



The manifestations of Islamic religious architecture in artistic paintings-For students of art education

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Abstract: The world is decorated with aspects of architecture, and this is what extends to the Islamic environment, as the Muslim architect innovated in the field of architecture with a group of religious architectural objects and formulated them in a style that blends the spirit of aesthetics, simplicity, and beliefs after being confused by the issue of the limits of accepting the art of photography. In the Islamic environment, and with logical, scientific curiosity, the current research aims to identify the aspects of Islamic religious architecture embodied in project paintings for fourth-grade students in the Department of Education. To achieve the goal of the research, the researcher built an analysis form from (3) areas, and after verifying the validity and reliability of the tool, it was applied to (22) One of the graduation project paintings. The researcher found that the field of function, the field of function and aesthetics, and the field of decoration appeared at a rate of (77%), (63%), and (68%), respectively, meaning that aspects of architecture in general appeared at a level of more than half in project drawings. Fourth grade students.

Key Words : Islamic architecture, artistic paintings, art education students

Chapter One

1. Islamic architecture : It is an artistic structure that represents the shape and content of the era and the Islamic patch simultaneously and is synonymous with the shared beliefs and culture in the region integrated with the thought of the executive artist.

2. Manifestations of Islamic religious architecture :They are artistic architectural units that express functional, aesthetic, and adornment adopted in the creation of the holy places for Muslims, as well as the representation of the creative artistic side embodied by the Arab artist.

3. Graduation project boards: It is an artistic work executed by students of the fourth stage and is one of the basic requirements for the graduation of students, which includes models of architecture.

First: The research problem

architecture is a complex composition in an intentional, rational, aesthetic way, and the architectural scene is structures that show a touch that stems from the mentality and technique of the artist-producer's hand. It reflects the possibility and taste of coordination between the units of architecture and between the buildings themselves, as well as its cultural storytelling style that



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speaks about the spirit of the era and the place in which It originated, and it is an art organized in a large place that represents environmental art visible to the general public.

There have been many cultures that express the aspects of architecture, as architecture has passed through a set of scenes for each country according to the era, culture and beliefs in which it was formed, and foremost among them are the aspects of Islamic architecture that emanate from the spirit of the Muslim artist and which emulate beliefs that are consistent with the principles of faith and what is permitted to be expressed. The aesthetic touch began to emerge. The aspects of Islamic architecture at the emergence of Islam and the rest of this heritage embody the taste of artists and tourists to be attracted within the present time.

In the Department of Art Education at the university, there is a group of students who represent academics and those interested in art, and there is a graduation project, which is mainly based on producing paintings that reflect their tastes and interests through interpreting the artistic scene of their paintings on the one hand, and creativity that combines the art of drawing and organizing the composition of architecture on the other hand, in addition to The researcher did not find a study examining the field of architectural drawing.

Due to the importance of aspects of Islamic architecture, the importance of university students, specifically art students, and the importance of academic artistic paintings, the research problem was crystallized with the following question:

What are the aspects of Islamic architecture that are embodied in the scene of the paintings of the graduation project subject for students of the Department of Art Education?

Second: The importance of the research :

The importance of the research is summarized as follows:

1. The current study may shed light on the aesthetic units that make up Islamic architecture and the compositional creativity that expresses the Muslim artist.
2. The current research attempts to revive the Arab-Islamic architectural heritage through an analysis of student paintings in the current era.
3. It is expected that the current study will be a source of study relied upon by students of the Department of Art and Family Education and the Colleges of Applied Arts.
4. The importance of the current research lies in focusing on the scene of paintings and the ancient values that are attached to students who study art.
5. The importance may stem from learning about the possibility of embodying the art of architecture by students of the Department of Art Education.

Third: The goal of the research

The current research aims to:

Identify the aspects of religious Islamic architecture embodied in the paintings of the Embarrassment Project for fourth-grade students in the Department of Art Education.

Fourth: Limits of the research:

The current research is determined by the following:

1. Graduation project subject paintings for students of the Art Education Department - College of Basic Education - Al-Mustansiriya University
2. Aspects of Islamic religious architecture
3. Fourth grade/morning students for the academic year 2020-2021



Chapter Two/Theoretical Framework

The first topic :. Architecture

Since ancient times, man began to build a role for himself in human residential complexes, as if the basis of their construction was in the service aspect to protect humans from animals and natural phenomena, in addition to achieving comfort and privacy for himself and his family members. " The oldest human settlement appeared in the village of Qara Durrah and Tamrik"

(Sahib and Salman, 1987, p.)

In a circular shape, the style of the floor did not remain at this level, but rather it became more complex and massive, and man began to move to the stage of constructing architecture, in which the efforts of human hands were embodied with the creative mind. The goal expanded from achieving only functional service to adding to it the aesthetic touch of the architecture. In addition to the connection between the aesthetics of architecture and human culture and the urgent need to express artistic style in it.

Architecture appeared as an independent art under the leadership of a group of artists, side by side with the rest of the other arts, such as the art of painting, sculpture, and music. The style of architecture's composition was linked to different places and times, and the methods of its formal organization were numerous, and its appearance became recognizable by the artistically proficient viewer and other individuals.

And it appeared. A group of types of architecture, such as engineering, economic, technological, and religious. In the current study, we focus on the type of religious Islamic architecture. This period was identified because "the Arabs before Islam did not have an art that had its own character, elements, and origins such that it could be distinguished"

(Hadi, 2010, p. 12)

After Islam, Islamic architecture was filled with an artistic talent that stands in the history of Arab architecture with new features linked to the spirit of Arab-Islamic life, its philosophy, and its belief at that time.

The second topic :. Islamic architecture

Islamic architecture appeared in an appearance worthy of research, centered around aesthetic principles and a functional field, as it was "defined on a broad strip, extending from the east of the earth to its west, from the Bay of Bengal to the Atlantic Ocean"

(Arif, 1985, p. 32)

The formation of this Islamic architecture was crystallized thanks to the lack of clarity in Islam's position on the performance of the art of sculpture and painting, as there is no text in the Holy Qur'an or Hadith that supports the prohibition.

(Hadi, 2010, p. 12)

Which prompted the Muslim artist to pour his creativity into another field, which is the art of architecture, and architecture was embodied in three aspects:

1. Religious architecture
2. Palace architecture
3. Military architecture

The third topic:.. Aspects of religious architecture



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Arab-Islamic architecture has a specific form determined by basic determinants

3 _ 1: Columns: .

It is an architectural foundation on which arches and capitals are based to face the viewer. In early times, Muslim architects used columns that were in old, dilapidated buildings. After that, the column of religious architecture was distinguished by several shapes that distinguished it from the rest of the ancient columns, the most important of which were "cylindrical columns, spiral polygonal columns, and columns decorated with ornaments"

(Al-Alfi, 1988, p. 135)

The cylindrical column is considered the simplest and most widely used column in architecture in early times, while the spiral and octagonal column is more difficult to implement architecturally and appeared in later times in the construction of religious buildings.

3 _ 2: Crowns: .

It is an architectural object that rises above the columns, giving aesthetics and support to the arches. It is the intermediate element that connects the columns and the arches, and its most important forms are "bell bells," onion capitals, and capitals decorated with muqarnas or the shape of a blooming flower that connects to the capital from the bottom.

(Hadi, 1990, p. 31)

Roman art was known for flower-shaped crowns before Islamic art, as it was called "Corinthian, which is an imitation of the girl's gracefulness, allowing a more beautiful effect to appear in decoration and embellishment"

(Al-Mousawi, 2016, p. 135)

3-3: Arcs (contracts): .

It is an architectural unit that rests above the capitals and represents a facade for the viewer, achieving support and aesthetics at the same time. Its shapes have varied to the image of "horse shoes as in the Maghreb countries, arches in the form of stalactites, and arches in the form of raised pointed heads as in Iraq"

(Abdul Ghani, 2008, p. 25)

The arches represent an artistic witness that achieves the highest form of the doors with a state of prestige that is compatible with the sanctity of the ideological place.

3 _ 4: Domes:.

It is an appearance that represents the architectural structure from the inside and a central decorative elevation from the outside of the architectural composition "The shape of the domes at the beginning of time was simple and devoid of decoration. They were decorated with decorations from the outside or from the inside, or both"

(Lami, 1994, p. 142)

It was embodied in several forms, the most important of which is " semicircular, as in Iraq and the Maghreb, as well as the octagonal onion dome, as in the cities of eastern Iraq"

(Hadi, 1990, p. 41)

We find that decorated semicircular domes appeared in Mesopotamia and for their religious value, they spread over the shrines of the nation's holy people, especially in Mesopotamia due to the large number of holy shrines there.

3-5: Minarets: .



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It is a feature of distinct architectural importance in religious construction, and it has an important functional aspect in religious construction, as it is used to call for the arrival of prayer time. During the era of the Messenger, the mosque was without minarets, and the muezzin would sometimes call to prayer from the city wall.

The minaret developed in the Islamic era and began to be decorated with ornaments. It has "a number of shapes, including square, cylindrical, and octagonal, and ends at the top with a remnant or incense burner. It was used in mosques, and the basis of its general appearance was taken from previous religious places"

(Hadi, 1990, p. 38)

The Muslim artist exerted his effort to produce the appearance appropriate to sanctity, as it was achieved in various artistic forms and decorated with various types of decorations.

3-6: Mihrab: .

One of the aspects of architecture is the appearance of a simple, curved body resembling the shape of the letter L (L) in the Arabic language, fixed on the wall. The main goal of adopting it in architecture is to determine the direction of prayer. Its use has spread after mosques to some public hotels in Muslim countries to determine the exact direction of prayer.

Historical opinions differed regarding the beginning of the appearance of the mihrab, "as it was determined in the year 2 AH after the Muslims' qibla was shifted to Mecca"

(Abdul Ghani, 2008, p. 42)

It was embodied in a simplified form and in a place that faces towards Mecca to represent an important ideological goal for Muslims.

3_7: Muqarnas: .

It is an ornament in the form of a series of concave circles, and it represents the basis that was adopted in the construction of Islamic secular and secular architecture due to its artistic potential, as "the muqarnas help in constructing the dome by transforming the square room into an octagonal or circular shape to facilitate the process of erecting the dome and over time." It has developed into an aesthetic value"

(Lami, 1984, p. 93)

The muqarnas has an architectural purpose, representing in its journey the transition from the square to the more capable forms of supporting and making the dome, which represents the identity of religious Eastern architecture. It did not stop at this important role, but rather added to it a greater importance centered on organizing the religious structural composition in an aesthetically decorative manner.

This last function of the muqarnas was exploited by the artist to decorate a group of important parts of religious architecture, as "the muqarnas element was present in domes, arches, columns, niches, minarets, doors, and windows"

(Al Lababda, 2006, p. 15-16)

In order for the muqarnas to be able to achieve aesthetics in composition, it was actually implemented in more than one place in architecture, as its starting point was not only the dome, but was linked to the rest of the aspects of architecture, to be side by side with decoration of all kinds, even on the facade of mosques.

3_8: Decoration: .



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It is an ornamental and aesthetic expression that expresses an expressive and abstract content consisting of arranged units executed with flexible lines. The art of decorating is a characteristic that accompanied the artist of religious architecture. "The Muslims hated the smooth surfaces that the Greeks loved, so they resorted to decorating their buildings and decorating them with muqarnas and floral and geometric decorations"

(Al-Assad, 1994). ,p. 18)

It is embodied in several ways, the most important of which are repetition, contrast, symmetry, and with the help of simple writing tools. Its types are defined by vegetal, geometric, and calligraphic decoration. In vegetal decoration, the decorator took inspiration for his decorative product from elements abstracted from nature, such as tree leaves, most notably the grape leaf and the branch, executed in various ways.

3-9: Geometric decoration

It represents decorative units consisting of linear relationships, star shapes, circles, and organized shapes. When composing it, the artist starts from a specific point in the design to several points to create lines in space and then produces geometric shapes. The artist continues to repeat the shapes to eventually form a geometric decoration. The artist paid attention to geometric decoration in Arab art and took a place that occupies a space of creativity opposite the Arts Corner. The other.

Geometric decoration has a greater chance in Islamic art, as geometric decoration has become a stand-alone art in the artistic scene after its role was a frame surrounding the paintings in previous arts, and the artist implemented it based on the shape of a square and a star with a different number of vertices.

3-10: Calligraphic decoration

The artist has a role in displaying calligraphic decoration on the body of architecture, as his imagination extended to a broader scope than adopting plant and geometric decorations in the architectural work by inserting calligraphy and merging it with it. The aesthetics of Arabic calligraphy helped bring out the artistic constructivist scene and give it a special identity. Calligraphy is "the creative art that culminates Arab-Islamic civilization differs from other civilizations"

(Atta, 2009, p. 16)

These calligraphic creations varied, including the soft and the dry script, and the Kufic script had a share in the aspects of architecture. "It was the first script circulating at the beginning of the Islamic message, and it was complete in form and had a rule that determined the shapes of its letters"

(Al-Husseini, 2002, p. 81)

The structure of the Kufic script was mainly represented by specific geometric shapes in R

The shape of the letters tends to be rigid and did not remain in this form for long, but rather "changed to the decoration accompanying the calligraphy as in the Fatimid Kufic script"

(Fahl, 1997, p. 8)

The Kufic calligraphy became an accompaniment to decoration, and creativity appeared in it through its diversity and reaching more than one type, the most important of which is lush and



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flowery, as it takes the recipient's spirit into an artistic unity without feeling the multiplicity of the geometric and decorative composition.

Theoretical framework indicators:

In light of what resulted from the theoretical framework, the researcher arrived at a number of indicators that can be summarized as follows:

1. Architecture is a structural expression that has structural and formal implications that embody the era and place at the same time.
2. Islamic religious architecture has distinctive aspects in which the artist put his effort, transcending the prohibition that befell other arts such as photography and sculpture.
3. The lack of implementation of other arts allowed the Muslim artist to be creative in the field of architecture, functionally and aesthetically.
4. Islamic religious architecture came together to appear with its distinctive ornament, simplicity and aesthetics, and the interaction of all the decorative units of all kinds to be a distinctive part of its building.
5. Islamic religious architecture was founded from aspects and in turn consisted of units defined as follows:
 - A. The function was determined by columns, capitals, arches, mihrab, minarets and domes.
 - B. Function and aesthetic A functional aesthetic represented by muqarnas and Kufic script
 - C. The last decorative units are represented by floral and geometric decoration >

Chapter Three

Firstly: research community

The research community consists of fourth grade students / Sabahi - Department of Art Education - College of Basic Education, Al-Mustansiriya University for the academic year 2020-2021, numbering (111) male and female students. As for the research sample, the researcher took the entire community * distributed over (3)

***The fact that the community is not large in size, in addition to arriving at results that represent the community can be generalized halls, and one student was excluded.**

This is because he was one of the students who failed last year. As for the drawing boards, they were distributed to every (5) students with one drawing, and the number of drawings was (22) drawings representing the basic sample, and Table (1) shows this.

Table (1) Sample of fourth grade/morning students

secondly . Search tool

Hall	Total students before exclusion	Total after exclusion	Paintings
Q1	37	37	8
Q2	37	37	7
Q3	37	36	7
the total	111	110	22



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After reviewing the literature on architecture, Islamic architecture, and previous studies, an observation form was constructed on the aspects of Islamic religious architecture in artistic paintings. The tool contained (3) fields for (6, 4, 3) paragraphs respectively, and to estimate the paragraphs in the form, the progression was adopted (shown, They do not appear) and with a degree of (1, 0) respectively, as in Table (5).

Third . Validity of the tool

It was adopted by apparent honesty to determine the level of repetition of aspects of religious Islamic architecture in students' paintings. The researcher presented the questionnaire to a group of experts and arbitrators in the field of plastic arts (drawing), measurement, evaluation, and art education, at a rate of two experts in each specialty, and in the guidance of their opinions, some paragraphs were modified and reformulated. The tool, as in Table (2).

Table (2) Number of items in the research tool with their percentages

Domains	Number of main paragraph	The ratio
Function	6	46.15 %
Function and aesthetics	4	30.77 %
Decorating	3	23.08 %
the total	13	100 %

In order to ensure the control formula, the researcher used the (Lawshe formula), and the questionnaire items obtained an agreement rate of (92.59 %) , thus achieving validity in the analysis tool, as in Table No. (3).

Table (3) Percentages of validity of the tool according to Lawshe's formula

Number of paragraphs	Number of experts	Total difference between arbitrators	The total number of paragraphs and experts	percentage
27	6	150	162	92.59 %

Fourthly. Tool stability

•1. a .Dr . Hussein Muhammad Ali Al-Saqi	Art Education	College of Basic Education	Department of Art Education
2. M . Naglaa Muhammad Kazem	Fine drawing	College of Basic Education	Department of Art Education



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To achieve the stability of the form of appearances in the students' plastic paintings, the researcher used the observer agreement method • by extracting a correlation between the researcher and the first arbitrator, and the researcher and the second arbitrator, and the value of the first arbitrator and the second arbitrator, by adopting the Pearson correlation coefficient, and the reliability rate was 93%, which is an appropriate percentage, and Table No. (4) explains that

Table (4): Indicators of reliability of the analysis tool using the Persaud correlation coefficient between the researcher and the evaluators

Senior researcher and analyst	The second researcher and analyst	Analyst I and II	Percentage
93 %	92 %	94 %	93 %

Fifth. Application

After verifying the validity and reliability, the observation form was applied in its final form on 3/5/2021 on the basic research sample.

Sixthly. Statistical methods

The following methods were used

1. Lawshe's formula to achieve the validity of the form
$$CVR = \frac{n - I}{N}$$

(Berteau & Zait, 2013, p. 43)

2. Pearson correlation laboratory to extract the stability of the instrument.
3. Percentage of results extraction.

Chapter Four: Research results

First: Presentation of the results

The following table includes a presentation of the percentage of analysis form items among second-year female students in the Department of Art Education about the aspects of Islamic religious architecture in artistic paintings.

Table (5): Aspects of Islamic religious architecture in students' artistic paintings, frequency of appearance and percentages

domains	Paragraph	Sample models			
		Appears		Doesn't appear	
		number	percentage	number	Percentage
Functional	Function	17	77%		



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	1 . verticles		20	91%			
		1. A. Cylindrical	16	73%	6	27%	
		1. B. Spiral	3	14 %	19	86%	
		1. C. Octagon	2	9%	20	91%	
		1. D. Ornate	12	55%	10	45%	
	2. Crowns		17	77%			
		2. a . My bell	0	0%	17	77%	
		2. B. Bulbous	4	19%	18	81%	
		2. C. Decorated with muqarnas	12	55%	10	45%	
		2. D . In the form of a flower	1	5%	21	95%	
	3.Brackets		19	86%			
		3.a.First flower suit	1	5%	21	95%	
		3. B . Pointed heads	15	68%	7	32%	
		3. C. stalactites	3	14%	19	86%	
		4 .Mihrab		8	37%		
		4.a.in a simple way	5	23%	17	77%	
		4,b. decorated	3	14%	19	86%	
5. Minarets			16	73%			
		5. a . Square	1	5%	21	95%	
		5. B. Cylindrical	14	64%	8	36%	
		5. C. Appraiser	1	5%	21	95%	
6. Domes			22	100%			
		6.a . Semicircular	19	86%	3	14%	
		6. B . Bulbous	3	14%	19	86%	
		6. C. Octagon	1	5%	21	95%	
		6.d.Ornate	8	36%	14	64%	
Functional and aesthetic		Functional and aesthetic		14	63%		
			1. Muqarnas	13	59%	9	41%
			2.Calligraphic decoration (Kufic)	2	9%	20	91%
		3.Linear decoration	1	5%	21	95%	



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		(flexible lines)				
		4. Mixed linear decoration	12	55%	10	45%
	Decorating		15	68%		
Decorating		1. Botanical decoration	12	55%	10	45%
		2. Geometric decoration	1	5%	21	95%
		3. Mixed	2	9%	20	91%

Second: Interpretation of the results

It is clear from the previous table that the field of function, the field of function and aesthetics, and the field of decoration appeared at a rate of (77%), (63%), and (68%), respectively, meaning that the aspects of architecture in general appeared at a level of more than half in the fourth-grade students' project drawings.

As for the characteristics of the fields, specifically in the field of function, the appearance of the columns appeared at a rate of (91%), and specifically the columns appeared in a cylindrical and ornate shape at a rate of (73%) and (55%), respectively. This may be due to the simplicity and aesthetics of the decorated cylindrical columns among the students, and the capitals appeared at a rate of (77%), and the muqarnas capitals were at a rate of (55%), and this is consistent with the study (Al-Labaida, 2006, p. 71). The influence of onion and flower-shaped capitals appeared at a rate of (15%) and (5%), and this indicates a slight influence of Greek and Roman civilization. As for arches, they appeared at a rate of (86%), and the highest percentage of arches with pointed points reached (68%).

The mihrab showed a weak percentage, and its result was not reliable, which is (37%). The reason may be that its shape tends toward function in condensation and reduces the artistic form, which led the students to implement it less in the artistic text. Minarets appeared at a rate of (73%), and the type of minarets that appeared most frequently is The cylindrical minarets received a percentage of (64%), and the appearance of the domes increased by (100%), especially the semicircular domes, which obtained a percentage of (86%). The reason may be due to their dominant shape from the outside in the architecture of Islamic art, in addition to their shape from the inside, which left The impact on the artist-learner moved him to practical implementation in the units of the artistic painting scene.

It is also clear from the table that the field of function and aesthetics appeared at a rate of (63%), while muqarnas appeared at a rate of (59%). The reason is attributed to their aesthetics dominating the structural aspects of Islamic art and the creativity of the imagination of the artist who executed them, which in turn was reflected in the recipient who executed them (the student). As for the mixed calligraphy decoration, it obtained a percentage of (55%), and this is consistent with the study (Maklou et al., 2021, p. 122). The reason for this may be due to the fact that Arabic calligraphy represents an important pillar of Islamic art, and the paint tended to vary in its embodiment according to their vision of the art. Islamic.



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As we read in the previous table in the field of decoration, it received a percentage of (68%), and the highest percentage that appeared in decoration in students' drawings was in the characteristic of floral decoration, as it obtained a percentage of (55%). This can be attributed to the fact that floral decoration is more flexible in organizing the lines of its shapes and smoother in its composition in general. Of geometric and mixed decoration, and this is what was applied to the drawings of the students of the Department of Art Education.

Third: Conclusions

The following can be concluded from the results of the current research:

1. The artistic painting artist (the student in artistic specializations) usually resorts to metaphors in expressing the concepts of Islamic architecture, and is based on metaphorical vocabulary that is intertwined with the painting's vocabulary. The substitution or metaphor of meaning is a complementary addition to the artistic vision in the artistic work.
2. The content of the artistic scene of the organization of the painting can be borrowed from many places and with different feelings, in addition to borrowing a building, a statue, or a pottery, and it achieves narrative in the painting, and this applies to the manifestations of Islamic architecture as borrowed content to achieve the significance of the text for Islamic art.
3. The heritage content of countries represents the identity of the individual, as well as its embodiment in his artistic works, exploiting the artist's eye and adding interpretive metaphors to emerge from the imitative text into the field of interpretive creativity.
4. Islamic architecture represented a fertile artistic body in the path of architectural composition because of its interactivity, the bladder of embodiment, the aesthetics of organization, and the conventions of decoration that enabled it to be the subject of the landscape scene of the Arab artist.
5. The conventionality in decorating Islamic architecture, far from anthropomorphism and the principles of abstraction and repetition, gave the decorative style a return to the artist during the study stage to represent it in the artistic text.
6. Confirming the artistic character of the aspects of Islamic architecture in the students' drawings by confirming their plastic ability to flow lines and extract the particle.
7. The students' transition in their drawings from the apparent sense of Islamic architecture to its inner beauty is embodied in achieving decorative composition.

Fourth: Recommendations

In light of the results of this study, the researcher recommends the following:

1. Adopting aspects of Islamic architecture in the curricula of the Department of Art Education and linking them to practical lessons to revive the heritage and reduce the disappearance of aesthetic architectural vocabulary so that students can recognize its characteristics and embody it in artistic production.
2. She held an annual competition among students for the best compositional building in the artistic scene, in order to stimulate their motivation in the artistic production of architecture on the one hand, and to combine it with the art of drawing on the other hand.



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3. Opening training courses for art education teachers to learn about the Islamic architectural heritage and ways to employ it in various branches of the arts in order to invest it in the future in teaching arts and raising the level of heritage artistic works.

Fifth: Proposals

The researcher suggests carrying out the following studies:

1. Conducting a study similar to the current research that deals with modern architecture in the paintings of the Elements of Art subject at the university level.
2. Implementing an educational program to develop the accreditation of heritage architecture units in the field of drawing arts for students of the Institute of Fine Arts.
3. Conduct a study comparing males and females on the level of embodiment of aspects of religious and civil Islamic architecture in other fields of art.

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