The Four Schools of Modern Iraqi Architecture (1937–1970): A Comparative Critical Study of the Dialectic of Identity and Modernity through Selected Models

Kais Abdulhusien Abbas[1], Sabeeh Lafta Farhan[2]

Abstract

This study seeks to underscore four important schools that form the segments of the modern Iraqi architecture from 1937 to 1970. It also seeks to analyze the argumentation of the connection between what is called authenticity and modernity through a comparative critical framework. It concentrates on four chosen architectural samples: the Iraqi Pavilion at the Paris Expo, Al-Khulafa Mosque, the Marjan Building, and the Institute of Fine Arts. These samples work as applied proof that displays the orientations of these schools. This study involved a comparative analytical method that blends a descriptive analysis of the formative and symbolic qualities with a contextual interpretation of the political, social, and cultural proportions that formed these experiences. The results revealed that these schools were not stereotypical models; instead, they described a multi-sided critical approach, as some of them merged the principles of the global style along with the local symbolism, while the rest concentrated on reinterpreting traditional symbols or rigidly maintaining authenticity. This study also unveiled variable levels of orientation to technology and modernity between the investigated models, reflecting various reactions to the challenges of modernization and interchange with global contexts. This study concluded that these experiences contributed to the crystallization of the modern Iraqi architectural identity, which can serve as an important reference for developing contemporary design approaches that preserve privacy and keep pace with development.

Keywords: *Modern Iraqi Architecture, Critical Study, Dialectic of Identity and Modernity.*

Introduction

During the four decades extending from 1937 to 1970, Iraqi architecture witnessed profound and unprecedented transformations in its conceptual structure and expressive styles[1]. These years were marked by the conjunction of numerous factors that merged the intensity of modernization with the wish to hold traditional identity and local explicitness [2]. The appearance of the first generation of scholarly Iraqi architects overlapped with an international rush of intellectual and technical transformations in architecture [3], including the spread of the international style, advances in construction technology, and the flourishing of modernist trends as a new language for architecture [4]. In this context, Iraqi architecture faced complex challenges, represented by the need to reconcile three main axes[5]:

1. Absorbing the ancient local traditions that had been shaped over centuries and expressing on the collective memory of Iraqi society.

2. Interaction with modern global styles that began to impose themselves on the urban landscape of major cities.

3. Responding to the political, economic, and social transformations that accompanied the establishment of the modern Iraqi state and the subsequent changes in lifestyles and development trends.

The emergence of the first generation of Iraqi academic architects, educated at Western universities, contributed to the formation of multiple trends that sought to combine authenticity and

[1]College of Architectural Engineering, University of Technology- Iraq.
[2] Department of Architectural Engineering College of Engineering University of Wasit; College of Engineering, University of Warith Al-Anbiyaa, Karbala, Iraq. drsabeeh@uowasit.edu.iq.

modernity[6]. These architects established architectural schools with diverse orientations, reflecting varying levels of engagement with global intellectual references and local cultural specificities[7].

These trends were clearly evident in a number of prominent architectural models that became tangible evidence of this diversity[8], such as the Iraqi Pavilion at the Paris Expo, which represented a trend toward adopting the international style; Al-Khulafa Mosque, which repurposed traditional symbolism within a modernist composition[9]; the Marjan Architecture, which reflected a tendency to reconcile modernity and authenticity; and the Institute of Fine Arts, which embodied a design approach that takes environmental and climatic specificities into account[10].

Despite the profound impact of these schools shaping the modern urban landscape in Iraq, comprehensive studies documenting this pioneering experience remain limited[11]. Previous literature has often addressed the works of these architects as individual, disparate endeavors, without providing an analytical framework that links them within a unified intellectual context, clarifying their theoretical and practical characteristics, and documenting their epistemological references[12]. Therefore, there is a need for an in-depth critical study that sheds light on the intellectual and methodological foundations of the four schools shaped by the first generation[13], and reveals how these schools contributed to the production of a distinct Iraqi architectural identity that was able to reconcile modernity with the spirit of the place[14]. This study is doubly important, given the contemporary challenges related to the loss of urban identity and the absence of a clear vision for relocating Iraqi architecture within an authentic cultural framework[15].

The Four Schools in Producing a Contemporary Architectural Identity

The four schools founded by the first generation of Iraqi architects represent a unique experience in the path of local architecture, reflecting the diversity of visions and rich intellectual approaches to addressing the issue of identity[16]. These schools crystallized as the product of a complex interaction between the architects' academic background and their experience gained abroad, and the specificity of Iraq's multidimensional reality. These schools can be described as follows, with selected applied examples[17]:

The first school[18]: The school of approaching global characteristics while taking into account local formal characteristics, as evidenced by the Iraqi pavilion at the Paris Expo, which balanced modernity with Iraqi symbolism.

The second school[19]: The school of blending global concepts with local essence, which focused on conveying the spirit of the place through new forms inspired by collective memory, as embodied in Al-Khulafa Mosque.

The third school[20]: The school of focusing on traditional local identity with limited interaction with modern trends, which emerged in the Marjan Architecture as a primary framework for preserving heritage values.

The fourth school[21]: The school of operating the global style and present-day design technology, taking into consideration the environmental and climatic explicitness of the location, as exemplified by the Institute of Fine Arts.

Investigating these schools not only demonstrates the intellectual pluralism of Iraqi architectural frontierspersons, but also gives a more in-depth interpretation of the mechanisms for creating an architectural identity qualified to adapt variables without touching the principles.

The Significance and Motivation of the Study

The significance of this study derives from various scientific, cultural, and professional considerations that drive a crucial need for comprehending the course of modern Iraqi architecture and its interchanges with international transformations[22]. On the educational level, this study highlights a cognitive problem illustrated by the lack of comprehensive critical investigations that record these schools within a suitable analytical framework that connects theoretical extents with applied practices[23]. This deficiency is clearly evident in the limited comparative study of pioneering architectural models, such as the Iraqi Pavilion at the Paris Expo, which represented an open, modernist trend; Al-Khulafa Mosque, which established a contemporary approach inspired by traditional symbolism; the Marjan Architecture, which emphasized the presence of local identity[24], and the Institute of Fine Arts offers a vivid example of employing the international style while taking into account the Iraqi environment[25]. On the cultural level, this study contributes to enhancing awareness of modern architectural heritage and understanding how pioneering architects interacted with the major

changes of the mid-twentieth century. It also documents a rich experience that has yet to be studied with the required critical comprehensiveness.

The motivations for this study are also linked to the current challenges facing the Iraqi cities, namely the loss of urban identity and the decline of authentic architecture in favor of stereotypical and copied design practices. This necessitates a re-examination of past experiences and a review of distinguished models, such as the four aforementioned, as a source of inspiration for developing balanced contemporary models that respect uniqueness and keep pace with development[26]. Therefore, this study provides a scientific reference for understanding the dialectic of authenticity and modernity in Iraqi architecture. It contributes to enriching the academic debate on strategies for producing architecture that is rooted in the local environment, without being self-absorbed or blindly imitating global styles.

Objectives of the Study

This study aims to achieve a set of scientific and cognitive objectives that document and interpret the experiences of the four schools and contribute to the development of critical knowledge about them. These objectives can be summarized as follows:

- Analyze the theoretical and intellectual foundations upon which the four schools of modern Iraqi architecture were founded during the first generation, clarifying their cultural and historical references, as reflected in selected models such as Al-Khulafa Mosque and the Iraqi Pavilion at the Paris Expo.

- Identify the internal and external factors and contexts that influenced the emergence of these schools and shaped their design orientations, including political, social, and economic factors.

- Highlight the distinctive characteristics of each school in terms of formal, functional, and expressive composition, with a comparative study of representative architectural models such as the Marjan Architecture and the Institute of Fine Arts.

- Providing a comparative critical reading that clarifies the differences and intersections between these schools, and demonstrating how they collectively contributed to the crystallization of a distinct Iraqi architectural identity rich in cultural meanings.

- Extracting lessons learned from this historical experience to help contemporary architects and researchers develop new design models that are aligned with the local environment and interact with the spirit of the times and technological progress.

To illustrate how the four schools embody the Iraqi architectural identity within specific architectural models, the table below provides a brief comparison that illustrates the intellectual orientations, formal characteristics, and level of engagement with modernity and the local environment in four selected projects representing these schools.

Table (1): Comparison between the four schools and the selected architectural models

School	Conceptual Approach	Representative Architectural Example	Main Formal Characteristics	Level of Openness to International Style	Degree of Consideration for Local Identity
First	Integrating modernist principles with symbolic local references	Iraqi Pavilion at the Paris Exhibition	Simplified facades with Iraqi decorative symbols	High	Medium
Second	Reinterpreting local symbols within a modern framework	Al-Khulafa Mosque	Domes and traditional elements in a contemporary composition	Medium	High
Third	Emphasis on authenticity and traditional identity	Marjan Building	Clear use of traditional architectural elements	Low	Very High

School	Conceptual Approach	Representative Architectural Example	Main Formal Characteristics	Level of Openness to International Style	Degree of Consideration for Local Identity
Fourth	International style with attention to environment and climate	Institute of Fine Arts	Modern compositions open to environmental context	Very High	Medium

The table above clearly demonstrates that each school embodied a distinct cognitive path and design practice. The first school reflected an attempt to synthesize local symbolism within the framework of the international style. The second school expressed a critical approach to drawing inspiration from collective memory and reproducing it in a contemporary language. The third school maintained a relative isolation from modernization, with a strong emphasis on the continuity of traditional identity. Furthermore, the fourth school represented the highest degree of openness to the international style and modern construction technology, yet at the same time balanced this openness with consideration for the local environment and climate.

This comparison enhances understanding of the fundamental differences between the schools and demonstrates how architectural models interacted with the intellectual and social challenges of the era.

Materials

Scope of the Study and Dataset

The scope of this study includes an analysis of the architectural output of the first generation of Iraqi architects during the period from 1937 to 1970, within the context of the urban, cultural, and social developments of Baghdad as the most important center of architectural activity and innovation at the time. A group of prominent architectural projects were selected as key models for comparative analysis, reflecting the diversity of the modern Iraqi architectural schools and embodying the interaction between modernity and local identity.

These models included the Iraqi Pavilion at the Paris Expo, an example of openness toward the international style[27]; the Marjan Architecture, a model of cohesion with local specificity; Al-Khulafa Mosque, which reproduces historical symbolism within a contemporary language; and the Institute of Fine Arts, which embodies an approach that combines technical innovation and environmental awareness[28].

Data related to these models was collected from various sources, including[29]:

- Historical archives and original plans preserved in universities and research centers.

- Photographs and published and unpublished documentary materials.

- Interviews and testimonies with contemporary architects and specialized researchers.

- Academic studies and critical analyses that examined these works within their chronological and cultural context.

Methodology

This study adopted a comparative analytical approach with a critical character, aiming to study the formal, symbolic, and intellectual characteristics of the four schools within their historical, cultural, and social contexts. This approach included the following steps:

- A critical analysis of the concepts of identity and modernity as they appeared in Iraqi architectural production during the four decades under study.

- A classification of the selected samples (such as the Iraqi Pavilion, Al-Khulafa Mosque, the Marjan Building, and the Institute of Fine Arts) according to the specifics of each architectural school and its intellectual orientation.

- A comparison of the compositional, structural, and expressive characteristics of the selected models to highlight essential differences and intersections.

- An explanation of the relationship between these characteristics and the internal (political, social, and cultural) and external (intellectual and global influences) contextual forces.

This study focused on linking design practice with the social and cultural challenges facing Iraqi architects, with the aim of clarifying how these approaches were shaped within the context of producing a contemporary, multifaceted architectural identity.

Analytical Tools and Documentation Methods

This study relied on a set of analytical tools and documentation methods to ensure the accuracy of the sample study and achieve objectivity and depth in the comparison between the four schools. These tools included:

Descriptive and Analytical Analysis Forms: Detailed forms were designed to record qualitative and quantitative data related to project characteristics, such as spatial composition, facade treatment, relationship with the urban environment, and the extent of the use of local or global elements, specifically applied to the four study models.

Multidimensional Comparative Analysis: Constructing a systematic comparison matrix that illustrates the similarities and differences between the four schools across key axes, including function, symbolism, structural style, level of authenticity, and the extent of openness to the international style.

Documentary Analysis: Utilizing primary and secondary sources, including original plans, historical photographs, critical literature, and published interviews with architects involved in these projects.

Contextual Interpretation: Integrating architectural analysis with historical, social, and political readings to achieve a deeper understanding of the references of the studied projects, particularly the Iraqi Pavilion, Al-Khulafa Mosque, the Marjan Building, and the Institute of Fine Arts.

This combination of quantitative and qualitative tools helps construct a balanced critical reading of the roles of the four schools in producing a modern Iraqi architectural identity, and provides a scientific vision that can be relied upon in future studies and contemporary professional practices.

The table below illustrates the basic characteristics of four selected architectural samples representing the modern Iraqi architectural schools during the mid-twentieth century, with the aim of analyzing the contrasts and complementarities between the intellectual orientations and formative characteristics of each school.

Table (2): Selected architectural samples and their basic characteristics

No.	Architectural Example	Approx. Year	Architectural School	Conceptual Approach	Key Formal and Compositional Characteristics
1.	Iraqi Pavilion at the Paris Exhibition	1937	First School	Employing the International Style with symbolic references	Simplified facades, Iraqi decorative motifs, modern composition
2.	Al-Khulafa Mosque	1963	Second School	Reinterpreting local symbols	Traditional domes and arches integrated into a contemporary composition
3.	Marjan Building	1956	Third School	Emphasis on authentic local identity	Distinct traditional elements, familiar spatial configurations
4.	Institute of Fine Arts	1960	Fourth School	International style with environmental considerations	Open compositions, climate-responsive design, clear modern architectural language

The table above shows that each architectural model embodied a distinct approach to dealing with the dialectic of authenticity and modernity. The Iraqi Pavilion introduced a present-day system open to global design with a symbolic sight of local nature. Al-Khulafa Mosque introduced a re-understanding of heritage symbols in a modern-day framework. On the other hand, the Marjan Architecture concentrated on asserting traditional identity. Whereas the Institute of Fine Arts conveyed a tremendous

openness to the tenets of the global manner, taking into consideration the importance of local environment and climate.

Results

This study reached several findings that accentuate the dialectic of the connection between globalization and identity in Iraqi architectural works between 1937 and 1970. The findings revealed that the selected four schools designed by renowned architects were not just mechanical mirrors of international tendencies or a reproduction of local standards, but designated creative design practices that were capable of absorbing changes and inducing genuine architectural answers. The results of the analysis indicated the following:

The first school, represented in the Iraqi Pavilion at the Paris Exhibition, exemplified an early endeavor to blend the tenets of the global manner with local formalism, resulting in mixed models that merged modernist plainness with the parts of communal remembrance.

The second school, exemplified in Al-Khulafa Mosque, embraced a critical reading of several traditional symbols, reframing them in a trendy context that stressed architecture's relation to the place and cultural identity.

The third school, illustrated in the Marjan Building, concentrated on enhancing various traditional references in the face of revving modernization, while also conserving inherited traditional and practical values.

The fourth school, embodied in the Institute of Fine Arts, illustrated a tendency toward using global manners and creative building technologies, taking into consideration the surroundings and local climate to exemplify a modern-day, attractive architecture.

These results also indicate that the experience of the first generation delivered multifarious illustrations for critical concentration with architectural challenges, delivering a theoretical and operational framework that can be propagated in many global contexts that face the crisis of identity and modernization and balancing between them.

To elucidate the fundamental characteristics that contrasted each one of these schools, the table below delivers an attentive comparison that contains intellectual direction, the level of authenticity and openness to the global manner, and the degree to which environmental particularity and local symbolism were brought into consideration. Such a comparison enables the reader to understand the essential dissimilarities and junctions between these design approaches.

Table (3) - Comparison of the Four Schools in Basic Characteristics

School	Conceptual Approach	Degree of Openness to International Style	Level of Presence of Local Symbols	Formal Composition Style	Consideration of Climate and Environment
First	Reconciling modernity with symbolic local identity	Medium	Medium	Hybrid	Medium
Second	Reinterpreting local symbols	Medium	High	Expressive and symbolic	Medium
Third	Emphasis on authenticity	Low	Very High	Traditional	High
Fourth	Adopting the international style with climate sensitivity	High	Low	Simplified modern	High

The table above highlights the subtle differences in the orientations of the four schools and their level of openness to international styles versus their degree of preservation of local components. This enhances comparative understanding and allows for the extraction of the major patterns that shaped the modern Iraqi architecture.

To support the theoretical analysis and enhance the visual understanding of the distinctive architectural features of each school, we present below documentary images of four selected models, representing a summary of the intellectual and formative orientations that have been addressed in the study.

Image (1): The Iraqi Pavilion at the Paris Exhibition – 1937

This model illustrates the approach of the first school in combining the principles of the international style with formal features inspired by local symbols, such as simple geometric lines and facades with abstract decorations that express Iraq's modern identity within a global framework**.**
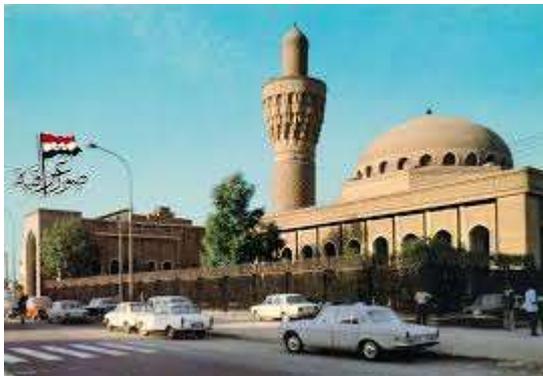

Image (2): Al-Khulafa Mosque - 1963

This project represents a prominent example of the second school, which reinterpreted heritage symbols in a modern form. Domes, arches, and traditional materials appear within a contemporary architectural language that highlights the spiritual and historical dimension of religious architecture.

Image (3): Marjan Building - 1956

This building embodies the third school that focused on consolidating traditional identity and authentic architectural language by employing heritage elements such as arched openings and a cohesive spatial composition in the face of rapid modernization.

Image (4): Institute of Fine Arts – 1960

This model reflects the fourth school that adopted the international style and modern construction technology, taking into account environmental and climatic conditions as well as modern facades and open compositions that balance modernity with local specificity.

The displayed images underline the depth of intellectual pluralism that represented the experience of the first generation of Iraqi architects. The chosen architectural models were not just separated individual investigations; instead, they personified different critical systems to reconcile the needs of modernity with the conservation of cultural particularity.

The first school, represented in the Iraqi pavilion at the Paris Expo, showed how the global manner could be utilized to represent a modern-day national identity. The second school, exemplified in Al-Khulafa Mosque, presented a trendy sample of heritage symbols in a manner that exceeded mere mimicry. The third school, embodied in the Marjan Architecture, illustrated an instance of a substantial commitment to architectural genuineness as a framework for cultural eminence. As for the fourth school, illustrated in the Institute of Fine Arts, it displayed the capability of design to blend technological openness with an account for the local conditions.

Through the selected instances, it becomes obvious that the variety of the four schools was not simply a stylistic variety, but rather a mirror of a deliberate critical vision and a constant endeavor to construct trendy Iraqi architecture that reacts to current challenges while maintaining its various historical and cultural resources. Such illustrated instances emphasize the significance of re-scrutinizing this architectural heritage as a rich, important resource used in developing trendy design techniques, embedded in identity, and widely open to the future.

Discussion

The results reveal that the four schools established by the first generation of Iraqi architects were not only a momentary phenomenon or solo individual efforts; instead, they exemplified a complicated intellectual framework that embodied the dialectic between the ambition for modernity and the dedication to the core of place and communal remembrance.

These four schools mirrored an aware reaction to a group of contextual pressures, particularly noteworthy shifts in national identity, evolution challenges, and immediate communication with transnational tendencies. Meaning that every approach held distinguishable symbolic and functional intents.

With respect to this, the first school, exemplified in the Iraqi pavilion at the Paris Expo, illustrated an earlier phase toward merging the language of the international style with the expression of symbols of nationwide belonging within an explicit modernist construction, underscoring the capability of prominent architects to alter modernity into a means for cultural communication instead of sidestepping heritage.

The second school, represented in Al-Khulafa Mosque, showed a critical trend to reinterpret provincial architectural symbols to invest them in inventing trendy design strategies that bring into consideration the spiritual and practical extents of religious architecture.

The third school, illustrated in the Marjan Architecture, stuck to the fundamental and continuous traditions as a justification instrument over prompt waves of modernization, confirming the active presence of historical identity in the communal consciousness and construction strategies.

The fourth school, embodied in the Institute of Fine Arts, represented a more remarkable openness to global styles and current technologies, maintaining the integration of environmental and climatic solutions that improve the belonging of construction to the natural and cultural context of the society.

The variety of models investigated shows that the Iraqi architects of the first generation were capable of transcending both tradition and modernity to create mixed approaches that consider the requirements of function, aesthetics, and identity as well. As such, this intersects with the supposition of critical regionalism, which sees that openness to modernity does not prevent the possibility of displaying local particularity.

These findings prompt a re-reading of the works of pioneering architects not only as historical facts, but also as critical references that can inspire the development of contemporary design practices that are more contextually aware and more balanced between authenticity and versatility. To facilitate understanding the analytical differences between the four schools and the architectural models they represented, the table below presents a focused comparison that summarizes the main characteristics and features of each project and its school of thought.

Table (4): The relationship between the four schools and the selected architectural models and their analytical features.

School	Representative Example	Conceptual Approach	Degree of Authenticity	Degree of Openness to International Style	Presence of Local Symbols	Consideration of Environment and Climate
First	Iraqi Pavilion at the Paris Exhibition	Reconciling modernity with symbolic local identity	Medium	High	Medium	Medium
Second	Al-Khulafa Mosque	Reinterpreting local symbols	High	Medium	High	Medium
Third	Marjan Building	Emphasis on authenticity	Very High	Low	Very High	High
Fourth	Institute of Fine Arts	International style with environmental sensitivity	Medium	High	Low	High

The table above demonstrates how the chosen models represented a variable balance between authenticity and openness to global style. Their approaches diversified in engaging local symbols and handling environmental requirements. This, of course, explains the diversity of the Iraqi architectural identity styles during that period.

Conclusions

Using a comparative analytical approach, this study reached a number of conclusions that elucidate the functions of the four schools in forming the identity of modern Iraqi architecture from 1937 to 1970. The analysis proved that the architectural works of the first generation were not merely a stereotypical phenomenon; instead, they formed a multifaceted approach that shared political, social, cultural, and economic contexts in an innovative, critical way, as shown through multifarious models, such as the Iraqi Pavilion at the Paris Expo and Al-Khulafa Mosque.

The analysis revealed that the first school, represented in the Iraqi Pavilion at the Paris Expo, illustrated an endeavor to reconcile the tenets of the international style with local formal characteristics, which merged the symbolism of national belonging with the language of modernity. The analysis also revealed that the second school, illustrated in Al-Khulafa Mosque, expressed an authentic tendency to reproduce cultural symbols and references within a clear modernist approach. Al-Khulafa Mosque, thus, symbolized a model for this critical reading of heritage.

Furthermore, the analysis revealed that the third school was the most conservative of traditional features, characterized by a strong focus on authentic identity and traditional architectural language, as evident in the Marjan Architecture, whereas the fourth school expressed greater openness to international style and modern construction technology while taking into account environmental and climatic specificities, as clearly demonstrated in the Institute of Fine Arts.

Overall, the results confirmed that this diversity did not arise from a passing individual difference, but rather was a reflection of the complex challenges facing Iraq in the mid-twentieth century, enhancing our understanding of the dialectic between authenticity and modernity in producing a distinct architecture. As such, this study demonstrated that these schools combined contributed to the formation of a rich critical and historical reference upon which contemporary design practices can draw when searching for models that preserve identity and interact with technological developments.

Recommendations for Future Studies

Based on the above, this study proposes the recommendations below:

- Promote comparative critical research to document the works of pioneering architects and analyze their output more deeply, with a focus on studying detailed projects such as Al-Khulafa Mosque and the Marjan Building, and analyzing specific architectural vocabulary such as facades or spatial treatments.

- Invest in the references of the four selected schools as a knowledgeable framework that can be used in creating trendy design models that maintain authenticity and accomplish harmony with the principles of modernity.

- Develop architectural instruction curricula to retain a complete critical study of the first generation, its academies, and their field samples, therefore improving understanding of Iraqi architectural identity among contemporary generations.

- Facilitate interdisciplinary research endeavors that link architecture, history, culture, and politics to comprehend the complicated contexts that formed these architectural models.

- Expanding the documentation of projects, plans, and original documents through open electronic databases, facilitating the preservation of the memory of modern architecture and making it available to researchers, professionals, and decision-makers.

Future Prospects of the Study

This study opens the door to a number of future research paths that could contribute to deepening our understanding of the dialectic of identity and contemporaneity in Iraqi architecture and developing new critical models that address current challenges. The most prominent of these paths are:

Detailed Field Studies: Conducting field research covering additional projects and buildings designed by the first generation, with the aim of analyzing the changes they have undergone over time and the extent to which they retain their aesthetic and symbolic values, such as the developments that have affected the Institute of Fine Arts or the Iraqi Pavilion building.

Quantitative Analysis of Formal and Structural Characteristics: Developing quantitative digital tools to monitor the morphological and compositional features of the projects studied, allowing for the production of standard databases that contribute to comparing trends and identifying identity indicators.

Cross-border Comparative Studies: Conduct comparative research between the Iraqi experience and the experiences of Arab and regional countries such as Egypt, Syria, and Lebanon, with the aim of exploring commonalities and local specificities in reconciling authenticity and modernity.

Research the Impact of Education and Academic Formation: Analysis of the influence of the educational backgrounds of pioneering architects and imported intellectual references on shaping their creative approaches and methods.

Exploration of the Use of Digital Technology: Study the potential of employing 3D modeling and virtual reality to revive and analyze these projects and present them to new generations as educational and historical references.

Social and Cultural Impact Assessment: Conduct social and anthropological studies to measure the impact of these schools on the collective consciousness and cultural memory of Iraqi society, and to understand their symbolic connotations.

References

1. Stanek, Ł. 7. Socialist Worldmaking: Architecture and Global Urbanization in the Cold War'. Altern. Glob. East. Eur. Postcolonial World 2020, 166–186.
2. Al Siliq, G.M.R. Baghdad. Images and memories. DC Pap. Rev. cr{\\i}tica y teor{\\i}a la Arquit. 2008, 49–72.
3. Cina, G.; others Bagdad. In Architettura del Novecento.; Einaudi, 2013; Vol. 2, pp. 62–69.
4. Dabbach, Z. Iraqi Architectural Identity: An" Arab Renaissance" From a Western Perspective, University of Cincinnati, 2022.
5. Al-Khalifa, H. The Friday mosque of the Arabian Gulf: defining its spatial and formal languages-1975-2010, Cardiff University, 2017.
6. Radoine, H. Contemporary Arabic architecture: a quest for a sense of regionalism. Hespéris-Tamuda LII 2017, 377–404.
7. Naji, A. Under the Palm Trees: Modern Iraqi Art with Mohamed Makiya and Jewad Selim; National Geographic Books, 2019;
8. DALSOGLIO, M. La lezione dell'architettura islamica. Regioni, forme e protagonisti. 2011.
9. Bernhardsson, M.T. Visions of Iraq: Modernizing the past in 1950s Baghdad. Mod. Middle East Archit. Polit. Twent. century 2008, 81–96.
10. Alsahli, S.A. Art, Science, and Construction: Exploring the Boundaries of Modern Architecture in the Arabic Context, the Work of Sayed Karim and Rifat Chadirji, University of Pennsylvania, 2024.

11. Venturi, R.; Rauch, J.; Brown, D.S. Project for the competition of the national mosque of Baghdad 1982. DC Pap. Rev. cr{\'\i}tica y teor{\'\i}a la Arquit. 2008, 308–310.
12. Divleli, M.K.; Nawaw\i, N.M.; Azm\in, A.K. ASSESSMENT OF BUILDINGS IN DIFFERENT ERAS OF RIFAT CHADIRJI. Gazi Univ. J. Sci. Part B Art Humanit. Des. Plan. 11, 635–644.
13. Pieri, C. Rifat Chadirji's work: building modern Iraqi identity and hadara. Kufa Kufa Rev. fall 2013.
14. Chadirji, R. Al-Ukhaydir Wa-Al-Qasr Al-Billawri Nushu Al-Nazariyah Al-Jadaliyah Fi Al-Imarah. 1991.
15. El-Shorbagy, A. Traditional Islamic-Arab house: vocabulary and syntax. Int. J. Civ. \& Environ. Eng. IJCEE-IJENS 2010, 10, 15–20.
16. Connelly, B. Islamic Legends: Histories of the Heroes, Saints and Prophets of Islam 1987.
17. Rabbat, N. Rifat al-Chadirji (1926-2020): Designing a transhistorical Iraq. 2021.
18. Danby, M. Chadirji, Rifat," Concepts and Influences: Towards a Regionalised International Architecture"(Book Review). Third World Plann. Rev. 1987, 9, 187.
19. Nooraddin, H. Architectural identity in an era of change. Dev. Ctry. Stud. 2012, 2, 81–96.
20. Elshahed, M. Udo Kultermann's History of Arab Contemporary Architecture. In Urban Modernity in the Contemporary Gulf; Routledge, 2021; pp. 18–39.
21. Chadirji, R. Pioneering Architect in the Construction of Post-Colonial Iraq.
22. Makiya, K. Post-Islamic classicism: a visual essay on the architecture of Mohamed Makiya. (No Title) 1990.
23. Bazarov, K. Rifat Chadirji. Contemp. Archit. 1987.
24. Chadirji, R.; Dudley, G.A.; Huet, B. Regenerative Approaches to Mosque Design: Competition for State Mosque, Baghdad. Mimar 1984, 11, 44.
25. Alsaden, A. Every Building in Baghdad: The Rifat Chadirji Archives at the Arab Image Foundation 2017.
26. Saad, Q. Design in Iraq: discourse and its contextual transformation. Des. Cult. 2022, 14, 31–49.
27. Gaber, T. Recasting the Religious Architecture of Islam. Am. J. Islam Soc. (AJIS)-Volume 40 Issues 1-2 2023, 122.
28. Naser, Z.D.; Mohammadi, M.K. Architectural Identity in the Iraq Within 100 Year Ago.
29. Dabrowska, K. Mohamed Makiya: A Modern Architect Renewing Islamic Tradition; Saqi Books, 2021;