Cultural aesthetics and its role in multidimensional murals to create contemporary cultural identity in Contemporary Urban Fabric

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Abstract:

Mural painting, often known as wall art, is a visual art style that involves the use of various techniques and scales to create artwork on walls, which is then incorporated into specific architectural environments. The only artistic medium intrinsically connected to its urban setting and supporting infrastructure is murals, distinct from painted walls. They remain one of the most effective options for addressing architectural and urban projects' physical, social, and cultural aspects. The research problem emphasizes the challenge of developing contemporary cultural identity in public settings using cultural murals as a medium. Multiple approaches in mural design and meticulous placement in different parts of the world have proven their efficacy in promoting cultural heritage, developing a solid connection between the civil community and its origins, and encouraging generations to explore their artistic and visual impact in the context of modern life, both in private and public settings.

This research aims to investigate and evaluate the impact of cultural aesthetics on the development of multidimensional murals, explicitly exploring how these murals serve to develop contemporary cultural identity across public squares.

This research study examines the College of Designs at Imam Abdulrahman bin Faisal University's (previously Dammam) experience in mural design. The mural design has been a significant component of the Interior Design Department's curriculum for eight years. Murals are meticulously crafted to adhere to specific aesthetic criteria, primarily conveying concepts, principles, and diverse subjects associated with local or regional history, whether recent or remote. Their artistic lexicon incorporates elements derived from social, cultural, and artistic ethos of the Arabian Gulf region as a whole, with a specific focus on the Kingdom of Saudi Arabia, as envisioned by the designer. The paintings adhere to diverse creative movements and styles. The university and the town of Al Khobar have entered into a partnership agreement due to the unique and artistic creation that goes beyond simple replication and showcases the region's cultural history. This agreement aims to enhance the city's distinctiveness, revive its ties to the cultural legacy of the monarchy, and designate notable locations inside the city to install murals. The murals from the department's yearly production are selected through a meticulous review process in cooperation with the municipality.

The research methodology includes performing analytical investigations on murals located in public spaces. This would entail a thorough analysis of diverse cultural murals to determine

shared designs, architectural components, and their influence on the cultural identity of public areas.

The research examines the procedure of designing murals and integrating them into the urban environment. In line with their goals and adding a new urban image that fits the social, economic, artistic, and cultural evolution of the kingdom, the research paper aims to stimulate female students' artistic production in the kingdom and expand its influence to larger urban areas that connect various regions of the kingdom.

Keywords:

Urban Aesthetics -Murals-Living Structures-Cultural Identity-Human Experience-Contemporary-Urban Fabric-Symbiotic Interaction-Environmental Design-interdisciplinary Art-Community Engagement

الملخص:

تبحث هذه الدراسة في تأثير الجداريات الفنية علي تطوير الهوية الثقافية وتعزيز بيئة حضرية نابضة بالحياة وديناميكية. تقدم الدراسة منهج تصميم منهجي يدمج مفاهيم كريستوفر الكسندر حول الخمسة عشر صفة للكمال و النموذج الحسي الذاتي. تمثل العلاقة المتناغمة بين الجدار الفني و البيئة الحضرية العديد من العوامل بما في ذلك الجماليات و التفاعل الاجتماعي و الاستدامة الثقافية إعادة التطوير الحضري الهدف هو تعزيز الجدران الفنية بما يتجاوز الوظائف الزخرفية السطحية و منحها القدرة علي احداث تأثير بناء علي البيئة الاجتماعية و الثقافية للمناطق الحضرية.

تعطي الدراسة مثالا للوحة جدارية في ساحة مدينة الخبر. تعمل كتعبير عن المبادئ الأساسية للتنظيم العضوي وتعزيز الثقافة. وتضمين الآيات القرآنية في أسلوب التصميم الجداري لا يُمثل فقط إضفاء إحساسًا بالهدوء، ولكن يعتبر أيضا تعزيزا بإضفاء إحساسَّ التلاحم والوحدة. .انه يوضح فعالية الطريقة في تنفيذ مفهوم الهياكل الحية لمختلف السمات الحضرية، و يظهر قابليتها للتوسع وإمكانية النمو الحضري الشامل.

والنتيجة هي لوحة جدارية مصممة بعناية فائقة يلعب دورا مهما في تكوين الهوية الثقافية والرفاهية العامة للمجتمع تسمح قدرة الأساليب المقترحة على التكيف مع المكونات الحضرية المختلفة بإجراء تغييرات حضرية واسعة النطاق بتوجيه من مبادئ 　　　　　　　　　　　　　　　بنية 　　　　　　　　　　　　　　　الحياة

تقدم هذه الدراسة نهجا ومفاهيميا يعتمد على إنشاء الجداريات. من خلال دمج المفاهيم الكلية من خلال فكر المصمم، تمر اللوحة بعملية تحول ، تملأ المناطق الحضرية بالحيوية والديناميكية. يزيد أيضا من الثراء الثقافي ويعزز التفاعلات الاجتماعية الممتعة. يستمر البحث في تسليط الضوء على الحاجة إلى تبني هذا الأسلوب على نطاق واسع ، وتخيل مستقبلا لا تكون فيه المناطق الحضرية مثيرة للإعجاب بصريا فحسب ، بل أيضا محفزة ثقافيا وتحسن بشكل عام نوعية الحياة.

الكلمات المفتاحية:

جماليات حضرية، جدران فنية، هياكل حية، هوية ثقافية، تجربة إنسانية

Introduction:

Mural painting, often known as wall art, is a visual art form that combines different techniques and proportions to create artwork on walls, blending them seamlessly into specific architectural environments. Under their inseparability from the painted wall, Murals are the exclusive artistic medium inherently connected to its urban surroundings and supporting infrastructure. They enhance the richness and worth of any location by incorporating intricate designs, narrating through visuals, and involving the users of the area in the tale. Murals are a highly successful means of addressing architectural or urban projects' physical, social, and cultural aspects. The usefulness of transmitting cultural heritage and establishing creative spaces has been demonstrated via the implementation of various techniques in mural design and carefully

selecting their placements in diverse metropolitan regions worldwide. This is accomplished by establishing and reinforcing the civic community's attachment to its origins, fostering the exploration of artistic and visual legacy by successive generations concerning their present-day living circumstances, whether personal or communal.

This research literature reviews the overall role of art, particularly murals, on individuals and society regarding mental perception and promoting pleasant psychological states. It emphasizes the need for effective communication to convey the desired message. Additionally, it examines the correlation between art and worldwide culture, ethnicity, and individual culture to comprehend the variety of concepts that artists might communicate through murals.

The research problem emphasizes the challenge of developing contemporary cultural identity in public settings using cultural murals as a mediator for transmitting the cultural heritage, functioning in a neutral, independent, and impartial approach to promoting valid cognitive results. Subsequently, a detailed analysis of the potential results of this mediation is provided.

This research aims to investigate and evaluate the impact of cultural aesthetics on the development of multidimensional murals, explicitly exploring how these murals serve to develop contemporary cultural identity across public squares.

The study paper subsequently examines the eight-year experience of the College of Designs at Imam Abdulrahman bin Faisal University (previously Dammam) in mural design. Murals play a crucial role in the curriculum of the interior design department. The authors demonstrate their endeavors in creating mural artworks utilizing two theoretical frameworks. The first framework is the Perception-Based Design Model (PBDM), which the authors have developed as a fundamental tool for constructing the design concept of any artwork and refining it within a solid structural framework. The second framework is the Integrative Framework, as Christopher Alexander established, consisting of fifteen pillars. These pillars establish the aesthetic values of the design to evoke an emotional response from the recipient.

Literature Review:

2.1 Arts as a Medium of Communication: The aesthetic values present in creative works significantly impact the recipient. They represent the artist's talent and imaginative capabilities, interacting with individuals or collectives and influencing conscious and unconscious consciousness to communicate values, facts, or ideas independent of their essence. According to Al-Mirayati, artistic processes are not independent of their relationship with the environment and the era. The aesthetic features of art play a crucial role in the artist's influential innovations on the receiver. (Al-Mirayati, 2007).

The arts represent the intellectual expression of the various aspects and characteristics of the aesthetic environment, encompassing both natural and human-made factors. The designer's ability to translate elements into symbols and incorporate aesthetic values has a reciprocal relationship with the emotions and reactions that result from interacting with these symbols (Al-Mirayati, 2007).
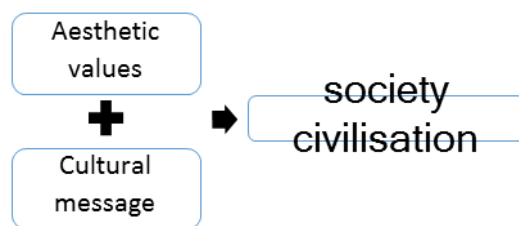
Figure 1: The Utilization of Arts as a Medium for Convey Aesthetic Values and Cultural Message

The designer must adequately balance the aesthetic values of murals following their artistic perception and the cultural significance that influences these qualities. This is crucial to create a favorable response from the audience and ensure that the intended message is comprehended accurately. Aesthetics is a characteristic found in objects that instill pleasure, a feeling of harmony, and consistency in the spirit (Linguists' Group - 1989). According to Al-Tai (2016), this movement is characterized as an ideal exploration of the origins of artistic output, with a focus on aesthetic standards and its contribution to artistic innovation.

Theories regarding beauty have exhibited diversity, although all have emphasized its function as a medium for knowledge derived from the arrangement or communicative context that conveys this knowledge. Therefore, artistic works that involve creativity must depend on the cultural framework of aesthetic ideals as a fundamental basis for artistic expression (Layla Ibrahim - 1987).

The literature has demonstrated how the arts, in their various forms, have influenced society over time, shaping its identity, ethnic culture, and societal culture while also connecting them to global culture for progress. Art has been instrumental in lifting societies from the brink of self-destruction caused by ignorance, cultural deficiency, and loss of identity into the path of civilization, development, and a constructive cultural shift. Art has inspired entire communities to overcome the devastating effects of war, reconstruct their nations, and promote cultural expressions that mitigate the intellectual confusion and contamination linked to individual and social psychological turmoil during conflict and economic recessions. Literature has illustrated the role of artists as representatives of the state or institution in their works, projecting future visions of the nation, enhancing its cultural identity, and affirming its cultural heritage to instill pride and dignity for future generations (Casey, 2000).

2.2 Mural as a symbiotic interaction:

The symbiotic relationship between murals and urban environments has garnered growing interest in recent research, indicating a broader change in the perception of public art as a dynamic element that actively interacts with its surroundings. Following is a review of recent references and studies that explore this symbiotic relationship.

Urban Murals: A Catalyst for Community Engagement. Furthermore, urban murals have developed as dynamic catalysts in promoting community engagement, interaction, and conventional concepts of public art. (Smith, J. et al., 2022), emphasizing the significant impact of urban murals in influencing community dynamics and fostering a collective sense of identity. While discussing the Symbiosis in the Street, we perceive Art Murals as drivers for revitalizing urban areas. In their 2021 study, Doe et al. explore the interdependent connection between street art and the revitalization of urban areas, suggesting that murals play a significant role in the

regeneration of urban places. The study elucidates the mutual and interdependent nature of this interaction, wherein murals invigorate urban settings and, in return, derive advantages from the liveliness of their surroundings.

In addition to its visual appeal, murals serve as community narratives, as explored by Johnson, K. et al. (2020). They highlight the multifaceted role of murals in expressing the narratives and ambitions of local communities. The story element has a crucial role in enriching the cultural fabric of urban environments, establishing a stronger bond between murals and the people who view them.

Williams L. et al. (2019) examine the interactive aspect of murals, emphasizing how these artworks include the audience in innovative and engaging methods. The study highlights the capacity of interactive murals to foster significant conversations between the artwork and the community, thus enhancing the urban experience.

 Moreover, Cultural Sustainability can be interpreted using murals, such as the case studies conducted in urban environments. For instance, Garcia M. et al. (2018) explore the notion of cultural sustainability by analyzing murals in urban environments. The paper showcases persuasive case examples that demonstrate the role of murals in safeguarding and advancing cultural heritage in urban environments.

Another example of a symbiotic relationship is the Mural Festivals and Urban Development, as presented by Brown P. et al. (2017). This study analyzes the function of mural festivals in fostering urban development. The paper explores how these festivals serve as crucial occasions for cultural and creative manifestation, exerting an enduring influence on the urban landscape.

2.3 The Role of Urban Art as a Medium:

In light of the foregoing, it is essential to emphasize the differences between the general concept of art and its application in urban environments. This involves perceiving art as a communication medium and a platform for transmitting information and values to the receiver. Art is a form of self-expression distinguished by sincerity and creative freedom. It is separate from conventional definitions and often presents new viewpoints. This freedom is not readily contained within social, cultural, or philosophical frameworks.

Nevertheless, the fundamental essence of art lies in its function as a medium for interpersonal and societal communication. Art is a channel between the artwork, its designer, and the recipient, individual or collective. Hence, the work produces tacit statements regarding social, cultural, and political matters, intending to provoke public engagement and elicit various reactions and perspectives. (Figures 2,3).

(Figure. 2)Distribution spaces in Nairobi, bringing about a

(figure. 3) The HRI Talking Walls Project is transformation in Korogocho

Figure s2-3   are examples of mural (street art) that serve as a method of educating, raising awareness, enhancing knowledge, and shaping public attitudes. It promotes positive behaviors that foster peaceful coexistence, mutual respect, shared goals, and aspirations. It is being employed to transform the city's environment and (re)establish its socio-political arenas. Street artists are utilizing activism and community development as unconventional methods to expand the scope of art's transformative capabilities.

The design of urban areas is a struggle between two opposing forces: (1) Art and history, which define the cultural heritage and aesthetic values, and (2) Development tendencies that shape the future of nations. The history of the relationship between art, urban design, and decision-makers has been influenced by two different viewpoints. On one side, there is a focus on the artistic and creative qualities required. On the other side, there are considerations of production, political administration, and public spaces (Smadja, 2003).

Artistic expression has consistently attempted to maintain its mysterious or conflicting relationship with power throughout different periods. The art sector is closely scrutinized by established authorities because of its capacity to foster societal communication and generate cultural, social, or political movements by disseminating novel ideas to the world. In recent times, states have effectively utilized this authority, using artistic expression as a medium to engage with society by effectively and appealingly expressing messages. During the 20th century, numerous nations endeavored to utilize art and amplify its significance to achieve their goals. France has revised its stance on artistic expression, permitting democratic expression and allowing artists ample latitude to convey and interpret the state's directions through art and media. This allowed the promotion of its message on a wide scale through murals and sculptures.

The decision-makers aimed to prioritize urban planning by exerting control and management over it, utilizing its vocabulary to communicate effectively. Urban spaces have emerged as a crucial artistic asset, serving as a primary medium of expression that utilizes architectural and urban design language and overall organizing strategies to transform the overall character and

identity of the urban environment. Urban art can influence and modify intangible elements of the urban environment, such as social dynamics, functionality, time, visual aesthetics, and physical structure. It integrates various disciplines related to urban environments, including architectural design, landscape architecture, urban design, and the arts, to develop cohesive arrangements that enhance a place's historical context and community identity (Proulx, 2008).

Urban art has recently adopted modern ideas, implementation, and functioning, incorporating environmental aspects rooted in sustainability concepts. Several nations have implemented diverse strategies that emphasize the significance of the urban arts infrastructure. 1998, France reinstated the Grand Prize for urban art after a five-year break. This provided an opportunity to reconsider the winner and redefine the significance of the term "distinction."
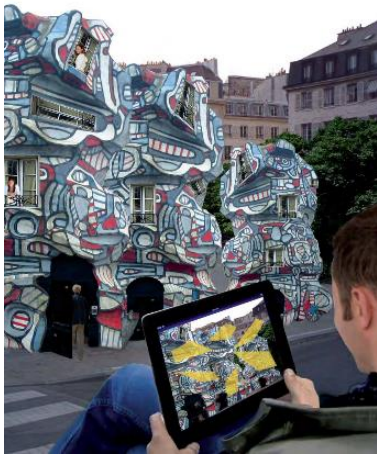
Figure 4 displays "La Tour aux figures,"
a sculpture created by Jean Dubuffet in 1983.
It is located at Parc de Ile Saint Germain
in Issy-les-Molineaux.
The source of this information is
a book written by Denis Proulx in 2008.

2.4 Urban Murals:

The term "mural" is derived from the word "wall," which refers to a vertical structure. This association has given contemporary mural art its distinct connotative significance. The term "mural painting," which can be rendered as "Mural" in English, encompasses any artistic creation that is directly applied to walls, ceilings, or other durable surfaces (Wilsdon, 2000). Mural painting is distinguished by the architectural substrate employed as the surface for the mural, which exhibits a uniform and integrated relationship with the artwork. Thus, mural or wall painting refers to creating a work of art on a wall surface, conveying an idea, meaning, or event. It is designed to complement the size and aesthetic elements of the architectural components and the urban space where the surface is situated (Al-Taie, 2016).

This work can potentially incorporate sustainable materials that are waterproof, heat-resistant, and resilient to various weather situations. Furthermore, the artwork might be transient, as exemplified by contemporary street art murals; it is visible to everyone, regardless of whether it is authorized (legal) or unauthorized (illegal). It is crucial to emphasize Blanche's (2015) definition of communication at this stage: Street art overcomes the limitations of conventional gallery spaces to establish a new sense of involvement for audiences everywhere. (figure 5) It has come to be recognized as an essential aspect of urban planning, serving as a global model for urban projects aimed at revitalizing cities. Murals have a significant effect on reviving neglected urban spaces and promoting community growth in various locations worldwide. Latin

American cities such as Mexico City, Buenos Aires, and Rio de Janeiro utilize murals as significant cultural indicators and mediums for conveying social critique. (Rodriguez, 2018) figure (6)
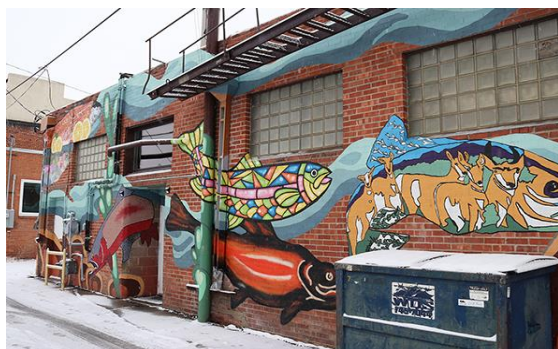

Figure 5 displays Gill Street Mural, 2014 Artists: Colleen Friday, Jeff Hubbell, Travis Ivey, Evan Levi, Chelsea Lowry, Meghan Meier, Lindsay Olson, Dan Toro, Adrienne Vetter.

Figure 6 displays View of the Poly-forum Cultural Siqueiros in Mexico City.

2.4.1 The Evolution of Mural Design and Techniques:

It is essential that we investigate the specific characteristics, values, and unique connotations that distinguish murals from other types of art. This text provides a comprehensive summary of the technical principles underlying murals across Europe, with a specific focus on France. This presentation allows the systematic chronological of murals based on their origins and spatial attributes and provides insights into their beginnings and evolution.

During the Roman era, the installation of vast and smooth architectural blocks led to a prevailing practice of adorning walls with pictorial representations primarily for technical and construction purposes. This tradition persisted until it reached its height in the 11th and 12th centuries. During the Gothic period, the pointed-arched technique decreased the surface area of facades to accommodate larger window openings, decreasing the space available for murals. Stained glass art gradually supplanted wall paintings as the preferred form of window decorating. However, several architects decided to preserve the opportunity for extensive, outstanding artwork to adorn uninterrupted surfaces devoid of windows. During the Renaissance, painters were captivated by old art, which inspired them to adorn several buildings, particularly those in metropolitan areas, including certain castles, with murals.

In the 17th century, extensive mural collections were significantly created in different religious structures; however, in the 18th century, there was a greater emphasis on producing murals for ornamental purposes rather than transmitting explicit concepts. Mural decoration became prevalent in the 19th century, adorning several religious and secular structures, including institutions and institutes. Regarding the 20th century, discussing the overall direction of mural arts is difficult due to the proliferation of current art trends and styles (Laura, 1977).

The methodologies employed in mural production exhibit significant differences across various countries and historical periods. Medieval artists employed traditional methods from previous civilizations, including clay and paints derived from botanical or zoological sources, for their drawings. Renaissance artists disregarded the traditional principles of mural painting from

ancient times and explored innovative methods using different techniques and materials. The artists of the 19th century utilized the most recent advancements in the chemical industry to explore novel processes or products, which were met with differing levels of acceptability (Laura, 1977).

Mural art is inherently linked to the wall, transforming not only via its execution skills and cost, but also through its inherent character and placement—a crucial component in the architectural language and a contrasting position to the supporting canvas. Only architecture and the urban fabric serve as frameworks that connect murals to the fabric, unlike the canvas. Figure (7) Architectural engineering utilizes color and symbolic vocabulary through carving or drawing to enhance its core concept and meaning. Hence, the prevalent mistake of depending on outdated methods without considering the urban environment and its distinctive character, the approach to murals modifies its unique nature and eliminates the artwork of its material, aesthetic, and historical context.

Figure 7 Egyptian Architectural Motifs Mural, Alexandria, Egypt, 2008 displays the integration between mural and the surrounding environment.

2.4.2 Murals as a Tool for Restoring Cultural Heritage:

Mural painting is a powerful means of conveying diverse views and arguments, guided by the artist's intellect and creative skills. The power of the media derives not alone from its aesthetic but also from its strategic placement within the urban landscape, which, when thoroughly analyzed, effectively communicates its message to a significant number of pedestrians and frequenters of the area on a daily basis.

The vocabulary employed in mural painting functions as a mechanism that generates both emotional and intellectual responses from viewers. It captivates their attention, prompting them to comprehend and interpret the meanings associated with the vocabulary and its various elements (Committee of Soviet Scholars and Academicians, 1967).

Therefore, due to its placement, mural art has effectively functioned as a significant means of communication for political discussions regarding the challenges faced by the laboring class and the empowerment of individuals and collectives in Mexico following periods of adversity. Figure (8)

The effect of murals expanded to the United States, where they played a crucial role in integrating art into society and fostering cultural development in alignment with social progress, (Cockcroft et al., 1998).

Figure8 displays Teatro de Los Insurgentes, situated on Avenida de los Insurgentes, was a notable edifice. The theater, which was designed by the Modernist architect Alejandro Prieto, was fully constructed in 1953. A colossal artwork by the renowned artist Diego Rivera adorns the exterior of the theater. The artwork, which measures 46 meters (150 feet) in length and 10 meters (33 feet) in height, was initially painted and subsequently adorned with glass mosaic slabs.

The origins of the modern mural design movement in Mexico during the 1920s can be attributed to the government's establishment of an urban arts program. This program aimed to bring people together and enhance the importance of cultural identity following the political and social turmoil caused by the civil war. Applying murals on buildings significantly influenced the recipient's social consciousness, as the mural depictions depended on the growing collective social awareness and the heightened sense of national identity. These works exalted the nation's perspective, intricately entwined with its cultural legacy. This statement effectively conveyed the idea of making art from closed museums, which were previously solely accessible to the aristocratic society, available to the general public by displaying it on walls in open urban surroundings (Cockcroft et al., 1998).

The preceding highlights the significance of mural arts in educating societies, establishing a connection between them and their history, culture, and origins, and enhancing the overall quality of life in local areas. It promotes the accessibility of arts and culture to strengthen the community's bond with its cultural origins and heritage, increase citizen engagement, expand their contribution to societal improvement, preserve and enhance the city's aesthetics, and endorse and exhibit the creations of talented artists who can accomplish these objectives through visually captivating and innovative murals integrated with the urban surroundings.

These murals have a visual impact, captivating the audience's attention while providing a visual link to the transmitted historical and social matters. Before developing the design concept, it is essential to conduct a comprehensive analysis of the cultural pattern with all its components and to form a creative thought with multidimensional cognitive dimensions influenced by social and cultural factors to ensure viewers' interaction with the mural.

2.4.3 Murals as a Medium for Creative Placemaking:
The aforementioned is not separate from urban placemaking but rather a fundamental component. Together with other aspects of placemaking, offers wider opportunities for active community involvement in various activities and projects on short and long term. Empirical research has demonstrated that the presence of creative creations and associated engagements in urban environments can significantly contribute to placemaking by fostering active involvement. Participation can be observed through the creative endeavors of others and psychological reactions based on an individual's perception or direct engagement in artistic or

similar creative activities. This is influenced by the creative abilities of those motivated to participate (Kirklin et al., 2003).

Art is also positively associated with the health of the recipient who interacts with it or participates in its design and implementation procedures.

Nevertheless, despite persistent endeavors and intellectual advancement in this field, researchers and relevant entities frequently encounter difficulties and complexities in implementing the accurate principles of this information. This necessitates decision-maker involvement and increased endeavors to clarify or overcome these underlying problems (Stuckey et al., 2010).

Participating in any creative activity results in a rise in cultural engagement. Consequently, this fosters an environment where individuals may freely express themselves and embrace their distinctions, a crucial prerequisite for the community's economic prosperity (Borrup, 2004). Increased participation of local community members in the arts fosters enhanced social unity. "Culture stimulates activation by building social connections among humans, rather than directly impacting the economy" (Burrup, 2004). Communal arts programs promote increased civic engagement by offering a platform for residents to express themselves confidently and establishing a space for communal interaction. These programs enhance people's collective belief in their ability to achieve shared goals by creating opportunities for collaborative effort, thereby extending their sense of typical effectiveness across various aspects of life (Burrup, 2004).

Murals play a significant role in the placemaking process, both in the outcome and throughout the design and implementation stages in the urban environment. Streetwalkers engage with the murals immediately, creating ongoing interactions. The setting and product development during execution act as attractions, promoting social conversation and facilitating the exchange of opinions among community members who aim to comprehend and assess the work, its significance, the artist, and the cooperating team. This contact fosters social and intellectual proximity among individuals, linking them to the location based on their distinct experience in observing the implementation and their own assessment of the essence and significance of the product.

In this context, there has been a rise of a burgeoning movement known as creative placemaking, which centers around integrating arts and culture into community development initiatives and urban planning, with a particular emphasis on contemporary creative endeavors that yield beneficial outcomes for local residential areas. Utilizing creative terminology derived from cultural and heritage assets serves as a magnet, enticing individuals to reside and labor within these regions. They interact with public amenities, footpaths, and public squares due to the unique urban environment, enhancing the quality of life and opportunities for engagement.

"Creative placemaking involves collaboration between public, private, non-profit, and community entities to shape the physical and social aspects of a neighborhood, city, or region through artistic and cultural initiatives." Creative placemaking enhances the vibrancy of public

and private places, revitalizes buildings and streets, boosts the economic sustainability of local companies, and promotes public safety. Additionally, it fosters a sense of community by facilitating gatherings that celebrate, inspire, and encourage creativity" (Page 3).

For example, the street art has been identified as a dynamic factor for shaping urban environments, involving communities, and offering critical perspectives on societal issues. Street art capacity promotes urban regeneration and community revival in Kenyan cities. (Eric Paley November 2023).

2.5 Research Problem and Objectives:

It is worth mentioning that most newly developed cities in the Middle East and North Africa (MENA) area have neglected to invest in public spaces and have prioritized cars above people in their overall planning strategies. Their aesthetic ideals and design vocabulary are insufficient to promote social engagement and ensure safe walking and sitting for residents. Many pedestrian walkways are neglected due to their unpleasant and unsafe places.

For example, Saudi Arabia has demonstrated an intense interest in utilizing art to foster intellectual growth and preserve its cultural and artistic legacy. Nevertheless, despite the diligent endeavors to cultivate cultural consciousness, there remain obstacles to implementing the appropriate tenets. The study seeks to investigate the process of generating constructive knowledge in the context of mural design, specifically regarding cultural heritage and creative placemaking. Additionally, it emphasizes the related methodologies based on the experiences of the College of Design at Imam Abdulrahman bin Faisal University. The study examines initiatives aimed at instructing female students in the Kingdom on the fundamental concepts of creating and manufacturing genuine and modern murals, drawing influence from the region's cultural legacy. Furthermore, it provides an illustration of how these murals are seamlessly incorporated into the urban landscape to rejuvenate cultural heritage and create a creative place.

3 Methodology Proposals:
3.1 The Theoretical Framework:

The study examines the constructive mechanism employed in the creation of mural designs and their seamless integration into the urban environment. The design process relies on a methodology that facilitates the generation of productive interactions and reflections when examined thoroughly and meticulously. In other words, it includes authentic readings that offer more extensive and varied connections. This is achieved by creating designs that draw inspiration from cultural and social heritage. These designs consistently encourage users to delve into the intricacies and phenomena of the artwork and establish connections with the urban environment. This method can only be achieved by utilizing ideas with distinct environmental, technical, and cultural consequences. These concepts provide sensory interpretations that help understand the significance of these effects, whether they are related to perception or association (El Kony et al., 2013).

In order to comprehend these impacts, it is crucial to understand that visual perception includes two distinct phases (Motloch, 2001): The initial stage involves perceiving the physical components of the surroundings in terms of their material attributes (such as luminosity, motion, hue, objects, etc.). In the second stage, meanings are attributed to these elements, combined based on a consistent collection of stored concepts. This revelation refers to the imperceptible attributes of the artwork and the urban medium, sometimes known as "early vision." It does not entail any perceptual activities associated with the viewer's anticipations or previous understanding (Pylyshyn, 1999).

On the other hand, linked meanings refer to the cognitive process that connects the observed scene to cognitive impacts and various mental processes within the mind. It results in behavioral and experiential consequences that are evident in the overall performance and value of the location. The complexity of this stage lies in its ability to direct the visual process by engaging attention, conducting evaluations, making selections, and drawing inferences that tap into the art viewer's long-term memory. These processes significantly influence the viewer's overall assessment and emotional response to the artwork (Pylyshyn, 1999). The interpretations of these meanings are shaped by various human factors, such as individual traits, cognitive capacities, societal position, hobbies, level of education, past encounters, personal beliefs, desires, and ambitions (Boehmer et al., 2006).

The design concept and structural mechanism for mural design depend on the anticipated perceptual interpretations of mural viewers. The researchers have established a theoretical framework called the Perceptual-Based Design Model (PBDM) (Elkony et al., 2013), which serves as the basis for the design. This theoretical framework is specifically tailored to encompass both the aspects of interior and external environmental design. The concept is based on how the environment's features influence the way people see things, and how this perception may be used to help individuals understand and interpret the environment in a good way. The model designers can deduce and create both physical and non-physical environmental attributes that are essential for fostering favorable interacting connections between the characteristics of the physical environment and its users, whether they be people or groups. This aims to instruct the receiver on urban placemaking by enticing them to participate in productive activities inside the location.

The model assumes that locations and things created using a constructive approach can be interpreted and understood in several aspects. In order to obtain accurate readings, it is essential to identify and assess the physical characteristics of these locations as tangible indications of the values and priorities upheld by the populations who utilize and dwell inside them.
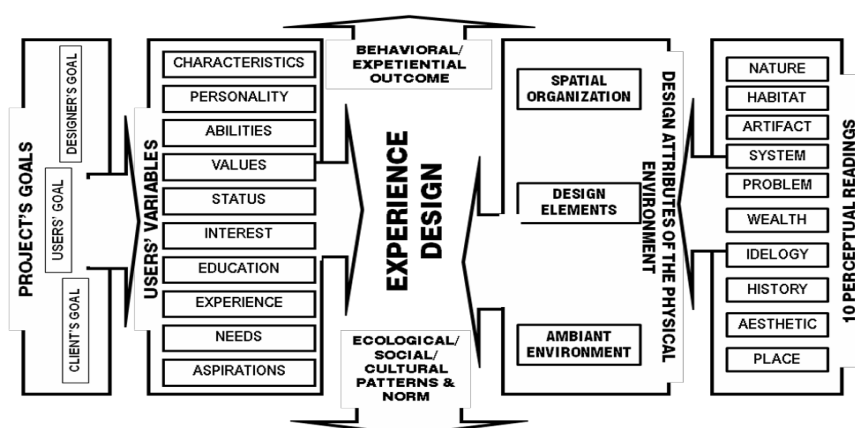
THE THEORETICAL FRAMEWORK

Figure 4 displays the Perceptual-Based Design Model, as presented by Elkony et al. in 2013.

Code	Perceptuel Readings	Definition
1	**Design as Problem**	This method is characterized by its problem-solving approach, with the aim of identifying and addressing concerns in the surrounding environment, whether natural or human-made. It focuses on identifying means to reduce or eradicate these issues. This approach considers issues relevant to the physical environment as well as those relating sensory pathways.
2	**Design as Wealth**	An economic analysis of the current and allocated resources in the place, to identify, examine, and assessing the existing support system and the required design output needed to facilitate, improve, and prepare the location for activities that enhance its economic value.
3	**Design as Nature**	An ecological design approach that prioritizes environmental conservation and recognizes the natural environment as dominant. It creates an adversarial relationship between nature and consumers, constraining the designer's capacity to influence the environment. The designer must thoroughly analyze the existing circumstances, considering the crucial environmental and societal values that must be conserved, nurtured, and protected.
4	**Design as Artifact**	A self-centric approach that considers the built environment as a reflection of the designer's identity, knowledge, and technical skills. The designer is recognized for their ability to eliminate natural patterns to emphasize the places they create and the impressions they leave through their designs.
5	**Design as Habitat**	Designers interact with their immediate environment by adopting its basic framework. Their role is to manipulate, adapt, and refine environmental factors (such as physical, social, and cultural aspects) to convert them into valuable assets that promote and improve the overall quality of life and mental well-being. This reading examines two equally important factors: (1) Quality of life and (2) Sustainable

		design, which involves merging human interventions with environmental expressions to establish a harmonious relationship between humans and the environment.
6	**Design as System**	A comprehensive approach for predicting the relationship characteristics between the potential user and the virtual environment. It effectively identifies unique design aspects to enhance efficient utilization of space, emphasizing the harmonious relationship between form and function to optimize overall utilization and enhance the productivity of the physical, social, and cultural environment.
7	**Design as Ideology**	This approach emphasizes the ideology of design in terms of its symbolic and ideological connotations. It highlights the core beliefs, ethical standards, ambitions, and goals that influence society's present and future outlook and prospects. The design vocabulary of the place is influenced by its cultural past and fundamental design ideas.
8	**Design as History**	Design represents the development of natural and human activity in a particular place. The complex structure of these documents facilitates the choice of design terminology and the synchronization of the environmental context. According to this perspective, placemaking involves creating a mosaic of space and time that evolves throughout succeeding generations, along with the environmental changes that occur during these generations. The terminology elucidates the characteristics of the mentioned items.
9	**Design as Aesthetic**	Human involvement in this reading is characterized by contemplation rather than experimentation, adopting a distinct and abstract perspective on the formal values of design. Visual interpretation is analyzing visual forms using the vocabulary and criteria of the arts, including elements such as line, shape, color, texture, rhythm, proportion, and more.
10	**Design as Place**	The human involvement in this reading is characterized by contemplation rather than experimentation, adopting a distinct and abstract perspective on the formal values of design. Visual interpretation is analyzing visual forms using the vocabulary and criteria of the arts, including elements such as line, shape, color, texture, rhythm, proportion, and more. Design as a physical location or space; this path surpasses all previous readings. This interpretation of place phenomena elucidates design in an exploratory manner, resulting in a sequence of cognitive associations and interactions that foster a profound emotional attachment between people and their surroundings. Hence, it determines the design's outcome, whether success or failure. The material characteristics of the environments prioritize the gestalt concept over individual elements, enhancing the place's

		distinctiveness and uniqueness. Prior readings can be tailored to directly contribute to this reading and guide the user towards a sense of "affection for the location or artwork."

Citation: Elkony et al., 2013

The formative values of murals originate from Christopher Alexander's fifteen principles of integration or wholeness, which were developed to design living structures and surroundings. These principles enable murals to transform, resulting in configurations and forms that first encapsulate the viewer's perception of the fundamental formative attributes of murals. Subsequently, people enhance their bond with the artwork by establishing a relationship between the mural as a unified entity and its language with a conceptual, ideological, and philosophical influence that has molded the culture of this society over time. This relationship fosters intellectual contemplation, sparks inquisitiveness, and establishes a correlation between word and its origins in the environment, history, culture, or ideology.

1-Levels of scale
2-Strong Centers
3-Thick Boundaries
4-Alternating Repetition
5-Positive Space
6-Good Shape
7-Local Symmetries
8-Deep interlock and ambiguity
9-Contrast
0-Gradients
1-Roughness
2-Echoes
3-The void
4-Simplicity and Inner Calm
5-Non-Separatness

Figure 5 displays the Fifteen Principles of Integration.
Source: Alexander, 2004

These fifteen principles are possible means that facilitate the interrelationships of the elements while improving the overall integrated link among them. These concepts are not distinct; they function in conjunction, interweaving with each other. Upon careful examination, it becomes evident that the existence of each property and its entity is dependent upon other properties. In overall, they are essential components of ecosystems and designs. Consequently, surroundings or designs lacking vitality result in a diminished ability to attain the fifteen design characteristics. On the other hand, living environments and structures are fully developed systems that effectively incorporate these characteristics, resulting in the formation of a unique identity through integrated properties.

Consequently, murals become environmental symbols associated with the location's cultural heritage, establishing intentional and controlled interactive connections. Even if they are received by the recipient without any prior planning, it grants them the liberty to be received and understood according to their cognitive capacity, reading proficiency, and analytical aptitude.

These principles are applied to mural design and the design of the mural's exclusive pattern. They guide the design vocabulary, spatial coordination, and sensory environment.

3.2 Practical Example:

The production of murals persisted for eight years, with the most recent one serving as a crucial component in the program of the Interior Design Department. The murals mainly convey various concepts, principles, and motifs of the local or regional history, alluding to the distinctive social, cultural, or artistic qualities of the Arabian Gulf as a whole, specifically, the Kingdom of Saudi Arabia, as envisioned by the designer. The panels adhere to diverse creative orientations and movements. The university and the municipality of Al-Khobar formed a partnership agreement in 2011 to promote the city's identity and strengthen its ties to cultural heritage. This resulted from the unique and extensive production showcasing the city's cultural history.

The placement of these murals across the city is carefully planned and chosen from the department's yearly collection. Their mediation procedure is precise and based on aesthetic assessing criteria, which they collaborate on with the municipality. The proposed example has been evaluated in light of the constraints outlined in the research paper. This evaluation includes the original project's perceptual interpretations to formulate a design concept and transform it into an urban mural. Fifteen integration principles were identified to guarantee that the artwork achieves its intended objective.
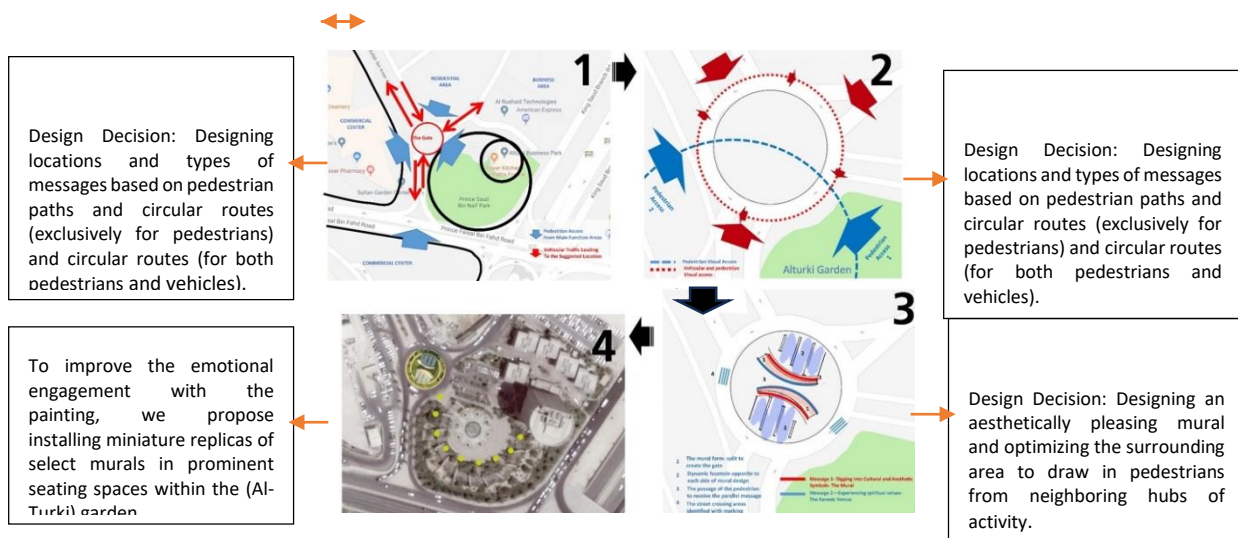
Design Decision: Designing locations and types of messages based on pedestrian paths and circular routes (exclusively for pedestrians) and circular routes (for both pedestrians and vehicles).

Design Decision: Designing locations and types of messages based on pedestrian paths and circular routes (exclusively for pedestrians) and circular routes (for both pedestrians and vehicles).

To improve the emotional engagement with the painting, we propose installing miniature replicas of select murals in prominent seating spaces within the (Al-Turki) garden.

Design Decision: Designing an aesthetically pleasing mural and optimizing the surrounding area to draw in pedestrians from neighboring hubs of activity.

Figure 9 illustrates the process of making design decisions based on the intended message and anticipated perceptual interpretations.

The mural conveys two distinct messages: Firstly, it celebrates the overall political climate in the Kingdom that fosters cultural identity and the rich creative legacy; secondly, it embodies religious faith as a robust and unwavering identity, serving as a guiding force towards the future. The environment has been arranged to accommodate these two statements within a sculptural

block penetrated by a stationary axis, symbolizing the gateway to the future. The mural design was modified to encompass the outer walls of the gate, while the inside walls were enhanced with passages from the Holy Qur'an, fostering an open exchange of profound principles that imbue significance into both personal and communal existence by bridging intellect and sentiment.
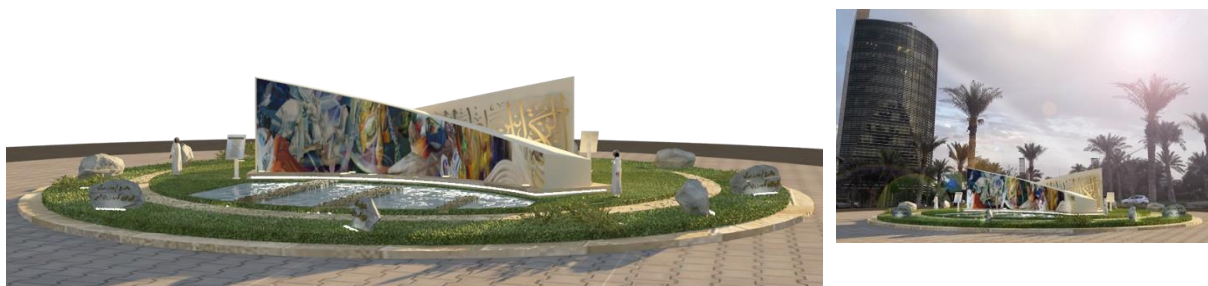

Figure 10 Depicts the mural within its urban setting.

Consequently, mural design has facilitated the observation of how the vision and knowledge of local communities correspond with the overarching aim of fostering beneficial transformation. It is a form of communication that enables individuals to be proactive rather than simply reacting to their surroundings. It promotes optimism instead of pessimism, enabling remarkable enhancements in their nearby communities, whether significant or minor.

The mural's design is driven by the principles of the local community, including their intentions and potential. The goal is to create a public area that encourages contact and participation and improves the mental and emotional state of those who see it. Examining each center, combining modern and traditional styles, provides a thoughtful and subject-to-discussion analysis of the qualities and techniques employed in murals. The rise in consciousness and focus reinforces the ambiguous subordinate components that materialize in opposition to first perceptions.

The vocabulary and symbols used in the murals have been meticulously selected from cultural heritage. These symbols are modified to fit different scales and have interactive connections with one another. Additionally, their colors are chosen based on the four seasons, which symbolize the transition between hustle and peace, stimulation and surrender, and represent the future. The Quranic words are meticulously designed to convey a sense of stability, serenity, uniformity, and harmony with the stone background. This design aims to represent the inner peace that comes from solid faith and enables believers to face their everyday struggles confidently.

Figure 11 (a-b) Some Shots of the Mural

The mass of the object, along with its ratio and shape, causes shadows to be thrown around the clock and affects the airflow in the central hallway, resulting in a gentle and soothing ambiance throughout the day and night. Our architectural approach was based on the incorporation of multiple focal points within the design. This process entails deconstructing prevailing connection hubs and reconstructing them, hence emphasizing the visual arrangement in influencing interactive connections among stable hubs. This is accomplished by imparting kinetic energy to it through the movement of lines and their interaction, establishing a closed circuit of connection and disconnection with the spectator. It affects cognitive perceptions by extracting meanings from the observable structure and converting them into mental interpretations. In this study, we showcase the holistic ideals employed in the murals. We illustrate how the writers utilized the concept of living structure and the principle of perfection or totality to facilitate the integration and evolution of the design while maintaining its structural integrity.
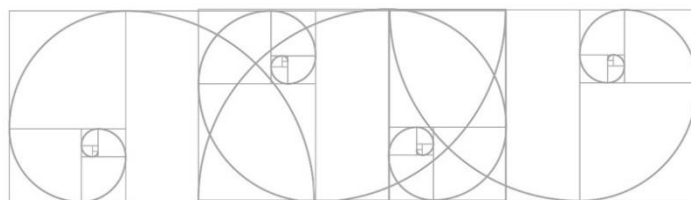
Figure 12 Displays the progression of scales in the centers based on Fibonacci numbers. Level of Scale- (designed according to Fibonacci numbers)
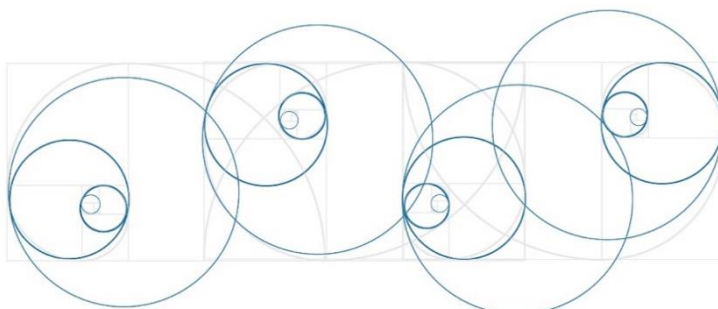

Figure 13 Strong Centers- analysis of the first three levels of the center s

Figure 14 Thick Boundaries- Designed in themselves as centers of attention

Figure 15 Roughness- as medium between soft and more simple centers
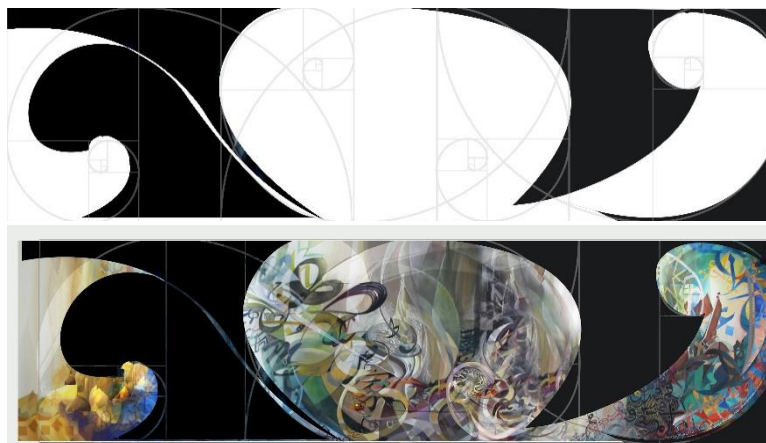

Figure 16 Positive spaces created via the contract of nearby centers

Figure 17 Creating Voids between more crowded centers to create areas for inner calm
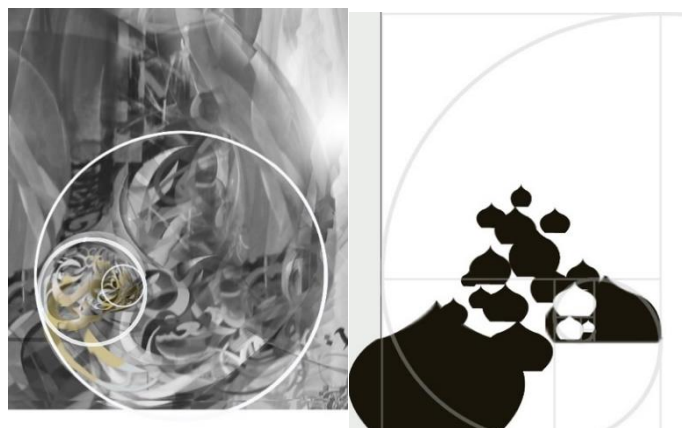

Figure 18 The echoes and non- separateness in smaller centers

Figure 19 Final mural design

4. In conclusion:

The urban environment and its vocabulary, as a result of our constant interaction with it, whether deliberate or inadvertent, exert both beneficial and detrimental effects on human existence. Urban societies are greatly impacted by them, since they have the power to either improve or reduce the feeling of freedom by establishing a connection between individuals with their origins, cultural history, and values. As a component of urban design; Murals invigorate the progress and enhancement of diverse communal areas such as plazas, roads, walkways, gardens, structures, and other public spaces. They request increased interpersonal engagement, leading to dynamic and more effective communities in terms of health, social, and economic dimensions. Thus, mural design transcends the purpose of essential embellishment or enhancing a space, instead focusing on creating dynamic and appealing urban destinations.

This work presented a systematic approach to mural design, a subject of extensive discourse in specialized literature. This technique is based on a sound theoretical foundation for designing murals and incorporating them into the urban environment to establish cultural identity and foster a vibrant space. A sensory model was employed to create a self-directed learning process that serves as a foundation for integrating new information into the designer's cognitive system to achieve this objective. It is essential to highlight that this paradigm has aided designers in developing an appropriate framework for engaging with murals. It can offer design characteristics facilitating productive and varied interactions between murals, their urban surroundings, and the observer. Hence, this contact yields profound impacts and significance as it stimulates and pushes the users' capacities while they delve into the underlying meanings of murals and space utilization.

The designer can utilize the structural model and integrate the fifteen principles of totality to create the mural environment into a dynamic and cohesive structure. It has the potential to either improve the quality of human existence or enable individuals to express their true nature. The designer creates a design characterized by a culturally influenced, enveloping structure. This cultural amalgamation is accompanied by favorable emotional and affective responses, guaranteeing the continued vitality, allure, and capacity for flexibility in navigating and adjusting to the location and its design language.

The concept can be employed to effect alterations and modifications that combine the methodical nature of principles with the ingenuity of intellect in effecting changes in the urban environment. When applied to murals, the concepts of living structure can also be extended to

streets, buildings, gardens, and other elements of the urban environment. They might be created as supported hubs that can be incorporated into numerous progressions.

It is emphasized that the designs are genuine and original, created by students from the College of Designs at the university. Each mural is a compilation of students' works curated by the writers inside a distinct design framework and subsequently incorporated into the cultural milieu. Therefore, by receiving appropriate academic direction from experts and operating within a contemporary framework based on solid theoretical principles, students can be motivated to channel their efforts toward creating designs that are in line with the future vision of the Kingdom. The research paper aims to stimulate artistic creation based on this framework and expand its influence to encompass broader urban areas that link various urban regions per their aspirations while introducing a fresh urban representation that aligns with the region's social, economic, aesthetic, and cultural progress.

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