



Alexandria University
Faculty of Fine Arts
Painting Department

**Statics and Dynamics in Mural Painting
A Study on design and it's Relating
To the Environmental Planning**

**A Thesis
Presented to the Post Graduate, Faculty of
Fine Arts – Alexandria University
In Partial Fulfillment of the
Requirements for the Degree**

**Of
Doctor of Philosophy**

**In
Fine Arts
Murale Painting**

**By
Noha Alaa Eldeen Galal Eldeen Elsaid**

**Superised by
Prof. Dr. Mohamed Shaker Abdel Khalek.
Professor Dr. of Painting Department
and the last Dean at Faculty of
Fine Arts Alexandria University**

**Prof. Dr. Mohsen Abou Bakr Bayad.
Professor Dr. of Architecture Department
Faculty of
Fine Arts Alexandria University**

2009



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Examiners Committee :

Prof. Dr. Abdel Salam Ead	Professor Dr. of Painting Department, at the Faculty of Fine Arts, Alexandria University – (Chairman, Member)
Prof. Dr. Mohsen Abou Bakr Bayad	Professor Dr. of Architecture Department Faculty of Fine Arts, Alexandria University – (Supervisor, Member)
Prof. Dr. Mervat Zaki Mohamed Aly	Professor Dr. of Drawing and Painting Department, and the Last Dean of the Faculty of Fine Artistic, Education, Helwan University – (Member)
Prof. Dr. Mohamed Shaker Abdel Khalek	Professor Dr. of Painting Department, and the Last Dean of the Faculty of Fine Arts, Alexandria University – (Supervisor, Member)



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Alexandria University

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Professor Dr. of Architecture Department, Faculty of Fine Arts
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ABSTRACT

Artistic mural works are of the most important elements that are included in decorating landscape sites, and give them a plastic image, more dimensions and various impressions than leaving these sites without such elements. Besides, they are considered one of the landmarks which specify one site from another, and they also have an important cultural and intellectual role.

It is most important, when designing and erecting such works, to make sure that their sizes and forms are suitable to the space, and the balance between them and the sizes and height of the surrounding design elements. On the other hand, the colour and form of these design elements should also establish a homogeneity and harmony in colours and shades of the environment.

The concept of murals in a specific site should leave an impact on the visitors of such site, and move their affection with certain feelings according to the required expressions for this same site.

Each environment has a singular nature which needs an integrated specific artistic system within the aesthetic formation to serve the individual's culture and community. In the aesthetic form of urban environment – landscape decoration – art forms are employed together through an environmental design which is concerned by arranging and organizing the formative and functional elements to achieve the targeted environmental balance. These spaces are usually specified by masses and walls, and these elements are affected by the pattern of handling their facades. Here, the important role of the designer of the mural art works emerges, through design solutions which represent plastic works within this open space, since the elements of mural designs is included in the overall view of the site. Therefore, these elements must not be an intrusion to the site, and the designing logic should be aware of accurately evaluating their impact on the existing elements.

Designing, in any art work, is responsible for coordinating the interrelations between the elements and the means of artwork formation, to accomplish a work that possesses beauty and harmony. The designer of an artwork employs forms, not only for their geometrical properties, but also for their special functions and what they signify of special meanings and implications for the viewer.

The geometrical properties are actually fixed for each form – since they are part of architecture science – but their own specific properties and implications are the viewer's impressions when looking at such forms, and this naturally differs from one person to another. And the sound usage of such forms and assembling them in harmonious formations would lead to the success of the mural artwork, and its great contribution in the environmental arrangement of various urban spaces, by adding the impacts required and the ideas the artist had to express.

Moreover, the surface of the artwork does not affect the viewer by its dimensions, forms, and postures in the space and what it includes of design elements and implicative meanings, but the meaning is completed by the distribution of lighting system, the colour, the touch, the materials and fabrics used, since colour could be sufficient to effect some feelings and reactions in the viewer's soul, but these feelings will differ according to the effect of lighting falling on the surface.

The various elements of the mural artwork, with all their types and bearings affecting the space, would imply certain meanings and ideas as a result of their properties, acquired from their geometrical identities, giving a feeling of grandeur and elevation, ... of joy and rush, ... or of stillness and motion.

The concept of stillness and motion in artwork has always been known – since older times – as implied phenomenon. We have traced studying the development of this concept in mural artworks across various historical stages, and the reasons behind this development, its various forms and patterns, in order to establish the experience of basic artistic forming, which is an implication – on a two-dimensional surface of length and breadth - of a sense of moving forms in this space.

During the twentieth century, the concept of stillness and motion has developed – in all its general forms – and in mural artworks specifically, owing to the new industrial and technological revolution, as well as the scientific new theories and discoveries which affected all aspects of human experience.

Artists have – through their works of art – attempted to give an overall vision for this automated - and technological – world, which would represent this world's outcomes, through several artistic movements and schools, the philosophies of which have led to a development of the stillness and motion concept expressed in the artworks and murals of the twentieth century.

Hence, we have traced – through our study – the forms of this development, by analyzing some of the mural artworks of these artists and their various schools.

Our study has also went to analyze the design elements which are considered the words of the form language which are the components of any mural artwork that is expressed by: the point, line, form, size, touch, area, occupancy, emptiness, light, shadow, colour, and studying the exchanged relationships which connects these elements with each other, as well as studying the extent of their impacts, and their connections with urban spaces to achieve an environmental arrangement for various sites.

We also studied the effects of Static Design relationships and the Dynamic Design relationships on the urban spaces of sites and their various requirements, where the functional elements, the general site arrangement, requirements of traffic situation, visual and environmental considerations, and concern for community awareness and comprehension.

We have applied this theoretical aspect in a practical method by carrying out a design for a mural artwork that consists of a collection of various artistic elements which represents Alexandria – both in the past and recently – through reciprocal interrelations between lines, forms, elements and touches, in a dialogue between

stillness and motion within the mural design of different types and forms above-mentioned. This mural artwork would play a role – through its design - in decorating the area of the Southern Shallalat park in Alexandria. This suggested site has been chosen for the beautification experiment, since it was found - through our field study - that this park lacks a decoration touch, by choosing a wall of two parts connected by a divergent angle, the total of which is 125 m width, and 8 m height.

We have suggested the mural design, divided in two parts, where each serves one part of the wall according to its requirement, since one of them is located on a highway, and the other is located inside the park, which could be seen also by the pedestrians and car passengers. The design – in overall view – is continued as one organic unit.

Also, we have enlarged parts of the artistic design of the suggested mural artwork in several parts to clarify the execution technicalities.

The total space of the practical technical experience = 12 M².

The study includes in Part One a historical summary, divided in two Chapters :

Chapter One : The concept of stillness and motion in mural artworks.

Chapter Two : Development of stillness and motion concept, its types and kinds in mural artworks in the twentieth century.

Part Two: The mural artwork design and its connection with environmental planning.

Chapter One: Mural design elements and their connection with urban spaces.

Chapter Two: The impact of stillness and motion in mural design on urban spaces.

I hereby would like to express my gratitude for the esteemed members of the Supervisory Committee:

Professor Mohamed Shaker Abdel Khalek

Professor Mohsen Abou Bakr Bayad

As well as the esteemed members of the Discussion Committee.

Also, I would like to thank all who helped me in completing this study, and I do pray Allah that this study may become an addition to the area of mural artwork.

THE RESEARCHER

بسم الله الرحمن الرحيم



جامعة الإسكندرية
كلية الفنون الجميلة
قسم التصوير

رسالة دكتوراه في الفنون الجميلة
قسم التصوير

السكون والحركة في التصوير الجداري
دراسة في التصميم وعلاقته
بالتخطيط البيئي

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مقدمة من

الباحثة/ نهى علاء الدين جلال الدين السيد
المدرس المساعد بقسم التصوير
كلية الفنون الجميلة جامعة الإسكندرية

تحت إشراف

أ.د/ محسن أبو بكر بياض

أ.د/ محمد شاكر عبد الخالق

الأستاذ المتفرغ بقسم العمارة
والوكيل السابق لكلية الفنون
الجميلة جامعة الإسكندرية

الأستاذ المتفرغ بقسم التصوير
والعميد السابق لكلية الفنون
الجميلة جامعة الإسكندرية

السكون والحركة في التصوير الجداري دراسة
في التصميم وعلاقته بالتخطيط البيئي

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رسالة علمية
مقدمة إلى الدراسات العليا بكلية الفنون الجميلة جامعة
الإسكندرية استيفاء للدراسات المقررة للحصول
على الدرجة

دكتوراه الفلسفة في الفنون الجميلة
في

التصوير - التصوير الجداري

مقدمة من

نهى علاء الدين جلال الدين

٢٠٠٩

السكون والحركة في التصوير الجداري دراسة في التصميم
وعلاقته بالتخطيط البيئي

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رسالة علمية مقدمة من

الباحثة/ نهى علاء الدين جلال الدين السيد

للحصول على درجة

رسالة دكتوراه في الفنون الجميلة

تخصص التصوير الجداري

لجنة المناقشة والحكم على الرسالة :

اعتمد مجلس الكلية نتيجة هذه المناقشة
بجلسة رقم () بتاريخ / / ٢٠٠٩

عميد الكلية ورئيس المجلس
أ.د/ محمود إسماعيل عنايت

لجنة الإشراف على الرسالة :

أ.د/ محمد شاكر عبد الخالق
الأستاذ المتفرغ بقسم التصوير - كلية الفنون الجميلة - جامعة الإسكندرية

أ.د/ محسن أبو بكر بياض
الأستاذ المتفرغ بقسم العمارة - كلية الفنون الجميلة - جامعة الإسكندرية

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

إهداء

أهدي هذه الرسالة إلى والدي ووالدتي الأعزاء

وإلى كل باحث يساهم في إثراء البحث العلمي

شكر و تقدير

أشكر الله سبحانه و تعالى الذي أعانني ووفقني على إنجاز هذه الرسالة و لا يسعني في هذا المقام إلا أن أتوجه بخالص الشكر و التقدير إلى أساتذتي المشرفين ..

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الأستاذ المتفرغ بقسم التصوير و عميد كلية الفنون الجميلة جامعة الإسكندرية السابق

و الأستاذ الدكتور / محسن أبو بكر بياض

الأستاذ المتفرغ بقسم العمارة الفنون الجميلة جامعة الإسكندرية.

كما أتوجه بخالص الشكر و التقدير لكل من ساهم و تفضل بالعون لإتمام هذا العمل ..

و أدعوا الله أن تكون تلك الرسالة إضافة إلى مجال
التصوير الجداري .

الباحث