

**Mural Painting and its Relationship with Urban Coordination  
through Landmarks**

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**Abstract**

The aesthetic sculptures and memorials are among the main landmarks of any city. In addition to being essential elements in urban design, they are architectural elements of visual attraction that capture people's attention. Usually, city squares are decorated with sculptures and statues; such as, statues of heroes and leaders. In many cities, there are great statues created in memory of great people or artworks presented by mural painting. In general, aesthetic sculptures usually represent an idea or glorify an event specific to a certain place.

Distinctive landmarks give the city its unique character; with the group of statues, sculptures, motifs, and decorations used horizontally or vertically to achieve certain aesthetic and functional purposes. They are also considered pillars of vital elements in the heart of the city. Landmarks are created in the streets and public squares to reflect the specific culture, history, and civilization of the place.

The researcher points out that the three-dimensional aesthetic sculptures are always placed in city squares, which helps to design the square geometrically. They are clearly visible from outside the square. They also add an aesthetic value to the place, and can be considered as guiding signs to indicate the location. The researcher stresses that the aesthetic sculptures and decorations must be designed in an appropriate manner to reflect the identity of the place. This is done by presenting some examples and studying them analytically throughout the research.

### **Research Questions**

- What is meant by environmental and urban coordination and its relationship with mural painting?
- Do environmental and site coordination have a role in urban planning to highlight the created artwork?
- What is the role of urban coordination in the formulation of artworks?
- What are the most important characteristics of an artwork and the ways to perceive it?
- What are the basic components of squares that contain landmarks?
- What are the factors affecting the visual perception of an artwork within urban coordination?
- What are the principles governing an artwork in urban spaces?

### **Introduction**

The aesthetic sculptures and memorials are among the main landmarks of any city. In addition to being essential elements in urban design, they are architectural elements of visual attraction that capture people's attention.

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Usually, landmarks are created on suitable bases of different materials, and sometimes they are in the middle of fountains, near them, at the end of roads, or in densely populated places, or sites frequently visited by people; such as, markets, shopping malls, or at city gates... etc.

The elements of coordinating and beautifying the public squares are numerous and varied in their structure and composition. Its materials vary from metals, wood, stones, and glass; all of these elements help in fulfilling the functional role of human requirements and needs, and add an aesthetic touch of distinctive value to the urban space through coordinating and organizing the various elements within the formative relationships that achieve the functional and aesthetic roles.

Squares and gardens are public places where people practice their activities, and they need to be equipped with special furniture within the framework of a holistic design for the recreation of citizens. This furniture includes benches, fountains, shelters, plants, kiosks, lighting poles ... etc. Improper placing of these elements has a negative impact on the image and shape of the place.

All these elements are of small scale in the urban environment, yet they appear in large numbers. The shape of the element, its size, its appearance, and its relationship with what surrounds it are governed by the function it performs and by the local and functional conditions of the place. As such, these elements need to be designed within the framework of the general design of the project through an integrated vision between the artist and the architect entrusted with the design.

The **research problem** lies in finding an integration between urban development, and environmental and urban coordination by placing artistic works in the most important centers and places available in agreement with the concerned parties; stressing the importance of finding the insights of these artworks and determining the identity of the place. This, in turn, indicates the importance of the role that the philosophy of site coordination can play in creating and developing the interior design environment of the place to achieve the greatest degree of environmental comfort through the formulation of artwork within the environmental and urban coordination system from the viewpoint of the muralist, which does not differ from the viewpoint of the architect or sculptor.

It is an integrated vision that utilizes landmarks and three-dimensional artworks that the recipient tastes from all directions, confirming the compatibility of the photographer's vision with the architect or sculptor and urban planning, which requires realizing the important role of the designer in field sculptures and mural painting through aesthetic processing of field work with the aim of achieving urban coordination and aesthetic values in the urban space and improving the visual image through the participation of mural artworks, with their different and multiple materials, and choosing the appropriate ones in processing the artwork and working to remove all distortions and visual pollution.

It also aims to preserve the architectural and urban character of the different regions while protecting and coordinating the elements of the natural environment through the means and mechanisms of urban coordination by reviewing some examples of works of mural painting by analyzing and identifying their distinctive features, the appropriateness of their construction, the materials used, and the colors chosen.

### **Types of Landmarks**

It could be a memorial, a sculpture, or an architectural work that participates with mural painting in the type of surface cladding matching the style and shape of the landmark with the architectural style of the place, and to complete the vision, organize the empty spaces of roads and green spaces, and coordinating between them according to the percentage of the empty space to the occupied area; underlining the idea of the distinctive landmark and its place in order to conform, verify, and express the personality of the site and the purpose of its establishment in the place.

The sculptor has the right to choose the material used to be suitable for the place where the distinctive landmark will be created in terms of erosion factors that it will be exposed to; for instance, being close to the sea or exposed to rain and dust; and from here comes the importance of selecting the appropriate material in order to ensure the durability of the artwork.

### **Urban Coordination and its Relationship with Mural Painting through Landmarks**

Urban coordination is all work based on the objectives of improving the visual images of cities, villages, and new urban communities, as well as removing all distortions, visual pollution, and preserving the architectural and urban character of the different areas. This is to achieve the aesthetic values of urbanization in general, including roads, squares, streets, gardens, public spaces, public buildings, and explicit artistic field works, whether small or of a distinct value; based on all scientific, technical, artistic, and administrative means.

The technical aspects of urban planning include the application of scientific and technical processes and considerations related to land-use planning, urban design, natural resources, transportation, and infrastructure. Urban planning includes techniques such as: population growth forecasting, zoning, geographic planning and analysis, parking space analysis, water resources survey, identifying transportation patterns, knowing the demand for food supplies, allocating health and social services, and analyzing the impact of land use.

To predict how cities will develop and to estimate the effects of the interventions made by planners, they use different models. These models can be used to indicate that there are relationships and patterns in demographic, geographic, and economic data. They may deal with short-term issues like how people move between cities, or long-term issues like land use and growth. One of these models is a geographic information system that is used to create a model for existing planning and then visualize the future effects on society, the economy, and the environment.

Accordingly, building laws and other regulations should align with urban planning by controlling how cities are built and used at the individual level. Methods of application include administrative division of territories by governments, planning permissions, building laws, as well as special facilities and restrictive conditions. When people gathered with one another, the so-called community or small village began to appear, which made the need to organize their requirements and hence –i.e. planning – appeared.

Planning is the fulfillment of the needs of society in a specific place and time. It is the comprehensive concept of city coordination in terms of functional, visual, economic, and social aspects. Planning should be within the framework of a specific time plan, taking into account the possibilities and limitations that exist in society. And to add landmarks in places designated by urban and environmental planning according to the urban, environmental, and residential planning system, whether they are monumental and huge or less massive as being part of the comprehensive planning system. This is in addition to creating places for the public to gather and to present works of art through landmarks that the public can enjoy and express their identity or the event for which it was established.

### **Environmental and Site Coordination Role in Urban Planning to Highlight the Created Artwork**

The researcher studies the determinants of the green spaces of the external space through its relationship with the furnishing elements. Therefore, it can be said that the process of furnishing the space is largely related to the function and the needs of the user to be in harmony with the surrounding environment. Particularly, the emphasis on the relationship between the furnished and unfurnished open areas, as well as their close connection with other closed areas to reach environmental integration and linking them to the created artworks; whether they are mural works on architectural surfaces or sculptural works that use mural painting techniques.

In light of the interior design standards, the environmental quality and functional quality must be taken into account. Such qualities are achieved through the integration of architectural design, interior design researches, environmental researches, and distinctive artworks. For instance, environmental quality is achieved by responding to the natural effects of climate on interior design, taking into consideration the requirements of environmental compatibility; which, in turn, will lead to natural comfort and its positive impact on the user.

The success of the interior designer is measured by their ability to carefully study the environment, calculating its surfaces, and finding a network of different relationships between the elements, in order to finally provide a functionally successful interior environment that is compatible with the proposed mural works. One of the most important goals of interior designing is to provide the greatest comfort to the users of the place. Any human needs the availability of suitable micro-climate conditions in terms of temperature, humidity, and ventilation. This is known as the *comfort area* where an acceptable level of illumination and tranquility within the interior space is provided, in order to achieve physiological and psychological comfort.

Hence, the interior design philosophy is based on the idea of meeting the functional, aesthetic, and symbolic needs of the artwork within a framework of environmental appropriateness. Where the interior design philosophy goes beyond the mere concept of balancing the occupied and unoccupied interior space of a building, to meet the functional needs of the user in compatibility with the site, its topography, climate, culture, and community in a comprehensive integrated framework.

Therefore, it is necessary to emphasize the role of interior designing in achieving a balance between man and structure by providing successful design and environmental solutions for the open exterior space.



### **The Role of Urban Coordination in the Formulation of Artworks**

The city is a very complex urban form, the elements of which overlap and intertwine, and the perception of the visual scene of the city is through visual images that are subject in its composition to values stemming from the aesthetics of urbanism along with functional, social, and also cultural values on which all planning thought and urban design are based. When these values or one of them is absent, the visual landscape of the city becomes distorted and shaken.

Attention to the features, shape, character and beauty of the city is not a luxury in urban life, but rather an innate civilized state that accompanies the levels of civilized development of societies. Developing the capabilities towards realizing cultural values in general, and the value of beauty in particular, is an evolutionary developmental shift for societies towards a higher civilized level.

The role of urban coordination is to address the effects of the cultural gap between the established traditional thought of the designer in designing and shaping the image of the city and the community (the beneficiary or the recipient) so that they meet at the level of conscious awareness of the art and aesthetics of the urbanism in order to reformulate the visual image through a set of multi-directional axes which are:

**The first axis:** is based on limiting individual attempts that entail irresponsible concepts of cladding which eventually lead to lack of harmony with the surroundings. Urbanization in general is a series of visual sequences that cannot be interrupted or intercepted by personal and unstudied concepts. Rather, it is necessary to formulate collective visions that are agreed upon so as to be characterized by the logical continuity of all the details in order to achieve comprehensive creativity, based on the harmony of the elements of the city as a whole.

**The second axis:** is based on activating the concept of integration between architecture “the mother of arts” and aesthetics “the innate need of all human beings”, which is the approach which developed countries follow in all urban design projects and urban coordination as an integrated design framework stemming from the concepts of civilization, culture, and heritage.

**The third axis:** is based on encouraging the spread of artworks in the urban spaces of the city, such as the main squares within the framework of setting the rules governing the spread of artworks of all kinds, so as not to be left to personal judgments. Artworks that represent a high level of thought and art elevate the surroundings around them, provided that they are not rejected by the culture of the group. On the contrary, the spread of artworks that do not rise to the appropriate aesthetic level, their impact will be very negative, especially if they win the acceptance of the group and are integrated within their cultural references and become acceptable and common examples.

**The fourth axis:** is based on encouraging the work of urban coordination through competitions, and disseminating artworks to the masses in the city’s squares and streets as positive human interactions with the surrounding environment and the human’s passion for it; with its desired impact on its civilized formation, and thus on society as a whole.

Thus, urban coordination based on scientific and artistic foundations and standards and on the science of urban aesthetics, taking into account the importance of the spread of fine art in the city, positively affects the stages of psychological growth of members of society, its development, and its nourishment with aesthetic and artistic experiences, which elevates the aesthetic values and places them at the highest levels.

Accordingly, the starting point for urbanization is to formulate the foundations and criteria for urban coordination in all its fields and to make them available to everyone to implement them. This great effort is being undertaken by an elite of scientists, experts, and specialized artists, members of the Higher Aesthetics Committee and the special committees of the National Organization for Urban Coordination.

### **The Role of Landmarks in Urban Coordination**

Landmarks have several benefits, some of which are utilitarian and some of which are aesthetic, and the spatial characters of landmark's location plays a significant role in determining the extent of their benefits in addition to the purpose for which it was established and the spatial size for it. The researcher summarizes the benefits of landmarks in urban coordination within the following points:

- Traffic facilitation; for the square bearing the landmark is a meeting point of several roads that lead to it.
- Squares with landmarks are like open museums where artworks are demonstrated; such as, sculptures or memorials to heroes, which reflect the urban, intellectual background, and function of the place.
- Squares with landmarks are considered a gathering center that creates a kind of interaction and communication between members of the community, and to rest or practice some types of light sports such as walking.
- A calculated urban space; that allows for cultivation of trees and the formation of green spaces.
- Landmarks in the squares are considered are creation AL outlet for the city's residents.
- The green spaces that are located in the yards of the landmarks help in purifying the atmosphere and controlling the amount of pollution and noise.
- Providing the appropriate space; that separates some buildings with multiple functions, some mosques, and parking spaces.

- Squares with landmarks are used as a place to wait and rest in front of some markets and commercial centers.

### **The Significance of the Artwork/Landmark and the Value of its Various Elements**

The artworks always carry a social, historical, and ideological significance. Through artworks/landmarks we can recognize some meanings related to a particular civilization, historical period, heritage, or expressing a specific position or issue ...etc. This gives the artworks/landmarks an additional importance that has an impact on the process of visual perception, so that they become the point of attraction and interest of the viewer based on their realization to the value they symbolize. For example, if the artwork/landmark expresses the intellectual background of the place, its heritage, and civilization, then this artwork/landmark is always linked to the conscience of the people of the region, and this carries a value that gives the artwork/landmark a new important dimension.

### **Features of the Artwork and Ways to Perceive Them**

The researcher refers to the most important features of the artwork in the landmark such as the composition and the particular characteristics of the elements; such as, color, light, shadow, size, texture, contrast between the elements, and the style of coordinating the elements used.

**First: the composition:** It includes the following:

(A) Ease of configuration

If the road network in the city is flat, it is easier to be perceived than a complex or disjointed network since the ease of formation results in the ease and clarity of perception.

(B) Few Elements

The fewer the elements, shapes, and details that need to be grasped in the overall vision, the clearer and easier it will be to perceive them.

(C) Hierarchy

The more the components are graded from the smallest to the largest or vice versa, the easier it is to be perceived.

(D) Concentration

Concentrating certain activities in one place helps to perceive the place easily.

(F) Showing Items

This is done by rhythm, repetition, or sometimes by surprise.

**Second: The particular characteristics of the elements;** such as, color, light, and shadow

Light is one of the properties inherent in the things we see, for objects reflect rays, depending on their properties. Lighting is reflected in light colors, and shadows in dark colors. Lighting is a positive element, and shadows are its negative counterpart. They are an inevitable result of light falling on three-dimensional objects. Shadow areas are those that did not receive rays directly from the light source.

In general, light colors are more attractive to the eye, and brightly lit places attract more attention than dark places, which makes its impact faster and stronger on visual perception. Therefore, the degree of brightness is important in the first impression of the field. Shadows are an aid to visual perception. This is because it helps identify shapes, highlight mass, and understand relationships between different surfaces. The color and shape of the element and the person's perception of it are also affected by its falling under the influence of shadows and light.

When the light from a natural source (the sun) or an artificial source (artificial lighting) falls on a three-dimensional object, this light has a direct effect on the side on which the light rays fall, and therefore this side lights up, while the other sides that did not catch the light are in the shade.

Light and shadow give the recipient messages about the solidness of the body and its size in the vacuum. The farther the object is from its background, the larger its shadows will be than if it were far from the recipient's eye and closer to the back wall. Without light, there is no color. The different objects and elements of the various materials, when shining light on them, acquire greater beauty, so the designer must take into account when chromatically distributing the elements of the landmarks to measure the amount of natural light that falls on the elements used, given that the areas on which the quantity falls on a little light, it must be taken into account that the colors reflect the light, while the areas on which the rays fall directly and strong, preferably dark colors, given that dark colors absorb some light, which reduces the glow of the color.

### **Third: the size**

Three-dimensional shapes are divided in terms of size into (regular, semi-regular, irregular or organic). The basic elements of solid objects; such as, the cube, the pyramid, and the sphere, include in their construction flat shapes that serve as boundaries for the volume of the material and separate it from the surrounding medium. It interferes greatly in defining the body and giving it effective qualities that affect recognition. The volumes may be solid, hollow, transparent, or volumes with different textures, or polished and reflective of light, and all of these are properties that affect the bodies and their effect on perception.

3D shapes can be seen in different forms if viewed from different angles, at different distances, or by different means of lighting. The researcher points out that it is usually easier to perceive objects of larger sizes simply, unlike those of small sizes, which are not perceived unless we approach them. Then we can see their details more easily, and the details of things gradually disappear if they are located at a distance from the viewer.

### **Fourth: the texture**

It means the surface properties of the materials and used. This feature is recognized by the naked eye, and we verify it through the sense of touch. The texture of the surface appears as a result of the interaction between light and surface qualities in terms of smoothness, and roughness. The large number of lights reflected from the surface of the materials and how they are reflected indicate the physical characteristics of the material; such as, hardness, softness, lightness, weight, smoothness, roughness ... etc.

The texture in the artwork may have an actual real significance on a specific material, or it may be an imitation of the texture of the required material. In the two-dimensional arts, texture is something related to visual perception and has no connection with the sense of touch, as it is delusional and we perceive it as a result of the difference of each of them from the other in their visual characteristics. As for texture in the field of three-dimensional arts, such as sculpture and architecture, it extends beyond that. It is a mixture that combines both the sense resulting from the touch and that resulting from the visual perception together. We find that the difference in texture requires a difference in area, size or color, and this confirms the contrast between the quality of the different materials used in the artwork.

### **Realizing the Significance of Artworks in Public Squares and their Role in Urban Coordination**

The process of visual perception is the means by which a person communicates with his surrounding environment. It is a mental process by which a person becomes aware of the external world through sensory stimuli. Likewise, sensory perception is not limited to the sensory characteristics of the perceived thing, but also includes a broad knowledge that serves this perceived thing.

Visual perception is the method by which the environment around us is recognized and discovered in all its details. As the image formed on the retina of the eye shows us the shape and composition in addition to the distances and dimensions. The process of perception is one of the most important structural foundations of design that intervene in the construction of the artwork. Therefore, the designer must take this into account in the formation and designing of various works.



All the things that we see in the environment of the public squares that contain artworks (the subject of the research) are design elements that have a certain composition and different shapes with distinctive colors and textures. Some of them are three-dimensional and have mass, and when these things fall into the human field of vision, they generate what is called visual perception.

The designer deals with the processes, phenomena, and factors that control the perceptual field as a basic entrance to awareness of the nature of the aesthetic message and the extent of its activities in influencing the recipient. The more the designer is aware of these perceptual abilities, the more he succeeds in using the foundations and elements of design and in controlling the possibility of linking visual elements and achieving the greatest degree of consistency between bodies and shapes in the work of flat designs with two dimensions and three-dimensional shapes as well, taking into account all these elements.

### **The Basic Elements that make up the Spaces of Landmark Public Squares**

Spaces vary according to the components that surround them; as each included element in the components of the space will add to it some of the properties and attributes that this element possesses. In addition to its participation with other elements that perform the same purpose. The components of the spaces (of public squares) differ, as do the forms that define these spaces, so that their location and purpose determine the possibility of carrying out human activities in them or not.

The researcher identifies the basic elements that make up the spaces of public squares as follows:

➤ **The Horizontal Elements:**

They include the land with its topographical properties and its graded levels. In addition to its natural and built components; as well as the extent of their impact on the development of the distinctive landmark. By utilizing those characteristics and designing the distinctive landmark, the designer reaches the best results for placing the artwork. Different uses are also organized at the site of the artwork and are linked to the network of roads.

Therefore, designers need to take great care in choosing the appropriate materials for it, including mural painting techniques and materials for floors, and choosing the appropriate colors and textures to serve the function of the place and achieve the greatest aesthetic values.

➤ **The Vertical Elements:**

They are the main factor in determining the space in which the landmark will be. They gain special importance since they control the containment of the space, give a kind of privacy, help to direct the viewing angle, and create a kind of shadows. The vertical elements in the spaces of public squares vary between buildings, facilities, rows of trees, lighting poles, and fences, if any.

➤ **The Ceilings:**

The sky in the spaces of public squares (the outer space) is the ceiling of the space. Sometimes, to achieve a specific function, the ceiling is covered or semi-covered; such as, placing umbrellas, pergolas, or trees continuously or intermittently, or decorate the ceiling of the artwork with one of the techniques of transparent or colored glass.

➤ **The Furniture:**

They widely include any element within the contents of the fixed space such as trees, bushes, flowerbeds, plants, benches, awnings, kiosks, waste baskets...etc.

**Factors affecting the Visual Perception of Artworks within the Urban Coordination**

(1) The way the landmark is viewed:

The movement of a person walking on his feet differs from the mechanical movement of a car, for example. This means that the recipient of the artwork is at a close distance, within 50m from the center of the field, whether in a static state, or in a dynamic state of walking on his feet, so he can see the details clearly and distinguish them more accurately. The shapes on both sides also interfere with rapid movement, especially if the breaks between the shapes are few. And vice versa, if the speed decreased and the intervals between the shapes increased.

All these details have an impact on the design of the urban coordination while adding the artwork (the distinctive landmark). The distance affects the visual perception process of the recipient, as the person can clearly distinguish the things that are close to him, and their details that attract his attention. As for distant objects, they do not capture his attention to the same extent, as do nearby objects, and their clarity decreases.

(2) The Lighting conditions:

Light and its effect on the human eye is one of the main ways in which people interact with their surroundings. The interaction of the individual with the environment around him depends on the limits of vision. This interaction usually results in a feeling of beauty and productivity. There are two types of lighting: Natural and Industrial. In most cases, they must interact with each other or separately to produce an acceptable field of light.

**The Relationship of Artworks/Landmarks with Urban Coordination**

Art is very important in our life in general. However, when it is found in urban public spaces, its value rises to include the history, culture, civilization, and taste of the recipient. As it works to improve the physical, social, and spiritual properties of the place in which it is located. In addition to developing the mental impression of the city, it also helps to show the local character of the place, proves the identity of the communities, and raises the quality of the urban landscape.

Public Art has the ability to translate the history and culture of societies. Another feature of it is that it works to increase the audience's understanding, awareness, and enjoyment of all kinds of arts in their daily lives, which enriches their talents of creative expression. It also makes societies live more humanely, and through landmarks, places can be distinguished and recognized. Through a sequence of placing the elements of the artwork in the public spaces, it is possible to create visual axes at the level of the city as a whole.

The public art has organized programs within the framework of the general planning of the societies. And that is through general policies that define the desired goal or the message directed to the community through landmarks, and the place chosen to locate the public artwork. The implementation of public art programs for communities is based on a working group consisting of officials of cultural and artistic institutions, an advisory body for community planning, an urban designer, a landscape engineer, a road engineer, and the artist assigned to create the artwork.

One of the most important goals of Public Art Programs for societies is to make art available to the public; not only through its presence in public places, but also because of its content, which is related to the community and its members, as it serves to define and shape their environment, as it indicates the historical and cultural dimension of the place.

Among the factors of evaluating the artwork, when choosing and evaluating it, is that it must have some characteristics, which are evaluation factors, and these characteristics include:

**[A]** The symbolic importance of the artwork in the locations it will be placed in, and its relationship to what is around it.

**[B]** Its impact on the general urban space.

**[C]** The extent of his support and participation within the society.

**[D]** The status of the artwork in terms of technical quality, which affects the quality and sustainability of the technical product.

### **Principles Governing Artwork in Urban Spaces**

When a piece of art is placed in a public space, it elevates this place, and achieves the goal for which it was set to implement part of the general strategy of the city as a whole. Among the desired goals of placing public artworks in public spaces are as follows:

- (a) Landmarks respond to and enhance the natural surroundings, as well as improve the social environment and urban environment.
- (b) They allow a wide variety of creative expressions through their many types and techniques used.
- (c) They reflect the diversity and value of historical societies and enhance the sense of belonging to the place.
- (d) They Stimulate economic and tourism development through the added value of the place with the presence of landmarks, as they present a positive image for visitors and investors.
- (e) They increase public awareness and help enjoy the arts in everyday life.
- (f) They involve governments, private sectors, public institutions, and the population in shaping their societies.

The researcher now presents four examples explaining the relationship of artworks with environmental and urban coordination, as follows:

1. Monument of the tomb of Omar Khayyam – Iran
2. “Dona iOcell” Woman and Bird Statue – Spain
3. Coming Together Statue - United States of America
4. Entwined Histories Mosaic Sculpture – United Kingdom

**First Example:** Monument of the tomb of Omar Khayyam – Iran:





Description	Monument of the tomb of Omar Khayyam
Location	Nishapur city - Iran
Name	The tomb of Omar Khayyam
Date	1963



The Mausoleum of Omar Khayyam (Persian: *Aramah Omar Khayyam*) is a modern white marble monument erected over the tomb of Omar Khayyam located in the southeast of Nishapur, Iran. This mausoleum is a symbol of modern Persian architecture and part of the national heritage of Iran. This monument was built during the Pahlavi dynasty and designed by Hooshang Seyhoun.

The researcher believes that, as shown in the pictures, the presented artwork is an architectural model built on a mausoleum as a memorial, and the design of this mausoleum represents part of the Iranian national heritage, and the environmental and urban coordination. Its location, as shown on the maps, is in the middle of a garden open to the public with green areas of palms and green natural grass. Its urban design is divided so that people can watch it from afar, and the closer they get, the more details they can recognize.

The designer of this work has designed it externally and internally, so that people can enter and reach the mausoleum inside it. We notice the use of mosaic techniques for the interior and exterior design panels with a color group dominated by blue and its degrees with accurate details and design units inspired by the Persian heritage. And decorating the non-bearing parts - i.e. the sides - with polished marble pieces. It serves as a frame for the existing mosaic work. We also notice the shape of the voids in the Landmark, where it allows the natural lighting during the day to enter into the work interiors. Here the researcher sees that the work is successful, as it is an architectural work carrying between its parts works of mural painting.

**Second Example:** “Dona i Ocell” Woman and Bird Statue – Spain:





Description	The statue is 22 meters high
Location	Barcelona - Spain
Name	Dona i Ocell (Woman and Bird)
Date	1983

It is a 22-meter-high statue designed by Joan Miró located in Parc Joan Miró in Barcelona, Catalonia, Spain. The statue was covered in tiles by artist collaborator Juan Gardi Artigas. The statue is part of a trilogy of artworks commissioned by Miró to welcome visitors to Barcelona.

The work uses some of Miro's recurring themes about women and birds. In Catalan, the word "bird" (ocell) can be used as slang for penis. This may be reflected in the phallic shape of the main form which has a hole in the glans. The statue is decorated in primary colors and has the shape of a vulva divided down the side of the column covered with black tiles.

The researcher believes that the work is successful in terms of urban space; so we find it, as shown in the previous pictures, on a high water system designed specifically in preparation for the implementation of this artwork. We note the simplicity of the sculptural design, which expresses in its symbolism and abstraction the shape of the woman and the bird. And we note the recessed parts on the body of the statue were colored black, where the sculptor treated the surface with color areas of yellow, blue, and green in simple gradations on a white background.

And we note that the most important element here is the color through the complete cladding of the outer surface of the statue through the use of mosaic colored tiles. In terms of urban coordination, we find the statue coexisting in harmony with the space around it, as there are no tall buildings next to it, and we find it higher than what is around it, which gives the greatest opportunity to recognize the work within the space.

**Third Example:**Coming Together Statue - United States of America:





Description	A statue of half woman's face, and half man's face
Location	San Diego, California - USA
Name	Coming Together Statue
Date	2001

It is a huge statue of Nikki de Sant Valino in front of the Convention Center in San Diego, California. It is one of five monumental works of art that decorate the exterior of the building. Its height is about 11 to 12 meters. The statue depicts half a woman's face and half a man's face furnished on a hollow iron frame in the design expressing in a symbolic abstraction that illustrates the theme lets be together.

It is built of cement on an iron frame covered with mosaic cladding, which expresses half of a woman's face, treated chromatically with mosaic colors in yellow, red, green and blue. As for the other half of the man's face, it is treated with a mosaic of white and black colors and their tones. Gravel is used to make the base of the Landmark. The researcher believes that the gravel material is incompatible in terms of material and color, and it would have been better to complete the same materials for the end of the land mark.

It was opened in October 2001. This statue is part of a collection of five outdoor artworks that decorate the exterior of the Palais des Congrès 3: Flame of Friendship by Leonardo Nierman, Luminous Arc by James Carpenter 4, Journey to Aztlan by Jamex and Einar de la Torre 5, Benefit Mr. Kite by Mages Harry's and Lagos Haider.

The researcher believes that the medium associated with human movement in this artwork presented is “Landmark”, as the recipient perceives it, and the human movement differs by walking on his feet from the mechanical movement associated with his use of a car, for example. This means that the recipient of the artwork is at a close distance, within 50 m from the center of the field, and is in a static state, or in a state of walking on his feet, so he can see the details clearly and distinguish them more accurately. We see that the details of the shapes fade at lower speeds until the point of stability, or the movement equal to the movement of the human being.

The shapes on both sides also interfere with the rapid movement, especially if the breaks between the shapes are few and vice versa if the speed decreases and the breaks between the shapes increase and the impact of those details on the design of the landmark.

The distance affects the visual perception process of the recipient, as the person can clearly distinguish the things that are close to him, and their details, and attract his attention. As for distant objects, they do not capture his attention to the same extent, such as close objects, and their degree of clarity decreases in this work, feeling, and perceiving details and texture. Especially that this work is built on the road on an urban space on both sides, one side for the traffic of cars, and the other side is for afforestation and green spaces.

**Fourth Example:**Entwined Histories Mosaic Sculpture – United Kingdom:







Description	Monument to immigrant communities
Location	East London - United Kingdom
Name	Entwined Histories
Date	2012

It was designed to celebrate the various immigrant communities that settled in East London. It is the site of one of the former major rope-smiths who produced ropes for the London Basins, stabilizing diverse immigrant communities throughout the area's history. Each sculptural ropes represented a different community through their weaving styles, ranging from medieval Islamic Damascene influenced by William Morris Patter to 17<sup>th</sup> century Huguenot Lace, 18<sup>th</sup> century Irish linen, and textiles from Africa, Bengali, Chinese, and Eastern European traditions, as well as Ashkenazi Judaism. The threads intertwine together to represent the community that represents Poplar and Bow in East London today, mutually reinforcing one another, revealing a golden core.

The researcher believes that the artistic work of this landmark, expresses an example of the role of urban design to address the effects of the cultural gap between the traditional thought of the designer and to form a new vision commensurate with the new reality and its connection to the place and its expression of the issue of the immigrant community through the idea of concerted ropes by addressing a different technique for the body of the statue in design that represents these different societies using design units that emphasize this meaning, emphasizing it with ceramic mosaic cladding. And we can notice the calculated urban space that allows for planting and afforestation of green spaces and the appropriate balance of space that separates buildings, and roads.

### **Research Results**

1. Finding a coordination between urban development and environmental and urban coordination by placing artworks in the most important foci and places available for the establishment of these works in agreement and coordination with the concerned parties underlining the importance of these artworks in determining the identity of the place.
2. Identifying the types of landmarks that can be a memorial, a sculptural work, or an architectural work, and share them with mural painting in the type of surface cladding that is consistent with the architectural style of the place. And to complete the vision in the empty spaces of roads and squares along with the green areas and their coordination with the occupied and the unoccupied spaces of the building percentage and its details such as sports fields and parks. And emphasizing the idea of the distinctive landmark and its place in order to agree, verify, and express the characteristics of the site.
3. Recognizing the important role played by urban coordination in the formulation of artworks. The city is a very complex urban form, the elements of which overlap and intertwine. The perception of the visual landscape of the city is through visual images that are subject in their formations to values stemming from the aesthetics of urbanism along with the functional, social, and also cultural values on which all planning thought and urban design are based. And when these values or one of them is absent, the visual landscape of the city becomes distorted.

4. Referring to the most important features of the artwork in the landmark; like the composition and the distinctive characteristics of the elements; such as, color, light, shadow, size, texture, contrast between the elements, and the style of coordinating the elements used.
5. Emphasizing that the designer deals with the processes, phenomena, and factors that control the perceptual field as a basic entrance to awareness of the nature of the aesthetic message and the extent of its activities in influencing the recipient; linking visual elements and achieving the greatest degree of consistency between bodies and shapes in the work of flat designs with two dimensions and three-dimensional sculptures and taking into account all these elements.
6. Landmarks in mural painting are a form of public art that works to increase the recipient's understanding, awareness, and enjoyment of all kinds of arts in their daily lives, which enriches their creative expressions. It also makes communities live in a more humane way, and through landmarks, places can be distinguished and perceived. Through a sequence of placing the elements of the artwork in public spaces, it is possible to create visual axes at the level of the city as a whole.

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