

The Impact of the Artistic Dimension on the Identity of the Urban Townscape (Al-Kindi Street as a Case Study)

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ABSTRACT

The artistic dimension appears as an important factor in urban townscape's identity shaping, as many cities in the world have a different identity through the different artistic elements in it, the artistic dimension is meant within the research (set of artistic elements that can contribute to urban identity shaping, whether on architecture or on urban design in addition to public, urban arts). Many previous global studies have dealt with one type or more of art affecting the urban townscape identity of specific cities as a case study. Thus, we can diagnose the research problem as (the lack of local knowledge about the role of the artistic dimension in all its components in achieving the urban townscape identity), and the research assumes that (the artistic dimension has an important and clear impact on shaping and achieving the identity of the urban townscape, as is the case in the artistic dimension represented by advertising art in Al-Kindi Street), so the research aims to (Clarifying and highlighting the importance of the artistic dimension in achieving the identity of the urban scene and its role in the mental image and memory of society). Al-Kindi Street in Baghdad is a local case study to clarify the impact of the artistic dimension represented by advertising art, the research concluded that advertising art has a clear and strong impact on the urban townscape and achieving its clear identity, and the research recommends paying attention to the arts to improve the urban townscape in Baghdad.

Keywords: Artistic dimension, Identity, Urban townscape, Advertising art, Al-Kindi Street.

1. INTRODUCTION

The urban townscape is the physical and visual entity of the urban environment and a comprehensive experience of life in modern cities. It consists of a set of architectural elements, buildings in urban areas and major cities, which include public buildings and facilities, population centers, parks, streets, and infrastructure, which overlap and interact with each other to form a distinctive image and identity for that urban townscape. Also, it is defined as a combination of those components that are regular, harmonious, and

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interconnected to draw a distinctive character; that is, the art of the relationship between the elements is what gives a harmonious scene **(Cullen, 1961)**. It is characterized by its diversity and dynamism, such that it can include public arts and culture that reflect the identity and history of cities. Art in general plays a major role in the built environment and constitutes an important part of the city's cultural and visual experience as a means of expressing ideas, events, and sometimes people, which is defined as a special use of skill and imagination in creating and producing aesthetic themes, environments and experiences that the artist shares with others and that they in turn share with each other **(AbdulHamid, 2001)**. And an attempt to create pleasing forms, our sense of art and beauty is satisfied when we can taste the unity or harmony between a set of formal relationships among the things that our senses perceive. It is reflected in turn on the urban townscape and works to enrich urban life and give spirit to the place. In particular, art plays a vital role in enhancing and shaping the identity of that urban townscape and giving it a unique and distinctive character that reflects the identity of the city and distinguishes it from other cities by the influence of that artistic dimension present in it, as most cities in the world today suffer from the loss or dispersion of their distinctive identity **(Herberred, 1986)**.

In this research, the previous literature that addressed the main concepts of the research (artistic dimension, identity, urban townscape) is addressed to come up with operational definitions after addressing their definitions linguistically and technically and discussing them, and then coming up with the problem and hypothesis of the research and indicators that can be applied to multiple case studies. Then, the case study represented by Al-Kindi Street in Baghdad shows the impact of advertising art as the prominent art in shaping the identity of the urban townscape of this street, and then a set of conclusions and recommendations is reached.

2. ARTISTIC DIMENSION, URBAN TOWNSCAPE, IDENTITY LITERATURES

By addressing a set of previous literature that addressed the relationship between the artistic dimension, identity and the urban townscape on two axes: The first axis is represented in the literature that addressed the relationship between the artistic dimension and the urban townscape, as in the study of **(Hanan, 2017)** that addressed the importance of advertising signs in the urban townscape, the study of **(Raz and Hawar, 2019)** which focused on studying the impact of advertising signs in the urban townscape, the study of **(Yang, 2021)** that studied the importance of public art represented by sculptures and murals in the urban townscape, the study of **(Zhou, 2022)** that clarified the impact of murals on the urban townscape, the study of **(Štambuk et al., 2023)** that addressed street art, graffiti art and murals impact on the urban townscape, the study of **(Mazalán and Morávková, 2023)** that focused on visual arts , and the study of **(Valentina, 2024)** that showed the role of public art on the urban townscape, other studies have shown the impact of the artistic dimension on the urban townscape and the mental image of the city's residents, as the arts had a clear impact. The second axis was represented in many studies that addressed the relationship between the artistic dimension and identity, such as the study of **(Talaie et al., 2020)** that addressed the impact of Ornaments on the Iranian Islamic identity, the study of **(Dukić, 2020)** that addressed the importance of graffiti art in urban identity, the study of **(Razan, 2020)** that clarify the role of color in the city's identity, the study of **(Ivanova, 2022)** that clarified the impact of street art and graffiti art in identity and urban townscape, the study of **(Kecheng and Hussain, 2023)** that clarify the impact of public art and murals in urban cultural identity, the study of **(Radovic, 2023)** that clarified



the role of advertising signs in shaping cultural identity and the image of the city, and the study of **(Posokhina and Semenova, 2023)** that addressed the impact of sculptures on shaping the identity. Through the above study and analysis of literature, it is possible to come up with a set of issues, as shown in **Table 1**.

First: The emergence of several artistic terms of urban townscape, each of which refers to a specific art specialization, such as public art, urban art, street art, graffiti art, advertising art, mural art, visual art, and fine art.

Second: There are specific types of artistic dimensions that affect identity, such as advertising art, street art and graffiti art, murals art, monuments art, ornaments art, and color, so there are types of art that contribute to the impact on urban townscape and its identity.

Third: Most of the previous studies focused on addressing one type of art or one artistic case in foreign cities, and sometimes the application is made to random photographs without selecting case studies for the artistic dimension present in them.

Fourth: Most of these studies shared shortcomings in addressing the combination of art and identity in the urban townscape, except in some foreign literature, such as **(Dukić, 2020; Ivanova, 2022)** studies, within the research limits of one or more art types. And the Local studies were rare and didn't cover the knowledge aspect sufficiently.

Table 1. Previous literature analysis

Previous study	Art and urban townscape	Art and Identity	Artistic dimension									Art Identity Urban townscape Global	Art Identity Urban townscape Local
			Public art	Street art	Graffiti art	Murals	Monument	Color	Billboards	Visual arts	Ornament		
(Valentyna, 2024)	•		•										
(Mazalán and Morávková, 2023)	•									•			
(Štambuk et al., 2022)	•			•	•	•							
(Zhou, 2022)	•					•							
(Yang, 2021)	•		•			•	•						
(Raz and Hawar, 2019)	•								•				
(Hanan, 2017)	•								•				
(Kecheng and Hussain, 2023)		•	•			•							
(Radovic, 2023)		•							•				
(Posokhina and Semenova, 2023)		•					•						
(Ivanova, 2022)		•		•	•							•	
(Razan, 2020)		•						•					
(Talaie et al., 2020)		•									•		
(Dukić, 2020)		•			•							•	



3. THEORETICAL FRAMEWORK

In this axis, the basic terms related to the research topic are discussed, and their linguistic and technical definitions are discussed, which include three main terms (Artistic dimension, Identity, Urban townscape) and the development of their own operational definitions.

3.1 Artistic Dimension

The term consists of two words distance and artistic, where the word distance appears in linguistic dictionaries, which is the opposite of proximity, and it is (far away), i.e. (distant), and (after him) away **(Al-Razi, 1983)**, while the term dimension is defined as a space figurative term borrowed from geometry and used in all procedural concepts used in semantics, and it is also in aesthetics to distinguish between the real and the illusory and this dimension is determined by the standards of the era **(Saeed, 1985)**

Many previous studies dealt with the Artistic Dimension concept in the titles of published research without inclusion its definition or special meaning in the research, so most of these studies dealt with artistic dimension in literature, poetry, music, literary criticism, and sports, such as in **(Al Zahrani, 2009; Asma and Mubaraka, 2023; Abdul Wahab, 2023)** studies, and also Artistic dimension concept appeared in foreign studies in music and some sports games, such as **(Wang, 2017; Menegaldo et al., 2023)**.

Expect in the **(Al-Husseini, 2016)** study, which dealt with the artistic dimensions in Arabic calligraphy and decorations issue, and defined artistic dimensions procedurally as knowledge that is characterized by the breadth of its range (functional, expressive, and aesthetic) in the decorations of the Holy Alawiya Threshold.

Through studying many previous literatures, it became clear that the term artistic dimension is not clearly defined, and is often mentioned as a meaning that includes within it a wide range of types of detailed arts, i.e., a meaning and concept broader than the types of arts that were addressed in previous literature.

As a result, we can define the term artistic dimension within the limits of the specialization of architecture and urban design with an operational definition as follows:

(The artistic dimension is one of the basic and important dimensions of the urban townscape, which can have a positive role in improving and enhancing the quality of the city. It means the artistic expression that contributes to the visual and sensory experience of the place and gives the urban townscape a distinctive personality and identity. It generally includes architecture, art, and various cultural events.)

Given the close connection between the artistic dimension and the concept and meaning of art, the definitions of Art will be addressed linguistically and technically, as art is mentioned in Arabic dictionaries and glossaries with many definitions. Art has been used in several different meanings and has been interpreted by philosophers and thinkers in several ways. Some of them interpreted it as an applied aspect of science, so it was defined as the scientific application of scientific theories through the means that achieved it, and acquired through study and practice. Art was interpreted as intuition and an aesthetic work based on creativity and stimulating feelings because art is the set of means that a person uses to arouse feelings and emotions, especially the emotion of the bearer, such as photography, music and poetry, and a skill governed by taste and talents **(Al-Khaibari, 2017)**, and it defined as a vision or intuition, the artist presents an image or imagination, and the one who tastes art turns his tip to the point that the artist guides him, and looks through the window



he has prepared for him, so he recreates this image in himself **(Bahawi, 2017)**. Also, it is the expression or application of human creative skills or imagination for the benefit of humanity, or the applications of human creative skills or imagination, usually in visual forms such as drawing and sculpture, to produce works of aesthetic and sensory value. **(Concise Oxford Dictionary, 2010)**

By discussing and analyzing the previous studies, it turned out that there are set of art types that had the clearest impact on the urban townscape identity, as well as a set of terms and concepts related to the research topic, such as public art, Urban art, Advertising art, Street art and Graffiti art, Mural art, Visual arts, Fine arts, Monuments art, Ornaments art, and Color.

3.1.1 Public Art

Public art is a form of expression and community culture that seeks to embody public concepts and is distinguished by its independence and accessibility. It is created or displayed in or near the public domain in public locations and for all segments of society. It represents artistic works in places that can be freely accessed other than private places such as galleries, museums or homes - parks, streets, building facades, squares and places where public buildings are used together **(Finkelpearl, 2000)** and it Being closely linked to the development of the city and the changing cultural environment, in particular, art is no longer just a spatial decoration, but a transformative social and cultural intervention that builds public consciousness through artworks **(Song and Feng, 2022)**.

Historically, the concept of public art emerged in the 1960s as an alternative to Gallery Art, and four types of public art have been diagnosed: Performing arts, three-dimensional arts, two-dimensional arts, and non-visual arts **(El Sabbagh et al., 2022)**.

3.1.2 Urban Art

The term urban art refers to the style of visual artworks created by urban residents from diverse backgrounds and cultures that are integrated into urban areas and landscapes, whether on building walls, streets, or sidewalks. Architectural styles are the best forms of urban art. Moreover, we can also feel the social and cultural atmosphere behind these elements, such as architectural murals, colors, patterns, lines, etc. **(Yang, 2021)**. Urban art began as a form of street art and graphic art and has continued to evolve, diversify, and experiment with new mediums such as digital art, augmented reality, and interactive installations. The boundaries between street art, graffiti, and traditional art forms have become increasingly blurred, as artists from diverse backgrounds and artistic practices contribute to the urban art movement **(Carollina, 2023)**.

By reviewing urban art and its relationship and overlap with other arts, it is noted that there is a connection between it and public art, with their independence from each other, and the difference between them is that public art is characterized by propaganda that refers to the unique artistic features displayed in the public urban domain, while urban art is relatively restricted, implicit and more classical **(Yang, 2021)**.

3.1.3 Advertising Art

Advertising art or billboards includes a set of means and techniques added to the urban scene to attract the attention of the public and convey a specific message. The definitions of advertising have been addressed from several basic aspects. Advertising art has been



defined functionally as a means of attraction and communication through which messages and information are transmitted via a visual medium through which the message is transmitted from one party to another to achieve several goals, which are: advisory, commercial, informational, etc. **(Hanan, 2017)**, Some of them addressed the impact of advertising on identity, and it was defined as part of the semi-fixed elements in the urban body, as it is added to public buildings as part of achieving the self and identity **(Al-Haidari, 2002)**.

Many studies have indicated that the history of the emergence of advertising signs dates back to ancient civilizations such as the civilization of Mesopotamia. The Babylonians (2200-538 BC) were the first to use the art of symbols and images as tools to identify shops and craftsmen's workshops **(Oelreich, 2013)**. It developed from simple traditional forms until the entry of new technologies in the twenty-first century, which contributed to the entry of screens and digital panels.

3.1.4 Street Art and Graffiti Art

Street art is a form of urban art that is found in public places such as streets, sidewalks, and buildings, and is accessible to the public. Street art has been defined as the art of engravings and paintings written in the street that reflect the decorative, narrative, and memorial function of the public space **(Miles, 1997)**. It is characterized by the diversity of styles and techniques used in its creation, and thus street art is synonymous with public art as it includes a variety of media such as painting, sculpture, or stained glass, and public murals are the most common and widespread form of street art, by using city walls and public spaces as canvases to convey their messages and showcase their skills, with vibrant colors, intricate designs, and thought-provoking themes, graffiti has become a visual representation of the city's changing cultural and social dynamics. **(Conklin, 2012)**. Many critics have condemned the form of street art as not being part of art, but rather a form of vandalism of private property, but mainly street art refers to the legal version of graffiti, to the extent that it is done with the consent of the property owners or institutions **(Pogrmic, 2023)**.

3.1.5 Mural Art

Mural art, also known as murals, wall drawings, or paintings, is an important type and powerful form of art, which is based primarily on the use of walls, ranging from simple drawings to complex drawings that express certain stories, concepts, and desires. Mural art has been defined as a group of implicit types such as murals, paintings, and decorations, and represents a circle formed on the surface of a natural or artificial wall by colored drawing, sculpture, and other modeling techniques, with a focus on the inner surface of the decorative building **(Mishra et al., 2020)**, Murals are on public display, are usually applied through legal permissions, and require more extensive processes than graffiti or other surface applications **(Türküzü and Çalışkan, 2021)**.

The origin of murals goes back to the first attempts of man to carve and draw on rocks to explain and record history on cave paintings and rock murals, which were discovered in Europe, America, Africa, Oceania, and Southeast Asia **(Yu et al., 2021)** due to the development of architectural science and technology, murals also began to develop and gradually transform from cave murals to contemporary architectural murals.



3.1.6 Visual Art

Visual art is a broad term that encompasses a wide category of arts and a variety of artistic techniques and media that focus primarily on visual expression. Visual art is a creative art, but it is primarily visual. There is no intellectual element in the definitions as in the description of fine arts. Visual arts also include painting, sculpture, and filmmaking. Disciplines such as literature, poetry, or music are not included in the visual arts. It is the oldest artistic activity through which humans have produced visual images and sculptures. It is the art that is concerned with producing spatial artworks that occupy a place **(Ahraou et al., 2021)**. Optical Art appeared in the early fifties, actually approved in 1965 following the exhibition *The Receiving Eye* at the Museum of Modern Art and Contemporary Art in New York. Some of it depends on optical deception and deceiving the viewer so that he imagines that it is moving and vibrating while it is stationary, and it is sometimes called the art of optical illusion **(Al-Ayyadi, 2020)**.

3.1.7 Fina Arts

The term fine art is used to express a wide range of arts that vary from one country to another, with different cultures and traditions around the world. Fine arts are distinguished by their profound cultural, social, and psychological significance and their role in shaping the culture and history of humanity. Fine arts have been defined as a term that includes many different forms of art, including visual art, as fine arts focus on imaginative or creative, aesthetic or visual, and intellectual content **(Anita, 2024)**. Its types have diversified to include music, poetry, prose, architecture, drawing, sculpture, dancing, singing, and acting. The goal of all these arts is beauty, but beauty is not something objective... rather, it is subjective in our minds **(Salama, 2011)**.

3.1.8 Monuments Art

Monument or Sculpture is one of the forms of three-dimensional public art that contributes to some extent to revitalizing the urban landscape and giving it a special character. Sculpture has been defined as a type of visual art that covers a wide range of works, especially large forms. Sculpture works include monuments, memorial sculptural installations, and garden sculptures. Sculptures represent many artistic forms and expressions whose primary function is to convey, identify, or convey a message to the visitor **(Shahhosseini, 2015)**, they not only serve as a historical guide but also represent important elements in the urban space **(Posokhina and Semenova, 2023)**, It represents a collaborative effort of sculptors, urban designers, landscape designers and urban planners and is implemented with the support and guidance of urban managers. **(Saidi, 2008)**

The art of sculpture is considered one of the oldest arts known to man and he has excelled in it since his first attempts, as the oldest sculptural works existing today date back to the First Stone Age, and they are more than thirty thousand years old **(Trickey, 2024)**, starting from simple sculptural forms to the huge, advanced sculptures of today.

3.1.9 Ornaments Art

Ornament art is concerned with creating and designing engravings to decorate surfaces and objects. Many definitions have been given to the art of decoration. From a practical perspective, the art of decoration has been defined as a science of the arts that studies the



philosophy of abstraction, proportions, proportion, composition, space, color, and line. They are either geometric units or natural units (plant-human-animal) that have been transformed into their abstract forms **(Kanaan, 2010)**, which opened the way for the artist and his imagination to create and produce works of aesthetic value by assembling elements through decorative design that represents the process of repeating units and elements in a way that achieves rhythm, harmony and balance between all elements and their relationships to each other in a creative way **(Suhaila, 2016)**. The art of decoration was also addressed from an aesthetic and psychological perspective. Decoration is one of the means of adding an aspect of architectural beauty, and it is often related to a person's daily life, such as his sorrows, joy, wishes, hopes, closeness, and distance. It opens his mind to the love of beauty, yearns for it, and feels psychological comfort. Man derived the primary elements of decoration from the nature around him, so he began imitating and then developing over time until he became skilled and creative **(Al-Khaibari, 2017)** decorations are not considered mere aesthetic additions, but rather reflect the spirit, values, traditions, and culture of societies, and they differ according to traditions and culture throughout the ages. One of the most prominent types of decorations is Islamic decoration, which is distinguished from others, as "decoration is linked to religion and Islamic belief by emphasizing the importance of symbolism and its relationship to abstract forms and abandoning forms that Islam has forbidden **(Al-Moussawi, 2013)**.

3.1.10 Color

Color is considered a science in its own right, with many scientific and applied theories, with aesthetic effects. Color is considered an important visual element and a property that the eye perceives and that affects feelings and emotions. Color is used in many fields such as art, design, and architecture. In general, many definitions of color have been reported that depend on several aspects. The linguistic definition of color is that color, plural colors, is what separates something from other things, i.e., the quality and appearance of something from white to black, red, etc. **(Al-Hinai, 1988)**.

Color plays an important role in architecture and design and can greatly affect the feeling of the building and how to interact with it, according to the psychological state of individuals. Color architecture is known as the pinnacle of art and creativity, as it shapes and organizes surfaces and the colors of its external facades, to create spaces that achieve functional benefit and a certain artistic and aesthetic pleasure within the framework of architecture and construction **(Rasmussen, 2007)**, color has also been defined psychologically when a certain color is seen, an immediate and instinctive reaction is taken, beginning with feelings of acceptance, joy, sympathy, and love, or feelings of rejection, anger, and hatred. **(Hamid, 2019)** Therefore, it can enter the urban environment in multiple and different forms and affect the shape of the urban scene and give it a distinctive character.

3.2 Identity

The concept of identity is a multifaceted and ambiguous field of study with different meanings and definitions. The concept of identity has many definitions in dictionaries and glossaries. The term identity was mentioned as not originally Arabic, but some translators were forced to use it, so this name was derived from the letter of the bond, I mean the one that indicates the connection of the predicate to the subject in its essence, which is the letter (who) **(Jamil, 1982)**.



In English, the term identity was first used in 1960 in an article, Towards Human Understanding, despite the ambiguity of academic studies on the concept of identity at that time. Identity in English is derived from the Latin (ident or idem), which means the same thing (Sameness) or (Likeness) (**Oxford English Dictionary, 1970**).

In terms of terminology, concepts in the humanities in general and the social sciences have problems in definition and determination according to changes in time and place or intellectual starting points and fields. Thus, many attempts have emerged to give a specific interpretation and definition of the concept of identity. Identity has been defined at times as a combination of social and cultural characteristics that individuals share, and based on which one group can be distinguished from another. It is also defined as the group of affiliations to which an individual belongs and that determines his behavior, or how he perceive themselves (**Aghabi et al., 2017**). The concept of identity has also been simplified, as it was stated that my identity is what means that I am not like anyone else (**Maalouf, 1999**). Identity was stated as the indication of the quality of something, its specificity, and its singular existence (**Al-Jabiri, 1995**). A person's knowledge of his identity increases his understanding of himself, and an individual's identity is not fixed, but rather changes and develops with time.

The term identity has been used in several types, the most prominent of which are: personal identity, cultural identity, social identity, spatial identity, urban identity, and architectural identity.

The term identity has been used in several types, the most prominent of which are: personal identity which is considered the most general type of identity, and all types of identities are related - directly or indirectly - to this dimension, and that the personal dimension of identity in sociology helps to distinguish between groups, races, different memberships and the like (**Cheshmehzangi, 2015**), cultural identity which is considered a social and cultural entity that overlaps with both personal and social identities, cultural identity is reflected in many themes, such as history, place, geography, race, nationality, language, gender, religious beliefs, and aesthetics (**Pratt, 2005**), social identity which refer to the group to which an individual belongs and the relationships between people and their society that depend on what the structure and functioning of that society indicates (**Perin, 1970**), place identity which grows from direct experience with the physical environment, and therefore reflects the social, cultural and ethnic aspects of the place (**Proshansky and Kaminoff, 1983**), urban identity which refers to the identity of place, spatiality, character of place, image of place, sense of place, spirituality of place, all of these definitions refer to places that can be distinguished from each other (**Crang and Thrift, 2000**), and architectural identity which characterized by formal formations and structures through the shape and its characteristics, in addition to the locational conditions (**Nooraddin, 2012**).

As a result, we can define the term Identity within the limits of the specialization of architecture and urban design with an operational definition as follows:

Identity is a set of biological, physical, cultural, and psychological characteristics that distinguish an individual from others. It is a set of material and spiritual connections that differ according to people, circumstances, places, and cultures.

3.3 Urban Townscape

The term urban townscape consists of two words, so the concept of urban means urban people: urban dwellers, and it was mentioned as a name attributed to civilization (**Ahmed, 2008**), there are several definitions of the term urban townscape, which has been defined



in several sciences, such as geography, literature, theater, cinema, architecture, and urban design:

- The urban Townscape was defined geographically as the set of meanings that characterize the geographical unit on the natural or human level. It was a comprehensive descriptive concept in the past and took on a unified meaning that includes a set of lines resulting from natural geography and the cumulative relationships of civilizations **(Emas and Goode, 1977)**.
- In literature, music, and painting, the urban townscape was defined as having intellectual and aesthetic content and representing a visual tool often found in stories **(Spreiregen, 1965)**.
- In cinema and theater, the urban townscape is defined as the physical space in which events take place before the eyes of the viewers **(Wu et al., 2018)**.

In the field of architecture, the urban Townscape has been defined as an organization of the elements and components of the physical environment of the city to reach an integrated sensory image that gives the city its character and identity based on a set of design and organizational determinants and visual activities. The urban townscape is represented by three visual and spatial patterns and human activities **(Al-Samarra'i and Al-Haidari, 2006)**.

In the field of urban design and planning, the urban Townscape came with several definitions addressed by a group of designers and urban planners, the most prominent of which is the definition of the urban landscape as a set of components that are organized, harmonious and linked together to create a distinctive character, i.e., the art of the relationship between the elements gives the scene a harmonious look. **(Cullen, 1961)**.

As a result, we can define the term Urban Townscape within the limits of the specialization of architecture and urban design with an operational definition as follows:

The urban townscape is an image of the city that represents the components of its urban environment and its regular elements, and represents the identity and history of the city. It is a group of sensory effects that the recipient perceives and interacts with.

4. ARTISTIC DIMENSION INDICATORS

After discussing research main terms, the definitions of each of them in language and terminology and coming up with procedural definitions specific to them, and studying and analyzing the types of arts and the artistic dimension extracted from previous literature and the meanings and definitions of the concepts related to the research, the necessity and importance of the artistic dimension in the city and its impact on drawing and forming the image of the city and achieving the identity of the urban scene of those cities becomes clear, and through that, a set of indicators can be come out: as shown in **Figs. 1 and 2**.

First: In general, there are public art, urban art, and fine arts that include a clear impact on the urban townscape and its identity.

Second: Both public art and urban art overlap greatly, and urban art is directly or indirectly affected by public art, and they work together to improve and complete the urban townscape.

Third: Both Street art and graffiti art are considered forms of urban art, where street art represents the legal version of graffiti, while the latter is often considered illegal and a form of vandalism and rebellion.

Fourth: Murals are the most common and widespread forms of street and graffiti art and are done with legal permission and by specialized people.

Fifth: Billboards are considered a visual art that competes strongly in the urban townscape as a prominent element in the urban image.

Sixth: Ornaments are among the fine arts that contribute to decorating the urban townscape in cities.

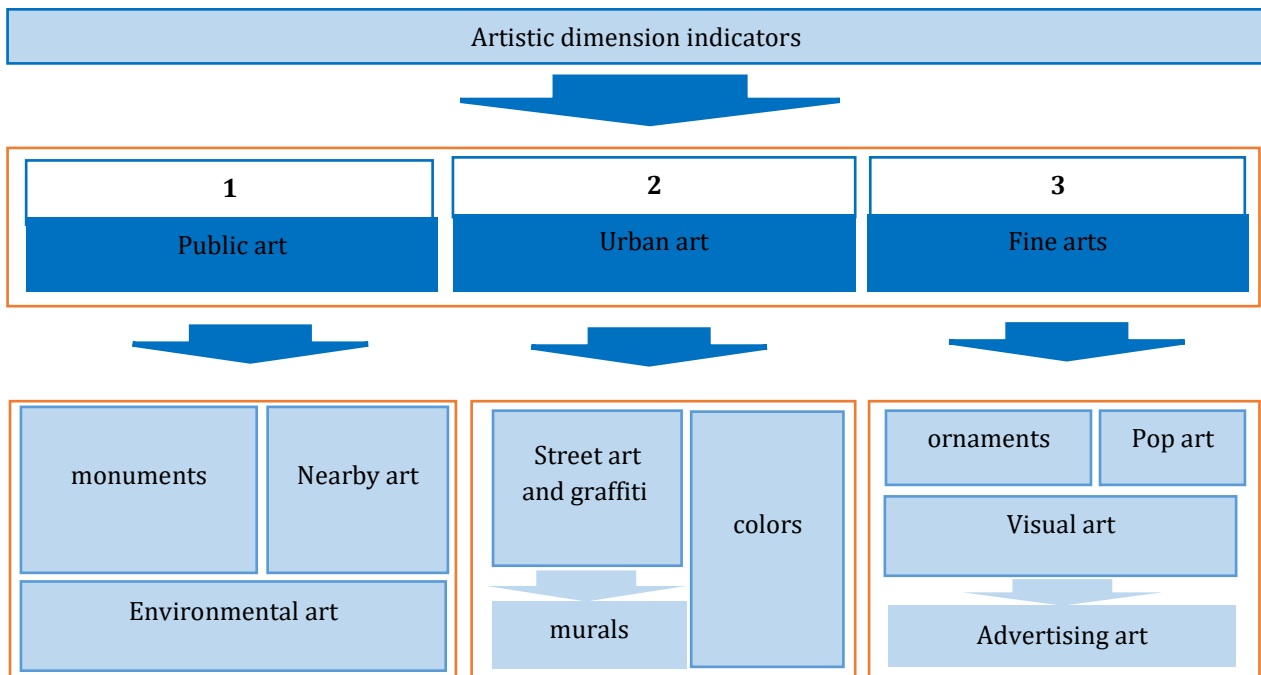


Figure 1. Artistic dimension Indicators.

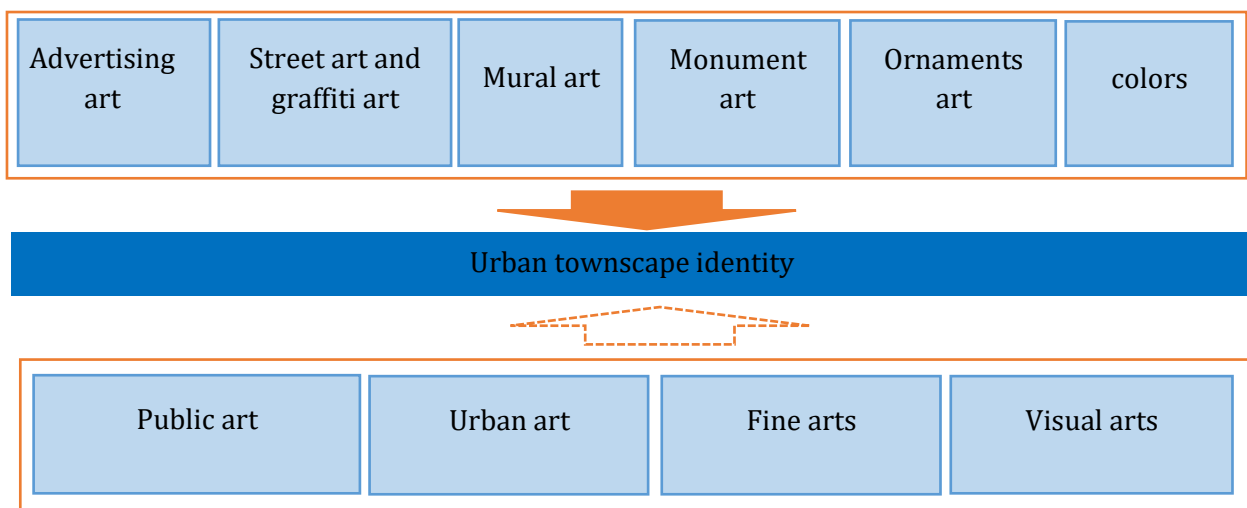


Figure 2. Relation of artistic dimension with the identity of the urban townscape.



5. LAS VEGAS AS A GLOBAL MODEL

Las Vegas is located in Clark County, Nevada, USA. It is one of the most prominent tourist destinations in the world and home to the largest casinos, hotels and clubs in the world, in addition to its fame for shopping, restaurants, entertainment, gambling and nightlife. It is considered a prototype of post-modern cities in the early 1970s, which was discussed by architect and theorist Robert Venturi in his book *Learning from Las Vegas* as a reference for learning symbolism in architecture. The city is famous for its bright and shiny billboards and advertising signs, which represent an important part of it.

5.1 Las Vegas History

Las Vegas began as a railroad station in the Mojave Desert at the beginning of the twentieth century, was a series of buildings consisting of barns and ducks in the middle of the desert and the same desert color (**Arslan, 2022**) until Las Vegas settled and was established as a city in 1905 (**Richard, 2018**). After the legalization of gambling in 1931 (**Maryam, 2022**), which contributed to attracting gangsters and outlaws to the city and investing in it, which accelerated the growth of the city and a major boom occurred during the forties and fifties as a major center for gambling in America, until the early sixties an attempt to reduce gangsters and supervise gambling, which led to a new chapter in the development of the city and the links of crime decreased, as the city grew and developed, the signs on the side of the road became increasingly innovative and elaborate, and they competed to attract visitors, especially the signs on the strip street (**Branett, 2019**). Las Vegas continued to grow during the eighties and nineties and witnessed great development, and the city expanded more and more until it became one of the most luxurious cities in the world and the most famous tourist and entertainment destinations.

5.2 Artistic Dimension in Las Vegas

Las Vegas is characterized by a symbolic architecture that reflects the spirit of the city and the role of art is strikingly highlighted through the presence of advertising signs as a symbolic means of communication and in the form of visible symbols in the foreground, where large parking lots appear in front of buildings in Las Vegas and huge billboards extending towards the highway are the architecture of these areas. Thus, the sign is considered more important than the architecture which is represented by two categories of building styles: the duck building, which relies on its shape and size to express its meaning, and the decorated shed, which relies on signs and images to express its function (**Venturi et al., 1988**). Thus, Las Vegas, with its buildings, billboards, and loud lights, has become a unique model for attracting people and integrating them into a unique cognitive, sensory, and visual experience (**Ali, 2013**). Advertising signs have become an important and prominent means of communication in the city, especially with the diversity of their shapes, large sizes, and locations on both sides of the city. and with the advent of the millennium and technological development, digital signs entered as a prominent part, as shown in **Fig. 3**.



Figure 3. Las Vegas Advertising, art, and billboards

According to the study of the artistic dimension in Las Vegas, represented by the art of advertising, we can come up with a set of indicators, which are:

- The artistic dimension in Las Vegas has had an impact on the urban design, as advertising signs have become an essential part of it, such as on the Strip.
- The artistic dimension in Las Vegas has covered the urban facades and reduced their importance in the urban townscape, as the strong and prominent presence of advertising signs instead of facades, until the covering of these facades became unimportant, and these billboards and advertising signs dominated the building's façade.
- The artistic dimension in Las Vegas is largely linked to people's mental image of the city, as advertising signs have contributed significantly to creating a visual experience for visitors and residents and enhancing people's mental image of the city as a tourist destination and a global commercial center.
- The artistic dimension in Las Vegas has had a positive impact on the city's urban landscape, by improving and beautifying the urban landscape and adding an enjoyable visual dimension to the city thanks to the innovative and attractive artistic advertising sign designs and their

bright colors lighting in a way that makes the urban landscape a vibrant and attractive place for visitors and investors.

we conclude that the artistic dimension in Las Vegas has a great impact on achieving the urban townscape identity, as the advertising signs with their innovative and attractive designs, bright lights, colors, abundance, and variety of shapes and sizes reflected the unique character of the city and helped enhance its global fame and gave it its own identity as a leading commercial and tourist destination in the world.

6. CASE STUDY (AL-KINDI STREET)

After addressing the artistic dimension (in its various types) and coming up with a set of indicators for the artistic dimension and the extent of its connection to the identity of the urban scene, in this axis, the impact of the artistic dimension represented by advertising art and billboards will be studied and analyzed according to the limits of the research on the identity of the urban townscape of the selected case study represented by Al-Kindi Street in Al-Harithya and understanding the extent of its impact on the mental image and achieving the identity of the Al-Kindi street urban townscape, as shown in **Fig. 4**

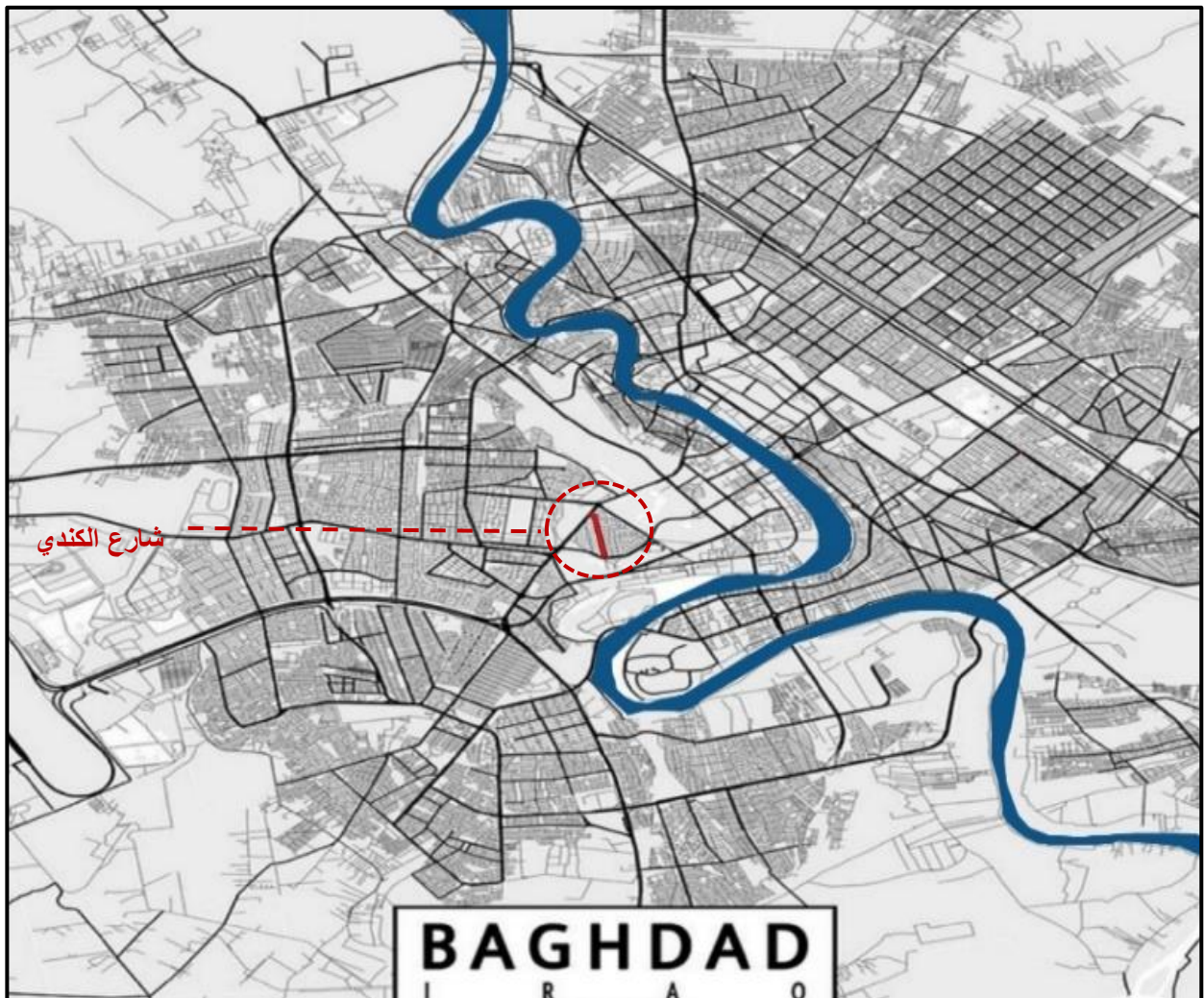


Figure 4. Al-Kindi Street in the Baghdad city plan

6.1 Reason for Choosing Al-Kindi Street

Al-Kindi Street is considered one of the most important and prominent vital streets in the Karkh side of Baghdad, which witnesses a wide spread of clinics, medical complexes, beauty centers, restaurants, various shops, and major companies, and is characterized by the abundance of billboards and advertising signs in it, and today it represents a destination for people from various Iraqi governorates.

6.2 Al-Kindi Street Description

Al-Kindi Street is located in Al-Harithya district, one of the neighborhoods of the Iraqi capital, located on the Karkh side of Baghdad, which is bordered by Damascus Street to the east, Al-Zaytoun Street and Al-Zawraa Park to the north, Al-Mansour neighborhood and Baghdad International Exhibition to the west, in addition to Al-Qadisiyah neighborhood and part of the Green Zone to the south. Al-Kindi Street separates two residential neighborhoods, 211 and 213, and the street is 40 meters wide and about 1000 meters long **(Al-Jumaily and Tahseen, 2020)** and is interspersed with many side streets, as shown in **Fig. 5**.

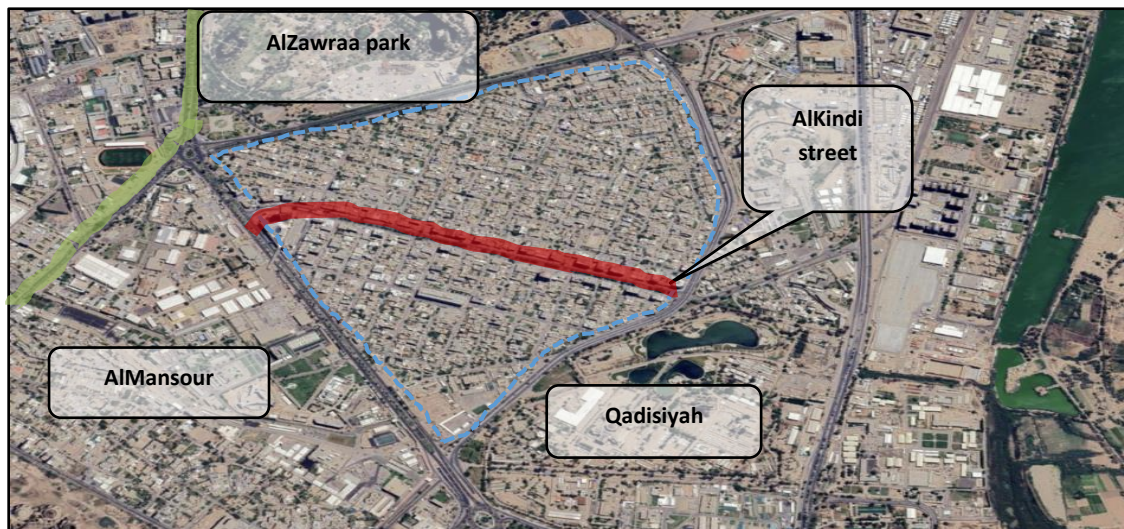


Figure 5. Al-Kindi Street and its surroundings

6.3 Al-Kindi Street History

Al-Harithya was initially a field and meadow, which was agricultural land belonging to the royal palaces represented by the palaces (Al-Rahab and Al-Zahoor), where deer were raised and vegetables and fruits were grown, as well as many palm trees. Then, the need for housing emerged, the area was later transformed into a residential neighborhood after the lands were converted into residential plots that were distributed and a modern, wide street was built in 1961, which is Al-Kindi Street, which seems to have taken its name from the Arab Muslim scholar Abu Yusuf bin Ishaq Al-Kindi **(Al-Atabi, 2017)**.

Thus, Al-Harithya became one of the important urban residential areas in the city of Baghdad. Until 2003, after the general situation deteriorated and the health institutions in Iraq deteriorated, and as a result of the security deterioration, the area was subject to the vicissitudes of time and many residents of the Al-Harithya area migrated, which forced some

to rent their homes as medical clinics, while others added a building to the garden, especially after prices rose and some homes reached billions, many of them sold them to be transformed into modern buildings that include medical complexes or beauty centers. Despite the presence of a few who preserved the appearance of their old homes, Al-Kindi Street and the alleys on both sides of the street became complexes, medical clinics, beauty centers, restaurants, shops, and large companies, in addition to thousands of vehicles that use the street and line its sides at all times, until the calm that prevailed in that residential neighborhood and distinguished it from others disappeared.

6.4 Artistic Dimension in Al-Kindi Street

After Al-Kindi Street was transformed from a residential street to buildings, hospitals, clinics, medical laboratories, and drug stores that extended into the side streets, the street became a world of doctors, nurses, patients, money exchange shops, shops, and restaurants in addition to the Baghdad Mall located at the beginning of the street.

given the need for doctors, clinics, medical complexes, shops, and commercial companies to place billboards as additional elements to the urban landscape of the street to guide people and advertise their specialties and products, Al-Kindi Street became full of many different billboards and advertising signs with various means, The table title and content should have a text font size of 11 techniques and diverse forms that work to attract patients and people, whether to doctors, hospitals and medical centers or shops and commercial companies, as shown in **Fig. 6**.



Figure 6. Al-Kindi Street advertising art and billboards.

7. CONCLUSIONS

Through studying and analyzing the artistic dimension in Al-Kindi Street, represented by the Advertising art, we can conclude the following:



- The artistic dimension did not have a clear impact on the urban design and planning of traffic paths in the street; on the contrary, the billboards were distributed along the street path in the median strip and parallel to the traffic paths.
- The artistic dimension in Al-Kindi Street appears to have a strong relationship with the facades and finishing materials, as most advertising signs are present as cover the facade and part of the finishing material or complement the facade in a way that is integrated with its design and finishing materials, or on the sides of the facades, and sometimes the billboards can appear individually and have no relation to the facades.
- The artistic dimension in Al-Kindi Street forms the mental image of people towards the street. Al-Kindi Street became known and famous in a big way after the appearance of billboards, especially those related to doctors, medical complexes, and hospitals.
- The artistic dimension of Al-Kindi Street has not always had a positive impact on the urban landscape. Although the billboards are well-organized and coordinated manner that adds a visual dimension to the street, thanks to the innovative and attractive artistic designs, in some cases, these billboards have designs or styles that are not in harmony with the urban landscape.
- So, the artistic dimension in Al-Kindi Street has a great impact in achieving the identity of the urban townscape, so the billboards reflected the unique character of the street and gave it its own identity as an important therapeutic and commercial destination in Baghdad.

Credit Authorship Contribution Statement

Sudad Saeb Ibrahim: Writing - originally draft. Ammar Saleh Ashour: Writing - review and supervision.

Declaration of Competing Interest

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

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أثر البعد الفني على هوية المشهد الحضري (شارع الكندي دراسة حالة)

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الخلاصة

يظهر البعد الفني بأنواعه المختلفة كعامل مهم في تشكيل وتحقيق هوية المشهد الحضري والصورة الذهنية لسكان المدينة، حيث ظهرت مدن العالم بهوية مختلفة من خلال العناصر الفنية المختلفة الموجودة فيها. ويقصد بالبعد الفني ضمن حدود البحث مجموعة العناصر الفنية التي تساهم في تشكيل الهوية الحضرية، سواء على مستوى العمارة، مثل المباني والإنشاءات المختلفة في المدينة، أو على مستوى التصميم الحضري مثل تخطيطات الشوارع والحدائق العامة والساحات، بالإضافة إلى الفنون العامة، مثل المنحوتات واللوحات، وعلى الرغم من أن معظم هذه الدراسات تناولت نوعاً واحداً من الفنون المؤثرة في هوية المشهد الحضري لمدينة محددة، إلا أن هناك القليل من الدراسات الشاملة التي تناولت الموضوع بشكل عام والفنون المؤثرة وعلاقتها بالهوية والمشهد الحضري. وبذلك من الممكن تشخيص مشكلة البحث بقلّة المعرفة المحلية بدور البعد الفني بكافة مكوناته في تحقيق هوية المشهد الحضري، ولهذا يفترض البحث أن البعد الفني له تأثير مهم وواضح في تشكيل وتحقيق هوية المشهد الحضري، وذلك تبعاً لأنماط فنية تميز المدن حيث يظهر البعد الفني بشكل واضح مؤثراً على المشهد الحضري فيها كما هو الحال في البعد الفني المتمثل بفن الإعلان في شارع الكندي، ولذلك يهدف البحث إلى توضيح أهمية البعد الفني في تحقيق هوية المشهد الحضري ودوره في الصورة الذهنية وذاكرة المجتمع. تم اختيار شارع الكندي في بغداد كحالة دراسية محلية لبيان مدى تأثير البعد الفني المتمثل بفن الإعلانات في تشكيل هوية الشارع وتمييزه عن غيره من الشوارع، إذ توصل البحث إلى وجود تأثير واضح وكبير للفن الإعلان على المشهد الحضري وتحقيق هويته الواضحة كما ويوصي البحث بضرورة الاهتمام بالفنون لتحسين المشهد الحضري في بغداد.

الكلمات المفتاحية: البعد الفني، الهوية، المشهد الحضري، فن الإعلانات، شارع الكندي.