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Inclusion of architectural elements and their manifestations in contemporary Iraqi ceramics

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Abstract
This research is concerned with studying the (inclusion of architectural elements and their manifestations in contemporary Iraqi ceramics) and is divided into four chapters. The first chapter includes a statement of the research problem, its importance and need, its objective and limits, and the definition of the most important terms contained therein. The current research problem included the question (Is there an inclusion of architectural elements in contemporary Iraqi ceramics? And what are the mechanisms of manifestation?) which is considered a remarkable phenomenon. The current research aims to identify: (the inclusion of architectural elements and their manifestations in contemporary Iraqi ceramics.) Research limits: First: Objective limits: Studying the conformity and inclusion of architectural elements in contemporary Iraqi ceramics. In ceramic works illustrated and executed with various materials and raw materials. Second: Time limits: (2000 - 2021) AD. Third: Spatial limits: Iraq.
The second chapter included the theoretical framework and previous studies and consisted of two sections: the first included (conceptual inclusion). The second section included (representations of inclusion in contemporary Iraqi ceramics).
As for the third chapter, it covers research procedures, research community, and the intentional selection of a research sample of (3) models, then the research tool, research methodology, and analysis of the research sample.
The fourth chapter, which dealt with (Results and Conclusions), included among its results:
1. The contemporary Iraqi ceramic artist departed from natural contexts in the world of ceramics and its forms, and sought to affirm a new aesthetic artistic vision.
2. The Iraqi ceramist sought to innovate and create new ceramic architectural formations while preserving the general form of the composition and moving into a new world.
3. The intellectual transformation is due to the construction of architectural elements that keep pace with the artist's vision and the extent of his interaction and cultural, civilizational, and aesthetic dialogues, in addition to his endeavor to keep pace with radical transformations in the world of contemporary formation.

Keywords: Contemporary Iraqi ceramics, architectural elements, artistic manifestations

Introduction
Chapter One
Research Problem
Architecture, with its elements and components, constitutes an important artistic presence in organizing the cultural and intellectual movement of society with its social implications. Its concept is established as a result of its functional tendency, in addition to the implications of achieving visual stability that brings acceptance and comfort to the recipient. This is evident in public buildings locally and globally, especially in the facades of mosques, palaces, and massive government structures. Islamic mosques utilize many architectural elements or their components in their architectural formations.
Among the important aspects that have left significant impressions on the recipient's mind are the architectural elements that plastic artists, including ceramists, have emphasized in their ceramic works. They have incorporated many architectural elements such as domes, arches, mihrabs, and doors, in addition to complementary functional elements such as hammers and nails, and invested them formally, compositionally, aesthetically, and

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intellectually in their ceramic works to form an important and influential basis within the local style in the movement of contemporary Iraqi ceramic art.

Ceramic art is one of the plastic arts that seeks beauty in its expressive dimension, in addition to being one of the utilitarian social arts. Its formal characteristics are considered one of the most important active founding systems resulting from the level of human behavior and its dimensions based on the requirements of coexistence with the individual's surrounding reality. Based on all these material elements, which carry a circulating formal character, their presence requires broadcasting their semantic effect within the system of societal understanding and then perceiving these data in the mind under the concept of collective unconscious.

Especially since the formation in Iraqi ceramic art has been linked to popular heritage in the civilized concept of the Iraqi environment and its multiple architectural products, which the Iraqi ceramist has invested with their architectural systems and his endeavor to activate that in the ceramic scene, in addition to the mythological and doctrinal ideals and values included in these architectural elements that established their formal and doctrinal presence alike in the mind of the Iraqi individual, and the ceramist in particular for his borrowing and invoking of those architectural elements and employing them within the structure of the composition to achieve inclusion in these ceramic works.

The process of perceiving form goes through several stages, perhaps the most prominent of which is the sensory stage, which has a material and technical character. It is analyzed within the data of individual and collective experience alike, so the form transforms into a semantic act that carries human and intellectual dimensions reflected in the actions of human activity. As a result of the artistic and functional pressure of ceramic art, which is deeply rooted in the performative actions of human life historically, psychologically, and aesthetically, and what it yields in an inherited social product, it requires understanding the relationship based on tracing the formal effect of the ceramic work, and what it reveals of features that reflect the influence of the human and historical reality of the society to which the ceramist belongs in general, including systems that match or include the compositional structure in its formal dimensions, where the act of employing borrowed elements from architectural forms for formations resulting from the urban composition of the city with its multiple formal systems oscillating between symbolism and abstract expressionism has an important effect in revealing the reference and the ceramist's affiliation. For example, we find that the civilization of the Nile Valley is characterized by features such as sharp angles and the pyramidal shape, while the civilization of Mesopotamia was characterized by its arched lines that simulate the upper space and what it carries of inherited values imbued with manifest mythological values below. Meanwhile, Islamic civilization emphasized the aesthetic form and the mystical dimension that simulates the sky, as reflected in the shapes of domes and minarets, in addition to the symbol of the crescent placed at the top of minarets with a symbolic indication towards the Qibla of Muslims to be in the direction of the crescent's facade. Therefore, through our previous discussion, the research problem crystallizes in the following question:

Is there an inclusion of architectural elements in contemporary Iraqi ceramics? And what are the mechanisms of manifestation?

Importance of the Research and the Need for It
The importance of the research is evident in the following points:

- This study represents an important revelation of the formal, doctrinal, intellectual, and aesthetic relationships influencing the products and formations of Iraqi ceramics to enhance the principle of specificity and locality.
- This study will be an important key for students and researchers in the field of plastic art and architectural art, especially since it has revealed the most important architectural elements and components in plastic art in general, not just ceramics.

Research Objective
To identify the inclusion of architectural elements and their manifestations in contemporary Iraqi ceramics.

Research Limits
Objective Limits: Studying the conformity and inclusion of architectural elements in contemporary ceramics. In ceramic works illustrated and executed with various materials and raw materials.
- **Time Limits:** (2000-2021) AD.
- **Spatial Limits:** Iraq.

Definition of Terms
Inclusion (Tadammun) in Language
Tadammun (verb): to include, to contain, to imply. The subject included several ideas: it contained, it encompassed. His speech implied a clear accusation: it indicated by hint or inference. He guaranteed something from him: he undertook it. The rain included the plants: it brought them forth. Tadammun (noun): source of tadammun. He found in his subject an inclusion of others' ideas: its encompassing, its containing [1]. Inclusion (Tadammun) in Terminology: The interpretation of a word by part of its meaning or by a portion of its sense. The semantic indication of inclusion is the indication of the word by a part of its referent which is within its whole. It is named so because the meaning includes a part of the referent, or because the part is within the meaning assigned to it. An example of this type is the indication of the name of Allah (The All-Hearing) to Allah's essence alone, and to the attribute of hearing alone [2].

Elements (Mufradat)
Linguistically: Mufradah: the singular, the odd. Plural: afrad and furada (irregular plural, as if it is a plural of fardan). Al-Farid: pearls when strung and separated by others. It is said that large pearls are called fara'id al-durr. It is said: they came furada and furada (with and without nunation), meaning one by one. Farada (verb) means to be alone, yafredu (verb) faradah (noun) and tafarrada bi-kadha and istafradahu means to be alone with it [3].
Terminologically: Mufradah (mot-forme) according to Igor Melchuk is a word considered in terms of its form, not its meaning, in contrast to the term that refers to the word in terms of meaning, not form [4].

Architecture (Imarah)

Linguistically: The opposite of ruin. Imarah is construction. Imarah is what preserves a place. Imarah is a branch of a tribe. Imarah is a large building with several multi-story dwellings. Plural: ama'ir. The art of architecture is the art of building houses and the like and decorating them according to specific rules [5].

Terminologically: It was stated in Al-Mawrid Encyclopedia as: the art of designing and constructing buildings according to principles determined by scientific, aesthetic, or material considerations simultaneously. Architecture has been influenced by the nature of the countries in which it originated and the nature of the beliefs brought by the peoples who created it [6].

Architecture is derived from the architect or craftsman (builder). The term originated from the craft of building and then expanded over time to include architecture as an applied thought and art [7].

Operational Definition

Inclusion of Architectural Elements: A semantic indication characterized by comprehensiveness of meaning. It is a system that includes a set of relationships and elements, and by its inclusion, it refers to a part of that reality, thus performing the role of inclusive indication, to indicate a part or element of the architectural structure. Inclusion "refers to the part as an architectural element" within the complete architectural structure of the ceramic form.

Chapter Two
Section One
Conceptual Inclusion

The fields of interest in inclusion have multiplied, and views on it have diverged, with varying approaches to its study from linguistic, rhetorical, and philosophical perspectives. Philosophy has given it deep study, yet opinions have wavered regarding its semantics and structures through linguistic patterns or aesthetic formation. The method of inclusion is considered a fundamental pillar of expression and intellectual communication and a basic means of artistic creativity.

Inclusion

A figurative expression in which a word or phrase denotes one type among several aspects or an idea between one thing and another to indicate similarity or analogy between them, as in (drowning in money) [8]. The origin of the word dates back to the sixteenth century from Latin, and from Greek Metaphora, meaning transfer, Metapherein, an analogy for transfer, consisting of two syllables Meta-Phore [9]. This means that words are used for meanings other than their literal ones.

Plato, through what he calls the ideal city, determined that all aesthetic patterns performed by the poet or artist are based on the concept of mimesis, which articulates the duality of truth and illusion. If truth for him "means the conformity of man with the realities of existence. Error or falsehood exists when we have an idea that is not an image of anything that truly exists" [10], he made philosophy the highest, describing it as a source of knowledge, and art as being in a lower rank, at the opposite end of knowledge production and the perception of truth by falsifying facts and creating illusions, as art is in the third degree in terms of its relationship to truth.

Therefore, similarity will be nothing but falsehood and deception. Plato clarified the wide gap between art and philosophy, as well as between reason and imagination, truth and illusion, reality and falsehood. Plato places inclusion in an unacceptable position, considering it a tool for falsifying facts, an illusion, a deception, and a distortion of realities.

Plato fell into a contradiction, "that our pretense of doing something without inclusion is nothing but a deception that needs justification" [11], as his writings were full of it through dialogues, their structure, and the use of myths, metaphors, and similes, where: "Platonic dialogues and portrayal through examples and myths are the most successful means of expressing truth because they suggest truth" [12]. The basis of Plato's theory of forms, which he explained through what he expressed as the inclusion of (the cave), is considered a cognitive tool that reveals Plato's concept of truth, as "the interpretation we try to provide for the symbol (myth) aims, on the contrary, to Plato's theory of truth" [13]. In our real world, we are like those chained to the wall of a dark cave, and therefore, we cannot know the truth except through what appears to us as shadows of the outside world through the cave's opening. But by breaking free from the bonds that surround us, falsehood vanishes and truth emerges. Through this analogy, "the point of reliance and departure for Plato was that we must search for truth" [14]. And if philosophy is the discourse leading to truth, then "art is truth itself" [15], according to the cognitive mechanisms it establishes. From this, we find that inclusion is an active force in revealing truths and acquiring knowledge.

As for Aristotle, he clarified the importance of inclusion in artistic expression in his book (Poetics) when he said: "The most important point is the ability to use inclusion, for this is something that one cannot learn from others, and it is a sign of artistic genius, for good inclusion involves the intuitive (self-evident) perception of similarities in what is dissimilar" [16].

Inclusion is considered the first evidence of being a characteristic of genius in art and a sign of talent that depends on the ability to perceive or imagine and connect similarities between things. This statement indicates that inclusion is built on similarity, although there are inclusions that are not built on such similarity. Aristotle believes that similes are inclusions that require some interpretation and clarification, and he believes that the optimal style is to present formal or intellectual inclusions that have an effect on the recipient, to the extent that they do not burden the artwork and turn it into riddles, meaning that the tool does not become an end in itself, and the artist does not deviate from the goal of his creativity in a specific field [17].

Immanuel Kant resorts to "inclusion in geographical semantics as a mode of philosophical thinking, but it ends by transcending it, because it is merely a circumstantial metaphor that shows that philosophical behavior in the method of distinguishing, analyzing, and synthesizing is similar to spatial behavior in crossing roads and valleys, or using a celestial map as sailors do, so geographical inclusion becomes a landmark in behavior and a means of distinguishing things" [18]. We find that Kant resorted to introducing inclusion into the genus of the included, and made both parties interact and intertwine at the same time. However, there must be a process of perception for the two parties to interact, and from this, we understand that knowledge is not achieved except by the synergy of reason

(understanding) and the senses. While Hegel believes that inclusion is the path to semantic development from the sensory to the mental (spiritual, according to his expression), Hegel considers that the common way of thinking "does not conceive the difference between philosophical systems as a gradual development of truth, for this thinking, diversity means only contradiction. It does not conceive the difference between philosophical doctrines as a gradual development of truth [19].

The bud disappears when the flower opens, and it can be said that the former was refuted by the latter, and similarly, the fruit declares that the flower is a false existence of the plant, it replaces the flower as a reality. These forms are not only distinct, but some of them refute others because they are contradictory. But their dynamic nature makes them moments of organic unity." In this text, we find explicit inclusion, where philosophical systems are likened to plants.

The phrase "gradual development towards..." is the crux of this inclusive image, borrowed from the world of living organisms to the world of philosophical systems. As for the verb "refute," it went in the opposite direction, meaning Hegel's inclusion from the world of philosophical ideas to apply it to the world of plants, then he integrated the two levels to achieve a set of transfers, i.e., employing the characteristics of the plant world to think about philosophical becoming. Thus, Hegel wanted to use this inclusion to argue that the common way of thinking, i.e., the non-dialectical, stops at rigid contradiction and is unable to overcome it, while dialectical thinking sees contradiction as the main driver of development, and therefore philosophy develops dialectically, just like the natural growth of living plant organisms to reach the fruit, i.e., absolute truth [20].

Nietzsche created a break with previous traditional beliefs, and he believes that factual realities are merely inclusions, and truths are merely illusions, disguises, deceptive images, and metaphors, and that the artist's will alone is capable of competing with the ideal, to give truth a new meaning [21]. Nietzsche "unmasked truth and proved that it is based on fixed illusions, and that inclusion shapes concepts, so existence 'as a concept' is, then, a dead metaphor that emerged from gradual linguistic models, and was not the final result of a rational search, and philosophy, in this case, is nothing but a collection of ghosts, i.e., a collection of dead metaphors" [22].

He presented a philosophical conception of inclusion in which he broke with all traditional conceptions that confined inclusion to poetic language and gave priority to concept over inclusion. But with Nietzsche, there will be no difference between concept and inclusion; rather, Nietzsche went to the extreme, which some might consider an extreme position, by considering inclusion as the origin.

Expression through inclusion, according to Nietzsche, means searching for the simplest and most appropriate style. For him, inclusion is not a rhetorical or eloquent embellishment, but rather a style inherent in an artistic and philosophical purpose. This conception of inclusion presented by Nietzsche is clearly reflected in his writings, which frequently invoked it to confront the way art is treated and to eliminate the contradiction between play and seriousness, between dream and reality, because inclusion is not a game but something serious that must be taken into account, in which imagination plays a fundamental role, for the artist knows while creating, and creates while knowing"

[23]. Nietzsche considers artists to be seekers of knowledge or truth, those who invent possibilities for a new life [24].

Heidegger believes that the essence of truth can only be grasped through the artwork, i.e., the truth of the thing itself. He says: It is not the alteration of a pre-formed image nor the copying of an existing one that constitutes the essence of art, but rather art is that which produces something new as truth; it is the placement of truth itself in the artwork [25].

That is, inclusion is not a representation of reality but a tool for knowing and revealing truth. "For truth establishes itself in the artwork, and as a struggle between illumination and concealment, it is present in the opposition between world and earth, and this struggle arises through the artwork. When we say that truth occurs in a painting, we do not mean that the thing depicted by the painting was depicted in conformity with reality, but rather that the world and the earth have been realized through the painting" [26].

He used Van Gogh's paintings titled 'Peasant Shoes' as a basis to explain his idea of the artwork embodying existence, and through this work, he clarifies that truth can only be grasped inclusively and through the artwork [27]. It is clear from the foregoing that Heidegger made art a means of establishing existence and truth, and that art is a creative act that invites contemplation and interpretation through the structure that inclusion provides for the systems of existence and the perception of truth.

Jacques Derrida clarified that there is no separation between inclusion and reality, but rather that they are in continuous connection. He considers that all metaphysical concepts that claim centrality and priority of existence over language, such as (truth, reason,), are products of metaphor and inclusion, and thus language is the basis of their formation, so its existence precedes the existence of metaphysical concepts [28].

Derrida believes that the artistic text continuously and fluidly generates meaning when the signifier produces the sign as a continuous, endless game, and he clarifies that every signifier is the inclusion that the signified depicts, which in turn transforms into a signifier.

al to produce new meanings, and thus the game of meaning and references continues, for a sign is only deconstructed by another sign.

The prevailing perception among most people is that "inclusion is a tool specific to poetic imagination and rhetorical embellishment. It is limited to the elevated uses of language, not the ordinary, and they believe in their ability to dispense with inclusion. On the contrary, we see that inclusion dominates daily life, not only in language, but in thought and action, through our daily conceptual system that allows us to think and act, in its essence, in an inclusive nature" [29].

It has been shown, "based primarily on linguistic data, that the greater part of our ordinary conceptual system is inclusive in nature, for the processes of human thought are built and determined inclusively. Therefore, inclusion means metaphorical conception." Our metaphorical conception has deviated from the prevailing theories in Western philosophy, as it is possible to monitor objective truth, far from any human understanding, for inclusion directly creates a monitoring of meaning based on truth [30].

Jean Baudrillard, in his view of the inclusion of ancient images in daily life, believes that a society without originality is a society of copies, imitations, and borrowings of previous styles, meaning that it is a society that produces

inclusive forms of the original image. He says, "The world has become merely an image copied from an image copied from an image, and the world has become a collection of artificial processes; these artificialities (images) are dominant" [31].

And "the best inclusions are those that show culture in motion, i.e., the dynamics of meaning generation itself" [32]. This means that inclusive elements must keep pace with cultural movement and development, as these elements are connected to the social or spiritual fields experienced by their new users. Therefore, these two characteristics contribute to determining the role that this element played according to the old cultural context, as well as what it is supposed to play according to the new cultural context.

Baudrillard's thought evolved by freeing itself from economic-centric theories and relying on considerations of media and mass communication. He continued to maintain the importance of semantics and symbolic exchange. He believes that Western societies have been subjected to the artificial, whose coordination is formed from the stage of origin to the stage of imitation, the produced and mechanical copy. Baudrillard distinguishes between the artificial and the copy, in that the copy maintains a referential relationship with the original, so the copy of a painting derives its meaning only from the painting. Baudrillard aligns his view with Nietzsche's view of truth as a mask [33].

Since inclusion is a conceptual structure linked to the mind and leads to understanding and the production of knowledge, here we prove its importance and dominance through inclusions based on systemic interconnections within our experience, through which we expand our intellectual capabilities, understand each other, and communicate. And "inclusion is an imaginative mentality, for the ordinary mentality is imaginative by nature." The embodiment of inclusion for abstractions is what gives it importance in our lives, "for a large number of our important concepts are either abstract concepts or not clearly defined in our experience (such as emotions, time, ideas, etc.). We need to grasp them through other concepts that we understand; this need introduces the inclusive limit into our conceptual system" [34].

We observe that the inclusive element has apparent and hidden characteristics, a quality that characterizes all elements employed by the artist in his artistic work. These can be defined as either a metaphysical property of the form's appearance, or a structural property of the field of relationships that the form possesses, and a functional property that is related to what the thing does [35]. Inclusion also assumes the manipulation of the inclusive element and its disposal in a manner consistent with the purpose of using the included element in the text. "To repeat means to act, but for something unique or singular, without a similar or equivalent, and the artwork repeats in a way that carries uniqueness and a gradual transition from one thing to another, which does not prevent a difference in nature between the two things" [36].

Inclusion is also a cognitive tool of great importance in many of our conceptions, and we find it present in our way of thinking, our dealings, and our daily life experiences. Inclusion "is not merely a linguistic matter; it is linked to thought and conceptual structure. And conceptual structure is not only linked to thought, but includes all-natural dimensions in our experience, including sensory aspects in our experiences such as color, form, and sound" [37].

Section Two
Representations of Inclusion in Contemporary Iraqi Ceramics: There are many data that have produced varied factors in their importance and diverse in their backgrounds, and have deeply affected the product of architectural and ceramic practice in Iraq. If we were to classify the previous stage, confined between the establishment of the modern Iraqi state, as the stage that established architectural modernity, then the subsequent stage, temporally defined by one decade and extending from the end of the 1940s to the end of the 1950s, is the second link in the chain of modernization, but it differs from its predecessor, not only in the quality of the aesthetic product styles but also in the intellectual references that established different styles.

Local ceramic practices were fixed on specific forms, content with regurgitating inherited traditions, interspersed from time to time with bold experimentation reflected in distinctive models embodied by mosque basins and facades, especially in their covering of domes and minarets [38].

The subsequent stage witnessed the production of that (storm) of renewal with the emergence of a series of buildings designed according to the visions of that renewal when modernity reached its vitality.

If we talk about Iraq after World War II, we realize the extent of the spread and importance of the concept of modernization in the cultural scene and its penetration into various creative genres, including, in addition to architecture, art, poetry, literature, music, journalism, education, and everything related to cultural affairs.

The advantages of modernization, especially the modernization of the visible environment, were clear, and much was added to improve the Iraqi environment. Architects and artists at that time knew the importance of the renewal moment and realized its creative entitlements, but their culture, by consensus, was that they were graduates of European schools... and thus they proposed solutions for renewal in some concepts based on modernizing some forms, methods of decoration, and the environment, etc.

One of the most important factors in the architectural-ceramic genesis in Iraq is the sustainability of materials when considering the prevailing local climatic conditions and making those conditions an effective tool in emphasizing belonging and identity. The climatic factor also had its presence in emphasizing a distinct identity for buildings and artistic forms. For example, the artist (Ismail Fattah Al-Turk) used glazed bricks to clad his work, the Martyr Monument, as shown in Figure (1).

Fig 1: The Martyr Monument, as shown

On this basis, architecture (ceramics) was chosen as a basic material for aesthetic decoration in Iraqi architecture because this type of art has the ability to resist climatic conditions first, and then to give a kind of identity to architecture and then to the entire city. Islamic architecture emerged as a distinct art with its own character that expresses specificity. It is an art that instills tranquility and serenity in the soul, so the eye rests upon seeing it, and the soul is taken far away to swim in spiritual atmospheres due to its connection with the tolerant Islamic faith. The art of architecture is a field in which the richness of negative masses is poured, and its walls are abundant with names of crafts and sculptural creativity of various kinds, as these formations reached the peak of their grandeur as visual scenes, so these walls turned into spatial paintings that the eyes of recipients became accustomed to, and transformed them into formative systems. And to the extent that the internal volume (negative mass) is essential and important for architecture, the external surroundings of the internal volume, with its negative masses, are no less important. All architectural works affirm their entity and presence through negative masses, and any architectural work is linked to other formations located within its surrounding spaces by a geometric relationship with the existence of the defined space between them, which has a shape created by the external boundaries of the buildings, meaning that the defined space between two architectural formations has a specific shape, and is as effective as the negative masses contained in these formations [39]. Therefore, the art of architecture, like other three-dimensional arts, contains elements known as negative masses that have been repeatedly used here and there, so it became possible to describe them as distinctive indicative elements of this art, including:- Arches were taken as a basic design element that played an important role in the formative solutions of buildings, as the architect resorts to a strange harmony between the achievements of the circular arch and the effects of the pointed arch in the forms of arches he created. The fluidity of the circular arch, which represents the true arch shape and its calmness, contrasts with the movement and dynamics of the pointed arch's suggestions formed through a special method of paving works directly above the opening, which creates from this design mixture an expressive influential force due to the operation of the "contrast" feature as a formative element at its maximum potential [40]. Therefore, it is better for the associative relationship between the two sides of the simile in inclusion to be vague, unclear, illogical, or improbable, in order to search for a new structure and then instill in the recipient's consciousness a love of discovery, anticipation, and deciphering the mysteries of similarity, and then enriching the meaning in an aesthetic style. Middleton Murry says: "What we primarily ask is that the simile must be a true simile and must be unnoticed or weakly noticed by us in order to acquire the effect of discovery" [41]. This is what we find in the works of the ceramist Maher Al-Samarrai in Figure (2).

Fig 2: This is what we find in the works of the ceramist Maher Al-Samarrai

On the other hand, establishing associative links between the two sides of the simile in inclusion may not be subject to purely logical foundations as much as it depends on individual and subjective experimentation stemming from cultural and social foundations experienced by the writer and artist, and then reflected on the structure of creative production, "since the two parts of every inclusion are not interconnected except by their experimental foundations, and these experimental foundations alone can make metaphors a tool for understanding" [42]. This is what we find in the works of the ceramist (Qasim Nayef) as in Figure (3).

Fig 3: This is what we find in the works of the ceramist (Qasim Nayef)

Often, the use of inclusion in art, and in ceramic art in particular, is due to its ability to achieve a greater moral, expressive, and aesthetic effect on the recipient by showing the element of surprise and semantic renewal, which in turn intensifies, exaggerates, and focuses the meaning. This is the goal of inclusion itself. From this perspective, (the ordinary description in language differs from formal analysis, which in turn differs from inclusive expression. The phrase "the sky is blue" is merely a description, while the phrase "the sky ranges from dark blue to pale blue" includes formal analysis, and the phrase "the color of the sky resembles the triumph of evil over good" is primarily an interpretive metaphorical phrase) [43]. This is evident in the works of the ceramist (Aws Al-Jadd) as in Figure (4).

Fig 4: This is evident in the works of the ceramist (Aws Al-Jadd)

It seems that the aesthetic of inclusive expression and its distinction from other linguistic and literary styles stems surprisingly from the ability of inclusion to create an imaginary and contemplative reality by deviating from familiar reality, and this is what generates semantic flow in meanings. Terence Hawkes says: "Figurative metaphorical language does not mean what it says, unlike literal language, which at least wants to be or is considered purely denotative" [44]. Hence, the problem posed by inclusive metaphor is the problem of generated meaning and the construction of semantics amidst the interaction between a set of design elements and mental hierarchies that make their way by disrupting the relationships between sub-meanings and their multiplying concepts on the one hand, and external references in objective existence on the other hand. "Meaning is something specific to relationships within language, and reference is the linguistic relationships linking inside language and outside it" [45]. Thus, inclusion adopts a system of imaginary concepts that seek to break the conceptual link between internal linguistic relationships and external references, contenting itself only with what the mind accepts of internal language relationships alone, leaving reference and referent in a secondary role relative to the circle of meaning and concept. "Poetic discourse wants to be content with meaning alone, thereby creating its own reference within internal linguistic relationships" [46]. This is represented in the mural of the ceramist (Haider Raouf) as in Figure (5).

Fig 5: This is represented in the mural of the ceramist (Haider Raouf)

If meaning is central but not pre-existent or indirect, and does not care about the objective referent and seeks a state of absolute and infinite embodiment, then this leads to a kind of question mark in the recipient's mind, as metaphorical metaphor seeks an enigmatic truth, not an objective truth and a logical concept, which calls for believing in the rightness of the game of internal relationships within the properties of language and the resulting enrichment of meaning. Aristotle says: "From well-crafted riddles, appropriate metaphors can be extracted, because metaphors are nothing but disguised riddles, and by this we know the extent of the meaning's success" [47]. Therefore, the recipient cannot receive the central meaning except through interpreting the elements of inclusion until he can then establish associative and comparative links between them, provided that this interpretation is not limited by known meanings, but rather it is a complex mental process linked to intellectual repercussions through an endless series of meanings as in Figure (6). However, to the extent that the simile is indirect, inclusion can be considered symbolic, and when it is symbolic, understanding metaphors requires more effort than literal meanings require, but in any case, the additional interpretive effort for meanings is enjoyable [48]. As in Figure (7), the connection between the simile and the likened is usually unfamiliar, in order to stimulate imagination to make a leap to identify the similarity hinted at by the resulting inclusion. Inclusions are by nature non-conventional because they do not give weight to literal or denotative similarity between the two sides of the simile (although some similarity must appear for inclusion to have meaning for its interpreters), and the existence of similarity suggests that the iconic form governs inclusion, but to the extent that the simile is indirect, inclusion can be considered symbolic, and when it is symbolic, understanding inclusions requires more effort than literal meanings require, but in any case, the additional interpretive effort for meanings is enjoyable [49].

Fig 6: Complex mental process linked to intellectual repercussions through an endless series of meanings
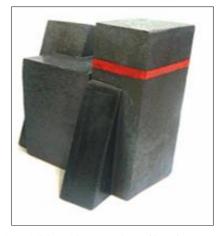

Fig 7: the additional interpretive effort for meanings is enjoyable

When the contemporary ceramist chooses the elements of artistic (ceramic) formation with specific connotations and an image that enjoys a special existence because it is a self-contained subject through which a set of special touches and techniques are manifested, this is the difference between the artist and any other human being, but in the artist's ability to highlight and employ the properties of the raw material [50]. The ceramic formation cannot transcend the material (clay) and what distinguishes contemporary growth is the dialectic of this raw material from the structure of the form and the system of display. The raw material (clay) was and still is an active tool that can reach the stage of the pressing center in the aesthetic or artistic vision. The contemporary ceramist expressed his feelings and imaginations through his raw material, which can be observed through the psychological motives in imitating nature to present an aesthetic structure and semantic symbols in his own style. Thus, the architectural structures of contemporary ceramics establish a vital system whose meaning can subject the system to historical development even after the disappearance of the ceramist or the referential pressure that transformed the raw material (clay) into an artistic structure, and it itself is subject to changes in meaning when the artist or recipient integrates it with the lived visual reality through art [51].

Chapter Three
Research Procedures First
Research Community
The researcher reviewed available artistic ceramic works and enumerated them as illustrations from (the Internet, and ceramists' websites). The research community was identified as (53) images completed within the research time limits (2001-2021), and their study is limited to what relates to and serves the research objective and shows possible results.

Second
Research Sample
The researcher selected the research sample, which consisted of (3) models, intentionally and according to chronological order within the research limits. The process of selecting the research sample was carried out according to the following:
- The selected models represented diverse visions of architectural structures in the formation of ceramic products.
- The sample models carried different forms with variety in styles and techniques, which allowed the researcher the possibility of achieving the research objective.
- The researcher took the opinions of some specialized professors (experts) with experience and specialization in the method of selecting models.

Third
Research Tool
The researcher relied on the indicators reached by the theoretical framework as criteria and benefited from them in the analysis process in a manner consistent with achieving the research objective.
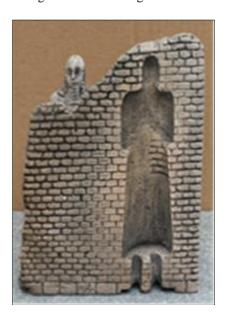
Fourth
Research Methodology
The researcher followed the (descriptive method) in analyzing the research sample models.

Fifth
Analysis of the Research Sample
The researcher proceeded to analyze the research sample models according to their chronological order.

Model (1)
- **Ceramist Name:** Maher Al-Samarrai.
- **Work Name:** Immortality
- **Measurement:** 35x45 cm
- **Production Date:** 2001 AD
- **Ownership:** Private collections

Work Analysis
The ceramic text under analysis depicts a semi-geometric sculptural composition of an architectural structure showing a solid wall/partition, with shattered edges at the top, occupying the entire area of the work. The technique of scoring and simple engraving on the clay before firing was used to show the shape of the bricks, and the work was coated using colored oxides. The scene in the text from the front reveals an unspecified figure of a worshiper inside the wall, executed in a manner that.
ed by intaglio sculpture, and it has a hollow space for a worshiper. Also, on the left side, a Sumerian worshiper's head appeared, preceded by the wall, with wide eyes and a long beard covering the chest area, looking with reverence and contemplation as if performing a ritual of worship.
Meanwhile, the back of the ceramic text was occupied by dominant and main elements represented by Kufic script letters (Quranic texts) in light brown ocher color on a rectangular slab that appears as if it were a suspended piece fixed on the wall as an ancient tradition, and below it, an impression of a cuneiform seal in gray, and next to the written text, a sculptural mass of the same standing worshiper appeared, looking from behind the wall with a sharp, penetrating gaze, as if in a state of worship or ritual, as if he wants to tell us about a subject that elevates the form of the ceramic work, combining sculpture and architecture in a balanced creation that reflects high experience and knowledge from the ceramist. The specificity of glazing the entire scene was limited to relying on a monochromatic color through the use of colored oxides with a similar presence of earthy light brown, which covered the entire area of the work, which is the color of the clay after firing.

The color effectiveness of the oxides enhanced the suggestion of the brick color as an expressive value that refers to the religious sense and the psychological and historical awareness of the idea of immortality or the oneness of the Creator (Exalted be He) as embodied in the Quranic text. The artist clearly indicated that this idea found it necessary to embody it in this innovative form to achieve the element of suggestion of the primary idea of (immortality and sanctification) and to proceed from it to represent the specificity of the artistic proposal to show an archaeological architectural experience with a modern interpretation that moves away from sensory perception in form to be linked to it in idea and subject with great brevity in formal details to serve the content of the (implicit). It is a message that carries a semantic inclusion that stimulates in the ceramist that deep structure hidden beneath appearances that are not devoid of a semiotic system with a Mesopotamian-Islamic sociological reference, and what emanates from this reference are the foundations of the ceramist's stylistic specificity, leading to originality in artistic expression. It shows an archaeological architectural experience with a modern interpretation linked to contemporary aesthetic taste and the spirit of contemporary thought in all its premonitions and problems. Therefore, the reciprocal contextual relationship between the elements of the ceramic text - the underlying mass representing the worshiper and the architectural symbol of the wall with shattered edges and the written symbols that collectively conveyed the idea of the work, and the symbolic connotation that it refers to in the religious sense and the psychological and historical awareness of the idea of immortality or the oneness of the Creator (Exalted be He) as embodied in the Quranic text - and the principle of appropriateness here was consistent with the visual scene chosen by the ceramist, and he was successful in it, because the completed text was appropriate for the context, and the dialogue of the text falls within the social context, to reach through it a complete shift of meaning. The writing and the substitution represented by (the worshiper) were explicit and direct, despite the overlap of references (Mesopotamian and Islamic) at their varying levels and contradictions, where the formal interdependence and the clear metaphor of the worshiper, in whom the artist found his goal to seek inspiration in his contemporary work. The ceramist (Maher) relied on repeating personal images as an artistic icon, so knowing the historical and social context that embraced the ceramic formation (Immortality) at the moment of its completion and determining its atmosphere and general context contributes to revealing the meaning of some of its architectural elements.

Model (2)
- **Ceramist Name:** Haider Al-Taher
- **Work Name:** Architectural Composition
- **Measurement:** Irregular shape
- **Production Date:** 2008 AD
- **Ownership:** Private collections

Work Analysis
An irregularly shaped ceramic work, consisting of two separate pieces, one from the other, adjacent in their formal structure, both hollow and with opaque, rough-textured surfaces and architectural elements. The idea of the work, in terms of the style used and the method of its execution, began with some strangeness, as the ceramist tried to approach the geometric shape in the form of architectural masses, and the variety in this idea places the work within the circle of modernity. Also, the style used its techniques that simplify the subject, placing the ceramist within the framework of a new vision for the role of art and artistic work, and it is considered a conscious transition in the artist's self and his vision of the external world surrounding him. The ceramist Haider Al-Taher relied on architectural elements in his embodiment of a ceramic work that tends more towards sculptural composition than the requirements of ceramic composition, and the ceramist only adopted the coloring technique, which created a color contrast with the mass forming the work, namely brown, yellow, and red. A follower of the ceramist Haider Al-Taher's works notices his diversity in ideas and his use of architectural elements that seem detached from their true content and functional form towards an aesthetic composition devoid of content for the sake of the artistic form adopted as a geometric foundation in the structure of the artistic work, breaking the focal point (structuralism) in this work. We notice the dominance of the architectural mass consisting of a door, windows, protrusions, and recesses in an architectural system that suggests a house, where the manipulation of size and color actively contributed to breaking the center of the work, such as the large size of the door compared to the size of the house as a whole.

The architectural structure appeared with a geometric character, indicated by shapes, elements, straight, vertical, and horizontal lines, and arches, all of which gave a kind of movement. The ceramist used various architectural building elements and visions of ideas rich in variations that replace the ancient mythology of the village with its own mythology through the similarity between color, line, and texture units, which transforms the work into a contemplative ceramic work in which the artist's self-works in a way that elevates the work to the process of aesthetic perception, as if we are here in a scene of a village house that transforms the place into that integrative relationship that links art with life, just as he started from his concept for this work to link clay with the city, where old houses were built of clay in the past, and from this concept he started to form this ceramic work, trying to bring the unconscious towards consciousness. The architectural composition has a high degree of flexibility sufficient to contain within this uneven geometric system that achieves a flexible rhythm through the harmony between arts (ceramics - sculpture - architecture). As for the architectural elements, they differed from one surface to another, so the surfaces of the door appeared polished and smooth compared to the other rough surfaces, and this difference in surface textures depicts the work in a way that

reveals the textural treatment that enhances the meaning of the work achieved by the technique.

The intentional spontaneity and naturalness in building this composition came through the use of some techniques (color and texture) to convey the idea of this ceramic work, which appears as an architectural structure that attracts the viewer's attention and dissolves perceptually into an open external space. Also, the shape appeared stable, and the ceramist did not allow similar and dissimilar procedures to live without movement, but on the contrary, the presence of the geometric system in the structure of these shapes, which seem close to the rural environment, broke the monotony found in some works.

Model (3)
- **Ceramist Name:** Ammar Yasser
- **Work Name:** Mural
- **Measurement:** 33.2 x 2.75 m
- **Production Date:** 2011 AD
- **Ownership:** Private collections

Work Analysis

A mural with a popular heritage theme representing domes and a horse head, which symbolizes authenticity and Baghdadi at, and a palm tree, which symbolizes the land of Mesopotamia, and also the movement of waves, indicating the two great rivers, Tigris and Euphrates, and also fish, which are a symbol of abundance and goodness, referred to by many ceramists. The ceramist also embodied a homing pigeon, gesturing to it to deliver a message to the recipient, and used the repetition of the bird's shape and executed it with great realism.

It is worth noting that every artwork is largely linked to the nature of its objectives, environment, and justifications for its realization. This applies to the ceramist, as the form and its nature in this mural were linked to the place where it was intended to be.

placed and the nature of the topics he was commissioned to execute in the mural, which is about the city and its atmosphere, including the dome, palm tree, Baghdadi at, and some scenes from its heritage.

Accordingly, such topics and their natural connections to the environment necessitate the ceramist's borrowing of formal elements and vocabulary that express the reality of life and its symbols in Baghdad or Iraqi cities. On the one hand, this restricts the ceramist to these specific elements, and on the other hand, it expresses the general atmosphere of Baghdad and its reflection in this work correctly. From these data and conditions, the form in ceramist Ammar Yasser's mural came to express the faithful transmission of the usual experience, even if its elements or vocabulary sometimes

took simplified and abstract forms, such as the palm tree, the moving water, and the Baghdadi at.

Through the separation of three-dimensional shapes from each other to clarify the visual image presented, on one hand, and for technical and performance necessities on the other, the stylistic transformation is very clear in this ceramic mural through the separation of flat shapes from each other to clarify the visual image presented, on one hand, and for technical and performance necessities on the other. This transformation is not a departure from the ordinary, but rather a transformation in the introduction of space (negative masses) as part of the work's elements, as the ceramist relied on the effectiveness of light and shadow in attracting the recipient and also highlighting the aesthetic value of the mural. The general form of the mural came to represent a reflection of Baghdadi life and its elements, and it carried something of abstraction and simplification.

The ceramist (Ammar Yasser) in this mural relied on the principle of repeating certain compositional units, and also made some compositions dominant in the ceramic scene, such as the dome, the palm tree, and the horse's head, and created between these compositional units, which held the characteristic of dominance or hegemony over the mural, a coordinated form and spaces with a harmonious rhythm.

The ceramist also referred to the sword and placed it in the middle of the mural as a symbol of strength and victory, and placed birds under this shape as a symbol of peace and security. The ceramist also referred to: (the crescent, clouds, the hand, and horses) to symbolize authenticity, and in the center of the composition, we see the palm tree extending to its Sumerian roots. Color acts as a framework that surrounds and contains all internal relationships and shapes in the ceramic composition. We notice the blue chadri color in a unified system in the ceramic composition, forming a space for reproducing Islamic identity, and the flat formal formulation touches or approaches the presence of this color in: (minarets, domes, and Islamic shrines).

The shadhri color here was bright and saturated, as if it were a luminous space that attracts vision and forms the first parts that represent a focal point or a center of attention. The surface in this part was smooth and did not contain any scratches, surfaces, or formations that the ceramist intentionally left empty to allow the saturated shadhri color, imbued with the Iraqi spirit, to speak. Thus, the ceramic composition, which includes architectural elements, is based on a multi-colored structure as well as references to an Iraqi environment through windows and doors... It is a work that expresses a city that carries clear diagnoses in Iraqi ceramics, which tries to express itself formally through reference to place and time.

Chapter Four
Results and Conclusions

Among the results:
- The contemporary Iraqi ceramic artist departed from natural contexts in the world of ceramics and its forms, and sought to affirm a new aesthetic artistic vision.
- The Iraqi ceramist sought to innovate and create new ceramic architectural formations while preserving the general form of the composition and moving into a new world.
- The intellectual transformation is due to the construction of architectural elements that keep pace with the artist's vision and the extent of his interaction

and cultural, civilizational, and aesthetic dialogues, in addition to his endeavor to keep pace with radical transformations in the world of contemporary formation.

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