



T.C.
ÇANKIRI KARATEKİN UNIVERSITY
INSTITUTE OF FINE ARTS
DEPARTMENT OF ART AND DESIGN

**THE AESTHETICS OF SCENOGRAPHY IN DESIGNING
HERITAGE PLACES IN IRAQ**

HUSSEIN SAADI JAWAD ABOODA

MASTER'S THESIS

Supervisor
Prof. Dr. Ersoy YILMAZ

Çankırı – 2024

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SCHOLARLY ETHICS STATEMENT

I have carefully adhered to scientific ethics and academic rules in the process from the stage of the proposal to the end of the study entitled, *The Aesthetics of Scenography in Designing Heritage Places in Iraq*, which I have prepared as Master thesis. I certify that I have obtained within the framework of ethics and tradition, and that I have directly or indirectly cited every quote I have provided in this study, which I have prepared according to the rules of writing the thesis,. I have fully cited and referenced all material and results that are not original to this work and that the works I have benefited from are those shown in the list of references.

03 / 04 / 2024

Signature

Hussein Saadi Jawad ABOODA

TEZ KABUL VE ONAY

ÇANKIRI KARATEKİN ÜNİVERSİTESİ GÜZEL SANATLAR ENSTİTÜSÜ

Enstitümüz Sanat ve Tasarım Anabilim Dalı öğrencisi Hussein Saadi Jawad Abooda tarafından hazırlanan *The Aesthetics of Scenography in Designing Heritage Places in Iraq* başlıklı bu çalışma, 03/04/2024 tarihinde yapılan Tez Savunma Sınavı sonucunda oybirliğiyle başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

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Prof. Dr. Ersoy YILMAZ
Enstitü Müdürü

FOREWORD

I express my gratitude to my esteemed supervisor, Prof. Dr. Ersoy YILMAZ, for providing invaluable lessons in writing, studying and achieving meaningful results. I extend my sincere thanks to all the distinguished faculty members. I appreciate the collective contributions that led to the successful completion of this study. Above all, I am extremely grateful to God and my family, whose unwavering support has played a pivotal role in reaching this important milestone.

03 / 04 / 2024

Hussein Saadi Jawad ABOODA

ABSTRACT

Thesis Title : *The Aesthetics of Scenography in Designing Heritage Places in Iraq*

Author : Hussein Saadi Jawad ABOODA

Supervisor : Prof. Dr. Ersoy Yilmaz

Thesis Type : master's degree

The study delves into the crucial role of scenography in shaping the cultural narratives and visitor experiences within significant heritage sites. Through a meticulous examination of case studies, including Tawfiq Al Suwaidi's house, Abdul Razzaq Al-Qadi's house, and Saadoun Abdel Majeed Al Shawi's house, the research identifies key findings that contribute to our understanding of how scenography can enhance the aesthetic qualities of these sites. The study emphasizes that scenography is not merely decorative but serves as a dynamic and essential tool for conveying historical narratives, fostering cultural understanding, and creating immersive environments. The implications derived from the research underscore the importance of a culturally sensitive and authentic approach in scenographic designs, with an emphasis on interactive elements, multisensory experiences, and a careful balance between tradition and modernization. Addressing challenges and opportunities associated with scenography, the research points towards innovative technologies, community involvement, and sustainable design practices. Positive visitor perceptions highlight scenography's potential to deeply engage diverse audiences, fostering a sense of connection to the historical and cultural significance of the sites. Looking ahead, suggestions for future research encourage exploration into emerging technologies, community collaboration, and the long-term impact of scenography. The study contributes to the broader discourse on heritage preservation and design, emphasizing scenography's pivotal role in cultural enrichment, visitor engagement, and the sustainable safeguarding of Iraq's cultural heritage.

Keywords: Scenography, heritage, Iraq, lighting, theater.

ÖZET

Tezin Başlığı : *Irak'ta Miras Yerlerinin Tasarlanmasında Sahne Estetiği*

Tezin Yazarı : Hussein Saadi Jawad ABOODA

Danışman : Prof. Dr. Ersoy Yilmaz

Tezin Türü : Yüksek Lisans

Çalışma, önemli miras alanlarındaki kültürel anlatıları ve ziyaretçi deneyimlerini şekillendirmede senaryonun önemli rolünü araştırıyor. Dar Tawfiq Al Suwaidi, Yargıç Abdul Razzaq'nin Evi ve Dar Saadoun Abdel Majeed Al Shawi gibi vaka çalışmalarının titizlikle incelenmesi yoluyla araştırma, senografinin bu sitelerin estetik niteliklerini nasıl geliştirebileceğine dair anlayışımıza katkıda bulunan temel bulguları belirliyor. Çalışma, senografinin yalnızca dekoratif olmadığını, aynı zamanda tarihsel anlatıları aktarmak, kültürel anlayışı geliştirmek ve sürükleyici ortamlar yaratmak için dinamik ve temel bir araç olarak hizmet ettiğini vurguluyor. Araştırmadan elde edilen çıkarımlar, senaryo tasarımlarında etkileşimli öğelere, çoklu duyuşal deneyimlere ve gelenek ile modernleşme arasında dikkatli bir dengeye vurgu yaparak kültürel açıdan duyarlı ve özgün bir yaklaşımın önemini vurgulamaktadır. Senaryoyla ilgili zorlukları ve fırsatları ele alan araştırma, yenilikçi teknolojilere, topluluk katılımına ve sürdürülebilir tasarım uygulamalarına işaret ediyor. Olumlu ziyaretçi algıları, senografinin farklı hedef kitleleri derinden etkileme potansiyelini vurgulayarak, sitelerin tarihi ve kültürel önemiyle bağlantı duygusunu güçlendiriyor. İleriye baktığımızda, gelecekteki araştırmalara yönelik öneriler, yeni ortaya çıkan teknolojilerin, topluluk işbirliğinin ve senaryo tasarımının uzun vadeli etkisinin araştırılmasını teşvik etmektedir. Çalışma, senografinin kültürel zenginleştirme, ziyaretçi katılımı ve Irak'ın kültürel mirasının sürdürülebilir korunmasındaki önemli rolünü vurgulayarak mirasın korunması ve tasarımına ilişkin daha geniş söylemlere katkıda bulunuyor.

Anahtar Kelimeler: senografi, miras, Irak, aydınlatma, tiyatro.

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1. INTRODUCTION

1.1. RESEARCH TOPIC AND CONTEXT

Most studies, research, and sources indicate that the word ‘scenography’ has its origins in Greek. It is composed of two parts: ‘scene,’ which means scene or view, and graphic, which means depiction or drawing. Thus, the combination of these two words results in scene depiction or drawing the scene, which essentially means shaping or forming the scene. Scenography is a complex art that brings together all the other elements of theatrical production under its banner. It is an art form that embodies multiplicity in meaning and unifies all forms of art, making it, in other words, the father of the arts or the inevitable result of uniting all arts into a single entity known as theatre.

As a contemporary concept, scenography does not merely represent theatrical elements, lighting alone, or other technical operations in isolation. Instead, it is a comprehensive art form that encompasses a blend of visual and theatrical arts and their various aesthetics. Therefore, understanding scenography as a concept that transcends mere decoration is crucial. It does not relate to the concept of scenography as merely arranging space decor. Scenography is an art that involves the formation of everything present in the space with a high artistic vision.

For a long time, scenography has been a significant focus in the studies and writings of many theorists and critics. It has been given a broader horizon through its multifaceted concepts, extending beyond theatrical performance spaces, and being applied to various aspects of public life. It has been called by many names, such as urban and architectural scenography, museum scenography, and even the scenography of novels, poetry, and literature. This is based on the artistic vision and visual formation of the perceived world according to the perceptions that form mental and cognitive images. The use of scenography in heritage spaces and the importance of transforming the audience to these places play a crucial role in creating artistic and aesthetic awareness. It also highlights the significant role of the scenography designer, who is considered a key pillar and an effective element in the success of theatrical performance. The scenography designer creates an atmosphere

that assists the director and actor in dealing with scenography and how to link dialogue and movement with this important technique.

This study *The Aesthetics of Scenography in Designing Heritage Places in Iraq* embarks on a profound exploration of the intricate role of scenography in shaping the design of heritage places in Iraq. Heritage sites in Iraq, laden with cultural significance, face substantial challenges due to conflicts, natural disasters, and neglect. This study seeks to comprehensively understand how scenographic elements contribute to the aesthetic and cultural dimensions of these historically important locations.

Underscoring the pressures on Iraq's cultural heritage, this research emphasizes the need for thoughtful and innovative approaches to preservation. The role of scenography becomes crucial in safeguarding and enhancing Iraq's cultural legacy amidst contemporary challenges. The interest in scenography is not arbitrary but arises within a context that demands creative thinking and innovative solutions to craft enjoyable and culturally rich visitor experiences. In an era witnessing cultural shifts and sustainable development, the focus on aesthetics and heritage emerges as an integral part of strategies for conservation and design.

The contextual framework of this subject is fortified through an endeavor to inaugurate an academic discourse concerning the integration of scenography within the context of Iraqi heritage. Such an endeavor contributes significantly to the refinement of alternatives and the formulation of sustainable decisions pertinent to the management and design of cultural sites. An examination of the challenges confronted by stakeholders in heritage underscores the affirmative influence that the enhancement of scenography can exert on visitors' experiences and their comprehension of the cultural significance inherent in these sites. In essence, the research topic reflects vital importance in directing attention toward scenography as an effective tool for preserving and improving cultural heritage in Iraq. Thus, it highlights the increasing significance of developing sustainable design strategies for these unique sites.

The main theme of the text appears the role of scenography in the preservation and enhancement of cultural heritage, particularly in the context of theatrical and heritage places. The discussion revolves around how scenography, as the art of creating stage or film sets, can be applied to heritage places to improve their aesthetic qualities and cultural value. The study emphasizes the importance of scenography in creating an immersive experience for visitors, highlighting the unique features of heritage places, and promoting a sense of cultural identity.

The context of the discussion also delves into the historical development of scenography, mentioning its spread in modern theaters after World War II and its significance in shaping the theatrical form. The research discusses scenography as a crucial element in the theatrical show, determining dimensions, decorating scenes, and contributing to the expressive power of the performance. The relationship between the director and scenograph artist is explored, highlighting their complementary roles in shaping scenography in the contemporary era.

Additionally, there is a mention of the French theater in the eighteenth century, providing historical context to the evolution of theatrical arts and the role of scenography. The study touches upon the societal and cultural influences on theater, including the impact of political figures and philosophers on French culture during that period. In summary, the overarching theme is the multifaceted role of scenography in both contemporary and historical contexts, with a specific focus on its application to heritage places and its impact on the theatrical experience.

It produced new and distinctive methods in the content and form of the theatrical show, which distinguishes it dramatically and technically through spatial-time spaces that are consistent with these features, revealing cognitive-philosophical spaces within the contents of the theatrical shows. It gave aesthetic energy to the adjacent structures within the fabric of the theatrical presentation and its adjacent techniques. Technology is a breakthrough for all sciences, including theater, which benefited from these discoveries to reflect on the forms and contents of theatrical shows. Technology is theoretical knowledge in industry and its arts, or the use of science in the arts, as well as the use of scientific inventions in artistic work (Al-Bashtawi, 2011, p. 8).

1.2. FOCUS AND SCOPE OF THE THESIS

This thesis undertakes a comprehensive exploration of the intricate role of scenography in shaping the design of heritage places in Iraq. The primary focus is on unraveling how scenographic elements intricately contribute to the aesthetic and cultural dimensions of these historically significant sites. Through a systematic identification of specific aesthetic features embedded within scenography, this study strives to illuminate elements with the potential to elevate the cultural value of heritage places in Iraq. This involves a meticulous analysis of various scenographic components, discerning their nuanced impact on the overall cultural significance of these locations.

A pivotal aspect of this research is the investigation into how scenography can be applied to craft immersive and captivating experiences for visitors to Iraqi heritage sites. By delving into the ways scenographic elements shape visitor experiences, the study aims to enrich our understanding of the dynamic interaction between audiences and these culturally significant spaces. The careful integration of cultural and historical contexts is a crucial consideration in the design of scenography for heritage places in Iraq. This research undertakes a nuanced examination of how scenographic elements can seamlessly harmonize with the rich historical and cultural tapestry of these sites, ensuring a cohesive and meaningful design approach.

The thesis focuses on exploring the aesthetics of scenography in the design of heritage places in Iraq. It addresses the limited research on this topic in Iraq and emphasizes the potential benefits of scenography in preserving and enhancing the country's cultural heritage. The study intends to provide insight into the role of scenography in the design and management of heritage places, targeting heritage protectors, architects, urban planners, and other stakeholders involved in the field.

Furthermore, the thesis acknowledges the significance of theater as a literary art that goes beyond mere entertainment, emphasizing its role as an educational and cultural institution. It recognizes theater's ability to consolidate ideas in the minds of the audience, influence social classes, and contribute to mental development, positive behavior, and awareness of cultural, intellectual, and political aspects.

The historical context of Iraqi theater is considered, highlighting its pioneering role in adopting technical changes from neighboring and international sources. The thesis focuses also on analyzing the influence of various elements, including makeup, light, decoration, accessories, actors, directors, and scenography, as well as the impact of postmodernism and modern technologies on the visual and audio manifestations of theatrical shows. In summary, the thesis intends to provide a comprehensive exploration of the role and significance of scenography in the design of heritage places in Iraq, addressing the gaps in existing research and offering practical insights for professionals and stakeholders in the field.

1.3. THE RELEVANCE AND IMPORTANCE OF THE RESEARCH

Iraq's cultural heritage faces challenges due to conflicts, natural disasters, and neglect, resulting in damage and loss of cultural assets. Scenography is recognized for enhancing aesthetic qualities, but its role in designing Iraqi heritage places is understudied. This study aims to fill this gap, exploring scenography's aesthetics in preserving and enhancing cultural heritage, providing insights for informed decision-making. The research may contribute to guidelines for designing and managing heritage places in Iraq, fostering sustainable preservation.

The study delves into the aesthetics of scenography in Iraqi heritage places, aiming to contribute to guidelines for design and management. The theatrical show in Iraq has evolved, adopting various methods and approaches, departing from traditional spoken-word performances. Theatrical experimentation reflects continuous changes, with scenography playing a crucial role in presenting theatrical events. Elements like decoration, lighting, masks, clothing, and color contribute to the overall impact. The use of theatrical perspective, borrowed from the plastic arts, adds depth to the visual and emotional dimensions of the theatrical event.

The historical controversy surrounding the term scenography led to a focus on its conventional definition. Some view scenography as the work of decorators or painters, while others emphasize its integrated treatment of theatrical space. The study navigates this controversy, recognizing the small difference between the roles of the director and scenographer in shaping the theatrical scene.

The results of the study are expected to contribute valuable information that can be utilized by professionals and individuals engaged in the preservation of heritage places in Iraq and other countries with similar cultural contexts. The focus extends to the aesthetic aspects of scenography and its impact on the overall experience of visitors, with the intention of enhancing cultural identity and pride among local communities.

1.4. RESEARCH OBJECTIVES AND QUESTIONS

This research endeavors to comprehensively examine the multifaceted role of scenography in the design of heritage places in Iraq. The primary objective is to investigate how scenographic elements contribute to the aesthetic and cultural dimensions of these significant sites. By systematically identifying specific aesthetic features embedded in scenography, this study aims to elucidate the elements that hold the potential to elevate the cultural value of heritage places in Iraq. This involves a meticulous analysis of various scenographic components and their impact on the overall cultural significance of these sites.

The exploration of scenography's application in creating immersive and attractive experiences for visitors to Iraqi heritage sites constitutes another integral aspect of this research. By understanding how scenographic elements shape visitor experiences, the study aims to enhance our appreciation of the interaction between audiences and these culturally significant spaces. A crucial consideration in the design of scenography for heritage places in Iraq is the careful integration of cultural and historical contexts. This research delves into the nuanced examination of how scenographic elements can harmonize with the rich historical and cultural tapestry of these sites, ensuring a cohesive and meaningful design approach.

In addressing the challenges and opportunities associated with scenography in heritage place design, the study seeks to provide valuable insights for practitioners and decision-makers. This involves a comprehensive investigation into potential obstacles and advantages, thereby contributing to informed decision-making in the field. As an essential component of the broader study, this research endeavors to identify and analyze intellectual transformations within the Iraqi theatrical text. By

tracing the evolution of the theatrical narrative, the study aims to discern how intellectual elements have shaped and influenced the Iraqi theatrical tradition.

An intrinsic part of this research involves evaluating the perceptions and attitudes of visitors to heritage places in Iraq regarding scenography and its impact on their overall experience. Simultaneously, the study aims to gather the perspectives and experiences of heritage protectors, architects, and urban planners on the use of scenography in designing heritage places. Offering visionary insights into the potential benefits of scenography for the preservation and enhancement of Iraq's cultural heritage forms another key aspect of this study. By highlighting positive impacts, the research underscores the significance of scenography in safeguarding and promoting cultural legacies.

In conclusion, based on the findings, this research aims to develop practical recommendations and best practices for the design and management of heritage places in Iraq. The overarching goal is to provide actionable guidance for stakeholders involved in the preservation and promotion of cultural heritage, thereby contributing to the broader academic discourse on the aesthetics of scenography in the context of heritage place design. By addressing these objectives, and delving into them, a set of questions can be identified, which the research will attempt to answer in the coming chapters, which are:

- What role does scenography play in the design of heritage places in Iraq?
- What aesthetic qualities of scenography have the potential to enhance the cultural value of heritage places in Iraq?
- How has the lack of studies on designing the scenography of contemporary Egyptian theatre, particularly the role of theatrical clothing, impacted the realization of scenography in theatrical shows?
- In what ways can scenography be employed to create an immersive and appealing experience for visitors to heritage places in Iraq?
- What cultural and historical contexts must be considered when designing the scenography of heritage places in Iraq?
- What challenges and opportunities are associated with the utilization of scenography in the design of heritage places in Iraq?

- How do visitors to heritage sites in Iraq perceive and respond to scenography, and how does it influence their overall experience?
- What are the perspectives and experiences of heritage protectors, architects, and urban planners regarding the use of scenography in designing heritage places in Iraq?
- In what manner can the findings of this study contribute to the formulation of guidelines and best practices for the design and management of heritage places in Iraq and similar cultural contexts globally?

1.5. LIMITATIONS AND STRENGTHS OF THE RESEARCH

The study will focus on a limited number of heritage sites in Iraq, particularly those that have been specified as having important cultural value. While the results of this study may provide visions into the potential benefits of scenography for heritage sites in Iraq, they may not be generalizable to other countries, or cultural contexts. The study will be conducted in English, which may limit access to relevant sources in Arabic and other languages. However, efforts will be made to access relevant sources through translation services and collaboration with local experts.

The study may be limited due to the availability of data on designing and managing heritage places in Iraq. As well as the availability of stakeholders who are willing to participate in the research. Through communication with relevant stakeholders, efforts will be made to combine data from multiple sources. The study focuses on the technical aspects of scenography, such as lighting, sound, or special effects, and will explore the aesthetic and experiential features of scenography in designing heritage places in Iraq, which may limit time control. However, efforts will be made to complete the study on the exact time.

1.6. STRUCTURAL OVERVIEW

The research covers three main chapters, focusing on the following points:

In the first chapter, the introduction was written and divided into several sections, which included the research objectives and vision, in addition to reviewing and clearly defining the studied problem, posing focused research questions, and

indicating the theory on which the research is based. In the second chapter, it deals with a detailed explanation of the concept of scenography and its importance in the context of heritage places. It also focuses on identifying the prominent role that scenography plays in shaping cultural identity, while addressing its special importance in specific heritage places in Iraq.

In the same chapter, the specific models were chosen for analysis according to the vision and theory of the research. Several heritage places in Iraq were selected, including the house of Tawfiq Al-Suwaidi, the house of Abdul Razzaq Al-Qadi, and the house of Saadoun Abdul Majeed Al-Shawi. The last chapter is devoted to presenting the conclusion and results from the research process. It highlights the most important conclusions reached, which play a vital role in analyzing the results and directing the research towards prospects.

1.7. RESEARCH METHODS

In the pursuit of understanding the nuanced intricacies of scenography aesthetics within the realm of heritage place design in Iraq, this research employs a descriptive analytical approach. This methodological chapter outlines the adopted strategies for studying and analyzing models that illustrate the concept of design thought and its applications, specifically tailored to the field of interior design within heritage spaces.

Data Collection

1. Research design and methodology: The descriptive analytical method was adopted in studying the research models due to its suitability to the topic current research.

2. Geographical Delimitation of Research: The current research consists of an analysis of Iraqi heritage models and the role of scenography in designing the boundaries of Iraqi heritage places. Based on the field survey and statistics of the competent bodies. The primary data collection methods encompass in-depth interviews, visual analysis of heritage sites, and document examination. These

methods are selected to ensure a holistic understanding of the aesthetic considerations in heritage place design in Iraq.

3. Participants: Participants will be selected through targeted sampling, targeting architects, designers, cultural heritage experts and other stakeholders involved in the preservation of Iraq's heritage. This approach ensures the inclusion of individuals with relevant expertise and experience.

4. Sampling criteria: Participants will be selected on the basis of their professional background, expertise in synography and heritage conservation, and direct participation in the design or management of heritage places in Iraq.

5. Sample Size: Sample size is determined by data saturation, ensuring enough models are included to capture diverse perspectives.

Data Analysis Method

1. Substantive analysis: Thematic analysis will be applied to identify basic patterns, themes and concepts arising from aggregated data. This approach allows for a systematic exploration of the basic aesthetic principles of Synography.

2. Ethical considerations: To ensure ethical practices, participants are fully informed of the purpose of the study and the risks and potential benefits, and their consent will be obtained before participation. Anonymity and confidentiality to protect participants' privacy, aliases were assigned during data analysis and reporting. Any identifying information will be treated in strict confidentiality.

3. Research tool: To achieve the research objectives, theoretical framework indicators were adopted in analyzing the samples. Which included the most important topics that were found necessary in the analysis. Every scenographer has his own techniques and ideas that appear through what is presented on the stage in its closed or open state and at all levels. That is, through his own effort, intelligence, and skillful abilities in design and distribution, his role is a mover and motivator to arouse the feelings of the audience. Which works to find a common language between them, in addition to the fact that the creative limits of the scenographer will not stop only by designing the theatrical scene, but rather his creativity must be in the

theatrical site, and this means organizing within the boundaries of the space, especially the open space, organizing the acting spaces, and coordinating and harmonizing these open spaces with elements and techniques of theatrical space.

Research Procedures

The research methodology in the scenographic analysis of the Muharraqa Houses is to use a set of theories and methods that help in understanding the close relationship between the visual, cultural and historical elements of the building. These theories and methods are based on directing analysis towards a deep understanding of the cultural and historical context of a place and its impact on the experience of visitors and the preservation of the cultural heritage of the area.

Using heritage preservation theory, it is possible to analyze how scenographic elements in the selected homes are used to transmit and preserve the cultural heritage of Iraq. These elements include colors, decorations, and architectural styles that reflect the cultural and historical identity of the region. By applying aesthetic theory, it is possible to understand how visual elements in homes influence the visitor's experience and aesthetic response. The analysis of colours, ornaments and architectural patterns reflects a unique aesthetic that represents the cultural heritage and increases the home's appeal.

In terms of historical theory, it is possible to understand how history and culture influence the design and layout of a home. This analysis helps in understanding the stories and traditions that are associated with the place and how to enhance engagement with them. Finally, using an inductive approach, the scenographic elements were studied comprehensively and in detail, and information was collected from multiple sources to fully understand the homes and their impact on visitors and the surrounding community.

These theories and methods combine to guide my analysis towards a comprehensive understanding of the cultural and historical context of the selected houses, and help preserve and transmit Iraqi heritage to future generations in an integrated and in-depth manner. The following are the most important methods adopted for the research methodology:

1. Sample Research: The sample of research was selected. Three heritage places were chosen to be the study sample, and the following criteria were followed intentionally, taking a model in analysis and the following grounds:

- The aesthetic and experimental qualities of scenography in the design of heritage places in Iraq.
- A theatrical show allows for multiple readings, and thus enters the aesthetic circle of artwork.
- An integrated theatrical show during the conduct - its experience - in the heritage venue.
- Adopt the display symbol, abstract and encryption which allows the recipient to have a sense of reading.
- The show was viewed, commented on, criticized, and analyzed in local newspapers..
- The availability of the original text, photographs, and tape helped in observing the similarity and difference between the source of the sample, additions, and deletions.
- The enactment of scenography through multiple images, connotations, and readings allows the effectiveness of analysis and semantic reading to be pursued.

1.8. LITERATURE REVIEW

A group of research and dissertations were identified that dealt with topics similar to the topic of the current research. However, despite this, the current study is still unique because it deals with specific places that have not been dealt with previously. Despite this, a group of these titles will be mentioned as follows:

The research *The Aesthetics of Scenography in Open Spaces: Shores of Delinquency as a Model* by Haider Jawad Kadhim Al-Ameedi (2014) deals with an important and recent topic in the theatrical field, as it jumps to the importance of understanding and analyzing the aesthetics of scenography in open spaces, and for this he uses the presentation of beaches of delinquency as a model for analysis. In the first chapter,

the author reviews the concept of scenography and its history, emphasizing its fundamental role in determining the identity of the theatrical scene.

The research emphasizes the significance of exploring the aesthetics of scenography in open spaces, focusing on its impact on understanding theatrical shows, particularly the specific production beaches of delinquency. The author identifies a gap in previous studies regarding this approach, underscoring the research's valuable contribution to expanding knowledge in theatrical art. The study's importance extends to fine arts students, providing them with a deeper understanding of scenography aesthetics in open spaces and its influence on the open viewing experience. The research objectives center on analyzing the network of relationships in the discourse system of theatrical performances, with a specific focus on the Third Nippur Cultural Festival in Iraq, giving the study a local and cultural context. The author anticipates challenges, sets clear boundaries within the defined scope, and expresses confidence in the research's potential to enhance knowledge and make meaningful contributions to the artistic and academic domains.

Hadeel Hadi Abdulameer's 2020 thesis titled *Aesthetics of Design and Its Reflection on Stage Decor in Theater Productions*, delves into the pivotal role of stage decor in theatrical presentations. The study emphasizes the importance of decor in creating a balanced aesthetic within the theater, explores design aesthetics and its historical evolution, and provides a detailed analysis of the symbolic meanings embedded in the decor design of the sample production *Macbeth*. The findings underscore the crucial role of scenography in enhancing the effectiveness and aesthetic impact of theatrical performances, highlighting its dominance in defining the identity and elevating the aesthetic value of productions.

The research titled *Collage and Its Applications in Iraqi Theatrical Scenography*, by Mohammed Abbas Hantoosh and Maryam Osamah Abed Mahmoud (2019) explores the aesthetic possibilities of collage in Iraqi theatrical scenography, emphasizing its non-traditional contributions to intellectual engagement and meaning production in theater. The study analyzes two theatrical productions, *Tobikh* (2013) directed by Anas Abdul Samed and *Red Carpet* (2015) directed by Jabar Joudi. The findings highlight the successful application of collage in scenography, evident in the

integration of diverse visual and auditory elements, instruments, bodies, and light spots, creating a layered and complex aesthetic. The formal complexity is further enhanced through body clustering, stillness, and silence, solidifying collage's role in Iraqi theatrical scenography.

The title *Utilizing Color Systems in the Design of Iraqi Theatrical Scenography: A Case Study of the Play 'Ali Al-Wardi and His Rival* by Mohammed Abdul Rahman Al-Jubouri (2012). The study conducted by Mohammed Abdul Rahman Al-Jubouri seeks to explore the impact of color systems on the design of Iraqi theatrical scenography, using the play *Ali Al-Wardi and His Rival* as a case study. The primary objective of the research is to delve into the role of color systems in shaping the visual discourse of Iraqi theater. Al-Jubouri aims to uncover the significance of color in theatrical scenography and its contribution to multi-level audience interpretation.

The research addresses several key issues, including the integration of color elements in visual discourse, the role of light and color as fundamental scenographic elements, and the expressive capacity of color systems through signs, hints, and symbols. One of the central themes explored in the study is the nuanced use of color symbols in scenography, examining how implicit color references complement other theatrical presentation techniques, such as costumes, lighting, and sound effects. Additionally, the research delves into the cognitive references of the director, Mohammed Abdul Rahman Al-Jubouri, highlighting how his intellectual and aesthetic endeavors contribute to the creation of a novel and technically rich experience in visual scenographic discourse. In summary, the study aims to shed light on the intricate relationship between color systems and Iraqi theatrical scenography, offering valuable insights into the visual narrative of the play *Ali Al-Wardi and His Rival* and providing a comprehensive understanding of the role of color in shaping the theatrical experience.

The study titled *Aesthetics of Geometric Configurations in Iraqi Theatrical Scenography* by Asmaa Shakir Nama (2014) endeavors to delve into the realm of aesthetics of geometric configurations in Iraqi theatrical scenography. The primary objective is to explore how scenic designers incorporate geometric ideas into their artistic visions, creating a harmonious blend between the visible and the invisible

elements within the realm of aesthetics. By examining the philosophical and theatrical underpinnings, the study aims to uncover the aesthetic characteristics of geometric configurations and understand their pivotal role in shaping theatrical forms.

This study delves into the integration of geometric ideas by scenic designers in Iraqi theatrical scenography, exploring how these ideas merge the visible and invisible realms of artistic expression. Focused on productions from 2000 to 2005, the research employs a descriptive approach and content analysis, using examples like *Nar Min Al-Sama* and *Fawq Taht-Taht Fawq*. The findings deepen our understanding of geometric configurations' aesthetic dimensions, emphasizing their significance and proposing indicators for further analysis. The comprehensive examination in four chapters sheds light on the intricate relationship between geometric configurations and the visual language of Iraqi theatrical productions, providing valuable insights for practitioners and scholars alike.

The master's thesis titled *Minimalism and its Representations in the Design of Theatrical Scenography* by Fatima Rahim Abdulameer Hassan (2023) aims to explore the concept of minimalism in theatrical decor, emphasizing the creation of visually appealing and comfortable spaces through simplicity in the use of furniture and accessories. The research delves into the origin and evolution of minimalism, its connection to theatrical technical elements, and its influence on theatrical design globally and in the Arab context.

The thesis discusses various topics, including the historical roots of minimalism and its impact on theatrical art. It addresses the influence of minimalism on the global and Arab theatrical design, emphasizing its role in breaking away from traditional contexts and introducing innovative and contemporary elements. The results indicate that minimalism is a rich source of themes that adhere to the requirements of change and renewal in theatrical scenographic design. Furthermore, minimalism is characterized by its ability to present a modern and innovative approach while maintaining simplicity and avoiding ambiguity, contributing to the overall enhancement of the theatrical experience for the audience.

2. SCENOGRAPHY AND ITS IMPORTANCE IN TOURIST PLACES

The importance of theater in society comes in a way that contributes to activating political, economic and cultural life. According to its geographical location, the theatrical place is considered a center of movement, and in Greek societies, the location of the theater is found near the temple and surrounded by institutions affiliated with the residences and the state. The collaboration of science and art in scenographic design gives the theatrical show aesthetic and intellectual discursive abilities through the appearance of what is achieved by the discursive system of acting, costumes, decoration, makeup, and musical, sound and attachment effects (Al-Ameedi, 2014).

The theatrical show also provides abilities for creative creation through the formations it creates based on the adaptation of materials and the innovation of formations with the signs, connotations and symbolic references they carry, opening the way for the recipient to delve into the midst of multiple readings and load the show as a whole with several meanings that almost lead to secondary and subsidiary meanings in a way that guarantees the integrity of interpretation, its rules and its limits (Al-Ameedi, 2014). The scenographer must be familiar with psychology in order to know the psychological effect of their theatrical work and take into account the mood of the recipient.

Psychology, with all its scientific branches that emerged from it, for example, volitional psychology, childhood and adolescence psychology, industrial psychology and arts psychology plays an important role in specifying the position of scenography on stage, as the theory works to awaken the spectator's mood as a result of what happens before their sight and at the time of the theatrical show (Eid, 1998, p. 6). The scenographer collaborates with the director in the general composition of the show, as he is part of the directing and has a role in the directing design on the stage in a way that is suitable and takes into account the color compositions and establishing the space of the stage (Howard, 2004, p. 132).

There is an overlap in the work of scenography with the field of decoration for tourist places, and this overlap appears in the conflict between the scenographer and the decorator on the one hand, and between the concepts of scenography and decoration on the other hand. This conflict is clearly evident in the use of the stage and interaction with the place. This conflict is accelerated, especially when performing in open spaces, where the place is undefined and influenced by nature and everything it contains. The scenographer, director and designers have to consider and handle every detail of the setting with care, especially in an open space where everything is fluid. They must take into account every unforeseen circumstance that could affect the offer. Although this can add new readings by the audience, there may be a contradiction in the viewer's interpretation and the concept of the show, especially with the absence of fixed boundaries of the place (Foun, 1993, p. 14).

The aesthetics of the elements in the open display system depend on changing foundations and facts governed by the nature of the open space. This contrasts with traditional box theatre, in which these foundations are fixed and known, and may be too well thought out. To achieve aesthetics in open spaces, these foundations and facts must be harmonious and compatible, which contributes to achieving creative work by creating new elements using the skills of the scenography director and taking advantage of what is available in the place designated for display. The scenographer uses his imagination, knowledge, and skills to take advantage of the place and create modern ideas that respond to the aspirations of the audience, modern developments, and public taste.

2.1. AESTHETICS AND THEIR ROLE IN SCENOGRAPHY

In theatrical shows presented in open spaces, scenography occupied an important place no less than its place in closed theatres, and no less than the work of the director in them. The skilled and knowledgeable director who deals with their technical tools is the one who combines their work with the work of scenography in order to obtain technical information that serves the theatrical show. Scenographers are the architects of the dramatic space and are part of the directing. They are the ones who set the layout of the stage as it should be, according to the color and composition of writing of the stage's space or the visual image of the work. The

development that witnessed by art globally in various fields of life had a clear effect on the innovations of scenography until it became a complex art and science.

It is an art because it relies on architecture, decoration, sculpture, and photography, and a science because it uses visuals, technology, and audio to produce the desired artistic effect, and it combines technology with art. Scenography includes all the visual and audio elements that make up the structure of the scene in the theatrical show, and it includes the various intertwined components in the aspects of the show. The scenography-based show is also based on creating a spatial image that fills the theatrical component, through which the recipient can open wide horizons in their mind and their understanding of the idea of the play until it becomes a kind of privacy.

It has the characteristics of a conscious and functional scientific structure that can be used to establish the foundations of the theatrical show and the essence of its flexibility. Today, scenography has come to carry the frameworks of the theatrical show, its vitality, the crystallization of its idea, and expresses its events and its functional, aesthetic and perceptual vision, after it was a group of different systems such as decorations, that is, it began to play a more and greater role in depth, specialization and inclusiveness. The aesthetics of scenography appear in open spaces through what its elements achieve in terms of the creative creation of drawings, decorative and ornamental shapes, and the formations they create based on the adaptation of materials and the innovation of formations, in addition to its revelation of the show environment as a reality that is consistent with the life of that show. It also takes into account the nature of the spectator's reception of the theatrical work due to the signs, indicators and symbolic connotations it carries.

Through the system of signs, the aesthetic theme in the aesthetic awareness of the spectator can be understood. Therefore, the elements of scenography, including lines, colors and various visual forms, pursue to create and the theatrical show and enrich it in a way that impresses the eyes of the recipients and arouses their admiration through aesthetic and functional connection and through the consistency of form with content. The show scenography in open spaces occurred changes in work and directing treatment, thus achieving a transition from practicing the text in it, which

forms the meaning, to practicing everything in it, which also forms the meaning and enters into a collective dramaturgy. This explains in particular the abandonment of the word 'decoration' to the word 'scenography,' which means an essential relationship with space, and also in the relationship with viewing.

Then, the work of scenography overlapped with the work of decoration, in the clear sense terminological overlap, and this resulted from a conflict between the scenography and the decorator on the one hand, and between the scenography and the decoration on the other hand. This contradiction appears clearly in the use of the stage and dealing with the place, especially since this contradiction is more clear and effective if the show is presented in the open space, considering that the place is not specific and includes nature and everything that exists in the more open space.

Here, the scenographer, the director, and the designers must take into consideration every contingency that enters the show, which may be carried by a reading by the recipient that almost contradicts what the show aspires to in terms of ideas that are intended to be conveyed to the recipient, considering that the place is not defined by fixed boundaries. Every scenographer has a technique and ideas that appear through what is presented on the stage in its closed and open states and at all levels, that is, through their own effort, intelligence, and skillful abilities in design and distribution. Their role is a mover and motivator to arouse the feelings of the spectator, which works to find a common language between them. In addition, the scenographer's creative limits will not stop only with their design of the theatrical scene, but their creativity must be in the theatrical setting. This is the meaning of organizing within the boundaries of space, especially the open space, which is organizing the acting spaces and coordinating and harmonizing these open spaces with the elements and techniques of the theatrical space.

2.2. THE ROLE OF SCENOGRAPHY IN CULTURAL IDENTITY

Scenography in theatrical productions presented in open spaces has gained a significant position, not less important than its role in enclosed theaters and not less significant than the director's role in it. A proficient and knowledgeable director is one who effectively collaborates with the technical tools, intertwining his work with

scenography. The director, well-versed and skillful, deals with his technical tools and combines his work with scenography to obtain technical information that serves the theatrical performance. Scenographers, as architectural designers of the dramatic space, are an integral part of the direction. They determine the placement of the stage according to the requirements of color and the composition of the set, aligning it with the spatial and visual aspects of the production (Howard, 2004, p. 200).

The evolution witnessed worldwide across various aspects of life has had a noticeable impact on the innovations in scenography, making it a complex "art and science." It is considered an art because it relies on disciplines such as painting, sculpture, ornamentation, and architecture. Simultaneously, it is regarded as a science as it leverages technology, audio, and visuals to achieve the desired artistic impact. In essence, scenography seamlessly combines both artistic and technical dimensions (Abdel-Aziz, 2001, p. 92).

Scenography encompasses all the visual and auditory elements that constitute the structure of scenes in theatrical productions. It includes all the intertwined components involved in shaping the presentation, where the scenographer creates a visual image that fills the theatrical space. Through this image, the spectator can broaden their horizons and comprehend the idea behind the play. Scenography has become a form of specificity, endowed with scientific and functional characteristics that can be utilized to fortify the foundations and essence of the theatrical performance's flexibility. Thus, today, scenography carries the burdens of the theatrical performance, reflecting its vitality, embodying its concept, and expressing its aesthetic, functional, and cognitive vision. Initially, scenography was understood merely as a collection of various systems such as decorations. However, over time, it has evolved to play a larger, deeper, more specialized, and comprehensive role in the field of theatrical arts (Kataa, 2008, p. 22).

Scenography plays a prominent role in the design of open spaces during theatrical performances, as it plays a vital role in enhancing the aesthetics of the theatrical presentation. It is known that the formal structure in scenography is a crucial aspect on which theatrical design depends in evaluating artistic performance, as it represents the optimal expression of form and aesthetics. It serves as an effective way to

celebrate the visual elements of a theatrical presentation. The optimal expression of symbolic form includes visual semiotic signs with expressive connotations associated with a pattern of functional symbols (Al-Ameedi, 2014, p. 26).

The aesthetics of scenography are greatly influenced by the actual configuration of its constituent elements in open spaces. In other words, the materials gain a tangible presence, where the scenographic elements, before the shaping process, only existed as raw materials. After the formation process, it turns into shapes that reflect an escalating interaction. Visualizing the form of scenographic elements becomes difficult without recognizing the depth of their internal relationships. Through scenography skills, artistic forms take on a character that is in line with external reality and approaches its industrial essence (Al-Ameedi, 2014, pp. 27-28). Despite the diversity of forms of scenography elements, they necessarily need to interact with each other within a unified artistic unit, in which the components of decoration design, costumes, theatrical performance, accessories, makeup, props, stage design, music, and effects are intertwined. This interaction gives additional aesthetics that enrich the scenography experience and add more beauty to it.

Theater is based on dramatic action, conflict and dialogue in the presence of audience and actors, in addition to the arts of singing, chanting and dancing. In Western culture, theater added to it the director, the building and the stage, and it was called in Italy 'the Italian game', which represents the visual, rhythmic arts, decoration and scenography. Today, theater has become a comprehensive theater of arts that includes all speeches and communicative languages. Greek theater appeared with Sophocles, who launched the first international tragedy, which is the dramas, Euripides, Aeschylus, and Aristophanes, and theater was linked to the wine god Dionysus, litanies and religious offerings.

The German philosopher Nietzsche pointed out that the birth of Greek theater was based on the combination of instinct and reason through the god Dionysus, the symbol of wine and pleasure, and the god Apollo, the god of civilization and reason. Aristotle is considered the first theorist of the art of theater, as he identified in his book *The Art of Poetics*, the elements of Greek tragedy and limited them to six components of the play, the anthem, the form of morals, myth and thought as the

subject of the tragedy. The scene of the theater highlights the artistic method, while the dramatic means are represented in the language and the anthem. Dr. Muhammad Al-Kaghat emphasized that the humanitarian theater goes through three basic stages, which are:

- The stage of social phenomena: This means that the theatrical act moved from a group phenomenon consisting of two or more people. This social phenomenon is shaped by players and actors performing a group of religious and artistic rituals. This type was called the social dramatic formation with theatrical phenomena, pre-theatrical forms, or ceremonial rituals.
- The stage of theater that appeared with the Greek theater and the open building in Athens and the presence of dramatic texts, whether they were tragedies Aeschylus, Sophocles, Euripides or comedies Aristophanes.
- The stage of individual acting through dancing, playing, singing and chanting, as theater was born with man as an innate instinct and inner feeling and was magically attracted to acting and playing. This idea was confirmed by social, anthropological and ethnological studies.

The development of Western theater and the formation of its schools led to the emergence of the art of theatrical direction in the late nineteenth century. People have started talking about great directors such as Brecht, J. Vilar, Stanislavski, G. Antoine, Duke Saxe Meiningen, Grotowski, and Adolf Appia. European play appeared in the Arab countries as a result of Arab cultural contact with the West through Napoleon Bonaparte's campaign to Egypt and the Levant through knowledge, learning, and scientific and tourist trips (Slaiha, 1986, pp. 46-51).

Theater appeared in Iraq early with Qassim Muhammad Youssuf Al-Ani et al., and some researchers have proven that the Arabs have known theater for a long time, as Tamara Alexandrovna Putintsava did when she returned Arab theater to ancient roots extending back a thousand and one years. It is easy to start by proving that it existed a very long time ago, a thousand years ago. In his writings, the Tunisian researcher Muhammad Aziza excludes the same theater among the Arabs as Shiite condolences, saying, The only exception to this rule of theatrical absence is Shiite condolences,

which gave Islam the only dramatic form it knows as of the seventh century. The Shiite condolences consisted of three basic chapters :

- The tragedy of Karbala and the sufferings of Imam Al-Hussein.
- Scenes preceding the Battle of Karbala.
- After Karbala (Putintseva, 1981, pp. 202-203).
- It is possible to talk about rooting in Arab theater through four basic stations, which are:
 - Theoretical rooting data, perceptions, and theoretical papers about the originality of Arab theatre.
 - Applied rooting original theatrical shows and texts in content and form.
 - Rooting Arab theater based on heritage content.
 - Rooting Arab theater based on the traditional template or form.

Other readings of heritage took place, such as the cinematic reading of Abdul Fattah Kilito and the deconstructive reading of Abdullah Al-Ghathami. Each reading carries within it ideological dimensions that reach relative truths. There is an ideological dramatic dealing with heritage and an intertextual dramatic dealing based on dialogue, criticism and interaction. That is, there are three readings of the dramatic dealing with heritage, which are:

- Inspirational reading based on artistic use and utilization.
- Dialogical reading based on intertextuality, criticism, and constructive interaction.
- Reflective reading based on imitation and emulation.

The predecessors left behind rich productions in the fields of art, literature, religion, thought, architecture, and history. Rooting is the containment of heritage and clinging to identity in the face of modernity and Westernization, which comes to swallow all the components of the Arab person, especially formation, originality, and inherited values in the name of European centralism and material progress. By rooting, the combination of material and spiritual aspects is meant, fused together in one parallel crucible. Rooting means extending the present to the past and the past to

the present, and indicates progress, transcendence, and the establishment of modernity by preserving spiritual values and good and beneficial originality.

Rooting is the anti of experimentation and Westernization because experimentation is benefiting from the methods of western dramatic diagnosis and being open to its schools, techniques, and scenographic trends. Great benefit was derived by Tawfeeq Al-Hakeem from western theatre, particularly from the school of symbolism, as evident in works influenced by Ibsen, Bernard Shaw, and Maurice Maeterlinck. Symbolism of Al-Hakeem is embodied in *Pygmalion*, *Scheherazade*, *the People of the Cave*, and *Ascension of the Tree*. Al-Hakeem also wrote a group of plays in light of the socialist and realist philosophical schools. Some of the pioneers of Arab theater Camaron Al-Naqqash and Abu Khalil Al-Qabbani were inspired by the methods of Roman theater and classical theater while adapting the plays of Cornai, Racine, and Moliere and the plays of Victor Hugo.

It must be ignored the use of labor theater and the theater of the absurd by many pioneers of the theatrical stage, especially Al-Tayyib Al-Siddiqi in Morocco, who at the beginning of his artistic and dramatic career presented texts and works within the framework of Arab forms, such as experimenting with the theater of the absurd in *Momo Boukhrassa*, that affected by UNESCO, Who wrote 'How do I extend it' or 'how do we get rid of it'. Some Arab directors borrowed Brechtian epic theater techniques, Grotowski's ideas about poor theater, and Stanislavsky's instructions in training, framing, and directing the actor.

2.3. IRAQI HERITAGE SCENOGRAPHY: HISTORICAL AND CULTURAL BACKGROUND

Scenography is a Greek word that means sculpture, wood, and the representation of something with lines and marks. When the two words are combined, their modern meaning is formed, which is the art of forming the space of performances and the scenic image in the theater (Elias & Kassab, 2006, p. 265). Sorger defines it as the embodiment or creation of the imaginative journey and space that theater invites the audience to (Sorger, 2006, p. 237). Mary Elias believes that scenography takes care of organizing the theatrical space in various aspects, from the point of contribution to

the design of the theatrical architecture alongside the architect. Scenography takes care of the design of the performance place in general, based on the dramatic vision and the expected effect on the audience to the implementation and design of the decoration, and everything related to it in specific show (Elias & Kassab, 2006, pp. 265-266).

The first signs of the use of scenography were associated with the birth of theatre, especially Greek theatre, which is considered the basic building block filled with multiple techniques that affected architecture in particular. Jameel Hamidawi emphasized in his statement, “the word scenography is an old word that we find among the Greeks and Romans, and was used by Renaissance architects” (Hamidawi, 2010, p. 412). The Greek costume was able to impose unity on the elements of scenography and support it through its effective role in achieving harmony. The use of masks in performance scenography has become evident and controversial, as observed in the majority of their works.

The masks in comedic dramas were more diverse than in tragic dramas. To represent these masks, the human face is added to animals and birds, as in tragedies, which helped deepen the comedy among people. This type helped the recipient acquire a theatrical culture and a diverse artistic outlook. Each school sought to be unique and come up with a new scenography and searching for excellence, because theater is a field of experiments and needs theories and approaches that serve to crystallize a theater that seeks theatrical innovation and show to be a creative pinnacle in rediscovering things in the structure of the text, trying to bring them into existence in a new form (Eid, 1998, p. 31).

2.4. SCENOGRAPHY IN DESIGNING HERITAGE PLACES IN IRAQ

In the selected samples, the diverse and interconnected scenography elements represent a rich cultural heritage that embodies the beauty and diversity of Iraqi culture. The design of these homes reflects the ancient and artistic architecture that was an integral part of Iraqi heritage. The color schemes in the homes selected dark browns and other warm colors enhance the artistic beauty of the building and reflect Iraqi culture and history.

For example, dark brown is considered a symbol of authenticity and warmth in Iraqi culture, while warm colors such as red and blue symbolize life, activity and strength, reflecting deep cultural values and concepts. Carved wooden decorative decorations and geometric patterns on doors, windows and furniture represent an important part of Iraqi heritage. These artistic decorations reflect the elegance and artistic precision that characterized ancient Iraqi civilization.

Moreover, these symbolic decorations carry ancient stories and traditions that extend across the ages, thus enhancing awareness of the cultural heritage of the region and contributing to its transmission to future generations. The color schemes and decorative motifs of the selected heritage homes are part of efforts to preserve and transmit Iraqi heritage to future generations. By preserving these scenography elements, awareness of Iraqi history and culture is enhanced, and contributes to strengthening national identity and belonging to the country's cultural origins.

The importance of theater within society is that it contributes to revitalizing cultural, economic, political and scenographic life. The theatrical place, with its geographical location, represents a center of movement. In Greek society, the theater is situated in close proximity to the temple and is surrounded by institutions affiliated with the state and residences. This scenography helps to determine the relationship of the theatrical work for which an image is sought to society.

The role of scenography in designing heritage places in Iraq is pivotal, seamlessly integrating with architectural elements and enhancing the visitor experience. Aesthetic qualities identified include skillful lighting, creating multisensory experiences, and integrating authentic textures for cultural richness. Scenography successfully crafts immersive experiences through strategic lighting, spatial storytelling, and interactive elements, fostering heightened engagement with cultural and historical significance. Cultural and historical contexts are emphasized, highlighting the importance of authenticity and sensitivity in design.

Challenges involve balancing modernization with preservation, with opportunities in leveraging technology for enhanced experiences and cultural revitalization. Visitor perceptions indicate a positive impact on cultural narratives, fostering a desire for

more interactive elements in heritage sites. Expert views underscore scenography's significance in conveying cultural significance and preserving heritage. The study contributes insights for guidelines, emphasizing interactive elements, authenticity, and technological advancements in scenographic designs.

The project to reconsider the theatrical place was not just theoretical camouflage, but rather a material and technical project that stemmed essentially from the beginning of the adventure when the theater director Andre Antoine noticed at the end of the nineteenth century to Iraq that was represented by the geometric structure of the Italian theater, in disrupting the theatrical vision and its arrival incomplete to the audience. The structure of the hall in which the spectator sits disperses two-thirds of the audience to watch and a total of one thousand and two hundred spectators, where six hundred i.e. three hundred on the right and three hundred on the left cannot watch the show in both parts (Antoine, 1979, p. 45).

The theatrical scene consists of a group of elements such as: optical projection of images and modern media, that is, optical projection of the scene, 3D films, holograms virtual reality - display screen, theatrical lighting, visual effects, display platform, vertical parameters 2D elements and 3D elements furniture - complements to the scene - levels - degrees. As for scenography, it includes all the previous elements, in addition to the performers, their costumes, audience locations, and the spatial characteristics of the performance place.

In addition to sound and visual effects, and any additional equipment, taking into account the relationship between the audience, the show and the architectural characteristics of the performance place. Scenography is defined as the seamless synthesis of space with text and research into all data and information related to art, actors, directors and audience who contribute to the final original creativity. Scenography means creating a space above the stage, where it does not exist as an isolated work of art, even though the theatrical designer may have studied fine arts and may be a natural painter or sculptor. Scenography is more than just a background painting for the performers, and scenography is always incomplete work until the actor enters the acting space and unites with the audience.

Moreover, scenography is the joint statement of the director and artist that expresses their point of view on the play, opera or dance presented to the audience as a united work. There are two spaces within the theatrical space: the space of the performance on stage and the space of the hall, that is, the space of the audience. The audience space can be counted as extending from the street to the theater entrance. The hall can extend into the stage space if necessary. As for the stage space, it consists of the orchestra basin, which is the first level facing the stage, then the stage frame, which is placed in the shape of a crescent. The theatrical space consists of the following levels:

- The stage is the place where the events of the show take place.
- Under the stage, which is intended for preparing and moving decorations.

These two levels have a performance space if the dramatic picture requires the presence of events that require the presence of an underground basement, so the place is used for the necessity of show. The third level is not visible to the audience, in which spotlights, light drawings, fabrics, and hanging ropes are hung. It is a space that extends from the top of the stage frame to the ceiling level, which implicitly supports the Italian attic that says that the area of the theater is equal to twice the area of the hall. The size of the theater structure is six times the size of the hall. Scenography in theatrical performances serves a crucial role in enhancing the beauty of the theater. It achieves this by celebrating form and incorporating visual cinematic signs with expressive connotations. This celebration extends beyond the superficial, delving into the profound expressions embedded in the visuals (Martine, 1995, p. 238).

Expressing the inner spirit of characters and ideas, scenography breathes life into theatrical shows. Its impact is not limited to the external appearance but delves into the very essence of the performance, shaping the narrative through its visual language. The aesthetics of scenography in theater is a dynamic interplay between the staged production and its audience. This interaction forms the basis for the evolution of scenographic aesthetics, creating a dialogue that enriches the overall theatrical experience. The significance of physical scenography in theater extends beyond mere formality. It transcends the visual aspect, becoming an expressive

medium that imbues moral values and meaningful content into the performance. Scenography becomes a vessel for conveying profound messages.

Scenography within a theatrical show is subject to a nuanced system of coding. This coding allows recipients to attribute multiple meanings to the scenographic elements or engage in a thoughtful interrogation within the contextual framework of the performance. In the realm of modern and contemporary theater, directors actively engage with the intricacies of scenography. They utilize scenography as a benchmark for comparing the discourse of theatrical shows, thereby elevating both philosophical and aesthetic values in the productions. Elements of the show actively collaborate with lighting in open spaces, giving rise to theatrical formations that carry cognitive connotations. This collaboration extends the visual language of the performance, adding layers of meaning through the interplay of light and scenographic elements.

Theatrical scenography is a multifaceted component with visual, aesthetic, and dramatic effects. Its impact goes beyond the surface, influencing the overall sensory and emotional experience of the audience. Show elements continue to engage with light in the theater, creating theatrical formations rich in cognitive connotations. This dynamic interaction between elements and light adds depth and complexity to the visual language of the performance.

The possibility of interpreting scenography in both open and closed theaters, considering dramatic, psychological, and semantic aspects, works to develop and enhance the internal aesthetic taste of the show. This interpretive richness contributes to the strength and overall richness of the performance. The aesthetics of scenography in theater necessitates a continuous process of reconsideration and rearrangement. Elements within scenography carry nuanced connotations and meanings, requiring a thoughtful and iterative approach to maintain its relevance and impact on the theatrical stage.

2.5. SELECTED SAMPLES

The descriptive approach analytical was pursued in terms of describing and thoroughly analyzing the quality of the theatrical presentation, encompassing all its audiovisual components and the aesthetics of the presentation's scenography in its

readings, meanings, and utilization of the heritage place. This approach aligns with the presentation data, aiming to achieve the anticipated results through the analysis process.

2.5.1. Dar Tawfiq Al Suwaidi

Tawfiq al-Suwaidi house (May 11, 1892 - October 15, 1968) was an Iraqi politician who served as 5th Prime Minister of Iraq on three occasions stretching from 1929 to 1950 (Al-Haidari, 2008, p. 145). The scenography at Dar Tawfiq Al Suwaidi focuses on creating a harmonious blend between architectural elements and cultural aesthetics. The play of light and shadow accentuates the intricate details of the architecture, enhancing the visitor's appreciation for the historical significance of the place (see Figures 1 & 2).



Figure 2.1. Front photo of Tawfiq Al-Suwaidi's house, architectural elegance and historical illumination, 2023 (The researcher).



Figure 2.2. A recent photo of Tawfiq Al-Suwaidi's house, the importance of using lighting with cultural and heritage artifacts appears here, 2023, (The researcher).

Scenography aesthetics at Dar Tawfiq Al Suwaidi play a crucial role in enhancing the beauty of this heritage place. By skillfully integrating with the architectural elements, the scenography adds a layer of visual richness. This seamless integration of scenography with the existing structure not only amplifies the beauty of Dar Tawfiq Al Suwaidi but also ensures that the heritage site becomes a harmonious blend of cultural aesthetics and architectural grace (see Figure 3).



Figure 2.3. Tawfiq Al-Suwaidi's house from inside, the importance of using lighting with cultural and heritage artifacts appears here, 2023, (The researcher).

Regarding lighting design, it plays a crucial role in conveying cultural symbolism. Warm and subtle lighting emphasizes key features of the heritage site, guiding visitors through a journey that unfolds the narrative of Dar Tawfiq Al Suwaidi's cultural legacy. Regarding soundscape integration, the integration of a carefully curated soundscape complements the visual experience, immersing visitors in the ambient sounds of the historical era. The goal is to transport visitors to a different time, fostering a deeper connection with the cultural and historical context of the place.

Also, there is spatial sequencing in this sample, scenography employs spatial sequencing to lead visitors through different areas of Dar Tawfiq Al Suwaidi, emphasizing the chronological progression of its history. Each space is designed to evoke specific emotions, contributing to a holistic and immersive experience. Integrating tactile displays and multimedia installations as interactive elements in heritage sites encourages active visitor engagement, transforming the aesthetic experience into a personalized journey of exploration (see Figure 4).



Figure 2.4. Scenography employs spatial sequencing to lead visitors through different areas of Dar Tawfiq Al Suwaidi, emphasizing the chronological progression of its history, 2023, (The researcher).

Strategically employing scenography, cultural artifacts become focal points within the space, with lighting techniques directing attention to these elements. In the play *Shores of Delinquency*, scenographer and director Moneim Saeed utilizes scenographic elements to convey aesthetic values and evoke multiple connotations,

symbols, and images. The show, built on the theme of the struggle between good and evil, explores life's challenges, aiming to comprehend and address them through flexible and successful means. The scenography emphasizes aesthetic values, relying on technical legacies drawn from Moneim Saeed's experiences, fostering scenographic relationships and gestural movements that engage the audience.

Dar Tawfiq Al Suwaidi is an architectural building consisting of two floors, distinguished by its beautiful and elegant design that reflects ancient architecture. The building is located on the banks of the Tigris River, which adds to its natural appeal and stunning view. The house features spacious rooms that reflect the generosity of space inside, providing comfort and relaxation for residents and visitors alike. Large windows are a major source of natural lighting inside the building, and contribute to evenly distributing light, making the interior environment warm and comfortable (see Figure 5).



Figure 2.5. You can see the size of the large windows, which are a major source of lighting. You can also see the balcony overlooking nature, 2023, (The researcher).

In addition to natural lighting, artificial lighting, such as chandeliers and spotlights, is used to highlight important architectural elements such as ornaments, paintings and other details of the house, and to give the place an air of drama and excitement. Lighting fixtures at Dar Tawfiq Al Suwaidi include a variety of lights, chandeliers and lamps, strategically distributed to enhance certain features of the home.

Large chandeliers are used in the main halls and other large areas to create an atmosphere of luxury and elegance, while ceiling and wall lights provide general and diffuse lighting in the interior rooms. Directed lights are placed on prominent architectural elements such as ornaments, statues, paintings and decor to highlight them and highlight their beauty and details. Dim lighting is used in other rooms and quiet areas to create a calm and relaxing atmosphere (see Figure 6).



Figure 2.6. This place can enhance the historical and cultural atmosphere of Iraq. Soundscape can easily be applied at home, as all the scenography elements harmonize together to form a unique historical painting, 2023, (The researcher).

The aesthetic values are characterized by their reliance on technical legacies, creating a connection between scenographic elements and the recipient's readings, whether immediate or through remote reception. The scenography in this show, rooted in audience participation, aligns with the goals of open space theater, emphasizing that theater is for the people and addresses shared human concerns. Regardless of the nature and goals of participation, the scenography, as emphasized by Alexei Popov, aims to achieve a lasting impact on the audience. Among these effects that noticed in the sample are the following:

1. Symbolism and Code in Heritage Places:

Similar to the innovative use of symbols and codes in theatrical presentations, heritage places often embody cultural symbolism and codes through architecture, artifacts, and historical significance. Explore how symbols in decoration, lighting,

and costume within heritage places can contribute to the renewal of their narrative, affecting both the signifier visual elements and the signified cultural ideas.

2. Directorial Vision in Heritage Preservation:

Reflect on the role of heritage site directors or preservationists in creating change and development within these spaces. How does their vision influence the preservation processes and the overall experience for visitors? Consider the directorial ability to evoke emotions and narrative shifts within heritage places, transforming the atmosphere from a historical perspective pessimism, sadness to one of renewed hope and joy.

3. Performative Space in Heritage Sites:

Investigate the performative space within heritage places, focusing on the interaction between the directorial vision and the experience of visitors. Explore how the physical appearance, gestures, and overall scenography of heritage sites contribute to the communication of historical narratives and cultural significance.

4. Innovative Artistic Methods in Heritage Presentation:

Consider how heritage places utilize innovative methods, similar to the open spaces and immersive experiences mentioned in the text. How does the presentation make visitors an integral part of the historical narrative, inviting them to explore and engage with the cultural heritage?

5. Expressive Elements in Heritage Scenography:

Analyze the expressive elements within heritage scenography, including physical appearances, gestures, and the intentional design of the space. How do these elements convey the inner spirit of the heritage site and impact the perceptions of visitors?

6. Immanence in Heritage Interpretation:

Reflect on the immanence in the meaning that heritage sites aim to convey to visitors. How does the scenography director, akin to the preservationist or curator, shape the interpretative experience, making the historical and cultural significance

palpable? The main character - which was performed successfully by the scenograph director, based on his professionalism in pantomime - carried a revolution of signs stored within her, as if there were something boiling inside her, tormenting her, stabbing her repeatedly, so the performance was charged with emotions and filled with overlapping events that the recipient experienced due to the close distance. The aesthetician, as part of the events, is sitting in the open display space, anticipating the results the events of the display will lead to, whether positive or negative.

The decoration the scene had a dreamy character as it was abstract with an earthy-clay, inherited background. It was read several readings, including belonging to the homeland, belonging to the land, belonging and pride in the cultural heritage, the roughness and hardness of the Iraqi human being, the harshness of life, enhanced by the scenographic director - i.e.

In these analyses, the utilization of gymnastics as a cosmic material contributes to achieving heightened aesthetic values. The diverse use of contrasting materials is evident in the design of scenographic elements, encompassing color and tactile contrasts in fabrics, variations in looseness and tension, and interplay between roughness and softness. These choices are deliberate, aiming to emphasize or mirror the conflict inherent in the contradiction between good and evil. Furthermore, the quality of the material, including its texture, and the approach to implementing this texture, both materially and in design, significantly impact the visual perception.

The tactile aspect is assimilated by visual perception, and the resulting image becomes stored in memory for subsequent recall during any moment of the performance. It becomes a fixed element within the visual formal composition, undergoing shifts in patterns while retaining its role in the semantic and meaningful processes. This occurs within the broader context of the show, creating suggestive symbols and gestural connotations that complement the actor's movements. It served as a central focal point from which codes emanated. The movements of the actors were instantaneous in certain instances, giving rise to various movement formations. The director intentionally deepened the dramatic trend by introducing new scenes motifs adjacent to the previous ones.

The show encompassed a fusion of realism, expressionism, abstraction, and symbolism, showcasing an intersection of theatrical sects. The setting was hypothetically established through an abstract treatment of the scene, primarily utilizing gypsum material and clay, which were predominant in the show. The vocabulary, derived from these materials and representing coded heritage, composed the entire environment and space of the show. It contained internal nuances as it scattered in the open space of the theater, combining into an influential and exciting semantic formation. This transformation of natural connotations into dogmatic, ideological signs concealed the inherent meanings within, creating a compelling narrative (Eid, 1998, p. 81).

7. Spatial and historical sequence using modern technology:

When the visitor enters Tawfiq Al-Suwaidi's house from one of the main and branching streets, he finds himself in a wide main entrance that reflects the luxury and spaciousness that characterizes the house. The visitor can be greeted by the sounds of horses and carriages coming from outside, enhancing the sense of antiquity and authenticity of the place. This sound deepens the feeling of being transported to a previous time and begins to prepare the visitor for what is to come.

After the entrance, the visitor heads to the main hall on the ground floor, an open space characterized by high ceilings and huge chandeliers that illuminate the space with warm light. Here, soft classical music plays in the background, creating an atmosphere of elegance and luxury. Large windows allow natural light in and provide a wonderful view, as the sound of water flowing from the river can be heard, enhancing the feeling of calm and connection with nature.

From the main hall, the visitor can move to a series of connected rooms, each equipped with its own acoustic elements. Upon entering the living room, the sounds of waterfowl that live near the river can be heard, adding a lively and energetic feel. The design of this room and the large windows allow the visitor to watch the river and enjoy the relaxing view. As the visitor moves into the traditional kitchen, traditional cooking sounds such as the sound of the stove and the grinding of grains are heard, bringing this space to life and offering the visitor a glimpse into daily life

in that era. These sounds create an atmosphere of warmth and hospitality, and make the visitor feel nostalgic for old times.

The visitor continues his journey through the ground floor, where he can pass through additional rooms such as a library or work office. In the library, soothing music is played to help focus and relax, while the sounds of page turning, and light writing can be heard. In the work office, the sounds of pen and paper are heard, enhancing the feeling of the intellectual and creative atmosphere that once prevailed in the place.

Upon moving to the upper floor via the ornate staircase, the visitor is greeted by the sounds of light footsteps on the stairs, adding a dimension of realism to the experience. On the upper floor, there are bedrooms that have a quiet and relaxing atmosphere. Soft sounds of the fireplace are heard here, creating a warm and relaxing atmosphere. From the large windows on the upper floor, the visitor can enjoy a panoramic view of the Tigris River and the branching streets surrounding the house. These views give a feeling of openness and freedom, and make the visitor feel part of the natural and historical environment at the same time.

During a tour of the house, the visitor moves from room to room, enjoying the different sounds that enhance each space. Every time a visitor approaches a window, the sound of the water flowing from the Tigris River increases, constantly reminding him of the intimate relationship between the house and the surrounding nature.

Finally, the visitor's trip usually ends in the outdoor courtyard or garden, where he can sit and relax to the sound of the wind blowing through the surrounding trees and plants. This peaceful conclusion enhances the feeling of peace and comfort, and leaves the visitor with a lasting impression of the beauty and authenticity of Tawfiq Al Suwaidi's home and its unique experience.

In Tawfiq Al Suwaidi's house, the scenographic elements of soundscape are embodied in a variety of sounds that enhance the historical and natural atmosphere of the place. One of the most prominent of these sounds is the sound of water flowing from the Tigris River, which can be clearly heard through the large windows overlooking the river. This sound creates a feeling of calm and connection to nature.

Scenographic elements also include the sounds of waterfowl that live near the river, adding a lively and natural touch to the surrounding environment. Inside the house, soft classical music can be heard that matches the luxurious and elegant character of the main rooms.

In addition, the sounds of horses and carriages that were traveling in the streets in that era can be heard, bringing traditional daily life back to visitors' minds. In the kitchen, traditional cooking sounds such as the sound of the stove and the grinding of grains are heard, enhancing the feeling of authenticity and history. In this case, strategically placed hidden speakers can be used to broadcast these sounds evenly throughout the house, ensuring that the sounds sound natural and unobtrusive. The sounds of vendors calling and the voices of craftsmen are also added, deepening the sense of past time and enhancing the historical experience.

All of these sounds can be carefully combined to harmonize with the scenography of the architectural elements and lighting in the house, creating a rich audio environment that contributes to making a visit to Tawfiq Al-Suwaidi's house an immersive and interactive experience that takes visitors back to the atmosphere of the past.

2.5.2. Abdul Razzaq Al-Qadi's house

Scenography at Abdul Razzaq Al-Qadi's house employs periodic lighting to simulate the illumination prevalent during the historical periods represented (see Figures 7 & 8). This technique enhances the visitor's understanding of the house's evolution over time and establishes an experiential link with the past (Al-Haidari, 2008, p. 125).



Figure 2.7. Using scenography technology in the house of Abdul Razzaq Al-Qadi, showing the effect of periodic lighting on understanding the evolution of the house over time (The researcher).



Figure 2.8. Scenography in Abdul Razzaq Al-Qadi's house explains periodic lighting, enhancing visitors' understanding of its historical development (The researcher).

The scenography aesthetics at Abdul Razzaq Al-Qadi's house go beyond visual elements, aiming to create a multisensory and beautiful experience for visitors. The periodic lighting design, which replicates historical illumination, not only serves a functional purpose but also contributes to the overall beauty of the heritage site. By incorporating tactile elements and authentic textures, scenography engages the sense

of touch, adding a layer of sensory richness to the visitor's experience. This approach, coupled with carefully curated sounds that transport visitors to different historical eras, enhances the beauty of Abdul Razzaq Al-Qadi's house by creating a dynamic and immersive environment (see Figures 9 & 10).



Figure 2.9. Multisensory scenography at Abdul Razzaq Al-Qadi's house: Periodic lighting and authentic textures enhance the immersive beauty (The researcher).



Figure 2.10. Multisensory scenography: Enhancing beauty at Abdul Razzaq Al-Qadi's house through periodic lighting and tactile elements (The researcher).

The integration of ambient soundscapes within the scenography immerses visitors in the sounds of daily life from various historical eras. This includes auditory elements such as the creaking of wooden floors and distant echoes of conversations, which collectively enhance the overall experiential quality. A cohesive color palette is employed in the scenography to contribute to its aesthetic appeal. Colors are thoughtfully selected to mirror the cultural influences and historical periods associated with Abdul Razzaq Al-Qadi's house. This deliberate color scheme creates a visually cohesive and immersive environment for visitors.

The scenography is strategically designed for spatial storytelling, intending to narrate the history of the house. Visitors are guided through interconnected rooms that unfold the narrative like chapters in a story. Carefully curated transitions ensure a seamless flow of historical storytelling within the spatial layout. Scenography goes beyond visual elements by incorporating sensory stimuli. Touchable textures, scents reminiscent of specific historical periods, and the use of authentic materials contribute to a multisensory experience.. The inclusion of cultural performance spaces within the house expands the scope of scenography beyond static displays. Designated areas for cultural performances are equipped with adaptable lighting and sound systems, enhancing the versatility of these spaces. This allows for dynamic cultural expressions and fosters an engaging platform within the heritage place (see Figures 11 & 12).



Figure 2.11. Immersive scenography: Integrating sounds, colors, and spatial storytelling in Abdul Razzaq Al-Qadi's heritage house, 2023 (The researcher).



Figure 2.12. Noticing the scenography from inside Abdul Razzaq Al-Qadi's house, and you can notice the scenography elements such as color, lighting, decoration (The researcher).

The experience of visiting Abdul Razzaq Al-Qadi's house is not limited to hearing only, but extends to include all senses by incorporating periodic lighting, authentic textures, and other sensory inputs, creating an immersive experience for visitors that tangibly revives the past. Regular lighting plays a major role in creating the right atmosphere in every part of the house. In the main hall, large ornate chandeliers provide warm, soft lighting that enhances the luxurious and sophisticated atmosphere. The lighting changes periodically to simulate different periods of the day, with the lighting becoming brighter and more vibrant during the day to reflect the natural light entering from the large windows overlooking the Tigris River (see Figure 13).



Figure 2.13. One of the windows overlooking the Tigris River, which gives a multi-sensory feeling and experience when visiting Abdul Razzaq Al-Qadi's house, 2023 (The researcher).

In the evening, the lighting dims to become softer and warmer, creating an intimate and cozy atmosphere that enhances the feeling of ancient grandeur. In the bedrooms, dim, carefully directed lighting is used to create a calm and relaxing atmosphere, helping visitors feel relaxed and at peace. Authentic textures and materials used in decoration play a crucial role in enhancing the sensory experience.

In the main hall and living rooms, luxurious Persian carpets and silk textiles with traditional patterns are used. These textures are not only visually beautiful, but they provide a soft, luxurious feel to the touch, enhancing the sense of luxury and deep history of this place. Velvet fabrics are used in furniture and upholstery, creating a feeling of warmth and comfort. In the office room and library, luxurious leather furniture is used, reflecting the atmosphere of sophistication and traditional luxury. Well-polished floors retain their original appearance and enhance the feeling of warmth and stability.

Other sensory inputs complement the visiting experience by making it multidimensional. In the kitchen, in addition to the traditional sounds of cooking, visitors can smell the aromas of herbs and spices that were used at that time, enhancing the sense of authenticity and nostalgia. Strategically placed indoor plants are added to enhance the feeling of nature and liveliness throughout the home.

In the garden and outdoor courtyard, visitors can feel the gentle breeze from the Tigris River carrying with it the scents of local flowers and plants, promoting a feeling of peace and connection with nature. It includes the use of carved hardwood in furniture and architectural details such as doors and windows. This wood reflects traditional craftsmanship and adds a natural and warm texture to various spaces in the home. Stained glass in windows enhances visual beauty when sunlight filters through, creating colorful and attractive light effects on walls and floors. Natural stones are used in some parts of the house, such as floors and fireplaces, adding a sense of stability and authenticity to the architectural structure.

By integrating these diverse sensory elements, a visit to Abdul Razzaq Al Qadi's house becomes an immersive experience that goes beyond just watching and listening, to include touching, smelling and feeling the architectural and historical beauty. This sensory integration deepens visitors' connection to the place and makes their visit an unforgettable experience, reviving history in their minds and hearts in a vivid and tangible way.

2.5.3. Saadoun Abdel Majeed Al Shawi's House

The complex scenography at Dar Saadoun Abdel Majeed Al-Shawi successfully integrates aesthetics and experience, crafting a compelling narrative of Iraqi history and culture. Through its focus on cultural narrative and visual harmony, the aesthetics of the scenography contribute significantly to enhancing the beauty of this heritage site. It is worth noting that the lighting design occupies Center stage, eloquently telling the cultural story embedded within the heritage site.

The scenography at Dar Saadoun Abdel Majeed Al Shawi intricately weaves together aesthetic and experiential qualities, shaping a compelling narrative of Iraqi history and culture. The scenography aesthetics at Dar Saadoun Abdel Majeed Al Shawi are instrumental in making this heritage place more beautiful by focusing on cultural storytelling and visual harmony. Lighting design takes center stage, narrating the cultural story embedded in the heritage site (see Figures 14 & 15).



Figure 2.14. Crafting cultural narratives: The aesthetic integration of scenography at Saadoun Abdel Majeed Al-Shawi's house, 2023 (The researcher).



Figure 2.15. Harmonizing aesthetics and experience: The intricate scenography of Saadoun Abdel Majeed Al-Shawi's house, 2023 (The researcher).

The play of light not only emphasizes architectural features but also creates temporal shifts, contributing to a dynamic representation of different historical periods. This careful orchestration of lighting, along with the integration of acoustic elements and tactile engagement, fosters a multisensory and aesthetically pleasing experience (Al-Haidari, 2008, p. 175). The spatial arrangements, designed for seamless temporal

transitions, add a layer of visual harmony, making Dar Saadoun Abdel Majeed Al Shawi a beautifully curated space that reflects the rich cultural heritage of Iraq.

In summary, scenography aesthetics play a pivotal role in enhancing the beauty of these heritage places in Iraq. Whether through architectural integration, sensory engagement, or visual storytelling, scenography contributes to creating a more beautiful and immersive experience for visitors, ensuring that the cultural and historical significance of these sites is presented in a visually compelling manner. Here's a breakdown of the key elements:

Cultural Narrative Through Lighting:

Scenography employs nuanced lighting techniques to articulate the cultural story ingrained in the heritage place. The play of light accentuates architectural details and cultural artifacts, offering visitors a visually immersive experience.

Temporal Shifts with Lighting Design:

Lighting design serves as a tool to create temporal shifts within Dar Saadoun Abdel Majeed Al Shawi. The dynamic interplay of light contributes to a vivid representation of different historical periods, enabling visitors to perceive the evolving nature of the space.

Acoustic Heritage:

The integration of acoustic elements in scenography is geared towards preserving and showcasing the auditory heritage of the place. Authentic sounds from various eras, including traditional music or ambient noises, transport visitors across different historical contexts, enriching the overall experiential quality.

Sensory Engagement Through Textures:

Scenography thoughtfully incorporates tactile elements, such as authentic textures in furnishings and architectural features. This tactile engagement allows visitors to connect with the heritage site on a sensory level, forging a tangible link with the past.

Spatial Symmetry and Harmony:

Emphasis is placed on spatial symmetry and harmony in design to craft a cohesive and aesthetically pleasing environment. Each room is meticulously curated to maintain cultural authenticity while contributing to the overarching visual narrative of Dar Saadoun Abdel Majeed Al Shawi.

Interactive Exhibits:

Scenography includes interactive exhibits designed to encourage visitors to actively participate in the exploration of cultural artifacts and historical narratives. These interactive elements foster a more engaging and participatory visitor experience.

Cultural Performances Spaces:

Dedicated spaces within Dar Saadoun Abdel Majeed Al Shawi are allocated for cultural performances. Scenography ensures these spaces are adaptable, equipped with lighting and sound setups that can accommodate diverse forms of cultural expression, enhancing the vibrancy of the heritage place.

Temporal Transitions Through Spatial Arrangements:

Spatial arrangements within the heritage site are orchestrated to facilitate seamless temporal transitions. Visitors navigate through spaces that represent different historical periods, guided by scenography to gain a comprehensive understanding of the site's historical evolution. In Dar Saadoun Abdel Majeed Al Shawi, scenography serves as a vital instrument in delivering a captivating and authentic journey through the rich tapestry of Iraqi history and culture.

Visual and aesthetic analysis:

At Saadoun Al Shawi House, the visual elements have been carefully designed to create a comprehensive scenographic experience that reflects luxury and history. Color schemes are elaborately used to enhance the aesthetics and uniqueness of every part of the house. Dark brown and gold dominate in the main hall, reflecting luxury and sophistication, while white is used to achieve balance and add purity. In the interior rooms, warm colors such as dark red and noble blue were used to create warmth and comfort.

Decorations are an essential part of home interior design. Decorations are used on furniture, doors, windows, and walls to add an artistic touch and originality. Elegantly carved wooden decorations can be seen in the furniture, while traditional geometric patterns on the windows and doors reflect the architectural aesthetic. These visual elements blend perfectly to create a complete aesthetic experience in Saadoun Al-Shawi's house. Colors and decorative motifs are enhanced together to create a comprehensive scenography that reflects luxury and cultural heritage in a harmonious artistic style.

In summary, scenography emerges as a crucial element in elevating the aesthetic appeal of heritage sites in Iraq. Through nuanced lighting techniques, it articulates cultural narratives and creates temporal shifts, providing visitors with a visually immersive experience. Acoustic elements contribute to preserving auditory heritage, while tactile engagement with authentic textures enhances the sensory connection with the past. The emphasis on spatial symmetry and harmony, along with interactive exhibits, ensures a cohesive and engaging environment within Dar Saadoun Abdel Majeed Al Shawi. Additionally, the inclusion of dedicated spaces for cultural performances enhances the vibrancy of the heritage place. Spatial arrangements orchestrated by scenography facilitate seamless temporal transitions, guiding visitors through a comprehensive journey of Iraqi history and culture.

3. RESULTS & CONCLUSION

3.1. RESULT

Scenography in Iraq's heritage places is dynamic, shaping identity and cultural significance. Aesthetic qualities align with research questions, enhancing the cultural value of heritage places. Also, scenography creates immersive experiences through careful design choices and lighting strategies. Cultural and historical contexts are vital in scenography, rooted in Iraq's rich heritage while meeting contemporary expectations. Furthermore, challenges and opportunities address practical considerations and advancements, while visitor perceptions align positively with scenography. Expert views confirm scenography's role in cultural understanding and preservation. The study's results contribute to guidelines, offering practical recommendations for respectful and contextually relevant scenography.

The findings emphasize cultural sensitivity, authenticity, and the positive impact of interactive elements on visitor experiences. A balance between tradition and modernization is crucial, integrating contemporary technologies judiciously. Multisensory experiences suggest a holistic approach engaging all senses for a comprehensive understanding of cultural narratives. Technology, like augmented reality, holds promise for dynamic and interactive elements. Collaboration with heritage conservationists, architects, and the community is essential in the design process. The development of guidelines from this research serves as a valuable resource, aligning with Iraq's unique cultural context. Scenography transforms the preservation of Iraq's cultural heritage, urging designers to embrace innovation while respecting historical narratives.

A group of important results that need to be explained briefly will be mentioned as follows:

1. Aesthetic Qualities of Scenography in Iraqi Heritage Places:

The study adeptly identifies and catalogues the aesthetic qualities inherent in scenography that significantly enhance the cultural value of heritage places in Iraq. Through a meticulous analysis encompassing lighting, spatial arrangements, and

sensory elements, the research sheds light on the nuanced factors contributing to the overall aesthetic appeal of these sites.

2. Immersive Experiences through Scenography in Heritage Sites:

Scenography emerges as a potent tool for crafting immersive and engaging experiences for visitors to heritage sites in Iraq. The study delves into specific scenographic elements that effectively contribute to heightened cultural immersion, establishing a profound connection between visitors and the rich narratives embedded in heritage places.

3. Cultural and Historical Contexts in Scenography Design:

The research recognizes and thoroughly examines the paramount importance of cultural and historical contexts in designing scenography for heritage places in Iraq. Offering valuable insights, the study explores how scenography can be tailored to align with unique cultural nuances, ensuring authenticity and sensitivity in the design process.

4. Challenges and Opportunities in Scenography Implementation:

Meticulous investigation characterizes the study's exploration of challenges and opportunities associated with scenography in the design of heritage places in Iraq. The research outlines specific hurdles faced and opportunities harnessed during scenography implementation, contributing to a nuanced understanding of practical implications.

5. Practical Recommendations for Scenography in Heritage Places:

The study culminates in the development of practical recommendations and best practices for the design and management of heritage places in Iraq. By offering actionable insights, the research guides effective incorporation of scenography, thereby ensuring the preservation and promotion of cultural heritage in Iraq and other regions with similar cultural contexts.

6. Contribution to the Study of Scenographic Aesthetics:

The research significantly contributes to the broader study of scenographic aesthetics in the design of heritage places, particularly within the unique cultural context of Iraq. The findings and methodologies presented serve as valuable additions to the academic and professional discourse on scenography, enriching the understanding of its role in cultural preservation.

7. Thorough Cataloging of Aesthetic Qualities in Scenography:

Through a meticulous process, the study achieves a thorough cataloging and identification of specific aesthetic qualities inherent in scenography that enhance the cultural value of heritage places in Iraq.

8. Implementation of Scenography for Cultural Connection:

The research highlights the successful implementation of scenography to craft immersive and engaging experiences, fostering a profound connection between visitors and the cultural and historical narratives of heritage sites in Iraq.

9. Investigation into Challenges and Opportunities:

A meticulous examination unfolds the challenges and opportunities associated with scenography in the design of heritage places in Iraq. The study provides insights into practical implications and potential improvements in the implementation of scenography.

10. Synthesis of Views from Heritage Conservationists and Planners:

The study successfully gathers and synthesizes views and experiences from heritage conservationists, architects, and urban planners regarding the use of scenography in the design of heritage places in Iraq.

11. Academic and Professional Contribution of Research:

The research achieves a significant contribution to the broader study on scenographic aesthetics in the design of heritage places, particularly within Iraq's unique cultural context. The findings and methodologies presented add substantial value to academic

and professional discourse on scenography, shaping a more comprehensive understanding of its impact.

3.2. CONCLUSION

Through a comprehensive scenographic analysis of the selected houses, it is clearly shown that the visual, auditory and sensory elements of the house contribute significantly to preserving the cultural and historical heritage of Iraq and transmitting it to future generations. Using a variety of theories and methodologies, we have been able to highlight how colours, decorative motifs, materials, sounds and lighting combine to create an immersive experience that deeply reflects the cultural and historical identity of a place.

The warm color scheme and traditional decorative motifs in the house reflect the aesthetics of luxury and authenticity that characterize the Iraqi heritage. Furniture decorated with carved wood and geometric patterns brings ancient craft traditions to life, while periodic lighting helps create ambiance in keeping with different periods of the day, giving visitors the feeling of being in a bygone historical era.

Heritage preservation theory supports a deep understanding of the importance of these elements in transmitting and enhancing cultural heritage, as each visual and audio element contributes to embodying the stories and traditions that make up the cultural identity of the region. Aesthetic theory helps explain how these elements influence a visitor's experience and emotional and aesthetic response to a place, enhancing the emotional connection with heritage.

Through historical theory, the impact of historical events and developments on the design and layout of a home can be understood, adding a temporal and cognitive dimension to the experience. The use of an inductive approach allowed for in-depth data collection and analysis, providing an integrated and comprehensive picture of the house and its impact.

Collecting these results, it's concluded that all of these houses selected in the research are not just historical buildings, but rather a multi-sensory experience that contributes to the preservation and transmission of Iraq's cultural heritage. These

scenographic elements contribute to bringing the past to life in a vivid and tangible way, creating a rich and cognitive experience for visitors and enhancing awareness of the importance of preserving cultural heritage for future generations.

In conclusion, the research on scenographic aesthetics in the design of heritage places in Iraq has shed light on the transformative role that scenography plays in shaping the cultural narratives and visitor experiences within these significant sites. The study has identified key findings that contribute to our understanding of the intricate relationship between scenography and the preservation of Iraq's rich cultural heritage.

The research has established that scenography is not merely a decorative element but a dynamic and essential tool for conveying historical narratives, fostering cultural understanding, and creating immersive environments. Through case studies of heritage places such as Dar Tawfiq Al Suwaidi, Abdul Razzaq Al-Qadi's house, and Dar Saadoun Abdel Majeed Al Shawi, the study has demonstrated how scenography can be strategically employed to enhance the aesthetic qualities of these sites, making them visually engaging and culturally resonant.

The implications derived from the research highlight the need for a culturally sensitive and authentic approach in scenographic designs. The emphasis on interactive elements, multisensory experiences, and the careful balance between tradition and modernization provides valuable insights for future designers and stakeholders involved in heritage site management.

The research has also addressed the challenges and opportunities associated with scenography, paving the way for further exploration of innovative technologies, community involvement, and sustainable design practices. The positive perceptions of visitors towards scenography underscore its potential to not only attract but also deeply engage diverse audiences, fostering a sense of connection to the historical and cultural significance of the sites.

Looking forward, suggestions for future research have been outlined, encouraging continued exploration into emerging technologies, community collaboration, and the long-term impact of scenography. These avenues of research aim to further refine

and expand the knowledge base, contributing to the development of best practices and guidelines for the design and management of heritage places not only in Iraq but also in similar cultural contexts globally.

In essence, the research contributes to the broader discourse on heritage preservation and design, highlighting the pivotal role of scenography as a catalyst for cultural enrichment, visitor engagement, and the sustainable safeguarding of Iraq's invaluable cultural heritage. The results and conclusions can be summarized according to the following points:

- The results underscore the integral role of scenography in the design of heritage places in Iraq. It is not merely a superficial addition but a fundamental element that contributes to the preservation, interpretation, and communication of cultural narratives within these significant sites.
- The research findings confirm that scenography significantly enhances the aesthetic qualities of heritage places. Through careful design choices, including lighting, spatial arrangements, and interactive elements, scenography creates immersive experiences that engage visitors on a profound level.
- The importance of cultural sensitivity and authenticity in scenographic design emerges as a critical conclusion. Designs that are rooted in the cultural and historical contexts of Iraq contribute to a more genuine representation of the nation's heritage, fostering a deeper connection with visitors.
- The study highlights the necessity of striking a balance between tradition and modernization in scenographic design. While embracing contemporary technologies can enhance visitor experiences, it is crucial to ensure that these innovations complement rather than overshadow the traditional and historical aspects of heritage sites.
- The positive perceptions of visitors towards scenography affirm its effectiveness in engaging diverse audiences. Scenographic elements contribute to a more meaningful and enjoyable visitor experience, encouraging a greater appreciation for the cultural and historical significance of the heritage places.

- The research identifies both challenges and opportunities associated with scenography. Challenges include the need for careful consideration of the impact of modernization, while opportunities lie in leveraging technology for enhanced engagement and considering scenography as a tool for cultural revitalization.
- The study emphasizes the importance of expert perspectives, including those of heritage conservationists, architects, and urban planners. Collaborative design approaches that involve diverse stakeholders contribute to more holistic, informed, and contextually relevant scenographic designs.
- The research results contribute to the development of guidelines and best practices for the design and management of heritage places. These recommendations offer practical insights for incorporating scenography effectively, ensuring the preservation and promotion of cultural heritage in Iraq and beyond.

3.3. RECOMMENDATIONS

Through the current study, a set of recommendations can be written that may be good for future researchers, who would like to adopt topics similar to the current research, and they are mentioned as follows:

- Prioritize cultural sensitivity and authenticity in the design process. Engage with local communities, historians, and cultural experts to ensure that scenographic elements respect and accurately represent the rich cultural heritage of Iraq.
- Incorporate interactive and multisensory elements to enhance visitor engagement. Develop designs that encourage participation, touch upon multiple senses, and provide a more immersive experience, fostering a deeper connection with the heritage place.
- Carefully integrate technology to enhance visitor experiences while maintaining the integrity of heritage sites. Explore the use of augmented reality, virtual reality, and other innovative technologies to provide informative and captivating scenographic elements.

- Involve local communities in the design process. Collaborate with residents to incorporate their perspectives, stories, and traditions into the scenography, creating a sense of ownership and promoting community pride in the heritage place.
- Preserve and highlight historical elements within the heritage places. Ensure that scenography complements and enhances, rather than detracts from, the authentic architectural and historical features of the site.
- Design scenography with adaptability and sustainability in mind. Create flexible designs that can evolve over time, accommodating changes in technology, visitor preferences, and conservation requirements, while minimizing environmental impact.
- Develop comprehensive guidelines and best practices for future designers based on the findings of the study. These guidelines should serve as a valuable resource, offering practical insights into the effective incorporation of scenography in heritage place designs in Iraq.

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