



## The role of mural painting in the beautification of the cities

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### ABSTRACT

The research presents a case study of the role of mural painting in the beautification of cities. For this reason, the researcher presented in the first chapter the research problem, and the focus was on studying the multiplicity of roles of mural painting in revealing the aesthetics in the spaces of cities and methods of beautifying them in different environments and places and their aesthetic and functional role in the structure of creative work. The aim of the research: to reveal the role of mural painting and its importance in the case of beautifying and decorating cities, while in the second chapter is the theoretical framework. The researcher divided it into two sections, titled the first (the first topic: mural painting between the multiplicity of techniques and heterogeneity in methods), in which the diversity of techniques and mechanisms of their work in mural painting and the impact of environments on the formation of styles and methods of expression within spatial and architectural spaces was revealed. The second topic: diversity of methods and methods of implementation in mural painting), Where the role of mural painting, techniques, and materials in the art and the context of its presence were studied, and then the creative experiences of mural art in the world, civilizations and cultures were followed, while in the third chapter the researcher dealt with the working mechanisms of mural painting in the spaces of cities in Europe and America .. In which the researcher presented a study of the technical and performance variables of mural painting in the beautification of architectural places and spaces. As for the fourth chapter, the researcher reached the results, including that the visual and technical outputs in mural painting represent an aesthetic addition in the place and in the case of beautifying cities and enhancing their role in establishing an effective structural pattern and declaring a cultural identity for the city that affects the aesthetic awareness of the masses, the mural while present in the organization of urban space, is concerned with the type of textures and colors of the wall to employ shapes and elements in a link with the surrounding space.

### Keywords:

Mural painting, city's identity, plastic art.

### Introduction:

The role of mural painting today is highlighted in the beautification of cities and the walls of buildings and in proportion to the architectural space in which it is located, and in a manner that provides privacy in the vision of the place and achieves the extension of the formal and aesthetic presence of the architectural building,

and with the multiplicity of working techniques from fresco, mosaic, and ceramic murals. The goals and purposes varied, so that the goal of the mural painting as it interacts with the walls achieves a qualitative function beside the form and content functions. Mural art has a sensory aspect in colors, shapes and formations associated with attracting

thinking and imagination and represents a sensory image for the recipient in understanding the importance of interaction and response to the data and outputs of the mural painting while it talks with it and with his spirit, mind and thinking, describing that mural works are a means of communication, and it had a functional and aesthetic position and therefore the problem of research can be summarized with the following questions:

- 1- How mural painting is effective in beautifying cities and making them more lively and responsive to the senses of the recipient
- 2- What are the techniques and working mechanisms of mural painting that should be followed in decorating cities?

**Research importance:** The importance of the research stems from the fact that the mural artwork is a pattern that reveals the expression of the social self, its position and interaction with the state of beautification of cities and with the presence, surroundings, events and place, and that serves to enhance its role in beautifying the place, cities, street spaces and urban planning, as the creative act of mural art continues with the ability to understand beauty and enjoy it.

**Research objective:** Revealing the role and importance of mural painting in the case of beautifying and decorating cities

**Research limits:**

Time limit: 1980 - 2020.

Spatial limit: Europe and America

Objective limit: murals and urban spaces

**Chapter Two:** The mural painting in the spaces of the place.

Cities and the places that full of details such as roads, homes and walls represented a visual field full of elements, shapes, symbols and vivid images of life to produce plastic works in which the signs juxtaposed in order to communicate with the recipient, as the artist's imagination in mural painting and the state of beautifying places and urban spaces requires absorbing the

outcomes of experimentation (and establishing an aesthetic and intellectual dialogue with the place and the environmental space, and it follows the production of solutions and the construction of technical perceptions by which all the available and the imaginary are employed.

The first topic: mural painting between multiple techniques and different methods. Each material in the artwork has its own aesthetics, its own limits of compliance and its suitability for artistic expression, and depends on methods of and techniques that are subject to the necessities of performance and beauty, followed by the artist's experience in forming and formulating it with an artistic work. Therefore, the mechanisms of using mural art in decorating places were subjected to accumulated experiences throughout history, and this was done in the type of material to which the stones are attached in the method of implementation. Thus, mural art was found in caves with the requirements of controlling the external world and the dangers that accompany man on his first journey (that man is distinguished from other creatures in his ability to respond to things through symbolic storage, and among these symbols are language and legends, as it is not these things that frighten man but rather his thoughts and ideas about it) therefore, the recipient element is an important variable in the mural art (Fig. 1, 2,3). The mural art is progressing towards the beautification of places and a clear feature in the human heritage since the age of caves through civilizations, as it is not possible to separate them between architecture and mural works, because they share concepts and ideas that express social beliefs and visions, but rather they are an integrated combination of these combined elements, and the conclusion that (the mural painting represents a collective art and a general language that the artist is fluent in and understood by the whole community around him, and the mural painting is linked to the qualitative function of the building on which it is implemented).



**Figures (1,2,3)**

The drawings in the Stone Ages represent the beginning of the mural painting and its first image, and its method of implementation relied on taking advantage of the curves of the walls by forming them with the body of a human or animal, so that the image would be through the creative energy that the figure presents to the

creative act (as the recipient's senses confront the mural works) through which he participates with all What is happening around it of events and phenomena, and this participation is what gives the world its splendor and beauty as a real event and touches that through the ways it perceives in its experience) (Figures 4, 5, 6).



**Figures (4,5,6)**

The artist used tools to clear and level the walls and to identify points for the beginning of the shape. The colors were ground and mixed with animal fat. Over time, the accumulated experience of the mural artist developed and began to be a suitable surface for presenting ideas and perceptions. In Egyptian art, we find

interest in decorating the walls of temples and tombs to create a spiritual atmosphere and religious rituals. Therefore, the forms were subject to religious beliefs and took a role similar to the art of guiding the masses and announcing the official state religion (Fig. 7, 8, 9).



**Figures (7,8,9)**

The murals in Egyptian art present the myth of religion and belief, aspects of offerings, themes of war and battles, the image of farmers in the field, and themes of fish and birds. The engineering approach was one of the features of mural painting in Egypt, as these works were

drawn according to a scheme on a grid of squares (fig. 10, 11, 12). They used to put the line in colors and then put it on the wall to create a frame of regular squares, and then they start to draw the shapes within the spaces).



**Figures(10,11,12)**

While in Mesopotamia, the forms and themes varied according to the Sumerian, Assyrian and Babylonian civilizations, with the progress of life and the environment, simulating the place, decorating the walls of temples and presenting the image of wars and victories, as in the

Assyrian and Ishtar murals. (Fig. 13, 14, 15) As for Greece, we find that the mural painting presented models that depended on lighting and shadows and the embodiment of shapes with great skill and greatness and beauty.



**Figures(13,14,15)**

While the Roman art was famous for fresco floors, and there were the subjects of personal images, and the techniques of tempera and mosaic fresco were numerous (fig. 15), while the Muslim artist was interested in decorating houses of worship with mural inscriptions through the use of interlaced geometric line to produce a formal formulation such as polygons, star dishes and overlapping circles, and he used

various raw materials. To present a distinct art, the arabesque, and the Arabic calligraphy had a wonderful presence along with the vegetal decorations on the walls of mosques and architecture. In the Renaissance, mural art was advanced through the works of Da Vinci and Michelangelo, as in the Sistine Chapel and St. Peter’s Basilica in the Vatican. The artist in the

Renaissance used the visco technique as in (Fig. 17, 18).



Figures(16,17,18)

In the modern era, there are many methods and techniques in mural painting, and it has taken a prominent role in decorating places, spaces, walls of buildings and cities, as well as in Mexican murals such as Diego Rivera murals in Cortez Palace, Uzico or Acquis, figure (19, 20, 21) The mural artwork, while present in the urban space, needs a tactile and then visual pattern, as it depends on the perception of mass and volumes. In the tactile aspect of the mural artwork, the subjective aspect of the recipient is present as the true representative of the pictorial perception, because the sizes and spaces in the urban space are determined by the communicative value of the form, elements, symbols and the tactile aspect, which is basically a subjective given, The development of the aesthetic sense is important and effective in

adopting the given texture, perception and artistic expression, and artistic creativity depends on them in the visual perception. The artist in mural painting should be able to use some technical formulation system in order to depict the visual world in which he lives and perceive it, and the artist continues to experiment and go beyond the prevailing traditions to invent new creative formulations. So that beauty becomes a harmonious representation, balanced and reassuring with the visible world, and it is a visual pleasure and pleasure that is not represented by justification or interpretation. The realization of beauty in cities is a reciprocal fusion between the recipient and his social roots and the artwork that is in harmony with these concepts.



Figures (19,20,21)

The human being in the various places of space, street, or lined buildings (must be in natural harmony with what is nearby, and the urban space designer should pay attention to this aspect and work on making artworks within an

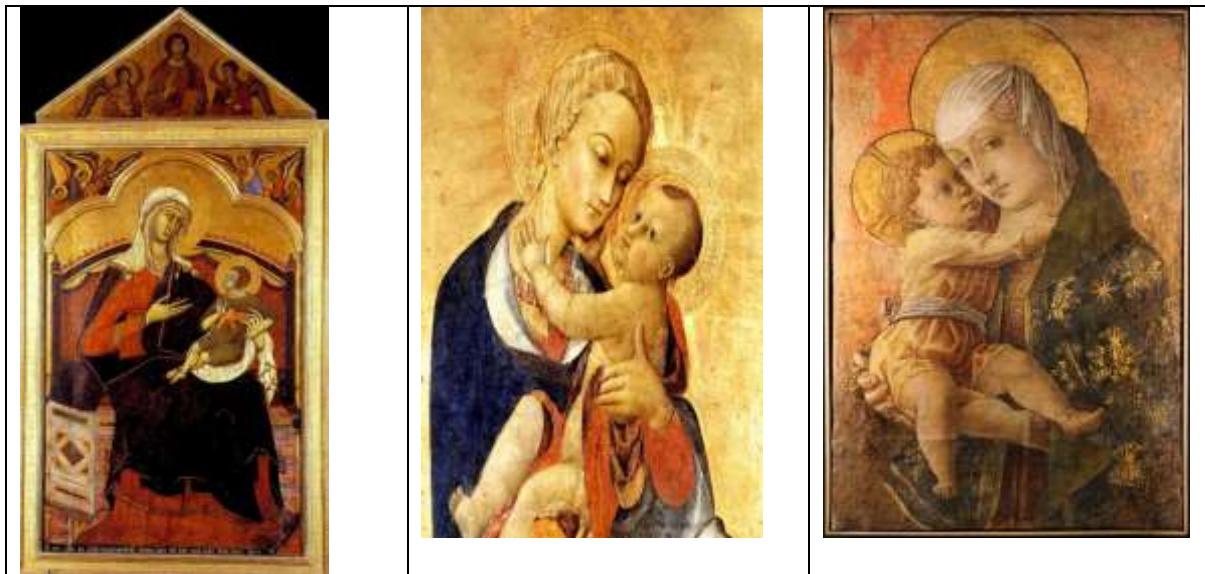
environmental surface that interacts with humans and the things that surround them) so in the murals of the world today have been using different and new techniques such as investing technology in implementation or using cutting

machines. There are murals that depend on the computer in performance and aesthetic action, which leads to the use of technological techniques to the emergence of a new reality in which both art and work play with possibilities, as all activities combine towards achieving needs and creating new possibilities, and for this there is a close link between art and technology.

### **The second topic: Diversity of methods of implementation in mural painting**

The techniques of mural painting developed and branched out in the diversity of materials, methods and mechanisms of implementation and became dependent on the artist's experience and the materials used and methods of implementation. The techniques were varied with several materials, including tempera or murals using the fresco technique, oil colors, or

using some kind of wax. Tempera is described as dry colors that are treated with an emulsion and kneaded with water. This technique was used in all civilizations, and it is often mixed with gum arabic, organic glue, or egg yolk. Tempera colors are distinguished by the feature that they cover surfaces. Gum arabic and egg are used as an adhesive medium and color stabilizer. The glue extracted from animal bones and leather was used by heating it with water, then concentrating it by evaporation, and then placing it in molds to be a solid substance. It was used as a fixative for color in the ancient Egyptian civilization. There are various methods of implementing tempera colors, including gum tempera, glue tempera, egg white tempera, and wax tempera. These methods of implementation presented mural works that take on different themes and formations (Fig. 22, 23, 24).



**Figures(22,23,24)**

The fresco technique comes and this method depends on the coloring on the lime gypsum while it is wet. Therefore, the advantages of this method are that the color seeps into the pores of the surface and thus it is described as the method of wet drawing. And because the surface pores of the fresco are alkaline, it is chemically affected by acids and the surface must be covered with transparent paint to protect from the climate of cities or the smoke of factories in order that the surfaces are not affected or cracked. The architectural units in

the place and their environmental and functional metaphors have an effect in evoking the plastic arts, especially the mural art, which enriches the architectural life of the city with many aesthetic features and enriches its own identity (25, 26, 27). The state of juxtaposition between the art of murals and architecture was one of the visual characteristics, and any reading will fall on a structure that was formed and then identified the primary features of art participation on the applied and social level.



**Figures (25,26,27)**

Mosaic technique: The mosaic technique is the process of paving and distributing small pieces of varying sizes and colors on a surface to hold together and form a harmonious unit. It is often fixed with plaster or cement. In this way, geometric or decorative formations or different views are formed on the walls and the subject is

divided into equal parts in squares or Rectangles and then fixed on the wall, this method was used in the Iraqi civilizations, the Greek civilization, the Byzantine state and the Islamic civilization (Fig. 28, 29, 30).



**Figures (28,29,30)**

Drawing on the walls or the surfaces of cities and the metro is one of the most important features of the current era. It began in the seventies in New York and Italy, where youth movements arose out of protest. The use of walls as surfaces to express problems, anxiety, or out of adventure. The topics are often represented by social and political issues, cultural writings, and stances against ruling classes, as the function of art is not limited to liberation and beauty only, but seeks to make

art an incubator of freedom and the recipient can enjoy the pattern of freedom and getting rid of the restrictions of nature, In this case, mural painting is a means of liberation for both the creator and the recipient (fig. 31, 32, 33, 34). In the technical age, art became associated with daily consumption, and the recipient responded to artworks on the basis of an association rather than an individual, and in general as part of a collective crowd in receiving beauty.



Figures (31,32,33,34)

Thus, the walls in graffiti art became a means and a tool for communicating with the masses. Therefore, the contemporary artist used them to serve his subjects and to protest. The Berlin Wall, which divided the city in 1961 AD, was a huge wall characterized by forms, and symbols of protest that were depicted by different artists

in (their perceptions until the fall of the wall in 1989 AD Banksy's contemporary works are considered among the most important works of graffiti and street art, which are concerned with social and political issues and he became famous for painting murals in most cities in the world (as in Figures (35, 36, 37).



Figures(35,36,37)

### Chapter Three: Mechanisms of mural painting in the cities spaces of Europe and America

The diversity of performance methods for mural painting in the world today, especially in Europe and America, is organically linked with the place and to achieve an aesthetic event affecting the recipient and allowing communication and interaction with the artwork and the surrounding walls of buildings and cities. The new innovations in depicting space, size, light and other distinct characteristics in art occur as a result of various transformations, so that art is in harmony with the social self, as all forms of pictorial representation are in the form of the

scheme or the arrangement of the first work, and thus the mural interacts with the space and the mass in the place. And what changes the way the bodies and shapes are formed to harmonize with the type of lines and shapes in the space of the city, and even the way the direction of the street travels, that is, it breathes the city and moves with it, which is a vital and active element for the recipient (Figure 38, 39,40).



Figures (38,39,40)



We note that the mural works have occupied a place that becomes clear and easy to perceive the visual state and vision of the recipient. The mural painting moves with the image of the place and space through the different forms and diversity in the nature of the architecture of the

buildings so that the color, lines and shape are an element of unity, distinction and harmony (Fig. 41, 42, 43).



Figures (41,42,43)

The mural painting interacts with the place and announces an exclusive dialogue with the space and surroundings of the city. Therefore, the artist must understand its privacy and identity and adapt his work in line with the general atmosphere and include the urban space, As the diversity of ideas and mural drawings leads to a difference in the visual and aesthetic impact of it, as cities and their space have a set of visual determinants that take forms that are concerned with the aesthetic meaning, By relying on several factors in the design of the mural work, which is adjacent to the space of the neighboring buildings, the artist’s mural drawing provides care for the design of the urban space of the city and is concerned with the details of the parts of the elements and fits with the shape, and the general aesthetic form. The mural painting is formed in proportion to the shape of urbanization, the wall, and the

spaces of cities, as the artist designs a variety of them, including hierarchical, circular, lined buildings, or adjacent to the top, as in cities with heights, and this depends on the design process and it juxtaposes with the mural painting, which interacts thoughtfully with the facades of the buildings. Or the signs that are next to it, because the formation in the architecture of the mural painting is a vital field that cares about the place, and the role of the artist is to pave this expressive space through the distribution of elements, the structuralism and the privacy of the aesthetic act, Thus, the presence of the mural painting itself is the dominant characteristic of the space, so that it becomes the visual image that suggests harmony, so that the mural painting becomes an added aesthetic that contributes by the effect of harmony in the formation of the elements of space as in the figures (44, 45, 46).



Figures(44,45,46)

The study of the visual dimensions and highlighting the cultural identity of places through artworks, including the mural painting represents a psychological reflection of the space and provides privacy for the city, for example, the French or American cities, so that the mural painting is a kind of harmony with the place in the visual and aesthetic formation of the

urban space to reach a mural work commensurate with the data of the place. In Figure (47, 48, 49) and in a manner that is in harmony with the building and juxtaposes with a creative and fruitful awareness in achieving a formal harmony with the sidewalks, walls, gardens and the surrounding space.



Figures (47,48,49)

## Chapter Four: results and Conclusions

### Results:

1. The mural articulates the data of a relationship of harmony and a dominant influence by the effect of landmarks, buildings and their walls, and to advance towards focusing on the spaces and facades of buildings and approaches to cities, and the realization of the space element in the aesthetic act.
2. The visual and technical outputs in the mural painting represent an aesthetic addition in the place and in the case of beautifying cities and enhancing their role in establishing an effective structural pattern and declaring a cultural identity for the city that affects the public aesthetic awareness.
3. The mural painting, with a variety of implementation methods, from mosaic to fresco or Isco, and through techniques and methods of work, interacts and communicates with the shape and characteristics of urban space and the size of the visual impact.
4. Aesthetic drawing and the task of beautifying cities contribute to shaping the urban space, and declares the importance of the contemplative audience's presence of the place.

5. The state of beautifying cities is a product that includes all the objects, buildings and artworks found in outer space in a way that enriches the visual vision.
6. The presence of mural painting in the city and through the walls of the buildings or the space of public squares or parks is an added aesthetic that contributes through harmony in the formation of the elements of the place.
7. The mural painting, while present in the organization of urban space, is concerned with the type of textures and colors of the wall in order to employ shapes in a coordinated manner with the surrounding space.

### Conclusions:

1. The shapes and elements in the urban space of cities vary depending on the walls of the surrounding buildings and the layout of the streets or the bodies or the presence of mural painting and sculptural works in the streets, squares and parks.
2. Colors, textures, and materials have an influential element in beautifying cities, and the presence of mural painting is subject to a state of harmony with color or texture

through the relationship of contrasting colors and surfaces.

3. The dimensions of the mural on the walls of buildings or public squares must be proportional to the building mass and provide an aesthetically controlled rhythm.

4. The mural painting visually communicates with the characteristic of the dominant space, so that the visual image of the artwork suggests harmony with the wall and represents the privacy of character and design.

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