

Aesthetic Qualities for Ceramic Wall Designs in Interior Design A.P.D Salah Aldiyn Qadir Ahmad Alja

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The art of ceramic murals is one of the earliest civilizational witnesses, which revealed to us its potentials for its brightness. As far as it is characterized by artistic and technical preambles, it is connected with beliefs full of secrets and with its sensory effects that have an impact on the recipient. The problem of research is manifested by the following question: Aesthetic qualities of ceramic wall designs in interior design? The importance of this research in the vision of the aesthetic qualities of the preambles of the design of ceramic wall murals and uncovering their ambiguity, the second chapter of the theoretical framework to include the study of the aesthetics of the qualities of the historical eras as well as touching sensual excitement The third chapter of the research procedures as the descriptive analytical approach has been adopted The selective method included the specimen, the form of the questionnaire and the focus of the analysis to discuss the preambles of the aesthetic qualities of ceramic designs. During the functional preamble which expressed the specification achieved sensory effects (Ahmad Mukhtar Abdul Hamid Omar 2008).

Key words: *specimen, preambles, Aesthetic Qualities, Interior Design*

Introduction

The ancient civilization of Mesopotamia has created for us through its many eras, many design innovations. The art of ceramic wall murals is one of the oldest civilizations, where they presented us with letters recorded in calligraphy and colour, which revealed to us Bmknonat diversity Munir, as far as these creative designs characterized by artistic and technical preambles, it came connected to the myths and beliefs full of secrets, which included in the construction record many One of the intellectual implications and aesthetic civilization that occupied the qualities of design thought extensively, and its sensory effects have been

highlighted through the preambles of the aesthetic qualities of the designs of the internal spaces so that it had a clear impact for the recipient IbnManzoor(1987).

And through the researcher on many of the ceramic murals within the interior spaces found that the problem of research is manifested by the following question: How to identify the preambles of aesthetic qualities of ceramic wall designs in the interior design?

Methodology:

Given the importance of design studies in highlighting the artistic and cultural heritage of nations and peoples, especially in highlighting the aesthetics of the design of ceramic wall murals, as a knowledge storage to highlight its identity, the importance of this research comes in the vision of the aesthetic qualities of the preambles of the design of ceramic wall murals full of secrets, which brings us research and scrutiny Abu Hatab Fouad (1980). The importance of studying these wall designs makes sure that the subject is a huge heritage, still alive in some of its evidence. In the sense that it is gaining importance from the importance of heritage itself, which we have to go to understand it, taking advantage of the current research in the development of the aesthetic and artistic side through its revival, as well as arouse interest and highlight it after the lack of interest in it like the rest of the traditional arts in order to identify the preambles and techniques Used in the design of ceramics through the study of its properties and raw materials involved in its composition and methods of formation and interpretation of the acts in which the designer was able to highlight the ability and creative potential for the production of murals through its interaction with the ocean Abdul Rahman Badawi (1982). The present research also contributes to the recognition of aesthetic and artistic awareness among the designers of ceramic wall murals, to meet the design needs and provide a design product based on specific requirements, the art of aesthetic formation of the murals through the analysis of the components of the whole unit, which contributes to the revival of heritage and use it in a new area of interest Art environment while maintaining the privacy of the place Shahrazad Mahmoud Mustafa Hashemi (2004).

Research Objective

Identify the preambles of the aesthetic qualities of ceramic wall designs in interior design.

Search Limits

1. Objective Limit: Preambles of the aesthetic qualities of ceramic wall designs in interior design
2. Spatial limit: living rooms within residential houses
3. Time limit: the period between 2017 and 2018



Define Terms

Preamble Language

It is a special approach to art, architecture, and life, and the collection of a preamble, a preamble: is a way of style rule for the form and systems of diverse arts as a means and a way to get to the desired. (M 2, p. 456).

Idiom

The preamble is the individual form of expression employed to represent a body. The preambles may be categorized into historical, school, nation, or group of artists. The preamble also refers to certain individual characteristics of the artist (M 2, p. 456).

Preamble (procedural): Homa refers to the style in the design field where the preamble in the importance of multiple concepts and represents the way the expression of thought by language, passing through the artist and designer from one era to another.

Characteristics of Language

Of the act (allocated), (privatization) of the thing (especially) and (privacy) annexation of Kha and open, and open disclosure and (competence) such a characteristic, and 0 (private) against the public. (M 14 p. 48)

The qualities have been termed as

It is all the unique characteristics of a thing that defines Kinnon and denotes the specific features of what it knows about others to make it a special uniqueness expressing itself (19, p. 13)

Aesthetic Language

Aesthetic: A feminine name attributed to beauty, and the study of aesthetic: means the value and elements that earn the work of artistic beauty. An industrial source of beauty: the aesthetic aspects (art. 27, p. 45).

Aesthetic: camel, and beautiful, good adjective in morals and forms (p. 26, p. 95) So beauty: Hassan a lot, which is the source of beauty which is beautified by and adorned, and is against ugliness and the act of which sentences, it is said: Camel as generosity, it is beautiful and



beauty, and beauty Combine and emphasize the most beautiful and beautiful, and the sentence: any decoration Abdul Razzaq Laith (2006). (M 3, p. 126).

Beauty Idiomatic

In other words, the beauty of human being in himself or his person or his act, and beauty reaches him to others, and said Suyooti: is the body that does not forbade the proper nature of looking at them (m 21, p. 199), and said beauty and everything is to be beautiful On what must be done (m 23, p. 399).

Beauty is defined (procedurally) as "the aesthetic level added by the ornamental supplements, resulting from taste and aesthetic sense" and is also all that is entered through the visual sensory window to the human soul to achieve pleasure Safra Naji (2000).

Design Language

Design: Source Designed / Designed On / Designed In. .(M 1, p. 66).

Idiom

It is one of the main magazines of artistic activity.

He defined the design (procedurally) as: the process of designing and coordinating the engineering aspects with the technical aspects and scientific aspects not abscess work or design with high efficiency and function in association with aesthetic form.

Murals Language

Wall: Wall (c) walls. In dear download: (or from behind the walls). Walls: Wall (c) walls.

Continued the wall, and in the hadeeth: "Water your land until the water reaches the wall" (c) roots (m 31, p. 110).

Idiom

Known as Odisho (1987): is the art of large flat paintings executed on the walls and ceilings, which can not be separated from them so that they form many types such as mosaic and painted glazed tiles and oil and cloth pressed on the wall.(M 28, p. 9).

(Procedurally): The process of inventing forms and technical configurations in the initial planning of a wall drawing using various methods and techniques in different colors and lines according to the features of postmodernism. Also, paintings are painted according to the wall art techniques with fixed or moving materials on fixed or architectural surfaces in the interior or exterior spaces such as traditional techniques including mosaics and modern techniques according to large sizes vertically or horizontally Huda Sultan Al-Turki and Wafa Hassan Al-Shafei (2000).

Ceramic (ceramic)

- Ceramic language: (is all that made of clay and pride of fire pottery and one in pottery). (M25, p. 5)

Ceramic Terminology

A type of drawing and flat decoration that covers the walls with pieces of solid of different types and colors, such as ceramics, colored glass, ceramics and stones, after they stack some of them and install with a bonding material and arranged so that it is a decorative model or graphic design) (p. 36).

Procedural Definition of Ceramics

It is all solids consisting of exposing clay to fire or high heat except metals and alloys.

Chapter II: Theoretical Framework

The first topic: Introduction to the preambles of the aesthetic qualities of the historical eras
Wall paintings have long been known, when the ancient man put his first imprint on his rock caves, where many caves have been found whose walls are decorated with paintings dating back to ancient stone times, including the cave of Tamira (Spain) in 1879, and Lascaux (France) 1904 And other caves in Africa and Europe. A (m 4, p. 8) The dominant themes were the forms of animals that were killed after they were drawn. Scholars of art historians believe that painting was a tool of magic to target direct economic issues. The assumption goes to say that the primitive man believes in the embodiment of the animal, but in this way acquires control and is a successful way to hunt for food. (M5, p. 131)

Other scholars believe that painting was used in some cases to drive out evil, as the civilization of Mesopotamia and the Nile Valley known mural painting and practiced, as well as other civilizations such as the Greeks, Romans, and others, who used mural art to decorate their temples and public buildings Mohammed Murtadha Al-Husseini Al-Zubaidi (1984).

The wall design in Iraq was old and most of its murals (implemented initially in the form of a miniature and colored with water dyes and poster colors and then sent out of the country to Italy for the purpose of implementation on ceramics or mosaics of the required size and then returned to the country for installation in the designated places For her, a reason for doing this process is the lack of specialization and familiarity of artists with the technical aspect of this art.

This type of art has spread widely in many areas of Iraq has been influenced by most of the drawings European art movements such as realism and Impressionism and expressionism and abstract and Cubist and other movements.

The predominance of diagnostic preambles appeared in contemporary Iraqi murals, and the murals of glazed tiles were more pronounced than others, and Baghdad contained most of the contemporary murals (art. 28, p. 41). The painted glazed tiles are in the form of terracotta tiles of different sizes to be executed with colored and glazed oxides. After entering the oven under high temperatures, the glazed tiles come out and their wall is located to be fixed according to a digital system to be a wall painting with bright and shiny colors. (35. P. 645-96). See the preamble table of the aesthetic qualities of historical civilizations in the appendices.

Introduction to the Design of Ceramic Wall Murals

The preamble of ceramic murals or the art of ceramics or ceramics is one of the oldest arts that began with the first civilizations of Sumer, Assyria, and ancient Egypt. These arts have continued to be aesthetically needed to produce murals covering important buildings and walls. Over time, the techniques of forming ceramic pieces have evolved as a process that begins with the use of clay in the initial stage of manufacture and passing through their pride and then add their own colors so that they are also painted chemically compound glass colors to give the desired color after melting in the furnaces and thus form a polished glass layer protects pottery Zuhair (2014).

These phases all produce a solid technical material that is not affected by natural factors such as water, moisture, etc. (<http://www.anazahra.com/?them=active>)

Aesthetics of the Qualities of Aesthetic Designs for the Murals of Ceramics

The preamble is the concept of style in the creative field where the views of philosophers and critics interested in art in the definition of style and it is important to review some concepts about the style Ferry (Pierre Giro) that style is a way of expressing thought through language and the way of expressing thought to the way of living through the special way For an artist, an artist, a writer of a book, an era, etc. (M 11, pp. 6-10) Giro Bear(2008).

The artist's choice of media and raw materials that work on them to express ideas, it is going in the right way to show its output to the recipient in the artistic work to deliver the idea to the recipient and therefore, the recipient who does not understand the style and does not feel the interaction of painting colors and not seen integrated so it does not understand in fact Because the interaction of colors is one of the first elements of the image painted. This interdependence between the components of the work of art in its apparent and esoteric form is integrated if these bonds are preamble expressing the qualities of artistic output and in turn form a distinct poetic value that appears in the neta (C. 30, p. 23).

From the above, the researcher believes that the value of the preamble of the artwork in its final form and full of vitality through the flowing ideas expressing the qualities of the links between those forms and colors of construction and composition of the preamble express the set of qualities and qualities that are repeated in the works of art of a design natureAbulFadl Abdul RahmanJalaluddinSuyuti (2004).

Good design also depends to a large extent on the interest in the elements and materials used as much as these elements show through the general idea as a whole, and that as the artist advances civilized style offers qualities of artistic constructive thinking, which depends on the motives that feel or feel beautiful.

There Are Several Preambles to Design Murals

1 - Job Preamble: - It is primarily related to the function of the style and purpose for which any functional aspect of the murals was designed, ie, the designer puts the idea in mind as well as the function of the thing to be designed. (M 29, p. 50).

2 - Preamble Building: - In the design of murals based on the process of construction and planning of the form, through the definition of external construction lines with the details of its internal parts to build its aesthetic form. It also includes the building lines that represent the form of the body and construction. This includes the importance of selecting and arranging elements such as lines, shapes, colors and materials. These tools are then used to serve the wall according to its composition and to achieve the beauty of the frame as a whole (P.10, p. 45).

This type of method is determined by several questions that lie in how to `` build and define the lines and shapes of the parts to be designed and how to combine its structural style with the function and relevance of each other by giving a simplified form leading to the purpose for which it was designed " (art. 9, p. 51).

3 - decorative preamble: - is the development of the constructive preamble for the purpose of adding aesthetics for the external and internal construction so that they appear more elegant and beautiful to attract attention to it ((decorative preamble, despite its simplicity sometimes, at the same time add more wealth)) (m 13, p. 36). This may relate to decorating and modifying the structural design to be more influential so as to add importance and attractiveness to the thing to be decorated and considers nature in all its visuals as the basis for each decoration Decoration (m 17, p. 148). See diagram (1) showing the types of preambles (researcher's planning) in the appendicesMortecart (1996).

From the foregoing (researcher) that there is an interdependence within the types of preamble (functional, constructional and decorative) that is, does not mean the division of preamble, because each of them is an interdependent part of itself or that they are linked to each other and complementary to the other and expressed so that they serve each other and highlighted in a basic work It meets human and public needsKholoud Bader Ghaith (2007).

The preamble of the elements of the work of art is the necessity of forming one of the other, as well as being reflective of the significance of the other, as it expresses its value through sensory material including the nature of the subject and organization as well as the emotional atmosphere of the work and then each side supports the other, and this depends on the study of the designer The internal to the form as one of the most important formative elements, but it is the basis of the artistic structure, it (adjusts the perception of the viewer and guides him) and then draws his attention in a certain direction to achieve the recipient an understanding of the work, it seems "work is clear and understandable in his view" because it arranges the elements of the artwork Would justify its value Sensory and expressive as the formal organization of its vocabulary forms as a potential aesthetic valueWissamMorcosUdicho (1987).

As the form represents the most prominent elements is the one that takes the template elements all in its position as it represents the way that affect each other to be a representative of the arrangement of the units of plastic work, to be therefore expressive weight, which earns a distinction from other elements, because it is loaded with preamble The meanings that have the final decision in the calculation of the artistic meaning and purpose is to form the subject matter emotionally and expressing them to arrive in the mold of the final form, which is determined by the qualities of natural forms and systemAhmed Mokhtar Abdel Hamid Omar (2008). (M25, p. 5)

The preamble consists of the following

1. Color: Is the task of containing the shape and determine its area, movement, and direction, as color is used to find the effects of space through the way of arranging and coordinating colors and the relationship that is affected between themMaitiand Graves (2010).

2. Texture: It is one of the components of the form completely dependent on the nature of the surface qualities of the material through being coarse or smooth wet or dry or dark. The designer can do this by manipulating the nature of the texture in artistic work, which gives aesthetic characteristic on the surface of his work, and therefore the texture (It represents its importance in expressing and distinguishing one thing from the other and has a clear meaning for the relationship between form and content (25 AD, p. 145) Ibrahim Mustafa and Hamid Abdul Qader Mohammed Najjar (2017).

3. Space: is a characteristic of the design characteristics in the artwork. It is a means of the process of training and simulation in those works, and also represents the first existing relationships to the emergence of those works as well as local features in the steps of building design work within the internal space. (M 13, p. 40) The researcher believes that the internal space represents the spatial space that earned him a permanent class embodying containment and capacity to become those blocks harmonious among themselves Khaira Awad Awadh Al-Salami Al-Zahrani (2009).

The preambles of the interior spaces can be divided into:

1 - Regular space: is that takes regular bodies with geometric rhythms of different dimensions and sizes and then directly affect the determination of shape and area.

2 - Specific space: It is specified within the framework of the work of art of a certain area and occupies that space in the event that that space exceeds the framework of the work. (Article 41, p. 33)

3 - Infinite space: This cannot be repulsed or determine the end of it is, therefore, it begins horizon and extends the limits of the treasure we feel the depth of the boundaries of infinity.

The space organization in the interior design depends on the perception of what the receiver sees the inner space of the space scene because the impact of patterns of organization have reactions with sensory effects on the receiver of these spaces and maybe the process of realization of space through what it determines to achieve the final form, including (M8) See diagram No. (2) showing the types of preambles of the internal spaces (researcher planning).

Sensual Excitement

The process of sensory effects is based on the interaction between the recipient and what he perceives and therefore the sensory effects are realized through the formal formations that regulate these elements within the field, and depends on this basis on the excellence of the perceptual characteristics through the study of the following considerations: (m 20, p. 23)

First: Study the qualities of the levels of design components, which contribute by showing them to the outer and inner space in a logical sequence within the external and internal environment.

Second: the easy meanings of understanding and definition are one of the qualities of sensual excitement that are related to the expression and design system.

Third: the designer seeks to guide the system to the most important actors in the external and internal design through the adoption of design technology (P43).

Fourth: Study the characteristics of the spatial evaluation of the design of external and internal spaces if subject to spatial design studied to choose things that have acceptable sizes.

Fifth: the study of the nature of the product design design subject to a certain order, which is justified by the sense in each part of the design.

Sixth: The resulting exterior and interior design depends on the study of the function for which it was designed for excitement and suspense, which is intended when designing any interior space must take into account the excitement factor when designing the interior space, taking into account the demands for durability and safety and is intended to ensure the provision of vision and the requirements of heat, hearing and humidity (M 37) See diagram No. (3) showing the sensory effects (planning of the researcher) in the appendices.

The researcher believes that the sensory effects in interior design is the interactive perception between the receiver and the surrounding external determinants studied design within a logical sequence of meaning and expression.

Chapter III: Research Methodology and Sample

After researching the methods of the research methods, it was found that there is a method suitable for this study which is the descriptive method (analysis of the content of the research sample) to identify the preambles of the aesthetic qualities of ceramic wall designs in interior design. The interior of the living room murals as a research community represents samples of research Sheikh IbnSina (2002).

The first sample: the interior space of the living room murals in the Kurdistan region of Iraq

The second sample: the interior space of the living room murals in the UAE

Names of experts (by scientific titles and alphabet)

1. a. Lutfullah Jenin / Architecture / Arwark University.
2. a. M .Liaqa Ahmed Abdel Rahman / Interior Design / Faculty of Applied Arts
3. a. M. D / ShaimaZaki Abdul Hamid / Interior Design / Faculty of Applied Arts
- 4A. M .Dr . Mohammed JarallahTawfiq / Interior Design / Faculty of Applied Arts

Analysis axes: - Preambles of aesthetic qualities of ceramic designs

See sample analysis form in Annexes

Analysis of the first sample: the interior space of the living room murals in the Kurdistan region of Iraq

Figure 1. First Sample: The interior space of the living room murals in the Kurdistan region of Iraq



Aesthetic Qualities for Ceramic Designs

The satisfaction of natural beauty and the resort to highlight the qualities of aesthetic emphasizes the achievement of the goals to be reached, which helped to attract attention towards the design work, through visual attraction to work, where achieved the intensity and change and Almalov formalism and control, which was the basis in the work of art and adaptation and compatibility With aesthetic action to take sense in this specific space.

It highlighted the basic design aesthetic qualities in the design of the wall through the relationship of the part to the part as well as the whole part to achieve the link between the vocabulary and design elements.

The sensory effects through symbols and meanings where achieved aesthetic aspect, which gave the result judgment and the ability to diagnose vocabulary through the sense of sight and

linked to the image of the presence in the mind has required the existence of an incentive for the purpose of stimulating memory and this incentive, which gave a final judgment on the design, including the specifications and qualities Achieved consistency, proportionality, symmetry, balance and other aesthetic features of the wall, which lies through the act of relations and technical performance and the extent of diversity among multiple technical uses within the space of the painting, ie, to judge the beauty of the painting is determined by the distinction of the idea through each Mechanisms of implementation and ending with the final form of murals mosaic within the internal space regularly Ismail Shawki (2000).

The preamble of the design of the wall came through the choice of the designer of the media and raw materials that he worked on to express his ideas where he walked in the right way to display his product in the artistic work and that does not reach the idea and the idea by the recipient to employ them in a preamble and functional to form about the qualities and characteristics repeated together in the internal space The specific result which achieved the excitement and attractiveness of the design work, and this has emerged through the close association with each other so that each of them linked to each other and highlighted. It also showed the importance of design aesthetic mental and visual important in the design work achieved by the preamble of structural design and decorative Mohammed IbnAbiBakr Abdul Qader Al-Raziand Mukhtar Al-Sahah (1982).

It is also the motives of the aesthetic instinct that prompted the interior designer artist to arrange his thoughts and feelings and organized according to a specific way in the creation of some form of forms, regardless of the quality of the materials or media used in the creation of artistic and design work.

It also showed aesthetic qualities led an important position in which he defined the meaning of aesthetic designs through Wadiaha which raised the vitality and attractiveness when focusing on a particular vocabulary and represented certain symbols and meanings to give us a result of aesthetic judgment and the ability to diagnose vocabulary based on the strength of control design work, which includes the values and characteristics Aesthetic which consists of emotion and mind.

The aesthetic qualities contained aesthetic experience consisting of the sensory effects of curiosity and astonishment that the astonishment in the design work has turned into joy and pleasure and that the process of aesthetic control is a process of compatibility and taste for beauty and enjoy it and benefit from it.

The aesthetic qualities of the wall led to an important position in which he defined the meaning of the aesthetic formations that made it clear, because it raised the vitality and attractiveness when focusing on a particular vocabulary of it so that gave the result in the ability to diagnose

the vocabulary through the sense of sight and link with the image in the mind The intellectual storage of the designer in this specific space within levels reflecting the deliberate choice of the meanings of the elements of inner space.

Analysis of the second sample: the interior space of the living room murals in the UAE

Figure 2. Second Sample: The interior space of the living room murals in the UAE



Aesthetic qualities for ceramic designs

The good design method was based on the interest of the artist or the interior designer whenever he progressed civilizational. He presented his style of artistic constructive thinking, which relied on the motives that he felt or felt by his works. It is related to the preamble of the job and the purpose for which the study designed the functional aspect of the murals Faraj Abbou (1974). Design to be prepared for him, especially in the design of murals, where he identified the preamble of the building, which singled out the process of construction and planning of the form through the identification of external building lines with the interaction of its internal parts, which contributed to show its aesthetic form as emerged preamble decoration The design of the murals was based on the idea laid out by the designer in front of his eye and the function of the thing to be designed through the layout of the shape and specific to his structural lines with the study of the details of its internal parts and then determine its aesthetic shape associated with each. The other has a simplified shape, which in turn served the purpose for which it was designed Mayser Ali Ahmed Al-Qadhli (2011).

Aesthetic qualities have emerged through the presence of intensity in the work of art, which included influential and ineffective forms, which led to attracting attention to the work and also

the presence of the change that achieved movement and direction in the design theme, which led to the change of the characteristics of the appearance.

The value of the artwork was at the end of the form of the work, which is full of vitality with ideas flowing towards him and the interrelationship between the forms on the work and the elements and the method used in the formation of ideas. In order to highlight the work of art and that the predominance of design preambles appeared in the murals as an important and lofty because they are linked and addressed to a wide segment so that they expressed a correlation between the surface itself and the wall on which the design work was carried out. GAT design the construction wall, which was the basis expressed by this regular space and built in the wall work and it became clear to us the importance of selection and arrangement of elements through the adoption of lines, shapes, colors and materials and then do these tools in order to serve the wall according to its composition, which achieved aesthetic The preamble of the design of the decorative wall has emerged based on the preamble of the structural design because it was more influential on it, which added the importance and attractiveness of the work to be decorated as the basis of decoration is nature in all its visuals with sensory effects.

Results

1. The results of this study proved that the most prominent aesthetic qualities in the mural work have achieved the goals and connotations that were built mostly of the technical work in the sample (1) through functional preamble, while the sample (2) contained aesthetic experience through the structural and decorative preamble composed Of curiosity and surprise.
2. The results were based on the preamble of the wall design and the interest in the media and the materials on which the artist works to express his ideas in the sample (1) The design method in the sample (2) was based on attention to the elements and materials as much as these elements appear through the general idea as a whole.
3. The results showed the visual attraction of the internal space which achieved the intensity, change, familiar and control in the sample (1) through the functional preamble while the intensity and change of the space were achieved through the merging of the preambles together in the second sample.
4. The results expressed the characteristics and characteristics achieved sensory effects through the levels and elements in the sample (2) while sensory effects came from the aesthetic features of the ceramic wall in the sample (1) through selection and a sense of nature.

5. The designer was able to unify the objective idea of the type of decorative formations used in the murals and in the interior spaces, but with multiple design preambles, where differing in appearance, so that the sensory effects have an objective design idea in both samples (1,2).

Conclusions

1. The art of murals is a generative art of sensory responses depending on the kinetic character that stimulates the deceptive images and sensations of the recipient.
2. Color in the designs of (ceramic art) is the focal point for the formation of imaginary models with the embodiment of the act of movement as a necessity of sensory and mental impact in the interior spaces.
3. The levels of the aesthetic principles that control the choice of the design pattern of the murals is characterized by the preamble of decorative design and this depends on the amount of decoration, type, location and area to show aesthetic values depending on the consistency of aesthetic formulations.
4. The intersections of linear, color and formality have shown in the designs of ceramic murals, which have been ostensibly shaped in the structure of the shapes, which have a kinetic effect on the foundation of aesthetic features.
5. The art of murals is a generative art of sensory responses because of its motor qualities.
6. Ceramic wall designs were considered reflective images, showing movement with the synchronized organization as an indicator of the geometry of the surface-forming design elements that were interesting.
7. The structural unit of design in the art of murals was associated with the perceptual-cognitive effects that interacted aesthetically with the design surface within the relationship of the part to the whole.

Scheme 1: showing the sensory effects (researcher planning

Not verified	Realized		
		Structural Preamble	Preambles
		Functional Preamble	
		Decorative Preamble	
		Regular space	Spaces
		Specific space	
		Infinite space	
		Levels	Sensory influences
		Meanings	
		Elements	
		the choice	
		Sensation	

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