth, feel comfortable, accurate, and reflect light to great degrees, and do not allow shadows to accumulate on the surfaces) (Al-Amri, 1996, p. 36).

And rough textures, so we feel the weight and density of the texture so that it can be confirmed by texture or a visual illusion resulting from the use of colors and their degrees in terms of design, visually resulting in terms of value and lighting.

3. Color: Color is one of the most important phenomena experienced by man. The environment and nature are full of colors, and for the splendor of color, it is considered one of the languages. It has a rule in invoking feelings and emotions and changing moods, and it is a natural element as it represents the outward or phenotypical characteristic of all tangible forms (Shaker, 2001, p. 28). The color (the main and clear symbol for distinguishing the body by its structural appearance) and when using color in artistic works must take into account:

1. Color type: It means the chromatic phenomenon by which color is known, and the primary colors are (yellow, blue and red) and binary colors are produced by mixing them.

2. Color strength: its abundance and degree of color intensity.

3. The value of the color, which is the degree of color in terms of lightness and luminance, that is, the addition of white to it. (Al-Ansari., 1965, p. 23) Color plays a major role in attracting attention, evoking feelings and conveying emotions as it can (giving a spatial characteristic to the pictorial field and employing color as a symbolic and expressive value in design) (Al-Jubouri, 1997, p. 2)

4. Luminous value: Light has a great influence on the overall life, physiological and psychological process of all creatures. It is part of the surrounding environment and whose balance is complete with the rest of the environmental elements. The luminous values are the luminous and dark arenas. The values are different values that contradict each other in all spaces.

So that all spaces are reached by light, opposite to them is darkness (Abboud, 1982, p. 617).

5. Direction and movement: Direction represents the first characteristic of movement that is either



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

continuous in a specific path or variable, and it is important in controlling the visual paths that transmit a certain direction through them and the directions in the visible and oblique field (Atiya, 2001, p. 345).

6. Space. The floor: It is one of the most important elements of a two- or three-dimensional artwork that gains its importance by containing all the elements in both cases. It is a movement of lines and their extensions in a direction contrary to their own direction (Ismail, 1999, p. 23). Thus, the researcher believes that the elements and structural foundations have an active role. In the process of formulating and building artworks, if they are built and coordinated according to design relations to give a creative work, if the artist chooses his formulations well.

The third topic: mural art

Mural art was known a long time ago when the ancient man put his drawings on the walls of rocky caves, which were numerous at the time and decorated their walls with drawings. It is considered an act and a creative practice, as it carried a human character and represented a record that included the reality of those peoples during all that ages. And it is one of the most important arts known to man, as the ancient man considered it a space for him and trusted it with his daily life, which he simply embodied, but it carried great meanings that represented what he thinks about and what he fears. The walls of the caves gave a clear picture of what he had (to tell us the story of the materials that ancient civilizations use in mural art). Many ancient civilizations excelled in mural art, as is the Mesopotamian civilization and the Pharaonic civilization. Mural art rose and flourished throughout the ages and represented a creative art that recorded heroic pages and victories, as are the murals of Assyrian art and veneration of God in Sumerian civilisation. It subjects represented religious and mundane aspects, offering sacrifices, and subjects of the other world, according to the belief of the Pharaonic civilization. Murals art it's the art that does not include exhibition halls, but is in the way of passers-by. Its contents embrace the heritage of peoples, their ideas, their history over time, and presents a cultural message in one hand and an aesthetic one in the other hand.

It is a documentary work by addressing the fragrant and originality of the past, as well as reviewing the present in every sense. Artists of the past excelled in their structural and organizational methods, which reflected their constructive methods that distinguished one civilization from another. With the development of life, mural art became more developed and more expressive, as its constructive methods and techniques developed, so mural art became a broader work, and more detailed. Mural art is one of the distinctive visual arts that were built for various purposes, including decorative ones, documentary ones, advertising ones, and other functions. And they were embodied in large sizes.

There are many types of murals according to a constructive technique:

1. Seco, which is one of the types of this art, and it is of different sizes, as is the Karbalai glass, which is made with different pastes.
2. Porcelain, marble and glass murals: They are murals in which different materials are used, and in which the mural structure is formed.
6. Mosaic murals: It is one of the types of ancient mural arts that embodies the cohesion and interweaving of small pieces of stones or various other materials that may be marble, granite, crystal or shells that are arranged in harmony to compose different paintings. They are of different sizes for



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

cladding or floors, and they are characterized by the stability of their colors because they are natural raw materials and are used for decoration, which has spread (since ancient times through the cross-fertilization of Mesopotamian, Greek and Persian civilizations) (Al Khoury, 2014, p.9) Mural art flourished in the Greek and Roman periods, as for the Arab countries, the period of the flourishing of mural art in the Islamic era, when palaces and mosques were decorated (with a mixture of sculpting, engraving and mosaics, which created a distinct art which was magical and amazing). (Al-Khoury, 2014). P. 11).

Throughout the ages, murals has remained present for its aesthetics and distinction, but in the current era, mural art has appeared in a large way, as many modern schools started to teach its methods and techniques and it's no longer limited to a side or a building. As for the first appearance of mural art, it was in the Mesopotamian civilization in the Temple of Warka, where the residents used glazed mud (mold and straw) to decorate the walls of buildings, (The Mesopotamians had the credit for developing methods in terms of the materials used, which they reduced their sizes.... and for the multiplicity of colors to make the images clearer) (Al-Khoury, 2014, p. 16) The Mesopotamian artist succeeded in adding the skill of formation to create his paintings, which were represented by the Ishtar Gate, the walls of the Procession Street and the Throne Hall. The Babylonian civilization was preceded by a previous experience represented by columns found in the city of Uruk at the beginning of the third millennium BC through the use of small pieces similar to clay nails installed in the wall and painted with a coloured material. In our time, there are many materials and techniques, for ceramic work the small pieces are lined up one next to the other according to the design form and according to the shapes and colors The work is covered with cement and sand to hold the pieces together (Fouad, p. 137).

Indicators of the theoretical framework

1. To create the murals work , the design relations must be adopted and based on foundations that support the strength and cohesion of the elements
2. Unity represents the most important structural relations that give cohesion between the elements.
3. The relations among them contribute to the work taking the final form that the artist puts in place to convey his idea.
4. The design relations are responsible for organizing the structural elements.
5. the structural elements of the mural work are (point, line, plane, shape, texture, color, light value, direction and movement, space.
6. One of the most important design relations is contact, Transparency overlap, juxtaposition.
7. The structural elements represent the first physical element.
8. Mural art is a public art whose contents embrace the heritage of peoples. It is a decorative, documentary art.
9. There are many types of mural art, like fresco, and mosaic for example.

Chapter Three / Research Procedures

First: Research Methodology: The researcher followed the descriptive analytical method for its consistency with the research objective.

Second: The research community: The current research community was limited to a group of 6 murals in the College of Basic Education, Al-Mustansiriya University.



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

Third: The research sample: The researcher chose the research sample in the intentional way, two murals for the two facades of the Department of Family Education and Art Education, and for the following reasons.

- 1- The representative sample includes all the contents of the community.
- 2- The researcher sought the opinions of the experts who were consulted and took their suggestions.
- 3- The sample represented the whole community in terms of size, style, elements, technology and topics

Fourth: The research tool: The researcher built a research tool to analyze the technical works, which consists of (Table 1 and 2) a paragraph after presenting it to a group of experts and specialties.

First mural work:

Work name: Iraqi towers.

Work size: 3 x 1.30 m.

Working technique: mosaic.

Analysis of the work: the mural work had the theme of the towers that our country included, which combined Mesopotamian and modern towers, embodied the unity that is between them all for a country free of differences between one sect and another.

In terms of the structural formulation of the work, which included a group of unequal forms, some of them were repeated as they are (domes, palms) and were placed at different levels as the shapes were formed in a variety and included geometric, free and natural, which gave cohesion in the design through the formal and color, and the volumes of the total area of the mural space, which, in turn, achieved visual tension to pull the recipient and his interaction with the design work, as it is a convergent forms in terms of environmental unity, as well as the shape of the specific line, which served to highlight the formal content in the space, the lines varied between straight and curved, which gave the work diversity and vitality through the formal multiplicity of lines. The mural space included in the upper part of its middle a circular shape that included in its heart the map of Iraq, which was placed in a blue space and the map in green.

The movement of the Iraqi flag, which was embodied on the mural space, was represented in a wavy manner to overwhelm the towers placed in the middle of the mural, as the upper part represented the sky of Iraq, where the flag extended horizontally and in a wavy style, which gave the work aesthetic and rhythm in its movement.

The mural, which represented the Tigris and Euphrates rivers, both of which (the flag and the two rivers) distributed to balance the mural in terms of the drawn shapes and to form a wall that surrounded the towers as if they were protecting them.

As for the color aspect: the work embodied a great color diversity that included warm and cold colors (red, yellow-brown) as warm colors (and blue in its shades) as cold colors, which showed a different strength through its gradations between dark and light and the ways of distributing them almost in a sequence and overlap, as this reinforced the chromatic values of dark and light colors. The colors were distributed in the form of explicit color spaces, as if the artist was afraid of mixing these colors and gradients, so he used the dark colors represented by the dark blue color, as if he wanted to give those parts weight, as they were concentrated in the middle of the mural. These two colors also achieved a formal and chromatic strength, which achieved effectiveness in highlighting the color disparity between the color spaces.



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

It also created the value of its texture on the surface of the space through the color contrast, where the blue revealed softness, which was reinforced by the effective relationship between shape and space through color. The dark blue color and the fences formed a weight for the shape, as well as the contrast in the formal direction that gave the relationship of the color shapes a distinctive role through the bright yellow and cold blue colors, which gave the bright shapes a clear prominence as are the domes, the sign and the geometric shapes, and this is what made them more prominent than the other shapes.

In terms of texture, the roughness and smoothness overlapped in the embodiment of the work surface, but the nature of the wall work is predominantly the feeling of roughness, due to the presence of the spaces between the mosaic pieces.

As for the direction and movement, the movement and direction of the forms varied between continuous represented by the movement of the flag, which suggests movement and continuity. As for the organization of the forms, they were organized horizontally, which were increased by the stability and sobriety through the process,

As for the movement of the flag and the two rivers, both of them inspired movement and continuity. Diversity in movement and direction. As for the space and the floor, the mural work included the color spaces and the movement of the lines, which included a diversity of lines between horizontal and vertical in the formulation of the forms.

Structural elements: The relationships between the elements were embodied in the entire surface, which was between the elements composing the work, which was represented by a number of contrasts. (Formal contrast, and the work included geometric shapes represented by the circular shape placed above the mural, which represented an attraction point where the artist wanted to convey the idea of the sanctity of the homeland, which represented with a planet, placed in the heart the map of the homeland, which was lit by a star.

The variances included as a whole a presence that showed the effectiveness of those variances in giving the character of diversity in terms of formal, color and directional variations. As for the contact relations, many forms connected in the relationship between the units, which represent the parts of the iraqi flag, as well as the Tigris and Euphrates rivers, which touch each other to form a single whole. As for the juxtaposition relations, it has been achieved between the forms in the wall space between the mosque, the heritage building, the Shanasheel dome, the Tigris and Euphrates rivers. And the artist reviewed them to show them adjacent to each other side by side. As for the superposition relations, it has been achieved in many parts of the mural as it is (the obelisk, the ship, the dome, and the one that follows, and the forms appeared consecutively, suggesting depth.

As for the relationship of transparency, it will not be achieved in any part of the parietal surface. The artist also distributed the shapes symmetrically and opposite each other, which made them appear symmetrically in terms of the distribution of shapes, which made the wall surface more stable and symmetrical.

The artist also succeeded in employing the relationship of overlap in the aspect of (the obelisk, which settled within the Arab pot as if it were part of it), all of these design relations, which the artist succeeded in using in the systems and coordination of its elements, which proved its effectiveness in showing the work as if it were all one, which showed the wall surface in a creative balance, The role of these relations that the artist adopted tightly and knowledgeably to organize his forms in a



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

way that gave each of them a role in communicating his message and achieving his goal.

Second mural work:

Sculptor: Saad Al-Jader

Work name: Back to the present.

Work Material: Foam material coated with acrylic colors to give it a bronze appearance.

Work size: length 13m - width 280cm.

Place : The corridors of the College of Basic Education / Al-Mustansiriya University.

Presentation occasion: The annual exhibition of the Art Education Department.

Commissioned by: Art Education Department.

Work analysis:

General construction in the mural:

Preface: The structural composition of the mural was adopted by invoking sculptural forms that are achievements of the Mesopotamian civilization, (Sumer, Babylon, Akkad and Assyria), with the intention of subjecting artistic works to a process of analysis, dismantling those texts and referring them to parts that we find important to deliver their messages to the recipient. The structural composition was created with metaphors and implications for the effectiveness of meditation and imagination, by allocating a visual space for each form in balance and harmony within the rhythm of movement and direction, and creating visual areas that allow the viewer to see it as a moving text through an uninterrupted time between the past and the present through the comments between the forms from the cultural and heritage.

The mural also included other forms that are defining icons of some Iraqi cities, in addition to abstract forms that adorn the mural, adding to it the splendor of the Iraqi heritage.

The first Scene : From the right is a scene from the hunting lions obelisk of the Assyrian King Ashurbanipal. Adjoining this scene are two friezes from the Sumerian tablet that dates back to the Ur period during the reign of Queen Shabaad. The juxtaposition separates by an Iraqi palm tree, executed in the Sumerian style, in addition to abstract shapes representing the lotus rose.

The second scene: This adjacent scene begins with the first with two unincorporated architectural arches, which are decorated with geometric decorations. Inside the first, a scene of one of the Assyrian kings is shown, and in the other a Sumerian harp player sits, and beneath them is a series of lotus roses.

The third scene: The scene begins also with the shape of the Sumerian palm, next to it is one of the Sumerian scenes representing the shape of the calf and the cow, which is topped by a repetition of the architectural shape in the form of an arched or convex shape, and beneath it are shapes of palm branches to indicate growth and giving.

The fourth Scene : This scene represents the Assyrian soldiers, and it is the dismantled part of the lion's hunting obelisk in the front right of the mural.

The fifth Scene : In the middle of the mural rests the Ishtar Gate with the repetition of the scene of the palm tree, and beside it the Sumerian harp individually. The scene moves to three overlapping arches, in which the interior space is devoted to some familiar forms from the folklore of jewels and amulets that repel envy. The shapes are distributed in the upper part of the minaret of Samarra, which is adjacent to the Sumerian palm, then an abstract form of Islamic architecture represented by the dome and the minaret above the three arches.



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

The six Scene : Adjoining with Islamic architecture modern waterwheels from above, and from below, an Assyrian scene of knights hunting with hounds overlaps in the space of the arch. the seven Scene : Represents the abstract formations of the Baghdadi Shanashel, topped by the Sumerian-style palm tree on both sides.

The eighth Scene : The last side of the mural is devoted to abstract formations representing houses and hostels made of reeds and papyrus in southern Iraq, a reference to the marshlands, the first incubator of Iraqi civilizations in the south. And its composition is mediated by three forms. The parts indicating it were dismantled from the head area only, and it was borrowed for this part, namely the horse to indicate the direction of its upward movement, for freedom and renaissance, and the bull to indicate fertility, growth and strength, and the wounded lioness to indicate strength, destruction and annihilation of enemies.

Design relations.

The work included contiguous scenes for each objective scene arranged using design relationships to build and coordinate scenes, which he produced as a moving text through time, In constructing his forms, the artist relied on a huge number of lines between straight, oblique, curved with which he formulated his forms that he borrowed to complement the aesthetics and meanings of the scenes. As for the colour. The artist has applied black and bronze colors to his scenes, whose appearance varies in different degrees and intensity due to the fall of light and its reflections on the details and depth of the scenes.

As for the space. The artist succeeded in fully exploiting the space to distribute its forms in a correct and studied manner.

The artist also used relations (superposition, juxtaposition, symmetry, contrast and overlap) to show the work as a whole, with no cut in it, but the scenes came overlapping with each other, so that he cut out one of the scenes to plant other scenes and then complete it.

The direction. The scenes were embodied and almost all in one direction except for some shapes that did not noticeably affect the form or balance of the work and with the intention of the artist as he showed in the last scene as if he says we are strong because the scenes expressed strength and growth and inflicting destruction on the enemies.

Chapter Four / Results

1. The design relations were very effective in the success of the two works and their appearance as a constructive unit, as they embodied the work with a great coordination side that supported the effectiveness of the design relations that the artist adopted to complete the work.
2. Linear, color and formal overlaps appeared that gave an aesthetic aspect through the diversity of relationships in the spaces of the two paintings.
3. The shapes were distributed in the space of the two paintings in a manner of symmetry and contrast, which gave the two murals balance.
4. The color relations formed a creative aspect and color consistency through the distribution of color surfaces between warm colors and cold colors to create a harmonious color atmosphere for the sample. As for the second sample, the artist deliberately showed it in two colors.
5. The movement of the forms and the stillness of the other had an interaction in the relations that gave a balance in terms of the contradiction in the movement and stillness of the forms placed, as



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

well as gave a diversity of the movement of the forms between static and moving in the space of the two murals.

6. The formal contrasts in terms of shapes sizes and colors ranging between hot and cold colors, as well as tactile contrasts, represented a major aspect in adding diversity to the work surface.

7. The chromatic and formal juxtapositions were very effective in the design building by adding an atmosphere of formal and chromatic consistency and to complement one another and appear as one in the first sample.

8. To organize his forms for the second sample, the artist relied on the relationship of juxtaposition, overlap, superposition, to show his work as a single whole

9. The artist succeeded in fully exploiting the space and showing the shape as a single whole despite the abundance of problems in the two samples.

Conclusions

1. The effectiveness of the design relations plays a major role in the success of the artwork, as it gives the wall surface consistency of form and color and the appearance of the work as a single unit.

2. The intensity of the forms did not constitute a burden in the formulation of the painting, as the designer adopted the design relationships in an accurate manner that made those relationships effective, which earned the work stability and consistency, formal and color, as well as lighting and the kinetic aspect between static and moving.

Recommendations

1. The researcher recommends including the subject of mural art in the school curricula, as it represents a cultural heritage and an art that recorded a great presence in the Mesopotamian culture. Through this, students are introduced to their civilizational heritage and enriched.

2. The researcher recommends the need to include mural art within the architectural plans of modern buildings due to the characteristics of mural art in terms of documentation and the fact that it represents a public art that the citizen touches more than any other art because of its presence within the residential environment or public places

3- The use of mural art in covering the facades of other departments in a way that is consistent with the nature of the department because of the aesthetic and creativity represented by mural art.

Suggestions

1- The researcher suggests conducting a study similar to the current study, but it deals with the issue of optimal materials for making facades or murals in the courtyards of other colleges.

Tables

Design relations	
1	Contact relations
2	Juxtaposition relations
3	Transparency relations
3	Superposition relations
4	Overlap relations



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

	Structural elements			
Form	Realistic Free Geometric Multiple			
Lines	straight curved refracted multiple			
Texture	Soft Rough Multiple			
Color	Color type	Cold Warm Neutral		
	Color value	Dark Light Medium		
	color strength	Abundant Less abundant		
	luminous value	Light dark medium		
	direction and movement	moving Static	One-way multidirectional	Right Lift
	space and ground	two dimensional		



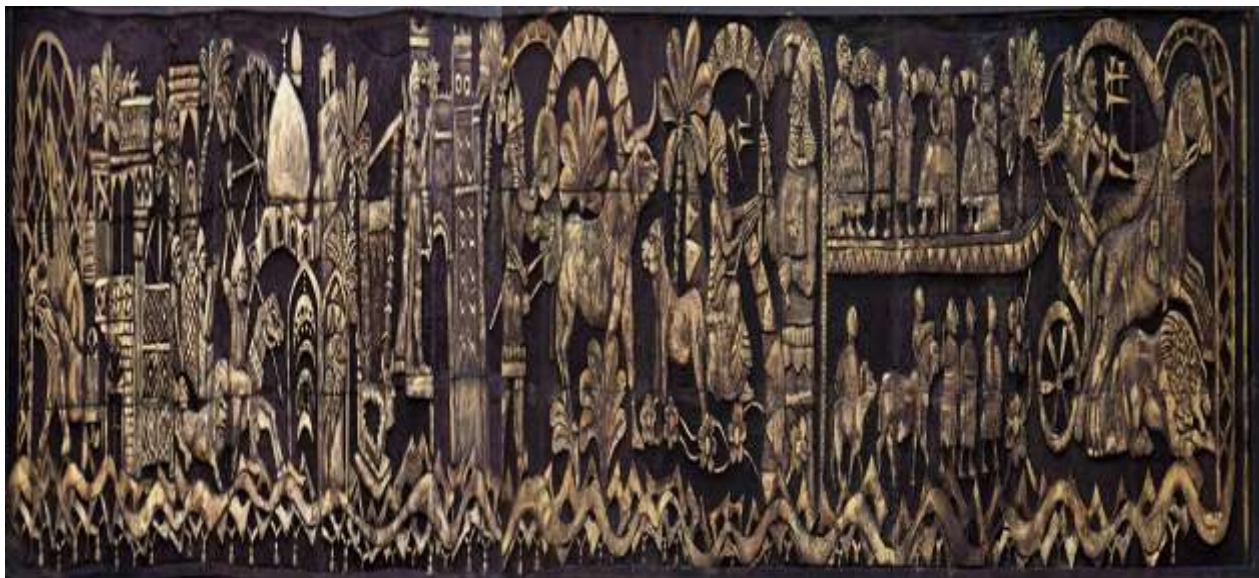
The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.
Website: www.peerianjournal.com

ISSN (E): 2788-0303
Email: editor@peerianjournal.com

The artworks



Sources

1. Ismail Shawky, (Art and Design, Faculty of Art Education), Helwan University, Nasr City, Dar Al-Mamoun for printing, Egypt, Cairo, 1999.
2. Al-Jubouri, Sattar Hammadi, (Color relations and their impact on the movement of printed surfaces), a doctoral thesis, unpublished, University of Baghdad, College of Fine Arts, 1997.
3. Hamouda, Abdel Aziz, (Aesthetics and Modern Criticism), Anglo-Egyptian Library, Cairo, B.T.
4. Al-Khoury Moussa Deeb, (Mosaic is an ancient and renewed art,) 2014.



The Peerian Journal

Open Access | Peer Reviewed

Volume 9, August, 2022.

Website: www.peerianjournal.com

ISSN (E): 2788-0303

Email: editor@peerianjournal.com

5. Al-Rubaie Abbas Jassim Hammoud, (Shape, Movement and Resulting Relationships in Two-Dimensional Design Processes), Ph.D. thesis, unpublished, University of Baghdad, College of Fine Arts, Print Design, 1996.
6. Scott, Robert Gillam, (The Foundations of Design), translated by Abdel-Baqi Mohamed Ibrahim, Franklin Printing Institution, Egypt's Renaissance House, Cairo, 1980.
7. Shaker. , Abdul Hamid, (Aesthetic preference, a study of the psychology of artistic taste), Al-Watan Press, Kuwait, 2001.
8. Sabah Fakhruddin. Abdul Qader, (What is the relationship between plastic arts and contemporary architecture in Iraq, an analytical study of the residential role), doctoral thesis, Philosophy in Fine Arts unpublished, University of Baghdad, College of Fine Arts, 2005.
9. El-Sawy, Ahmed Hussein, (printing and directing newspapers), National House for Printing and Publishing, Cairo 1965.
10. Abbo. Farag, (The Science of the Elements of Art), Part 2, Milan, Italy, Dolphin Publishing House, 1982.
11. Al-Amiri, Aseel Mahdi Rashid, (Using the designs used in the Iraqi handicraft folklore, pottery, brass, rugs in handicrafts), an unpublished master's thesis, University of Baghdad, College of Fine Arts, 1996.
12. Attia, Mohsen Muhammad, (Designer and Audience), Dar Al-Fikr Al-Arabi, Cairo, 2001.
13. Frederick Meiner, (Painting is how we taste the elements of composition), translated by Hadi Al-Tai, House of Cultural Affairs General, Baghdad, 1993.
14. Fouad, Ahmed, (drawing technology), a systematic book, College of Fine Arts.
15. Muhammad, The Objective Approach in Literary Flame, Arab Writers Union. Damascus, 1999
16. Al-Ansari, Ali Rada'ah (Colors in the Media), Al-Taba'a Magazine, Fifth Year, Issues (3,4), Beirut, serial 2, 1965.