



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

**AESTHETIC TRENDS IN MASS-PRODUCED CRAFTY
ITEMS IN MODERN IRAQ: A CASE STUDY FROM
BAGHDAD**

Waleed Hussein Ali ALI

MASTER'S THESIS

Supervisor
Prof. Dr. Ersoy YILMAZ

Çankırı – 2023

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MASTER'S THESIS

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SCHOLARLY ETHICS STATEMENT

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GÜZEL SANATLAR ENSTİTÜSÜ

Waleed Hussein Ali Ali tarafından hazırlanan *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study from Baghdad* başlıklı bu çalışma, 22/05/2023 tarihinde yapılan Tez Savunma Sınavı sonucunda oybirliğiyle başarılı bulunarak jürimiz tarafından Sanat ve Tasarım Anabilim Dalı Sanat ve Tasarım-İngilizce Programında Yüksek Lisans Tezi olarak kabul edilmiştir.

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Prof. Dr. Ersoy YILMAZ

Enstitü Müdürü

FOREWORD

I would like to express my heartfelt gratitude and profound appreciation to Prof. Dr. Ersoy YILMAZ for their unwavering guidance, invaluable advice, and continuous support throughout the course of my research. Their expertise and dedication have been instrumental in shaping the direction of my studies and providing invaluable insights. I would also like to extend my sincere thanks to all the esteemed professors who have contributed their knowledge and expertise, enriching my academic journey. Additionally, I am grateful to my friends whose encouragement and support have been pivotal in motivating me to successfully complete this study.



ABSTRACT

Thesis Title: *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study from Baghdad*

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Supervisor: Prof. Dr. Ersoy YILMAZ

Thesis Type: Master's Thesis

This thesis examines the aesthetic trends and design characteristics of mass-produced crafty items in modern Iraq, specifically focusing on textiles, woodwork, ironwork, and leatherwork. Through an exploration of the integration of Islamic design vocabulary within these industries, the research highlights its significant influence on cultural identity and artistic expressions. The textile industry showcases intricate geometric patterns, calligraphy-inspired motifs, and vibrant colors, reflecting Iraq's cultural identity and attention to detail. In woodwork, the fusion of traditional techniques and Islamic design elements is evident through Arabesque motifs, geometric carvings, and decorative inlays, exemplifying the timelessness and intricacy of the craft. The iron industry presents ornate metalwork patterns on doors, windows, and balustrades, embodying the nation's Islamic artistic traditions and a harmonious blend of strength and elegance. Meanwhile, the leather industry features embossed patterns inspired by calligraphy, delicate tooling, and intricate stitching, symbolizing cultural heritage and expert craftsmanship. Overall, the study emphasizes the pervasive presence of Islamic design vocabulary, underscoring Iraq's cultural heritage, artistic traditions, and the enduring legacy of Islamic aesthetics within mass-produced crafty items. By integrating Islamic elements into their designs, artisans pay homage to their cultural roots, preserve traditional craftsmanship, and promote the significance of Islamic aesthetics in contemporary Iraqi crafts.

Keywords: aesthetic trends, mass-produced crafty items, Islamic design vocabulary, cultural identity, Iraq.

ÖZET

Tezin Başlığı : *Modern Irak'ta Toplu Üretilen El Sanatları Nesnelerinde Estetik Eğilimler: Bağdat'tan Bir Vaka Çalışması*

Tezin Yazarı : Waleed Hussein Ali ALI

Danışman : Prof. Dr. Ersoy YILMAZ

Tezin Türü : Yüksek Lisans

Bu tez, özellikle tekstil, ahşap işleri, demir işçiliği ve deri işçiliğine odaklanarak, modern Irak'ta seri üretilen zanaatkarlık ürünlerinin estetik eğilimlerini ve tasarım özelliklerini incelemektedir. İslami tasarım dağarcığının bu endüstrilere entegrasyonunun araştırılması yoluyla araştırma, onun kültürel kimlik ve sanatsal ifadeler üzerindeki önemli etkisini vurgulamaktadır. Tekstil endüstrisi, Irak'ın kültürel kimliğini ve detaylara verilen önemi yansıtan karmaşık geometrik desenler, kaligrafiden ilham alan motifler ve canlı renkler sergiliyor. Ahşap işçiliğinde, geleneksel tekniklerin ve İslami tasarım öğelerinin kaynaşması, zanaatın zamansızlığını ve karmaşıklığını örnekleyen arabesk motifler, geometrik oymalar ve dekoratif kakmalar aracılığıyla belirgindir. Demir endüstrisi, ülkenin İslami sanat geleneklerini ve güç ile zarafetin uyumlu bir karışımını temsil eden kapılar, pencereler ve korkuluklar üzerinde süslü metal işleme desenleri sunar. Bu arada, deri endüstrisi, kültürel mirası ve uzman işçiliği simgeleyen kaligrafiden, hassas aletlerden ve karmaşık dikişlerden ilham alan kabartmalı desenlere sahiptir. Genel olarak, çalışma, Irak'ın kültürel mirasının, sanatsal geleneklerinin ve seri üretilen hünerli öğelerde İslami estetiğin kalıcı mirasının altını çizerek İslami tasarım sözlüğünün yaygın varlığını vurgulamaktadır. Zanaatkârlar, İslami unsurları tasarımlarına entegre ederek kültürel köklerine saygı göstermekte, geleneksel zanaatkarlığı korumakta ve çağdaş Irak zanaatlarında İslami estetiğin önemini desteklemektedir.

Anahtar kelimeler: estetik trendler, seri-üretim zanaat ürünleri, İslami tasarım, kültürel kimlik, Irak

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1. INTRODUCTION

This introduction aims to review *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study from Baghdad* and highlight a specific case study from Baghdad. Iraq has a rich cultural history and diverse artistic traditions, and Iraqi capitals have experienced rapid development in recent years, giving rise to new trends in crafty mass-produced items.

Mass-produced crafty is an important part of architecture and interior design, reflecting the taste of the culture and communities that produce it. Mass-produced crafty is created with specific shapes, colors, and patterns to enhance beauty and harmony in living and public spaces. With the development of technology and globalization, these elements have spread in large quantities in Iraq, especially in major capitals such as Baghdad.

This study is based on the case of Baghdad, one of the most prominent cities in Iraq, which enjoys a wide circulation for mass-produced crafty. The study will focus on analyzing the aesthetic trends followed in these elements and the cultural and social influences that are reflected in them. Data will be collected through direct observation, questionnaires, and interviews with individuals involved in the mass-produced crafty industry in Baghdad.

Through this study, the results are expected to contribute to understanding and analyzing the current trends in the mass-produced crafty industry in Baghdad and highlighting the factors affecting its development and formation. The study will also work to identify the factors that affect the choice of shapes, colors, and models used in these elements and determine the extent of the impact of social and technological developments.

This study aims to enrich the available knowledge about *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study from Baghdad* and to provide new insights to designers and professionals in this field. Understanding current trends and deep analysis of those products in Baghdad will enhance communication and cultural, commercial, and artistic exchange between Iraq and the world.

This research is an important contribution to understanding aesthetic developments in mass-produced crafty in modern Iraq, and its findings can be used to develop new designs and innovations in this field. This study will also be a starting point for future research and expanding understanding of aesthetic trends and their impact on societies and cultures.

In short, this study will provide a comprehensive and in-depth look at *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study from Baghdad* through a case study of Baghdad. The study will analyze the factors influencing and shaping these products and provide valuable insights into current developments.

1.1. RESEARCH TOPIC AND CONTEXT

Iraq's rich cultural heritage and long-standing traditions of craftsmanship provide a fascinating backdrop for studying the aesthetic trends in mass-produced craft items. This research focuses on exploring the design style of such products in modern Iraq, specifically through a case study conducted in Baghdad. By examining various craft industries, including textiles, ironwork, leatherwork, woodworking, and pottery, this study aims to uncover the factors that influence the aesthetic trends observed in these mass-produced items.

Craft industries in Iraq have historically played a vital role in the country's cultural identity and economic landscape. They represent the skills, techniques, and artistic expressions passed down through generations, linking contemporary artisans to their ancient predecessors. These industries have been influenced not only by Iraq's rich cultural heritage but also by Islamic values and potential influences from Western and global design approaches.

Understanding the current design style of mass-produced craft items is crucial for preserving and promoting local craftsmanship, cultural identity, and the sustainable development of these industries. By analyzing the physical characteristics and design concepts of these items, exploring their connections to ancient Iraqi culture and values, and investigating potential influences from Islamic and Western/global design

approaches, this research aims to shed light on the prevailing aesthetic trends in modern Iraqi craft industries.

Through a case study conducted in Baghdad, this research aims to provide specific insights into the design style of mass-produced craft items within the context of the capital city. By focusing on aesthetic trends in this urban setting, the study aims to capture the essence of the broader craft industry landscape in Iraq and offer representative examples of the country's creative expression.

By investigating and identifying the factors that shape the design style of mass-produced craft items, this research contributes to a deeper understanding of Iraqi craftsmanship and its potential connections to cultural heritage, Islamic values, and contemporary influences. The findings of this study can provide valuable insights for artisans, designers, policymakers, and stakeholders invested in the preservation, promotion, and future development of Iraq's craft industries.

In summary, this study explores the design style of mass-produced craft items in modern Iraq, with a focus on a case study conducted in Baghdad. By examining physical characteristics, design concepts, cultural connections, and potential influences, it aims to uncover the factors that shape aesthetic trends and contribute to the sustainable development of craft industries in Iraq.

1.2. FOCUS AND SCOPE OF THE THESIS

The primary focus of this thesis is to explore the design style of mass-produced craft items in modern Iraq. The research specifically centers around a case study conducted in Baghdad, where the rich craft traditions of the city provide a valuable context for understanding the aesthetic trends in these items. The study encompasses five specific craft industries: textiles, ironwork, leatherwork, woodworking, and pottery.

By delving into these industries, the research aims to uncover the factors that shape the design style of mass-produced craft items in modern Iraq. This includes analyzing their physical characteristics, such as form, texture, and color, as well as their design concepts and overall artistic expression. The investigation also involves exploring the connections between these items and ancient Iraqi culture and values, as well as

considering any influences from Islamic values and potential Western or global design approaches.

While the primary focus is on the design style of mass-produced craft items, the research also takes into account the broader context of the craft industries in Baghdad. By conducting a case study in the capital city, the study aims to provide specific insights into the prevailing design trends within the urban environment. The findings from this localized study can be representative of the larger craft industry landscape in Iraq.

It's important to note that this thesis does not aim to provide an exhaustive analysis of all craft industries or every aspect of the design process. Instead, it seeks to offer a comprehensive understanding of the design style of mass-produced craft items by examining specific industries and their corresponding products.

The scope of the research encompasses collecting data from various sources, including visits to shops and markets in Baghdad, along with photographs taken of the selected craft items and the production processes involved. The data collection process also includes observing and documenting the machines used in production. The analysis of the collected data will provide insights into the prevailing aesthetic trends and the factors that contribute to the design style of these mass-produced craft items.

In summary, the focus of this thesis is to investigate the design style of mass-produced craft items in modern Iraq through a case study conducted in Baghdad. The research encompasses specific craft industries and aims to uncover the factors that shape their design style by analyzing physical characteristics, exploring cultural and value connections, and considering potential influences. The scope of the research includes data collection from various sources, such as shops, markets, and production processes, to provide a comprehensive understanding of the prevailing aesthetic trends.

1.3. THE RELEVANCE AND IMPORTANCE OF THE RESEARCH

This research holds significant relevance and importance within the context of modern Iraq's craft industries. Understanding the design style of mass-produced craft items is crucial for several reasons.

Firstly, these craft industries are deeply rooted in Iraq's cultural heritage, representing the skills and artistic expressions passed down through generations. By exploring the aesthetic trends in mass-produced items, we gain insights into the evolution and contemporary manifestations of these traditional crafts. Preserving and promoting these crafts is essential for safeguarding Iraq's cultural identity and heritage.

Secondly, the study of aesthetic trends in mass-produced craft items contributes to the sustainable development of the craft industries. By identifying the factors that shape the design style, artisans, designers, and policymakers can make informed decisions to support the industries' growth while maintaining their authenticity. This research provides valuable insights for stakeholders involved in the preservation and promotion of craft industries, ensuring their continued relevance and economic viability.

Furthermore, this research has implications for the broader understanding of Iraqi craftsmanship and its connections to cultural values. By examining the design concepts and physical characteristics of mass-produced craft items, we can discern the influence of ancient Iraqi culture and values, as well as potential influences from Islamic values and global design approaches. This exploration enhances our understanding of the cultural significance embedded in these crafts, fostering a deeper appreciation for their artistic and historical value.

Additionally, the findings of this research can serve as a foundation for future studies and collaborations. As craft industries continue to evolve, it is essential to have a comprehensive understanding of the prevailing aesthetic trends and the factors driving their development. This research provides a basis for further exploration and encourages dialogue among artisans, designers, scholars, and policymakers, facilitating the exchange of ideas and best practices to ensure the continued vitality of Iraq's craft traditions.

In summary, this research is highly relevant and important for understanding the design style of mass-produced craft items in modern Iraq. It contributes to the preservation of cultural heritage, supports the sustainable development of craft industries, enhances our understanding of cultural values, and provides a foundation for future studies and collaborations. By delving into these aesthetic trends, we can celebrate and uphold Iraq's rich craft traditions while ensuring their continued relevance and appreciation.

1.4. RESEARCH OBJECTIVES AND QUESTIONS

The research aims to achieve several objectives in order to gain a comprehensive understanding of the design style of mass-produced craft items in modern Iraq. These objectives guide the investigation and shape the research questions.

1.4.1. To identify the prevailing aesthetic trends:

The primary objective is to uncover the prevailing aesthetic trends observed in mass-produced craft items within specific industries, including textiles, ironwork, leatherwork, woodworking, and pottery. By analyzing the physical characteristics and design concepts of these items, we aim to identify common themes and elements that contribute to their design style.

1.4.2. To explore the factors shaping the design style:

Another objective is to investigate the factors that shape the design style of mass-produced craft items. This includes examining their relationship to ancient Iraqi culture and values, potential influences from Islamic values, and any impact from Western or global design approaches. By understanding these factors, we can gain insights into the forces that contribute to the development of the design style.

1.4.3. To examine the influence of craftsmanship and production processes:

The research also aims to examine the role of craftsmanship and production processes in shaping the design style of mass-produced craft items. This involves observing and documenting the machines used in production, as well as capturing stages of the production process through photography. By considering these aspects, we can gain

insights into the craftsmanship techniques employed and their impact on the final design.

1.4.4. To provide insights for stakeholders and decision-makers:

An important objective is to provide valuable insights for artisans, designers, policymakers, and stakeholders involved in the preservation and promotion of craft industries in Iraq. By understanding the prevailing aesthetic trends and the factors shaping the design style, these stakeholders can make informed decisions that support the sustainable development of the craft industries while preserving their cultural heritage.

1.4.5. Research Questions:

The research will address the following questions to achieve these objectives:

- What are the prevailing aesthetic trends in mass-produced craft items within specific industries in modern Iraq?
- How do ancient Iraqi culture and values influence the design style of these craft items?
- To what extent do Islamic values impact the design style of mass-produced craft items?
- What potential influences from Western or global design approaches can be observed?
- How do craftsmanship techniques and production processes contribute to the design style of these items?
- By addressing these research questions and achieving the stated objectives, this research aims to provide a comprehensive understanding of the design style of mass-produced craft items in modern Iraq, ultimately contributing to the sustainable development and preservation of Iraq's rich craft traditions.

1.5. METHDOLOGY

The methodology employed in this study combines qualitative and visual analysis methods to comprehensively examine the formality, style, and aesthetics of the collected craft samples, with particular emphasis on their aesthetic aspects.

Qualitative Analysis:

Qualitative analysis forms a significant part of the research methodology, enabling a detailed exploration of the collected craft samples. This analysis focuses on the physical characteristics, design concepts, and artistic expression of the items. It involves a meticulous examination of form, texture, color, and other visual elements that contribute to their overall aesthetic appeal.

Visual Analysis:

Visual analysis plays a vital role in this research, as it allows for an in-depth exploration of the visual aspects and aesthetic qualities of the craft items. By closely examining the collected samples, visual analysis seeks to understand the visual composition, proportion, balance, and harmony employed in their design.

Data Collection:

The data collection process involved immersive fieldwork conducted in various areas of Baghdad, including visits to shops, markets, and craft production centers. The primary objective was to gather physical samples from five specific industries: textiles, ironwork, leatherwork, woodworking, and pottery. A total of 8 samples were collected from the textile industry, 9 from the leather industry, 9 from the iron industry (including wrought iron frames for balconies, doors, or windows), 6 from the wood industry, and 2 from the ceramics industry.

Additionally, extensive photographic documentation was undertaken to capture the craft items in detail, as well as the machines used in production and various stages of the production process. These photographs serve as visual references for analysis and provide supplementary information about the craftsmanship techniques employed.

Data Analysis:

The collected data, including the physical samples and photographs, were subject to rigorous qualitative and visual analysis techniques. The qualitative analysis involved an examination of the physical characteristics, design concepts, and cultural

connections of the craft items. The visual analysis focused on studying the visual composition, aesthetics, and craftsmanship techniques employed.

Ethical Considerations:

Throughout the research process, ethical considerations were carefully observed. This included respecting cultural practices, obtaining appropriate consent from artisans when applicable, and adhering to ethical guidelines for research involving human subjects. Additionally, ethical implications related to cultural representation, fair treatment of artisans, and proper attribution of craftsmanship techniques were taken into account during data collection and analysis.

In summary, the research methodology employed a combination of qualitative and visual analysis methods to explore the formality, style, and aesthetics of the collected craft samples. The qualitative analysis delved into the physical characteristics, design concepts, and cultural connections, while the visual analysis focused on the visual composition, aesthetics, and craftsmanship techniques. Ethical considerations were incorporated throughout the research process, ensuring respect for cultural practices, consent, and fair treatment. This comprehensive methodology contributes to a deeper understanding of the design characteristics and ethical dimensions of mass-produced craft items in modern Iraq.

1.6. LIMITATIONS AND STRENGTHS OF THE RESEARCH

Like any research endeavor, this study has certain limitations that should be acknowledged. These limitations include:

Sample Size: Although efforts were made to collect a diverse range of craft samples from various industries, the sample size in each category may be considered relatively small. This limitation could affect the generalizability of the findings to the entire mass-produced craft industry in modern Iraq.

Geographic Focus: The research primarily focused on craft items from Baghdad, which may not fully represent the aesthetic trends and design styles across all regions

of Iraq. Variations in craftsmanship techniques and design preferences in other regions might not be adequately captured.

Subjectivity: The analysis of aesthetics and design concepts involves an element of subjectivity. While efforts were made to minimize bias and ensure consistent evaluation, individual interpretations and personal preferences may influence the findings to some extent.

Despite these limitations, the research possesses notable strengths:

Fieldwork and Data Collection: The extensive fieldwork conducted in Baghdad, including visits to shops, markets, and craft production centers, allowed for direct observation and collection of physical craft samples. This hands-on approach contributes to the authenticity and richness of the data gathered.

Comprehensive Analysis: The study employed a combination of qualitative and visual analysis methods, providing a holistic understanding of the formality, style, and aesthetics of the collected craft samples. This comprehensive analysis approach enhances the depth and breadth of the research findings.

Ethical Considerations: Ethical considerations were integrated throughout the research process, including respecting cultural practices, obtaining consent, and adhering to ethical guidelines. This commitment to ethical conduct strengthens the integrity of the research and ensures responsible engagement with the subject matter.

Cultural Context: The research aims to explore the connection between the mass-produced craft items and their relationship to ancient Iraqi culture, Islamic values, and potential influences from Western or global design approaches. This contextual exploration adds value and contributes to a deeper understanding of the design style and factors shaping it.

While acknowledging the limitations, the strengths of this research enable valuable insights into the aesthetic trends and design styles of mass-produced craft items in modern Iraq. These findings contribute to the existing knowledge in the field and provide a foundation for further exploration and development of the topic.

1.7. STRUCTURAL OVERVIEW

To achieve the research goal, the research had to divide the research into four chapters. The topic and context of the research will be dealt with in the first chapter. Here, the researcher will provide brief background information about his research topic. The research will address the focus, scope, and significance of the research and aesthetic trends in innovative mass-produced items in modern Iraq: a case study from Baghdad. The factors that motivated writing the research will also be explained, in addition to the research methodology and questions that help pave the way for achieving the study's primary objective. The second chapter will define the concept of modern aesthetic trends, aesthetic thought, and mass-produced. The last part of the research will give a clear picture of the Iraqi industrial design and deal with the sources of ideas. Concerning the third chapter, the research will use the descriptive analytical approach to reach the research goal, as four industrial products were selected from the works of Iraqi designers for analysis, which varied between the textile, leather, iron, and wood industries. The fourth chapter reviews the results and conclusions of the research.

1.8. LITERARY REVIEW

Since the current study aims to identify *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study From Baghdad*, the research reviewed previous studies. Still, the research is stopped at two studies closest to the current research.

1. The study by Jassim Khazal Baheel (2013) entitled *Aesthetics of industrial design in the light of modern interaction theories*. The study aimed to reveal the aesthetics of industrial design in light of modern interaction theories. The research consisted of products with interactive characteristics compatible with the subject and objective of the thesis available in the city of Baghdad for the year 2012. There were some points of similarity and difference between the current study and previous studies in the following respects: The current study agreed with the first study of Jassim Khazal Baheel (2013) to identify the aesthetics of
2. industrial design. However, it differed that the first study dealt with industrial products for foreign companies, while the current study dealt with contemporary Iraqi industrial products. The first study dealt with electronic products, while the

current study dealt with Iraqi industrial products leather, iron, wood, textile, and kiosks.

2. The study of Ali Abdul-Hussein Abboud Al-Ashqi (2012) entitled *Coincidence of constructive relationships in industrial product design*. The study aimed to determine the action of the phenotypic dimension in the design of high and low-quality industrial products and its reflection on the recipient. The study agreed with the current study in that it dealt with industrial products. However, it differed from the study of the synchronization of structural relations. It also dealt with industrial products for foreign companies, while the current study dealt with contemporary Iraqi industrial products.
3. The study of Sabah Faihan Mahmoud (2020) entitled *Industrial location and spatial development in Iraq*. The study aimed to analyze a broad overview of the policy of the industrial site in Iraq since the early sixties and seventies of the last century. The research included the industrial sites available in all Iraqi governorates, considering the individual characteristics and geographical distribution of these governorates. As for the research sample, a sample of industrial complexes in Baghdad was approved according to the research objective. The study agreed with the current study in that it dealt with industrial products. However, it differed in that it dealt with industrial sites and their concentration in some governorates.
4. The study of Qassem Saad (2013) entitled *the form of design in Iraq through the context of development*. The study aimed to reveal that design in Iraq is the product of a combination of many cultural, geographical, and even climatic elements that have shaped this land since ancient times. The research community included the Iraqi industrial products available in the Iraqi local markets, whose formal manifestations varied. As for the research sample, a sample was adopted from a community according to the research objective. The study agreed with the current study in that it dealt with industrial products, but it differed in that it dealt with industrial products in the context of development.

2. OVERVIEW OF THE INDUSTRIAL DESIGN

2.1. AESTHETIC VALUES AND TRENDS IN INDUSTRIAL DESIGN

Design aesthetics are defined as the boundaries at which the aesthetic taste settles in acceptance or rejection psychologically, socially, ethically, and aesthetically. It consists of man's emotions, which he perceives through the aesthetic sense and employs to achieve functional and expressive performance (Al-Ani, 2002, p. 12). It is also a set of standards or formative and organizational foundations through which the products of industrial design are established based on aesthetic values and utilitarian levels, and it has a direct role in attracting the recipient and influencing him on the perceptual, psychological, and emotional levels (Bahil, 2013, p. 7). It is also defined as the love of beauty, exclusion, and touching of its intellectual and material manifestations structurally or naturally (Abdul Karim & Kanaan, 2019, p. 40). Thus, aesthetics is the boundary at which the aesthetic taste settles, which comes because of social, intellectual, and artistic needs that are in harmony with the new formulations of the thought of the day in which it appears, and which man perceives through the aesthetic sense.

Concerning modern trends, they are the new artistic works that suit the taste and needs of the era so that they are compatible with the taste of the recipient in his time and time so that these artworks become a characteristic of that era (Al-Ghanim, 2006, p. 7). It is a temporal phase associated with thought and activity and its current temporal developments and related to the past according to foundations, laws, and ingredients for a new phase called modernity or the future to which everything belongs at present. It is also the process of keeping up with the artistic production of the technical, stylistic, and intellectual development at a specific time (Hussein, 2011, p. 9). They are the trends in harmony with the new formulations of the thought of the day they appear. They are the result of social, intellectual, and artistic needs because of changing thought, art, and the movement path of society. It is an artistic path to express the ideas of the present time by using raw materials and processing them technically to produce an industrial design that aims to achieve functional and aesthetic values.

Maldonado (1991, p. 85) describes industrial design as “a creative activity whose purpose is to determine the formal qualities of manufactured objects”. While Margolin & Buchanan defines it as “the field that is concerned with finding products with functional purposes that are beneficial to humans, it carries aesthetic qualities that suit the user's requirements” (1995, p. 100). It is an art has a feature that does not exist in the rest of the arts. This feature makes it a basis as a complex art that depends on knowledge systems of science and technology, which it composes and reorganizes according to the assumption of the image of the design to be achieved.

Regarding the aesthetic values of industrial design, Al-Ani (2002, p. 12) defines it as “the limits at which aesthetic values settle in acceptance or rejection, psychologically, socially, ethically and aesthetically. These limits consist of human subjective emotions, which the user perceives through the aesthetic sense and employs as a service to achieve functional and expressive performance.” Bahel (2013, p.7) explains it as “a set of standards or formative and organizational foundations, through which the products of industrial design are established based on aesthetic values and utilitarian levels. It has a direct role in attracting the user and influencing him/her on the cognitive, psychological and emotional levels.” Abdul Karim & Kanaan (2019, p. 40) define it as “the love of beauty and the effort to investigate and perceive its intellectual and material aspects, structurally or naturally.” The research describes industrial design aesthetics as the limits at which the aesthetic values that come from social, intellectual, and artistic needs are established. These needs are in harmony with the new formulations of the thought nowadays, which the user realizes through the aesthetic sense.

The significant difference in knowledge, tastes, and customs remains according to the difference between individuals and groups that determine the quality of values. However, aesthetic values , one of the types of values in general, are closely related to art and tasting it, which is concerned with the study of aesthetics. Aesthetic value is based on aesthetic appreciation. The facts examined by aesthetics are either values or closely related to values. These values are positive in the field of beauty because they involve the realization of what is good. The aesthetic values for George Santayana depend on two things; the first is the acquired character of the form raised in the inner

perception (Santayana, 1996, p. 138), that is, the acquisition of form in an object which gives it a particular aesthetic color. The second is the relationship between a specific sensory impression and the form under which that impression falls in our perceptual categories (Santayana, 1996, p. 139), i.e., the relevance between the image and the sensory effect by which to measure that perceived thing. The objective trend sees that aesthetic values are inherent in work and can be verified through intuition, including our sense of certainty (Stolnitz, 1981, p. 588).

As the aesthetic value here can be realized directly without the need for inference or its conclusions, given that beauty exists independently of our perception through the presence of features synonymous with it, such as unity and harmony. In contrast, the subjective tendency assumes that the values are related to the recipient's taste; it is a specific feeling state or experience experienced by the artistic observer concerning a specific artwork. The greater the pleasure that the artistic observer obtains, the greater the value that the observer lacks in the work of art; although the aesthetic value declares itself in the aesthetic subject only, as a pure force that determines the feature of the total unity of the work (Ingarden, 1964, p. 74-76). Instead, it moves from one value level to another. As in the other fields, nothing is lost and perishes in aesthetics, nor is it suddenly created, but it is transformed from one form to another. Since the design process is a communicative process that depends on the sending party 'the designer' and the receiving party 'the receiver'.

The designer has a role in showing and highlighting these aesthetic values, as he must be characterized by a sense of artistic taste, that is, to be characterized by the ability to perceive the relationships of lines, colors, and raw materials and assemble them in coordinated ways within the form or composition to express a high aesthetic value ultimately (Zaki, 1995, p. 11). Here the emphasis appears on developing the ability of artistic taste for both the designer and the recipient, as it is a type of behavior that helps the individual to make a good choice between the many formations and depends on:

1- A sense of beauty means the individual's response to aesthetic and artistic stimuli to measure aesthetic sensitivity. Several tests have been conducted that measure this sensitivity and artistic judgment on it from the aspects of artistic taste, and the most important of these tests is Mayer for artistic judgment. Distortion was introduced in

Mayer's test of visual arts on one of the following aspects: consistency, balance, unity or rhythm (Abdin, 1996, p. 63). With this test, the examiner is asked to express the extent to which he elaborates two artistic processes, one of which is created by a creative artist, and the other work has some distortion so that it changes one or more of the basic rules of art, so he obtains the test score if the original work is preferred (Abdin, 2000, p. 159).

2- Aesthetic judgment: It means the extent to which the individual conforms to the accepted artistic standards and the degree of agreement between the judgment issued by the examinee on the artwork and the judgments of art experts. Among the most famous studies that dealt with this aspect of artistic taste in the field of visual arts, the study carried out by Child in 1965 asks the examinee to try to judge which of the two works that are presented in the test is aesthetically better, and thus expresses his aesthetic judgment, or to judge On which of the two works do the art experts agree that it is better than the other. In light of the extent to which the examinee's provisions agree with the experts' judgments, the degree is placed" (Al-Esawy, 1985, p. 64).

3- Aesthetic preference: The aesthetic tendency of the individual drives him to accept or reject the artwork and aversion to it (Zaki, 1995, p. 11). This type of aesthetic trend is represented in the presence of a general behavioral tendency in the individual that makes him like to be attracted to a specific category of works of art and not others, and this means that the aesthetic detail relates to the effect that works of art have in their most superficial manifestations, i.e., in the form of acceptance or aversion (Abdeen, 2000, p. 159). It is clear from the preceding that the aesthetic taste process contains four components:

1. The cognitive mental component represents the conscious, inferential cognitive component capable of understanding and comparison.
2. Aesthetic component: the evaluative preferential rhythmic plasticine who likes or dislikes inclines or does not like, prefers, or does not prefer this work.
3. Socio-cultural component: It represents the cultural lining that provides the individual with the norms of rules for accepting or rejecting work.

4. The emotional component: It expresses the degree of satisfaction and the tendency to get emotional with the artistic work (Hanoura, 1985, pp. 11-12).

These four states are not static and do not exist with the individual since birth in the same way; instead, they are dynamic; that is, they have an interactive face. To develop the ability to art appreciation to increase the sense of beauty and obtain aesthetic judgments or know the aesthetic preference, it is necessary to know what the ability is? Ability is a general term that refers to the ability to perform mental or motor work before or after training for it. In general, abilities are scientific methods for classifying performance, focusing on artistic ability. It is a mixed ability of several primary sectarian abilities. The activity related to the ability to perceive subjects in shapes, colors, and emotions in relationships aimed at unifying the different parts and assembling them in one framework judged by specialists or connoisseurs that this work is of high aesthetic value. The importance of studying technical ability is because it has a great relationship with design methods” (Abdeen, 2000, pp. 152-153).

According to the performance theory concept, aesthetics is the field that deals with the description and interpretation of artistic phenomena and aesthetic experiences. In contexts of human interaction with industrial product design, such a broad definition of aesthetics can be problematic. Products that are interacted with always serve a specific purpose, so they include actions and goals to facilitate daily life, such as making a phone call, listening to certain music, and others, and this is what distinguishes them from artworks that do not serve personal goals other than enjoyment and presenting a new artistic vision. The main idea on which the performative ability theory is based stresses that "the performing capabilities of the environment are what it exposes to the living organism, what it provides and what it equips with, whether in good or evil. Specifically, the performance capabilities are what to get or receive through the optical properties of the thing or through its specifications that to see in the light (Stolnitz, 1981, 22).

Some references and studies confirm that beauty is nothing but the study of the formal physical effects on the human sense. Perhaps the most abbreviated definition of beauty is the one that emphasizes the sensory nature of the inputs of aesthetic-visual judgment

(Mono, 1997, p. 8). In other words, the aesthetic definition can be reduced to the physical attractiveness of the product or the visually perceived aesthetics, and this reduction has two benefits: The process of restricting aesthetic judgment to phenotypic aesthetics is very close to the concepts posed by the performative ability theory, which asserts that the performative ability of an object is the specific combination of specifics of the thing phenomenological which are considered as references for the organism.

The second benefit is beauty, according to the appearance or physical dimension, is different from the overall attractiveness. Beauty gives us the ability to distinguish. It may like a product only for the benefit it provides or the method of use in which it appears, despite the apparent ugliness in its appearance. Here it must note that the process of reducing the correlation between the quality of the product and its phenotypical aesthetic is after the actual use of the product, especially when the separation processes, which is represented here as one of the distinguishing factors for the experience presented by the product as opposed to the first impression or when it is put phenotypic considerations in exchange for an experience product test. The product's appearance is also intricately related to the aesthetic experience, as this form is not viewed as static spatial relations only but rather as a dynamic interaction of elements (Gero & Jun, 1995, p. 6).

The form in the aesthetic experience has its deep roots in the organic bodily rhythms that serve as a process of directing action towards the product through the received capabilities of things of human scale, which support the specific action (Saito et al, 1999, p. 110). It stems from the phenotypic suitability of the physical conditions between the product and the user as an effective dynamic relationship, which takes various fields and helps the social conditions in structuring them, through which the body is an expression of the aesthetic requirements of the user.

Regarding the aesthetic perception of the design, a person gets to know the world around him and the events he is going through, and he possesses the reception mechanism, consisting of the senses and nerves. This mechanism differs from one person to another, as its function is limited to feeding us information in the form of sensory effects, which the brain receives and performs several processes of

classification, arrangement, selection, and continuous comparisons until it formulates that information in the form of an idea that has meaning and significance and a continuous pattern information, which eventually consists of what to call the name concept. The more the processes of understanding and the formation of these concepts increased, the greater the human experience, and he was able to use this outcome to solve the problems he encountered and enrich the meaning and clear perception in the person's mind (Al-Tobji, 1998, p. 53). The senses are our means to pay attention to those stimuli around us, and then come a set of mental processes that represent mental or mental perception to form a concept about them eventually. It is also benefited from the stimuli around us in the environment around us and perceive them not as they are in reality (Mohammed & Majeed, 1991, p. 93). The behavior of the perceiving individual depends on how he perceives and interprets the things surrounding him, whether this interpretation of perception is right or wrong. He looks at the variables and stimuli around him with different eyes 'different angles of view' despite the stability of the thing and not changing it.

Maher points out in this regard that as individuals differ in how to perceive and interpret things in the environment around us. It is not perceived them with the same realism as they change but rather through the psychological aspects of the perception process (Muhammad & Majeed, 1991, p. 94). The individual's ability to perceive his visual field and the various things it contains is a decisive factor in determining his relationships with this environment and the ability to interact with it positively. It also has a sense of perceiving shapes and their positive factors such as integration, proportionality, beauty, originality, logical form, and the ability to distinguish the shapes in the design.

Here, it is necessary to emphasize the knowledge of the relationship between sensation and perception, as it genuinely constitutes an integrated part of the human intake of information. The sensation is the transmission of internal and external sensory stimuli to the brain, while attention is the focus of the sense organs on these stimuli, while perception interprets these stimuli that arrive in the form of symbols (Ramzi, 1992, p. 112). Here, it is necessary to address - the form and the ground - as interpreted by the 'Gestalt' theory, which is based mainly on the principle that the individual resorts to

organizing his perceptions in the form of forms and relationships that enable him to understand the world around him. The basic principle in this theory is that to recognize shapes after they organize stimuli, which become more straightforward, more accurate, and more organized. Therefore, one of the concepts of this theory is the concept - of shape and floor - and it is one of the basic principles involved in industrial design or various works of art.

The individual's vision of a particular drawing, shape, or design makes him focus his attention to know the rest of the details of the shape, and to perceive shapes on backgrounds. Therefore, the individual may resort to understanding the shapes, describing them and the backgrounds, or understanding the ground and interpreting it.

Therefore, according to 'Gestalt theory', the interpretation of the cognition process comes through the theory's belief that to born with basic perceptual abilities known as the factors of perceptual regulation of the visual field (Al-Kinani, 1998, p. 73). In this context, the process of cognition occurs due to the parallel between the internal emotion and the external influence 'the environment.' What to see outside there is something equivalent or equivalent within the nervous system. Hence, the environment has its impact and role on the upbringing and preparation of designs, as the cohesion of users with their environment and the derivation of vocabulary for their designs from this environment, whether natural or artificial, directly impacts the psyche of these users. As the environment effectively allows for the formation of design, and design at the same time is affected by the place more than any other art because it supports the atmosphere that harmonizes with it because the environment has its specifications on which the design is based within its contexts.

Therefore, the place has the influence and presence of concentration in the foundations of choosing the design, starting with the material it is made of and as an extension of the user for whom it was designed, and the style, era, nature of the climate, decorations, and color play a role in it based on its aesthetic and intellectual value (Al-Waeli, 1997, p. 16). Therefore, it must be considered when developing any design, knowing the nature of the environment in which the user lives, to create an interactive relationship between the user and the design prepared for him.

One of the most critical tasks in finding the relationship between the perceptive 'the design' and the perceptive 'the recipient' is to stimulate the aesthetic perception based on both sides of the aesthetic equation 'the design and the recipient.' Taking into consideration the elements of the environment that are easy for the child to perceive, and that the essential characteristic of aesthetic perception is the achievement of psychological commitment between the stimulus design and the final response, as these stimuli constitute the first steps in the formation of the aesthetic taste. Color increases the aesthetic value of the perceptive design by its different uses that lead to highlighting the design, so to see that a specific design does not respond to it when formed with certain colors as much as the response when formed with other colors.

So, the color variation affects the response process and then perception and the stimuli, influences, and stimuli that differ according to colors, their significance, and their impact on the human psyche 'the recipient'.

Intellectual and emotional. Colors physiologically affect the human eye with their different waves and frequencies, so sensory perception occurs through the aesthetics of those colors, and thus this process creates a specific response. Moreover, color can affect our souls and happiness. It can evoke a feeling of well-being or depression, or provoke activity or lethargy, or it may evoke warmth or coldness, and evoke beauty or ugliness in our souls, so to say that this is a beautiful color or this is an ugly color compared to what exists in the environment in which to live only the individual's response according to his inner self (Al-Ani, 2002, p. 116).

The artwork cannot fulfill its function and translate its aesthetic discourse unless it presents a type of artistic composition that depends on the technical systems and rules that achieve the aesthetic effect (Al-Zubaidi, 2016, p. 158). Good design is not just packaging techniques, but it must emphasize the individuality of the product under design through an appropriate model so that the function of the product and its applications are explicitly visible in order to be clearly understood by the user, starting from making the relationship between humans and things as the primary point in the installation of the appropriate form For use, including the professional, medical, and cognitive domains, and all aspects of the user's life (Abdul-Jabbar & Jassim, 2019, p. 18). So, beauty is possible throughout the universe in various forms of creativity and

artistic creation; it can find it in the real world in various forms. Moreover, the arts are those excellent aesthetic effects whose vocabulary the artist selects from reality with skill, artistry, and knowledge, creating values that affect the recipient.

As Bacon says, art is the human being added to nature (Al-Jubouri, 1986, p. 8), so art permeates life in all its details and represents the human tendency in expressing human, emotional and sensory potentials as a creative activity that pours into the world of morality, goodness, and beauty. Responding to beauty in its various forms, feeling and tasting it, and responding to aesthetic influences make human feelings vibrate, enjoy, and live with them. Therefore, the aesthetic taste represents the interaction impulses between us and life and the realization of its relations with a kind of awareness, understanding, and aesthetic sense in everything to see, hear or perceive. Every taste comes with pleasure.

Al-Bassiouni indicates in this regard that the living person is the one whose life turns into taste and pleasure, and he does not miss a situation unless he treats it with the artist's sense, the wisdom of the philosopher, and the contemplation of the world (Al-Bassiouni, 1965, p. 53). Furthermore, the artwork, regardless of its definitions and interpretations, is, in the end, the embodiment of emotion and a translation of the experience experienced by the artist in a way in which there is a search for relationships between its elements, whether they are words, line, space, color, movement or form.

In designing and decorating his design works, the Iraqi artist adopted the method of suggesting meanings, as is his method in his treatment and employment of design forms to emphasize the aesthetic and structural aspect and evoke the formation systems in the ingenuity of the use of structures, textures, and colors. Regarding aesthetic thought and industrial design, Vitruvius emphasized that architecture must satisfy three essential requirements:

- Strength: which includes the areas of laws of rest, structure or construction, and materials.
- Utility: which includes the areas of use of the building and the functions it provides.
- Beauty: which are the aesthetic requirements of the building.

Although architectural theories have evolved significantly since that time, Vitruvius's principles still have that intuitive and theoretical appeal. In the field of industrial design, much of what this discipline offers depends on the durability and strength of the products offered by its specialists, which is consistent with the first principle of Vitruvius.

The second requirement is utility, and this aspect has been researched by many professionals in industrial design and design in general. It deals with issues of human need and how to design products that to carry in their composition to satisfy those human needs of all kinds by laying the foundation for them in the function provided by the product. The benefit provided by the product is measured in terms such as efficiency and effectiveness according to the objective constants that play an essential role in product evaluation processes good, efficient, and solid. Then it entered the calculation process in the scope of the utility, the user processes, and how the product is easy to use and comfortable in the communication processes to get its job.

Aesthetic studies, the third principle identified by Vitruvius as requirements that design products must provide, played an essential role in design studies in general. Some of them studied the formal aesthetics and said that the beauty in the products of industrial design is the formal aesthetics that depend on what can be seen in the form of the product and the forms of the body, and some of them said that the aesthetics stem from the benefit provided by the product.

Evaluating and appreciating a piece of art is a complex process. These processes begin with perception and are then followed by unifying memory images of past experiences and the work of art. Moreover, classifies the artwork according to the terms of style and content, that is, its interpretation and evaluation. The final output of this laboratory is what is termed the aesthetic judgment of the artwork. Such a judgment goes beyond an abstract appreciation of a work's visual qualities; in other words, a piece of art may be suitable without necessarily being visually pleasing, such as DaDa art, or it may be visually satisfying and devoid of qualitative value, and in this way, aesthetic judgment is an overall process. It may become aesthetically valuable simply because the thing being judged is a piece of art.

Concerning industrial design products, to find that industrial product design is a diverse opportunity in marketing, as many industrial production companies have successfully focused on product design as a tool for competition. Many studies have confirmed the impact of good designs for industrial products on commercial success. To be able to identify some guidelines through which can develop design processes for industrial products, must first look at the role that the product plays in consumer evaluation processes.

There are many reasons and dimensions that can classify under the concept of beauty due to the diversity of trends and areas of communication between the user and the industrial product. The industrial product differs from the rest of the design products as it is related to different areas of human interaction, in the light of which the evaluation and classification processes differed. There is also the so-called durability of the product.

There is what is called the efficiency of the product or the nature of the performance of the product, the number of functions that the product contains, whether the product is easy to use, or does the interactive value with the product carries an aesthetic meaning that goes beyond the traditional frameworks of use and other dimensions that place the product the industrial as the most significant expression of the desires and aspirations of the modern man? This human being has become more complex and more subjective than human history has known throughout the ages. When to think of the aesthetics of industrial products with rich interactive applications, this will require us to define what to mean 'by beauty', as beauty is defined in some philosophical papers as:

- Intentionality - the artist's motives.
- Expressive - when the authority declares its control.
- Dramatic - the relationship of art to reality.

Researching the definitions of beauty may cause the reader some confusion due to the multiplicity of points of view that deal with this term. The writer collected some definitions or sentences that the research intended to define beauty. These are sentences published by a group of researchers that tracked the aesthetics of the

industrial product. Using a simple analysis of what these definitions offer, it is noticed the confusion and the divergent understanding of what they present. It may take an analytical stance to see the ways, aspects, and dimensions in which the aesthetic definitions were adopted and derive their meaning from their uses in multiple contexts. These are some examples of the use of the term aesthetics:

1. Design aesthetics is related to the concepts of form and expression in the design application.
2. Design application is to emphasize aesthetic qualities.
3. The aesthetics of the products that the user interacts with evolve according to their relationship with the user.
4. Exploratory design aesthetics are a little different from art.
5. When technology enters the home, the need for practical aesthetics begins.
6. Contemporary trends call for a strong focus on the aesthetics of the user experience.
7. This intentionality is aesthetic, beauty for beauty's sake, and beyond concern for meaning.
8. Using the product to receive, touch, and apply during beauty.
9. Returning to aesthetics according to the dialectical approaches to design includes emancipatory aspects.
10. Aesthetics have philosophical roots, defining beauty as the perceived sense of beauty.

It is evident from the earlier uses of aesthetics that there is a staggering variety of ways the term beauty or beauty is used as a concept. Furthermore, when to try to make a preliminary choice, it can reduce the previous uses of beauty to phrases such as aesthetics of the body, qualitative aesthetics of things, aesthetics of the design process, aesthetics as argumentative judgments, and beauty as an aesthetic feeling. Accordingly, art reveals to us the aesthetic values, and it is our means to codify these values and set standards for them, those standards by which can identify the areas of beauty in the work of art.

Design is one of the types of fine art as it plays a vital role with the designer in various sectors of social life, as he can contribute to solving the problems facing the individual in his daily life by developing design solutions with innovative ideas and methods after studying, analyzing and interpreting those problems. Therefore, the conscious designer must realize all the requirements within the community and search for the appropriate way to apply his ideas in new ways and provide his imagination with the necessities necessary to formulate realistic ideas.

The design process consists of a group of forms with an aesthetic concept focused on function, expression, and significance, so that the design achieves the functional dimension of the form above all and then reflects the aesthetic dimension. Since man's association with the natural forms surrounding his environment, he began to think of exploiting and imitating them until this case developed into simulating forms by adding artistic dimensions to achieve an impact on the recipient. In addition to the emergence of industrial, artistic influences and their reflection on industrial products, this addition has changed a lot of human concepts towards the forms available in his environment so that it adds to the functional aspect of an aesthetic expression that explains and analyzes the condition of the human being who lives those moments (Al-Ani, 2002, p. 3)

For the designer to raise the value of function and expression, he gave connotations to the shapes to remain for a more extended period and continue with him, creating bonding relations that transcend the form to a rank closer to the soul, thus achieving an aesthetic dimension. Moreover, it will be clear from what has been said that "the aesthetic value has become a tangible reality about a specific work of art, nothing but defining a specific characteristic characterized by the ability to choose properties of an interactive aesthetic value that are highlighted by the neutral composition of the artwork, which is reconstructed by a qualified observer (Ingarden, 1964, p. 81).

The mentioned aesthetic concepts lose all contact with their essence if they repudiate their links with references, meanings, and social and epistemology in all their forms. Therefore, the designer must employ his intellectual and artistic culture to service his designs. What is given for purposes that affect the person in his daily dealings with it

needs him to put it in a way that raises its aesthetic value to be accepted by man and interact with it, especially those he uses for daily dealing (Gero & Jun, 1992, p. 121).

From the preceding, the research states that the aesthetic function is affected by the perceptual capacity in terms of absorptive, emotional, and analytical deconstruction, installation, and receptivity within different ranges based mainly on the design elements and the relationships that link them and the context of the structures formed by those relationships and their expressive and functional ability to use them for either use, decorative or aesthetic purposes. Thus, the perceptual activity of the individual appears as a work that takes two directions: the first task is to decode or encode the subject of cognition by analyzing it into its primary elements and components, and the second task is to re-encode it by assembling it again after naming it or giving it a verbal form or any symbolic form other. These two processes are complementary and lead to the realization of the subject as a whole and as parts; this whole is based on relationships and ties that unite and give it significance and meaning (Abdin, 1996, p. 38).

The concept of beauty was influenced by the opinions of thinkers and philosophers and the spirit of civilization, age, and society. Many philosophers and thinkers have touched upon the concept of beauty and created many definitions for it. The Sophists said, for example, that there is no beauty by nature, but rather it depends on the circumstances and the whims of people and the level of culture and morals, and the Pythagoreans said that beauty is based on order, symmetry, and harmony. Democritus pointed out that beauty is balanced or moderate instead of excess or negligence and subjected beauty to morality (Abdul Hamid, 2001, p. 14).

In the modern era, aesthetic studies have taken an essential aspect of the work of philosophers and thinkers, as 'Descartes' emphasized the principle of relativity in beauty and its taste. He also saw that the arts lead to pleasure of a mental and mental nature and pleasure of a sensory and emotional nature, but the share of the sensual side of pleasure is more significant, as cannot reach beauty to a specific mental scale, so the aesthetic judgment becomes relative (Abbas, 1987 pp. 77-78).

So, it depends on individuals' memories, whims, and personalities, as it can reach the beautiful on the level of mental awareness. After Descartes, Baumgarten (1714 - 1762) became a philosophical scientist seeking to search for aesthetic phenomena problems, whereas the German thinker Baumgarten called the word aesthetics in 1735. It is worth noting that the word aesthetic comes from the Greek word aesthesis, which means sensation or sensory knowledge. Baumgarten chose this term in the eighteenth century and changed its meaning to “the satisfaction of the senses or sensory satisfaction” (Goldman, 2001, p. 188). It represents descriptive and emotional epistemology or emotional epistemology based on vague ideas that can be called opinions of taste or emotional opinions. This definition represents his epistemology.

Aesthetics is the science of sensory knowledge, and the goal of aesthetics is the perfection of this sensory knowledge, which is beauty, and the lack of sensory knowledge is ugliness (Mahmoud, 1963, p. 61). It presented an essential vision for aesthetic studies by distinguishing between higher and lower knowledge. He identified higher knowledge of mental concepts or phenomena that can be measured and verified, as for lower knowledge, he linked it to sense, feeling, and non-measurable concepts.

From that, he took this science to research the rulings related to beautiful things, and then it is a normative science whose subject represents the values and criteria on which this type of rulings related to everything beautiful is based (Abbas, 1987, p. 179). At the same time, Immanuel Kant (1724-1804 AD) differentiated between pure beauty and impure beauty and counted pure beauty as the form that does not evoke an idea or expression and does not contain content, such as geometric shapes, decorations, and inscriptions. However, if beauty is associated with an idea, a benefit, or a sensual pleasure, it is impure beauty (Hilal, 1964, p. 305). As for free beauty, it has no purpose, while dependent beauty refers to a particular purpose.

Beauty is that which necessarily enjoys pleasure, and this pleasure arises from our souls while it is realized that this beauty must be completely cut off from any benefit whatsoever (Al-Hiti, 1988, p. 11). Man's judgment of something by beauty does not presuppose the existence of a reality independent of the existence of man and nature. It comes through the human emotion towards the beautiful thing and the presence of the aesthetic qualities that determine the presence of beauty in the subject. Instead, the

man himself bestows a quality on the beings he judges to make them beautiful. In addition to those standards that society imposes on man to uphold his aesthetic judgments.

Thus, it has also expanded the element of value to which man is committed in his aesthetic judgments. The research supports Santayana 's opinion, who states that the facts that aesthetics examines are either values or closely related to values. Instead, the philosopher Santillana considers beauty is a kind of value (Santayana, 1996, p. 47). The design achievements are spaces in which the building units mix and interact in the extent of the functional operation and the aesthetic work that is compatible and in harmony with the sensory perception. The influential contemporary design achievements lie in their aesthetic strength according to their utilitarian functional performance (Al-Zubaidi, 2016, p. 161).

The employment of the Arabic letter as a constructive unit in the design and decoration of contemporary design artworks has contributed to the consolidation of the aesthetic and functional richness, as well as achieving visual appeal to realize the Arabic letter's semantic meanings. It confirms the uniqueness of the Arab artist in general and the Iraqi artist in this artistic style.

2.2. COMPONENTS OF AN INDUSTRIAL PRODUCT

The product consists of a group of elements that will be explained in detail as follows:

1. Material

The material used in the formation of the product is different from one product to another, depending on the type of product, because any of the products may consist of a group of materials, some of which may be assumed or recognized. In the case of pieces of furniture with multiple materials, the materials that were used in the formation of that piece of furniture are, in fact, materials that can be manipulated and shaped to conform to the planned design idea to form the piece of furniture with its structure, function, meaning considerations, and considerations of the aesthetic values that the designer wants to achieve (Jorge, 2002, p. 21)

Indeed, this leads us to wonder: What to mean by the control and dominance of some of the materials that make up the product, which determines the characteristic and unique character that distinguishes it from other products, in the light of which the need to determine in which design specialization this product belongs is exacerbated (Khazal, 2014, p. 44), Which confirms the legitimacy of the ownership of this product for that Iraqi industrial design specialization through the processes through which these materials were processed according to the specialized context of the precise specialization of design.

2. Expression

Problems of expression often promise to be a problem of style, distinguished by their complexity resulting from the diversity of aesthetic tendencies. The expression through which the product is formed does not represent the body but rather the way or how the body was formed, as the product's expression represents how the material that makes up the product was treated through design processes. Furthermore, because products are things designed by humans, the appearance of the product cannot be separated from the designer, as the expression is often considered style, and style is the only element through which the designer can express visual aesthetic values based on personal considerations or market requirements, which they are often based on scientific studies on consumer and user requirements.

Their Style is the way design thinking is expressed, and differences in style in the way a product is expressed refer to the philosophical differences and beliefs that distinguish a designer from other designers. The philosophical differences of designers, not color or formal preferences, establish divergent paths of product expression (Abdul-Jabbar & Jassim, 2019, p. 110). It is the designer's responsibility to reduce the expressive state of the product in the environment in which it is placed, and he explained this by declaring that good design is a design with an unreadable expression, as products serve purposes as means to achieve ends.

Products are not decorative works or pieces of art, and therefore their design must be restrained and natural in order to allow the user to add his expression to the product;

Mono believes that the role of the designer is confirmed by creating products that activate the environment in which the user is located, confirming the utilitarian formula of this product and the environment in which it is located, as he says in it: "Now I am beginning to think that if there is any purpose in product design, that purpose should be to help people in some way in life, I mean in some way help people to identify and liberate themselves, and I mean if there is any purpose in designing things, then This goal should only be to create a healing action for the human spirit, by giving the user things that are capable of simulating the adventure one wishes to live" (Mono, 1997, p. 33) This is consistent with the personality of the Iraqi user with its natural, social and psychological dimensions.

3. Function

Most consumers tend to buy products with good aesthetic values in proportion to their aspirations so that they find products with attractive appearances that work better than others that are ugly in comparison. The product's appearance may be related to its functional dimension, and the consumer determines the product's functional features through the body, and the appearance may be related to the quality of the job it provides (Bahel, 2013, p. 101). The product's function is the act that the product is designed to do, as its functionality is the primary consideration through which its characteristics are determined and evaluated.

Through the preceding, it becomes clear to us that the product's function is the extent to which it allows us to design the product to reach its performance. For example, the functional characterization of the chair is sitting. The chair provides the opportunity or space for sitting and all other activities that coincide with the sitting process (Louis, 1947, p. 203). The product's functional properties include psychological, social, physical, and organic requirements. For example, when designing the chair, it must support the structure of the user's body and the weight of the seated person. The chair must also support the process of sitting mentally and socially, as the chair's appearance must be expressive. For safety, if the user will use it for sitting through its design expressing its function, and sitting in that chair must be socially appropriate, the chair must enhance those situations and expectations through the use process. The process

of presenting these functionalities of products can change, as they are often manipulated by the expressive action of the product and the design. For example, the function of park benches is to enable people to sit with each other and encourage social contact.

The function of the product can also be classified at the performance and aesthetic levels, as the function of the product relates to how the level of effectiveness through which the function of the product is obtained; on the one hand and the other hand, the functionality of the product is concerned with the quality of the aesthetic values through which that function is received. Some design theorists, including Donald A. Norman., who was formerly a proponent of functionalism at the cognitive level, psychologically, and at the level of specialization of human factors and ignoring the aesthetic values of the job, have come back to admit that it is difficult and even incorrect, to separate the functional utility of a product from the emotional level (Al-Rafei, 2002, p. 65). The relationship between the performance and aesthetic function of the Iraqi industrial product is mainly related to the expressive dimensions.

4. Body

The form of the Product cannot be reduced to its shape, size, composition, or even the style adopted in its formation since the form of the Product is the process of organizing the relationships between matter, expression, and function. The Product's empirical whole is stable, stable, and balanced, yet it is open to expectations and future changes. However, the concept of the body is fundamental in the design discipline, and despite that, this concept was stripped of its meaning in the customs of the formalists, to the extent that designers and design historians did not realize the whole meaning of this concept (Abdul-Jabbar & Jassim, 2019, p. 114).

Dewey defines 'form' in art as common patterns as opposed to experience, and the form is neither predetermined nor fixed, even in plastic products, since the form of the Product emerges through the systematic processes of relationships to present a unity of the partial elements. The extent to which the body has achieved unity is, in fact, the basis on which it is evaluated (Dewey, 2011, p. 61). The process of framing the Product as a multi-dimensional self-effort is established through the relationships that have

been identified in the composition of the Product: expression, material, form, and function.

These relationships provide an alternative proposal for product inspection. More specifically, these dimensions allow us to consider how these products are configured to serve everyday purposes and how the Product can encompass different types of experiences from a design point of view. These product dimensions provide a detailed explanation of the elements that make up the design and its descriptive and specific qualities, through which contemporary design products can be more effective in presenting and developing the activities undertaken by the design application and then planning, development, and product composition (Khazal, 2014, p. 46)

From this, the reader notes that the materials that make up the Product are not limited to the four elements that mentioned above but are added to that of the user, and the considerations of aesthetic values that are deduced from the study of society, the environment and the civilization in which the Product is located.

One of the most critical components of industrial design products is usability, which is the main feature of industrial products, and if the different types of use of the Product are identified, this will lead to the division of products according to the functions they provide and how these functions are received, as tools and equipment are used directly by the user, and the nature of use and the communication between the product and the user are often direct. Also, devices and machines which is the nature of use in this type of product is less direct than the first type because the function provided by this type of product is managed automatically (Abdul-Jabbar & Jassim, 2019, p. 117).

Industrial products may be classified according to these elements as functional products that they are designed to perform specific functions only and whose aesthetic configurations are not taken care of, such as screwdrivers, tools of all kinds, welding machines, and others. Also, esthetic products which they are the products whose main and only function is the aesthetic pleasure they provide to the user, such as antiques, handicrafts, and others. Furthermore, aesthetic, functional products that they are products whose composition considers functional considerations parallel to other considerations, such as furniture, household appliances, cars, and others. The features

of Iraqi industrial products are not determined according to the use dimensions only but also the aesthetic and functional dimensions.

2.3. HOW IS THE USER INVOLVED IN THE DESIGN?

It is necessary to think carefully about the user, how to involve him/her in the design process, and what about the people who will be affected in one way or another using the product by actual or direct users?

Good design must consider the wide range of users. Shouldn't their needs and expectations be considered in product design processes? Accordingly, users can be classified into primary, secondary, and indirect users. Primary User: The actual users who will use the Product continuously or daily. Secondary User: Users who will occasionally use the Product. Indirect User: Users who will be affected by using the Product by other people. Once the groups of users associated with the product design are identified, exploration and investigation processes must be conducted for their needs and desires, analyzing these needs and desires, and trying to lay their material foundations 'function, aesthetic and symbolic' in product design (Abdul-Jabbar & Jassim, 2019, p. 125).

Hence, the designer must develop alternative design solutions to be re-evaluated by the users. The more the designs bear the features of reality, the closer they are to the imagination and perception of the recipient, even in their abstraction, as they are more capable of interacting with his imagination and moving his mind to enhance the expressive aspect of the design. The manifestations of art are manifested in our lives, in the office, school, clothing, and our homes and their furniture. Thus, the artistic design that fits between the pleasurable form, profitability, and functionality, becomes an everyday work in our contemporary life and permeates all fields of industry (Al-Qaisi, 1989, p. 43).

Since design is a formation, it needs to organize the visual and emotional aspects that unite in the functional capacity of the design and the possibility of penetrating the life above topics so that the person deals with it by attraction, attention, and focus. And so is the choice of shapes in industrial design, where the images stored in the designer's memory with the constantly generated formations and the relationships between them

and their distribution over the space, and the creation of relationships based on the overlapping of intellectual, scientific, stylistic, and aesthetic data, which is difficult to differentiate between its limits in the same designer. It appears visually in the form of a formation subject to the design principles that the designer works on and is conditioned by its practical action. The unique and diverse dealing with the elements of formation and their organizations - that is, their distribution within the design unit - has no limits on what it possesses of data and strength, whether they are elements or linking relationships, even if they are similar in their design components, their functional performance remains to carry its aesthetic elements (Al-Ghabban, 2015, p. 45).

To raise the aesthetic value, the designer must realize that he can change the viewpoint and think of the recipient. It means the ability to draw boundaries for the design's performance functionally and determine the recipient's link to the design functionally, meaning that the recipient cannot go beyond the state created and surrounded by design (Al-Ani, 2002, p. 119). The more varied the rhythm of the form and the more multiplicity the design became comprehensive and became more prepared to see and accept it.

3. IRAQI INDUSTRIAL DESIGN

The Iraqi - local arts - of all kinds, including industrial design, constitute a functional and service art that simulates man's various aspirations and desires, based on the existence of the purpose that defines it and its general nature. If it is true that the contemporary industrial product expresses the reality of civilization and the culture that grew up in its embrace, and if it is also true that historical events have their effects on the design work, this does not make the designer look at the historical angle with a one-sided view, losing the nature that distinguishes him from others without seeing Contemporary requirements that the user needs (Abu Al-Saud, 2021, p. 347). Therefore, the design work is an experience that transcends the historical and social conditions, to the same extent that it can be said that it is also related to the historical and social conditions of a country like Iraq that is distinguished by its historical and social depth.

The Iraqi person in our modern age has been interested in designing many of the requirements of his life, as the importance of design has emerged in the advancement of the new Iraqi society, meeting its needs and solving its problems, thus improving and developing services, development and the economy required by society, including contributing to the design of devices, equipment, furniture and means of education according to the desire and ambition of the members of society. Industrial design is the specialization that is concerned with finding products with functional purposes that are beneficial to humans and carry aesthetic qualities that suit the requirements of the user; that is, the products presented by the industrial design specialist are loaded with functional performance and with formal properties that have an intellectual and psychological meaning for the user (Margolin & Buchanan, 1995, p. 65).

There are tasks that the design must achieve, including: Makes technological developments visible, simplifies or makes the possibility of using and activating the product as possible, makes manufacturing, consumption, and remanufacturing a process with a clear and explicit link, and it enhances the communicative value of the product and clarifies it as a service provided by the product but also prevents the process of designing meaningless products (Heskett, 2002, p. 98). Here it is necessary to review the most critical Iraqi industries and crafts.

Many industries spread in Iraq, but they need to live up to the level of ambition and keep pace with global technical and technological progress due to the successive events that Iraq has experienced. Among these industries are the following: Extractive industries which depend on extracting oil, natural gas, sulfur, and phosphates, chemical industries which are the refines industry; liquefied gas industry; chemical fertilizers, detergents, paper, glass, medicines, and batteries. Food industries include the dairy industry, the vegetable oil industry, the sugar industry, the canning industry, water purification plants, and the beverage industry (Rasul, 1999, p. 65). The textile and leather spinning industry includes the cotton spinning and weaving industry, the woolen spinning and weaving industry, the silk spinning and weaving industry, the leather industry, the ready-made garment industry, and the rug and carpet industry. The building materials industry includes cement and bricks. Primary metallurgical and

electrical industries: These include iron and steel, electrical transformers, and simple electrical appliances (Judy, 1996, p. 34).

After reviewing the essential Iraqi industries, the research will review the most critical Iraqi crafts, namely: Goldsmithing, gold and silver: it is one of the oldest crafts practiced by the ancients. Methods of drafting with decorative shapes in their subjects (Al-Hajjah, 1981, p. 27). This profession underwent the development factor in its formulation and spread in various Iraqi cities. Weaving and Knitting Industry: The Sumerians and Babylonians had known this industry due to finding some material waste immortalized by their drawings. This industry is not limited to the production of rugs, carpets, and covers (Al-Najjar, 1972, p. 4). It also produces clothes, and everything worn, bedding, and various Shapes that combine animal shapes, motifs, and geometric inscriptions. Vegetable textile industry: This industry was known by the Iraqis before they knew about making pottery. In the ancient city of Ur, which dates to about three thousand years BC, traces of baskets were found printed on pottery. The date palm is the primary source of this industry, and it occupies the first place in this country due to many palm trees in it and water vehicles, beds, chairs, hand fans, lanterns, baskets, bags, and many more are made from them (Baqir, 2012, p. 62).

The other one is the 'Pottery industry.' The pottery industry extended back thousands of BC and was initially used to store grains. After the artistic touch entered it, it was decorated with its colors and ornate shapes, various mugs, pots, jugs, and vases (Al-Samarrai, 1975, p. 39). The pottery industries are characterized by their perforated and ornate shapes and animal shapes, such as elephants, lions, winged bulls, birds, and fish. Wood industries appeared when a man found an urgent need for his stability, so wood entered the construction of houses to make ceilings, doors, and the like, as opposed to making household assets such as beds, chairs, and furniture, as well as musical instruments such as flutes, drums, and tambourines. Iron industries: This is an industry found in villages and rural areas and includes: sickles, axes, and cutting tools such as knives and horse-riding supplies. As for the cities are the manufacture of doors, windows, quarries, fences, and others.

Also, there is 'Leather industries' where is spread in Baghdad, as its owners practice making shoes, belts, sword sheaths, horse saddlery, and others. Furthermore, Copper

industries or 'Al-Safar' is colloquially applied to copper equipment, and 'Al-Burnj' is used for the material 'Brass, and the materials made of copper tend to be red, and those made of brass are yellow. This industry is spread in Baghdad and Holy Karbala (Awad, 1986, p. 28). Moreover, the contemplator sees the aesthetics of the art of perforation on copper pots, vases, and coffee pots.

Moreover, the brick industry 'Al-Kashi' which is one of the old Iraqi industries. It flourished in the Abbasid period. This industry depends on virgin soil 'uncultivated' mixed with sand, glass powder, and gravel to strengthen the dough, and it is proud at a high temperature for 12 hours and then coated with a layer of chromaticity. The well-known inscriptions are Andalusian with twigs and leaves that move arcs, and there is the Turkish inscription that consists of symmetrical decorative units; and the Indian inscription that is on arches and knots that link together (Al-Salami, 2003, p. 44). This industry is spread in the holy cities of Najaf, Kadhimiya, and Karbala. There are other small industries such as the manufacture of boats, wood engraving and textile printing, and others. In all these industries, the contemporary Iraqi designer emphasized in most of his works that he was influenced by his local environment and his attempt to establish the Islamic identity of his works by invoking the Arabic letters in them.

3.1. DESIGN THINKING AND IMAGINATION IN IRAQI DESIGN

Iraq is one of the Arab and Islamic countries, and therefore it is an integral part of Arab and Islamic history, and these Arab and Islamic references have cast a shadow over the aesthetic design ideas of the Iraqi industrial product. The industrial product represents a complete entity, located in the folds of its composition, parts, performance units, and artistic forms, representing an entity. As a result of the diversity and complexity represented by these Iraqi industrial products, the design processes must have foundations and ingredients that rely on to reach outstanding results in our design of industrial products, which are:

1. The Idea: These ideas are mixed to form in their entirety their characteristics to initiate the formation of an industrial product with a specific and known system that carries a beginning, an end, and a purpose. The design stems from data that varies between artistic, scientific, psychological, subjective, and social. All these data, which

are determinants and controls, require the specialist to have sufficient knowledge of multiple aspects to be qualified to satisfy the human need through the design of the product and the requirements of the utilitarian, aesthetic and symbolic needs inherent in the product. Therefore, the design idea requires evoking different aspects of these data, which is determined by the image of the need, the shape of the product, and the function it provides. Hence, the design idea is not a process of initiating anything, but rather this process of initiation requires intellectual preparations and optional scientific and intentional references with scientific and artistic visions (Maldonado, 1991, p. 21).

2. Thinking: Thinking allows humans to construct the surrounding world according to their objective visions, plans, and desires. Thinking is often associated with other terms such as perception, sensation, awareness, idea, and imagination. This definition shows that man is the controller and generator of his thoughts with a conscious will and prior planning, despite the fundamental differences between thinkers about man's ability to decide the fate of his intellectual orientation and tendencies (Gedo, 1993, p. 87). From the preceding, it becomes clear that our capabilities, limits, and orientations may restrict the thinking process, but man's creative act and ability to create what he wants is more vital than all social and psychological limits and conditions. Therefore, the contemporary Iraqi designer tried to find approaches between beauty and function by showing the aesthetic and function of the Arabic letter and feeling the spiritual tinge of the shape of this letter; in addition, the contemporary designer emphasizes in most of his works his influence on his local environment, and his attempt to root the Islamic, heritage and national identity in his design work.

3. The Analysis: The analysis process in design and other disciplines depends on methodological processes. The scientific basis and the objective view are the balancing elements between subjective and objective and between the causes of analysis and the objectives of the analysis. The analysis is every method or study that includes a perceptual examination, even if it leads in its entirety to the synthesis of meaning. The analysis initially focuses on deconstructing the phenomenon into its primary elements to obtain knowledge or better understand the phenomenon under study. For example, studying the efficiency of a product requires studying several elements of the product's composition, such as the type of job that the product provides, the number of job

performance parts on which the product's function is based, the material component of the job performance parts, the suitability of the material to the nature of performance, how they are Through it, receiving the functionality of the product, using energy or through the user's energy or both, and others (Abdul-Jabbar & Jassim, 2019, p. 133). If analyzing the efficiency of a product, it is necessary to study all relevant aspects to reach tangible proof of whether the product under study has a specific efficiency.

Hence, the entity of the products of industrial design includes a set of external and internal systems, visible and latent. Internal and external means the physical parts and components at the level of the body and its forms and the level of the internal composition and the internal functioning parts. As for what is meant by appearance, it is these physical components that mentioned earlier at the level of the external and internal system, which can be perceived and identified by one of the senses. As for what is meant by latent systems, they are those systems that do not have a physical presence but rather announce their existence through the mental awareness processes of the recipient or the specialized analyst designer (Heskett, 2002, p 98). Therefore, the systems adopted by the analysis in the design process are: Formal analysis which it includes the processes of analyzing the body and its forms and the relationships of the parts of the external system with each other at the level of composition and the level of function. Also, there is Job analysis which this type of analysis also includes several aspects, namely: Analysis of the external system and the extent to which it is attributed to the nature of job performance. Furthermore, there is analysis of the internal system and the relationship of parts of job performance to each other and the whole in general. The other one is analyzing the nature and level of functional performance of the products, identifying their ability to attribute the human requirement, and whether the product's function achieves the purpose of its existence at the level of quality and quality (Khazal, 2009, p. 136).

Moreover, there is aesthetic analysis which is represented in the processes of analyzing industrial products according to the frameworks and limits of the aesthetic values that the product is associated with the user or affected by the product on the user, and the analysis process in this aspect includes 'Virtual Aesthetics', 'Functional Aesthetics', 'Interactive Aesthetics' and 'Symbolic Aesthetics.'

On the other hand, symbolic analysis which includes analyzing the symbolic structure of the Industrial Products Authority and the extent to which it is attributed or conveyed to the established statement at the level of expressive and aesthetic composition and the level of functional performance (Abdullah, 2018, p. 79). It also analyzes the role of the producer in the social context. Also, there is usage analysis that is represented in the processes of "analyzing the external system and how this system fits into the use processes that are framed according to the boundaries of communication interfaces, job receiving interfaces (Abdul-Jabbar & Jassim, 2019, p. 137). Accordingly, the usage analysis attempts to link the processes of collecting information about the user and conclude whether these usage structures are appropriate for human structures.

Furthermore, there is installation which is considered one of the characteristics of design knowledge and its analytical methods is the possibility of obtaining it through specific approaches, each of which has its form, style, and locations of use, especially the general ones, which allow access to the nature of the products, their problems, and topics as an integrated whole. Synthesis is the opposite of analysis, as through it, thought recomposes what it had analyzed and sees in its unity, the arrangement of the parts that make up a whole, as opposed to their functions. This structure is the physical reality of the industrial product.

The physical reality includes realistic physical elements that can be seen, interacted with, and read according to the contexts of the analysis 'symbolic analysis, aesthetic analysis, performance analysis, or that they be latent elements such as interactive aesthetics, functional aesthetics, and others. The analytical thought and the synthetic thought must be integrated into humans because the analytical thought protects the synthetic thought from excess and imagination. Synthetic thought protects analytical thought from scattering and being lost in molecules (Abdul-Jabbar & Jassim, 2019, p. 141). Thus, the analysis process requires an initial installation.

On the other hand, there is the so-called 'the conclusion' which must determine the evidence that has been reached, put scientific justifications for this evidence and discuss how it happened and the situation that led to its occurrence. The conclusion discusses data, information patterns, and the meaning of the relationships between them. The conclusion usually answers the fundamental question from which the

research set out to study the phenomenon, and the conclusion includes a description of what trying to discover and why? Moreover, presenting a proposition that supports or does not support the hypothesis that was made in advance, as deducing a thing, means that he tried to produce it and deduced it, as it is said to derive the judgment from its evidence (Abdul-Jabbar & Jassim, 2019, p. 142).

The last one is sources of ideas which multiple sources are involved in generating the design idea. The designer may retrieve images stored in memory, combine them, or pair them with other ideas and images. This process may be related to various aspects of the designer's life, at the level of nature or the physical elements of the environment in which he lives, the social environment and the interaction relationships that he practices with other individuals, and even the things surrounding him such as homes and other products. They may be essential sources for generating the design idea (Raiser, 1986, p. 96). Man has invested in designing his needs the shapes of trees, animals, plants, and birds, training his eyes to produce them in two or three dimensions.

After that, he began to organize these shapes with designs, some of which are laterally movable and some of which are pivotal or abstract, so that he elevated them to degrees of accuracy and technology, adding to them an aesthetic dimension by which he measures the movement of his forms and at the same time sets an aesthetic criterion that he uses to compare his future productions (Abdul-Jabbar, 2005) categorizes the sources of ideas into: nature and its vocabulary, the industrial environment in which the designer lives, other products, and social relations.

The design idea should arise from more than one environmental, physical, or social reference (Abdul-Jabbar, 2005, p. 48). The designer may adopt parts of the things he conjures up in his mind to generate a unified idea that represents the best solution to solving a design problem or find a new idea that serves a new purpose. Since the construction of the design has an expressive integration, it can only be achieved by interacting with the design through recognizing the semantics and realizing the content, which in turn continues to belong and its practical action through the nature of its forms used and the nature of the meanings associated with it and how to realize

those meanings (Abuhantash, 2000, p. 37). The most important sources from which the Iraqi industrial designer got his ideas are discussed in the next chapter.

3.2. FACTORS INFLUENCING THE DESIGN PARADIGM OF CONTEMPORARY IRAQI INDUSTRY

The Arabic letters formed a basis for presenting the technical achievements represented by the various design achievements, as the Arabic letters became an essential reference for their achievement and aesthetic employment within the spaces of those design achievements. The Iraqi industrial designer has benefited from Arabic calligraphy and included it in his design works, especially the famous fonts such as Kufi, Naskh, Thuluth, Persian, Diwani, and Ruq'a.

The plastic achievements that depend on the letterforms result from mental and performing activities with technical skills. Together, these events have an aesthetic purpose that requires a specific practical use in the form of an aesthetic statement that can reach the recipient. The trend toward Arabic letters has prevailed to employ them aesthetically within their space because the Arabic letter is characterized by its plasticity. Thus, it participates in the artistic achievement aesthetically and affects its effectiveness on the recipient because this letter carries a means by which a person reduces his culture and knowledge. So, the letter added to the beauty to see in art until it became a repertoire of magnificence and creativity.

Therefore, the Arabic letter has a cultural role as it represents a means of documenting Islamic culture by copying this civilization's literary texts. The Arabic letter also had the sanctity of being the means that documented the Holy Qur'an, and the Prophet's biography and its aesthetics transcended to be present in functional Islamic architecture, including religious ones (Hussein, 2011, p. 96). Thus, the literal forms derive their aesthetic when employed in works of art from the marriage between formal flexibility and craftsmanship.

Hence, the Arabic letters in the design achievements have moral and sentimental importance because of their significant impact in creating an appropriate and attractive design for the recipient's sight. There is no doubt that the letterforms in the design

achievements acquire their aesthetic characteristics by providing the relationship between the shape of the letter with other building elements, and this is subject to a creative vision and innovative transformations dependent on the understanding of both the artist and the recipient.

Arabic writings with different fonts have made outstanding contributions to the decoration of ceramic products and the formation of their surfaces. The Arab potter, in general, and the Iraqi potter excelled in developing his techniques to serve and highlight these formations. The Kufic calligraphy is one of the oldest types of Arabic calligraphy, as it is the first image of the Arabic calligraphy, and it tends to be square. The research tries to clarify the aesthetics of the Arab craft in designing and decorating the works of modern ceramics to highlight the cultural and civilizational heritage, as well as to show a new style of arts that combines Arabic calligraphy and ceramics with the diversity of patterns of Arabic calligraphy and ceramic shapes that characterize contemporary Iraqi potters.

3.2.1. Islamic Decoration

The industrial designer used Islamic decoration of all kinds, geometric, botanical, animal, and mixed, in decorating his designs because of the beauty of Islamic decoration. The Muslim artist's aesthetic depth and original creative thought appear evident. The Islamic decoration is the focus of aesthetic, cultural, and heritage enrichment because of its authentic aesthetic values that are linked to the rules and systems of fixed mathematical relationships that are textile linked with aesthetic standards, such as Islamic proportions, the golden ratio, the Da Vinci scale and other standards (Hussein, 2011, p. 97). The fields in which Islamic decoration was used varied as a primary material in the formal structure of Iraqi industrial design, which led to the expansion of the aesthetic base and the desire to introduce these abstract decorative drawings in place of many of the forms used instead. Its use can be seen in the design and decoration of pottery, ceramics, plastic art paintings, and ornamental paintings of all kinds, and they are indeed used for aesthetic purposes (Al-Mafraji, 2017, p. 119).

The Iraqi arts of all kinds, including the decorative arts, constitute a functional and service art that simulates man's various aspirations and desires, based on the existence of the purpose that defines it and its general nature. Artistic work cannot fulfill its function and translate its aesthetic discourse unless it presents a pattern of artistic composition that depends on artistic systems and rules that achieve the aesthetic effect. The design achievements are spaces in which the building units intermingle and interact to the extent of available work and the aesthetic work that is consistent and consistent with sensory perception because the influential contemporary design achievements lie in their aesthetic strength according to their utilitarian functional performance (Al-Mafraji, 2017, p. 120).

The contemporary designer resorted to Islamic decoration to give his design achievement an aesthetic value by using decorations to express his belonging to the Arab and Islamic environment. The diversity and difference of decorations 'geometric, plant, animal, mixed' reflect the diversity and difference in human temperament and psychological aesthetics. Furthermore, his goal of abstraction is not to obscure the meaning but instead as a rhythmic act due to the latent qualities of the decoration that allow him to express movement and mass in its aesthetic sense through its independent self-movement.

The decoration used by the contemporary designer was not limited to its free and aesthetic formal aspects. However, some contemporaries resorted to invoking it within fillings or friezes, which is to reveal its aesthetic features as an oriental art consistent with contemporary taste (Saleh, 2015, p. 166).

Since the form is one of the most important artistic elements that participate in the establishment of the creative process, the artistic elements are means that help the artist to achieve the desired goal, represent and express it by organizing vocabulary according to synthetic mechanisms that increase the recipient's response to the artwork and aesthetic appeal (Mohammed, 2015, p. 682). The decorative design consists of visual elements organized to evoke in the soul feelings of a specific meaning; this meaning differs if it is reorganized in another way to express something else. That is because the organization of the elements is the basis of visual expression to convey

the meaning intended for the recipient to receive until he understands it (Sherzad, 1985, p. 23)

3.2.2. Archaeological and Heritage Sites

Given the civilizational and cultural dimension that Iraq enjoys as the owner of the oldest discovered civilization ‘the Mesopotamian Valley Civilization’ and along its area from south to north, Iraq is rich in many archaeological and cultural sites that make it a destination for archaeologists and excavation missions due to the presence of many archaeological sites from Sumerian temples and ziggurats as well as many Islamic archaeological sites because several cities in Iraq were the capital of the Islamic caliphate: Kalkufa in the caliphate of Imam Ali Ibn Abi Talib, Baghdad in the caliphate of Abu Jaafar al-Mansur al-Abbasid, and Samarra in the caliphate of al-Mu'tasim al-Abbasid. Iraq also contains many holy shrines and the tombs of the imams of the family of the Prophet Muhammad.

At that time, the artistic production process of some types of design arts requires the borrowing of a wide range of plant and animal forms, as well as imagined abstract and symbolic forms, including letterforms, which are formed by their nature according to realistic formal relationships that are reimagined in the light of considerations that give their formal qualities ideological, social and spiritual influences. The process of employing forms depends on the mechanisms of formal metaphor and the mechanism of modifying these forms in a way that allows the rediscovery of their expressive energy and the possibility of employing them within an integrated intellectual system that is consistent with intellectual reality and with the requirements of artistic production, perhaps borrowing forms and modifying them to ensure their aesthetic use has become clear over a long period of artistic production.

3.2.3. Importance of the Geometric Shapes

While geometric shapes hold a special significance in the design approach of modern Iraqi and Arab industrial designers, it is important to note that individual designers may employ diverse design strategies and draw inspiration from various aesthetic sources. While the use of geometric shapes may be prevalent, it is not an exclusive or limiting factor in the creative process. The design approach is ultimately shaped by a

dynamic interplay of cultural influences, contemporary design principles, technological advancements, and individual artistic expressions.

In conclusion, geometric shapes possess a profound cultural and historical significance for Iraqi and Arab industrial designers. Their utilization reflects a connection to Islamic art and architecture, imbuing designs with spiritual and symbolic meanings. Moreover, geometric shapes offer practical advantages in terms of production efficiency and visual legibility. While not the sole determinant of design approaches, the integration of geometric motifs represents a notable aspect within the broader landscape of modern Iraqi and Arab industrial design.

The Iraqi designer benefited from all geometric shapes without exception, so he used the circle, the rectangle, the triangle, the square, the hexagon, the octagon, and other geometric shapes. Therefore, designers sharpened their minds to be creative in using nature and its vocabulary and developing and improving it, so they were unique in movement, fluidity, and beauty and were distinguished in expression. The designers were able to combine meaning and form in a rare skill until the design became an image in which the vibrant beauty of life, innovation, and creativity blend.

The designer always seeks to embody his ideas through a set of shapes and symbols through which he is meant to express a specific meaning. Human thought has begun to find tools for itself to organize reality linked to references that distinguish artistic forms (Mohammed, 2015, p. 683). To be able to project the concepts of beauty on the artistic forms, the research will classify the formal aesthetics into: Beauty according to the basic configurations of the body and its output processes according to the idea defined by the product's function and the designer's vision. The last one is beauty according to the superficial formations and the simple extraction processes of the body and its parts.

The aesthetic dimensions in the first aspect related to the body include the processes of forming the body according to the aesthetic dimensions included in the structural structure of the body and its vocabulary. Here, the designer seeks to achieve the aesthetic dimension by carefully studying the user's requirements on the physical, cultural, social, and even political and religious levels. As these processes start from

the first stage of training, the designer may adopt an artistic doctrine or a strategy for one of the technical schools and build the body considering that.

Although the job may draw its limits, dimensions, and effects on the formation of the body, it is the creative design and the designer's ability that determines the difference in the aesthetics of appearance products and distinguishes one from the other, as it requires the designer in this aspect to exceed the functional conditions and limits and create a proportional body that suits the requirements of the user. These requirements, i.e., user requirements, no longer satisfy what Sullivan called body follows function (Behne, 1996, p. 365)

In this process, the surfaces of the product body and its parts are treated according to proportionate aesthetic considerations. The function of each part of the body is compatible with the final function provided by the product through the standard, color, and symbol output that is added to the surfaces of the body provided that these aesthetic values are compatible with the material from which the product is made, with the nature of the service it provides, and with what the theory of performance ability proposes to clarify and suit the appearance characteristics of the product. With attention to the philosophical and psychological considerations of the user, such as adding paints by choosing colors that are proportional to the nature of the product, the nature of the purpose it performs, the environment in which it will be used, as well as its role and impact on the psyche of the recipient.

Formal analysis of aesthetics focuses on product characteristics that affect aesthetic responses such as size, color, texture, appearance, balance, etc. The symbolic analysis focuses on the meanings, connotations, and symbols related to those formal characteristics and their role in people's lives (Abdul Hamid, 2001, p. 383). According to the dynamic concept, the body is an inherent part of the aesthetics of interaction, and it is entirely different from the traditional concept of the body in design.

Moreover, the form in design is often linked to the fundamental aspects of products, such as shape, color, and formal aesthetics. In contrast, the form in interactive aesthetics is dynamic and compelling and opens the way for design to achieve effectiveness between the product and user behavior. Design, as interactive aesthetics, must include trying to search for the acceptable form in the forces of interactive

dynamics, which is the body through which the behavior of the product is determined and to which the user responds with a specific behavior, thus achieving a dialogue behavior between the product as an independent entity with specific behavior and between the user is another entity with its behavior as well. However, the behavior of each of them is united in a dialogue form of mutual influence, each of which depends on the existence of the other. Performative abilities result from the interpretation and rational interpretation of things based on human knowledge and previous experiences and are applied to how he perceives things.

Therefore, it can be said that contemporary design is an interconnected system of relationships based on the foundations that support and increase cohesion between the elements and help to make the design a readable and clear language with what these foundations impart from the formation of the design building. The visual language used by the contemporary designer is the basis for creating the design in terms of its realization according to concepts related to the visual organization.

According to the preceding, it can be said that industrial design, with its inscriptions, letters, decorations, or natural components, is intentional intellectual work. As the designer, in addition to his artistic understanding of plasticity, he relies on installation and analysis of the structure of the designed form. Here, the designer's thought is subject to the laws of the physics of work production, the methods of its formation, and the mechanisms of coloring it to start another stage of the intellectual formation stages, sometimes by reducing or by adding the form in line with the requirements of his production tools at other times (Al-Zubaidi, 2016, p. 34).

The contemporary Iraqi designer proved his originality and sincerity by combining the immortal heritage of his nation with the modernity of his current surroundings and was able to give art a new dimension that the artist had not known previously. Contemporary Iraqi design arts are based on symbolic values through shapes, lines, and colors that all move within the circle of the symbol, which is an essential and pivotal part of the history, civilization, and aesthetics of art, as reinforced by subsequent references of the historical and cultural heritage, and what it possesses of insinuations that are closely related and connected with creations. Contemporary innovations and cognitive influences as social and artistic culture (Mohammed, 2015,

p. 681), raised the designer artist's artistic and aesthetic sense in making Islamic crafts and decoration within the formal design synthesis as an artistic metaphor that was represented in contemporary Iraqi design works.

4. THE THEORETICAL FRAMEWORK

Through what was presented in the theoretical framework, the research came out with a set of elements based on the theoretical framework, and the most important of these elements are:

1- Immanuel Kant distinguished between pure beauty and impure beauty, and he considered pure beauty as the form that does not evoke an idea or expression and does not contain content, such as geometric shapes, decorations, and inscriptions. However, if beauty is associated with an idea, a benefit, or a sensual pleasure, it is impure beauty.

2 - The contemporary designer employs Arabic letters in the ceramic product to clearly show the aesthetic values, foremost of which is the repetition of the individual letterforms.

This repetition has semantic meanings for the recipient, as it forms a harmonious rhythm that attracts the recipient's attention and achieves acceptance and satisfaction.

3 - The design achievements are spaces in which the building units mix and interact to the extent of available work and the aesthetic work that is compatible and consistent with sensory perception.

4 - That significant difference in knowledge, tastes, and customs remains according to the difference between individuals and groups that determine the quality of values, and they are values closely related to art and tasting it.

5- The product's appearance is linked to the aesthetic experience in a complex way, as this form is not seen as fixed spatial relationships only but rather as a dynamic interaction of the elements.

6- When developing any design, consideration must be given to knowing the nature of the environment in which the user lives to create an interactive relationship between the user and the design prepared for him.

- 7- Colors physiologically affect the human eye with their different waves and frequencies, so sensory perception takes place through the aesthetics of those colors.
- 8- Vitruvius emphasized that architecture must satisfy three essential requirements: strength, utility, and beauty.
- 9- The most critical Iraqi industries are the extractive industries, chemical industries, food industries, textile and leather spinning, building materials, and primary metal and electrical industries.
- 10- The most critical Iraqi crafts: are goldsmithing 'gold and silver' , the textile and knitting industry, the vegetable textile industry, pottery industries, wood industries, leather industries, copper industries, and the brick industry 'Kashi'.
- 11- The legitimacy of product ownership of the Iraqi industrial design specialty is confirmed through the processes through which these materials were processed according to the specialized context of the design.
- 12- The expression through which the product is formed does not represent the organization but rather the method or means by which the organization was formed.
- 13- The product's appearance is linked to its functional dimension, and the consumer determines the product's functional features through authority.
- 14- Product form is organizing the relationships between matter, expression, and function. It is the empirical whole of the product.
- 15- It is necessary to think very carefully about the user and how to involve him in the design process.
- 16- The design idea is not a process of initiating anything. Instead, this initiation process requires intellectual preparations and optional scientific and intentional references with scientific and technical visions.
- 17- Aesthetic analysis is represented by the processes of analyzing industrial products according to the frameworks and limits of the aesthetic values that the product is associated with or affected by the product by the user.

18- The process of employing the forms of Arabic letters ‘including the Kufic script’ within a design system that is consistent with the formal unity of the aesthetic requirements of the artistic production.

19- Industrial design is an intentional intellectual work, as the designer, in addition to his artistic and plastic understanding, uses the installation and analysis of the structure of the designed shape.

20- The artistic production process of some design arts requires borrowing a wide range of plant and animal forms.

21- The Iraqi designer benefited from all geometric shapes without exception, so he used the circles, rectangles, triangles, squares, hexagons, octagons, and others.

5. SAMPLES OF THE RESEARCH

Four diverse industrial products were selected from the works of Iraqi designers, which varied between industries ‘textile, leather, iron, and wood.’ These works are distinguished by their designs characterized by the characteristic of aesthetic formalism. The designer tries to achieve a kind of equivalence between aesthetics and functionality.

After reviewing and examining the ceramic artworks of the artists and reviewing them, the research chose four models of the design works of the Iraqi industrial product according to the following points:

- Diversity and aesthetics of contemporary Iraqi industrial design
- employing Iraqi spirituality, including its civilized references, in the work of the contemporary Iraqi industrial designer
- seeking the opinions of experts with the experience to select these works.

5.1. Sample (1): Textile Industries

The art of Iraq dates back to the beginning of the Islamic civilization. Iraqi carpets are known for the beauty of colors and various designs and decorations. The materials and tools used in producing these carpets include cotton wool, silk, synthetic fibers,

knitting needles, and other tools. Carpet weaving in Iraq has existed for several centuries, passed down from generation to generation. Production involves designing and assembling carpet pieces by hand and then completing them using the equipment. Carpet prices range from simple and affordable to luxurious and expensive. Prices and quality of carpets vary depending on the design style and materials used in production. The Mesopotamian civilization inspires designs and motifs.



Figure 5-1 A decorative carpet made of high-quality fabric that reflects the skill of craftsmen in Iraq. It was photographed in the streets of Baghdad, Iraq (Source: Researcher Photo).

The textile industry in Iraq, with carpets being its foremost product, holds significant advantages. An important milestone occurred in 1926 when Baghdad witnessed the establishment of its inaugural textile factory, spearheaded by the private sector under the patronage of Fattah Pasha and supported by the government. This initiative aimed to foster local employment opportunities for manufacturers and artisans. The industry remains steadfast in its commitment to fulfilling customer demands by crafting products that not only cater to their needs but also uphold Iraq's rich heritage and cultural traditions. In essence, the Iraqi carpet industry stands as the primary artistic medium, playing a pivotal role in the preservation of the nation's cultural heritage. Notably, its distinct designs, characterized by vibrant colors, embody this essence (refer to Figure 5-1).



Figure 5-2 A carpet with geometric patterns. Photographed in the streets of Baghdad. (Source: Researcher's photo).

Figure 5-2 captures a visually captivating craft product in the form of a colorful rug adorned with intricate geometric patterns. This particular rug showcases a diverse range of shades and hues, encompassing a spectrum of light to dark colors. The design itself comprises multiple rectangles of varying sizes, meticulously arranged in symmetrical fashion across the surface. Notably, each square within the pattern possesses its own unique combination of colors, resulting in a mesmerizing abstract net-like motif. The choice of a neutral grey background serves a purposeful role in enhancing the vibrancy and visual impact of the rug's colors.

To contextualize this craft product within the religious, social, and cultural fabric of modern Iraq, it is important to recognize the enduring significance of textile production within the country. Iraq's rich heritage and cultural traditions have long been intertwined with the artistry and craftsmanship of textiles, serving as a reflection of the country's cultural identity. The geometric patterns adorning the rug align with the broader aesthetic sensibilities found in Iraqi textile design, where geometric motifs hold symbolic value and are rooted in historical influences.

Moreover, the preferences of the Iraqi textile industry often encompass a blend of traditional elements and contemporary influences. This balance reflects the dynamic nature of the industry as it seeks to meet the demands of local consumers while also engaging with global design trends. By incorporating intricate geometric patterns, this rug exemplifies the craftsmanship and attention to detail that characterizes the Iraqi textile industry's approach.

In terms of its potential impact, this rug offers an opportunity to enhance the texture and visual interest within any room or space. Its vibrant colors and intricate design can serve as a focal point, adding depth and character to the environment. Additionally, the presence of such craft products within contemporary interiors helps to sustain and promote the cultural heritage of modern Iraq, contributing to the preservation and appreciation of the country's artistic traditions.



Figure 5-3 A carpet inscribed with the The Great Mosque of Samarra in Iraq. Photographed on the streets of Baghdad, Iraq. (Source: Researcher's photo).

Figure 5-3 showcases The Great Mosque of Samarra, an architectural marvel constructed during the Abbasid era, serving as a testament to its enduring significance. The mosque stands as a living symbol, embodying the essence of Islamic civilization that continues to resonate in the present day. Artistic endeavors have drawn inspiration from this iconic structure, reinterpreting its cultural and Islamic heritage through various creative expressions. This deliberate engagement with the mosque's rich historical and cultural connotations infuses contemporary artistic creations with a vibrant vitality. By harnessing the mosque's distinct style and conceptual essence,

designers seamlessly integrate visual formations while remaining grounded in the discourse of contemporary artistic identity.



Figure 5-4 The decorative patterns used in carpets. Photographed from textile shops, Shorja, Baghdad. (Source: researcher's photo).

As depicted in Figure 5-4, the showcased collection of textile works demonstrates a masterful execution of geometric decoration, displaying a dynamic interplay between sharp geometric forms and moments of gentle softness. Noteworthy is the achievement of compatibility and harmony within the compositions through the thoughtful arrangement of decorative elements and the manipulation of optical surfaces. The design's overall structure is enriched by the diverse implementation techniques employed, encompassing the strategic incorporation of tactile and color elements.

An astute observation is the artist's ability to traverse seamlessly from one surface to another, facilitated by strategic points of contact and the interplay of spaces across multiple blocks. These deliberate visual relationships foster a cohesive unity between solid forms and voids, thereby bestowing a sense of harmony upon the observer. Such integration serves to reinforce the inherent cultural values while upholding the essence of the Arab aesthetic tradition. The artist achieves this by skillfully employing Arabic decorative motifs, alongside the inclusion of select curved lines and pathways, which collectively delineate the contours of contemporary design.

The presented textile works exemplify the meticulous craftsmanship and artistic acumen, offering an intriguing synthesis of geometric forms, interlocking spaces, and culturally resonant visual elements. These carefully curated compositions maintain a delicate balance between tradition and modernity, showcasing the artist's adeptness in

shaping the visual landscape while honoring the enduring artistic legacy of the Arab world.



Figure 5-5 Two tapestries from textile shops in Shorja, Baghdad. (Source: Researcher's photo)

Figure 5-5, presented in this study, provides compelling evidence of the artist's deliberate pursuit of visual richness through meticulous color treatments that establish a seamless integration between their decorative and structural design vocabulary. Notably, these careful color choices lend an enhanced aesthetic appeal to the distinctive textile pieces. The artist's selection of colors stems from their inherent nature, which corresponds harmoniously with the vertical, horizontal, and refracted lines featured in the compositions. The interplay of colors, such as red, orange, white, yellow, and gray, creates a captivating visual focal point, drawing the viewer's attention and generating a sense of color contrast.

Moreover, the deliberate variation in colors and sizes bestows a harmonious equilibrium when observing the textile pieces from different perspectives, facilitated by the repetition of geometric shapes. The measured proportions of these geometric forms demonstrate a keen adherence to the principles of proportion and balance, contributing to the overall aesthetic composition. The artist's skillful implementation of appropriately sized geometric shapes further reinforces the sense of visual equilibrium and mastery of spatial relationships.

In summary, Figure 5-5 offers a compelling visual representation of the artist's adeptness in utilizing color treatments and geometric forms to enrich the visual appeal of their textile creations. The careful selection and juxtaposition of colors, along with

the meticulous attention to proportions, exemplify the artist's discerning eye and commitment to achieving aesthetic harmony within their work.



Figure 5-6 Detail from a carpet inscribed with the emblem of the Republic of Iraq (the eagle bird), photographed in textile shops, Shorja. Baghdad. (Source: Researcher's photo).

Figure 5-6 showcases a meticulously crafted hand-made textile rug, featuring a recurrent depiction of the Iraqi republican emblem, prominently characterized by the image of an eagle. The presence of the eagle symbolizes a significant shift in the governmental structure, as Iraq transitioned from a monarchy to a republican system in 1958. The Iraqi designer undertook the endeavor of immortalizing this pivotal historical event by centering it as the primary concept within the artwork. The designer deliberately ensured the repetition of the emblem in various colors, thereby imbuing the piece with a sense of vibrancy and visual interest.

The discernible contrast in the two dominant colors employed in this textile rug, namely red and orange, along with the complementary hues interspersed throughout, including blue, brown, white, and gray, collectively contribute to the creation of a striking visual juxtaposition within the woven carpet. This deliberate contrast manifests through the arrangement and interplay of colors, enhancing the overall form and appearance of the artwork.

In summary, Figure 5-6 presents a meticulously crafted hand-made textile rug, whereby the repeated motif of the Iraqi republican emblem, symbolized by the eagle,

serves as a testament to a momentous governmental transformation. The artist's careful selection and repetition of the emblem in a diverse color palette, accentuated by the pronounced contrast between red and orange, result in a visually captivating weaving carpet.



Figure 5-7 Iraqi Shemagh: It is a kind of scarf worn by men in Iraq. (Source: Researcher's photo).



Figure 5-8 An Iraqi shemagh made of cotton. (Source: Researcher's photo).

Another notable category within the textile industry is the Iraqi shemagh, a distinctive scarf predominantly worn by men in Iraq. Renowned for its distinctive designs, diverse color palette, and varied geometric patterns, the Iraqi shemagh stands as a prominent cultural emblem. Crafted from a delicate cotton fabric known as al-Qattan, its lightweight composition and soft texture further contribute to its unique identity.

The origins of the Iraqi shemagh trace back to the nineteenth century, solidifying its significance as an integral element within the cultural and traditional fabric of Iraq. Notably, the design process for the Iraqi shemagh predominantly relies on manual techniques, with minimal reliance on electronic programs, reinforcing the essence of craftsmanship and artisanal expertise (Refer to Figures 5-7 and 5-8).

In essence, the Iraqi shemagh exemplifies a remarkable textile creation, characterized by its inherent cultural symbolism, intricate designs, and a meticulous crafting process rooted in manual dexterity. Its enduring presence within Iraq's cultural tapestry reinforces its profound cultural and sartorial significance.

5.2. Sample (2): Leather Industries

Manufacturing leather bags in Baghdad is one of the famous traditional industries, and it was used on many social and religious occasions. It is handcrafted using the finest leather and other threads and fabrics. Traditional leather bags are characterized by many Islamic lines and geometric shapes used in their design, which reflect Islamic heritage and traditions. These bags feature a unique and beautiful design, which makes them ideal for everyday use, special occasions, and gifts.



Figure 5-9 A pair of leather bags with Arabic inscriptions in a shop on Al-Mutanabbi Street in Baghdad. (Source: Researcher's photo).

Islamic leather bags are made in several steps, where the leather is cut to the required size, cleaned, and dried. Then, the bag is designed, the required decorations and inscriptions are determined, and they are drawn on the leather using special tools. The inscriptions and decorations are cut out using special tools and fixed on the bag using glue and thread. Artisans use many decorations and inscriptions in their manufacture, such as the Kufic, Thuluth, Naskh, and Diwani. Which reflects the Islamic heritage

and Arab culture. These bags are characterized by fine details and exquisite finishes, which reflect the high quality of the product (See Figure 5-9).



Figure 5-10 A leather bag with an inscription from the Epic of Gilgamesh in a Baghdad factory. (Source: researcher's photo).

Islamic leather bags hold significant cultural value and serve various purposes, ranging from daily use to special occasions and gifts. These esteemed artifacts bear witness to a rich history and heritage, encapsulating elements of beauty, elegance, and luxury. Notably, some inscriptions found on these bags date back to ancient times, such as the mention of Gilgamesh, the legendary king of the Sumerian civilization (See Figure 5-10).

Turning attention to Figure 5-11, a diverse array of leather works is presented. An intriguing observation lies in the designer's utilization of contemporary styles and techniques to imbue these creations with renewed appeal. The Arabic letter serves as a prominent design element, skillfully integrated into the compositions, thereby harmonizing with the masterful craftsmanship employed throughout.

Through the meticulous execution of these leather works, the designer adeptly employs various treatments to accentuate the visual impact of the letterforms, evoking a sense of artistic innovation and aesthetic charm. Such intricate interplay of Arabic script and craftsmanship serves as a testament to the enduring fusion of traditional design elements and modern techniques, resulting in captivating and culturally resonant leather creations.



Figure 5-11 A group of leather artefacts with Arabic letters on them, photographed in a leather shop on Al-Mutanabbi Street in Baghdad. (Source: researcher's photo).

As depicted in Figure 5-12, the showcased leather works demonstrate a mastery of Arabic calligraphy, particularly in the Diwani and Thuluth scripts. These compositions achieve a remarkable equilibrium and visual cohesion through the skillful manipulation of volumetric relationships within the letterforms and their interplay with the overall surface design. Notably, these leather creations serve as artistic canvases, effectively employing the expressive and tactile nature of calligraphy to exemplify the aesthetic essence of Arabic script and its profound Islamic heritage.

The intertwining of calligraphic elements with the supple medium of leather showcases the inherent beauty and spiritual significance of Arabic calligraphy. Each stroke and curve contributes to a larger tapestry, where the elegance of form meets the tangible qualities of the leather surface. This harmonious integration of calligraphy and materiality not only highlights the aesthetic aspect of Arabic script but also reflects the enduring artistic traditions and cultural values intrinsic to Islamic art. Through these captivating leather works, the essence of Arabic calligraphy is brought to life, captivating the viewer with its visual allure and evoking a profound appreciation for the Islamic artistic heritage.



Figure 5-12 Leather artefacts with Arabic calligraphy, Diwani and Thuluth leather shop in Al-Mutanabbi Street, Baghdad. (Source: researcher's photograph).

A close examination of the composition and arrangement of the leather works shown in Figure 5-10 reveals that the artist's process involves careful planning and drawing as fundamental steps in effectively controlling the proportions and structural elements of the formal compositions. This deliberate approach allows for precise control of the artistic construction, enabling the artist to skilfully employ these elements within the craft work.

The leather works, in particular, encapsulate symbolic representations of the ancient Sumerian civilization, with a specific focus on the renowned epic of 'Gilgamesh.' The artist adeptly seeks to stylishly reproduce and capture the essence of this epic within the visual formations of the works. In doing so, the designer adeptly intertwines the expressive elements derived from the Sumerian cultural heritage with the contemporary discourse of artistic identity.

Figure 5-13 further exemplifies the artist's deliberate utilization of the Sumerian civilizational heritage, as it serves as a visual reference for the seamless incorporation of these cultural motifs into the contemporary artistic narrative. By skillfully merging the stylistic and conceptual aspects of the visual formations, the designer effectively bridges the gap between past and present, paying homage to the rich legacy of the Sumerian civilization while engaging with the prevailing artistic discourse of today.



Figure 5-13 Several leather bags with images from the Sumerian civilisation, particularly the Epic of Gilgamesh, from a leather shop on Al-Mutanabbi Street, Baghdad. (Source: researcher's photograph).

The designer skillfully draws upon the ornamental aspects of vegetal and geometric motifs, infusing the artwork with a dynamic vitality that emanates from the profound connotations inherited from the rich Islamic heritage. The artist's distinct style emerges as a harmonious synthesis of various visual elements, prominently grounded in the expressive potential of Arabic decoration. Serving as a fundamental component, the Arabic inscription acts as a cornerstone, interwoven within the artistic framework, while simultaneously embodying a profound connection to cultural roots. Through the artist's innovative manipulation of decorative surfaces, a captivating ensemble of works comes to life, satisfying the requisites of a cohesive and balanced aesthetic construction. Figure 5-14 exemplifies the remarkable culmination of these endeavors, showcasing the artist's masterful command of their creative vocabulary and their ability to achieve an aesthetically harmonious outcome.



Figure 5-14 A leather bag with a decorative and geometric design from a leather shop in Al-Mutanabbi Street, Baghdad". (Source: researcher's photograph).

The skilled artisan adeptly navigates across surfaces, seamlessly transitioning through connection points and transient spaces, interlinking two or more blocks with a finesse that establishes captivating visual relationships. This harmonious amalgamation effortlessly fuses solid shapes and spatial elements, resulting in a visual coherence that contributes significantly to the artistic composition's plastic values. Furthermore, the artist astutely preserves the authentic Arab aesthetic by incorporating historical and contemporary national symbols such as the Freedom Monument, the winged bull, the Lion of Babylon, and the Samarra minaret. These symbols, carefully chosen due to their inherent characteristics, encompass vertical, horizontal, and circular lines, along with nuanced curved lines and paths, collectively delineating the contour of contemporary design. Lastly, the artisan demonstrates a keen interest in enhancing the visual impact of their creations through meticulous treatments that establish a harmonious interplay between design vocabulary, letters, and textures. Consequently, these meticulous endeavors bestow a captivating aesthetic allure upon these exceptional leather pieces, further elevating their distinctiveness.

The manufacturing of leather bags encompasses a range of materials, including natural leather, precious metals, precious stones, and an assortment of tools such as scissors, glue, and sewing machines (See Figure 5-15). The prices, costs, and quality of these bags are subject to variation based on the intricacy of design and the materials employed in their creation. Achieving a design of exceptional quality and minimal cost can be attained through the utilization of premium materials and a dedicated focus on

the meticulous craftsmanship of the leather bags. In doing so, these creations serve to benefit society by generating employment opportunities, augmenting financial resources, and offering aesthetic satisfaction through their captivating forms and embellishments that evoke delight within the soul.



Figure 5-15 A sewing machine used to make leather bags. Taken in a leather shop in Al-Mutanabbi Street, Baghdad. (Source: researcher's photograph).

An exemplification of the leather industry's historical significance in Iraq, particularly in Baghdad, can be observed in the realm of decorative leather murals. Dating back to approximately 4000 BC, these murals hold great importance as an ancient heritage art form. The Sumerian civilization, renowned for its inscriptions and writings on clay tablets, thrived in the southern region of Iraq. The leather murals themselves are characterized by intricate and diverse patterns and drawings that serve as reflections of the region's rich culture and history. The production process of leather murals in ancient Baghdad entailed several stages. Firstly, tanned leather derived from sheep was meticulously prepared. Subsequently, the cleaned and stretched leather was secured onto a sturdy wooden frame through the use of rivets. The inscriptions and drawings were meticulously crafted on the leather surface employing manual tools such as pens and varnish. Natural pigments like henna, saffron, and dark blue were skillfully employed to imbue the murals with vivid hues (See Figures 5-16, 5-17, 5-18, & 5-19).



Figure 5-16 A leather mural inscribed with a Qur'anic verse, filmed in a leather shop, Al-Mutanabbi Street, Baghdad". (Source: Researcher's photo).



Figure 5-17 A preliminary outline of writing on leather murals, filmed in a leather shop, Al-Mutanabbi Street, Baghdad". (Source: Researcher's photo).

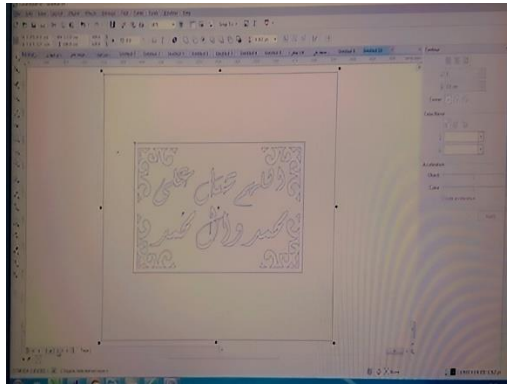


Figure 5-18 Interface of the programme (Autocad) used to design the decoration of the leather bags. Photographed on a street in Baghdad, Iraq". (Source: researcher's photo).



Figure 5-19 A craftsman writes on a leather wall covering photographed on a street in Baghdad, Iraq". (Source: researcher's photograph).

The inscriptions used in the leather murals were characterized by geometric and plant motifs and used broad and sharp lines in the drawing. The colors used were neutral and earthy because they represent the natural environment in Iraq. The covers of the Qur'an are designed using computers and modern design programs and are designed in a way that reflects the Islamic heritage and the beautiful Iraqi traditions. The manufacture of Qur'an covers is made in Baghdad, and its beginnings go back several centuries. The tools used in manufacturing Quran covers include modern machines and traditional tools such as knives, scissors, and sewing machines.

The materials used in making Quran covers include various fabrics, threads, buttons, and modern and traditional tools. The covers of the Qur'an are made after designing the pattern, cutting the cloth, sewing it, and decorating it with Islamic and heritage motifs manually by artisans. They resemble some designs of existing Islamic and heritage monuments. The manufacturing steps are from cutting the fabrics to making the final cover. In terms of quality and cost, low-cost designs can be obtained using lower-quality materials, while high-quality designs require high-quality materials and a precise manufacturing process. Customers' wishes must be considered in designing Quran covers and produced accordingly.

The Quran covers, an integral component of Islamic religious artifacts, encompass various constituent elements, including leather and wood employed in the edging. These components are handled with utmost craftsmanship, reflecting the rich legacy of ancient Iraq. Quran covers hold significant cultural and religious value, serving as guardians of Islamic traditions and heritage within Iraq. Moreover, they exemplify the artistry and expertise exhibited by skilled artisans in their creation (See Figure 5-20).



Figure 5-20 A leather Qur'an cover photographed in a shop on a Baghdad street". (Source: Researcher Photo).

5.3. Sample (3): Iron Industries

The artisan's affinity for Arabic calligraphy finds manifestation in the artistic creations, drawing inspiration from the cultural milieu in which they were nurtured (See Figure 5-21). A notable example of this influence is observed in the ironworks, where the contemporary designer has skillfully incorporated a verse from the Qur'an: "The Mosques of Allah shall be maintained only by those who believe in Allah and the Last Day." These captivating calligraphic elements have been purposefully utilized in the

design and ornamentation of numerous mosque fences throughout Baghdad. (See Figure 5-21).



Figure 5-21 Iron balcony frame decorated with Holy Quranic verses, Al-Khulafa Mosque, Baghdad. (Source: Researcher's Photo).

In Figure 5-22, the craftsman showed aesthetic creativity in the use of his decorative formations of Islamic geometric decoration and traditional Arabic arches. Through the space of the ironwork that decorated the entrance to the Saray market in Baghdad, he demonstrated that it was a traditional ornament in a contemporary style.

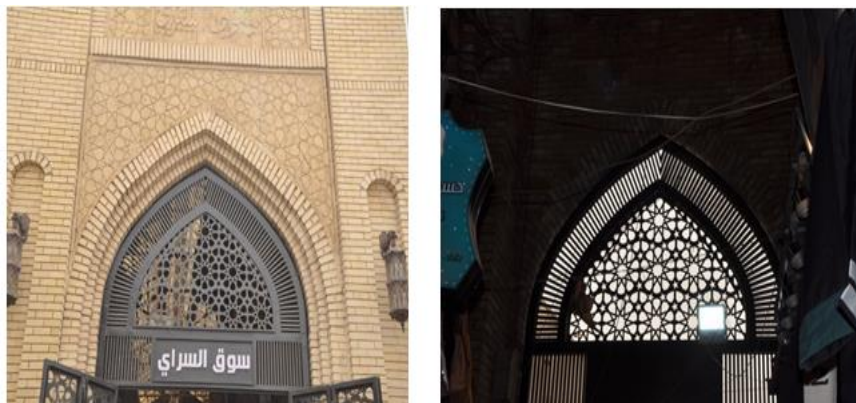


Figure 5-22 A work of art on iron embroidered according to Islamic geometry on the Saray Market building in Baghdad. (Source: Researcher's photo).

The meticulousness of the Iraqi artisan becomes evident as they strive to portray reality with utmost precision, harnessing their technical skills to employ geometric ornamentation in their works, notably in the design and embellishment of iron fences.



Figure 5-23 Iron fences from the Al-Qishla site in Baghdad. (Source: Researcher's photo).

Figure 5-23 showcases the deliberate utilization of geometric shapes by the designer in the architectural composition of the building's balconies, resulting in formations imbued with aesthetic connotations. The textures employed serve multiple sensory functions, as they harmoniously integrate both functional and aesthetic elements into a cohesive whole.



Figure 5-24 Iron balconies of an apartment in Baghdad. (Source: Researcher's Photo).

As depicted in Figure 5-24, careful observation reveals the incorporation of Arab Islamic lines, shapes, and motifs in the design and decoration of these iron doors, executed in a contemporary manner. Notably, the artistic endeavor extends beyond the mere execution of functional elements, as it imparts an aesthetic dimension to the overall concept of design work, effectively bridging the gap between heritage preservation and contemporary artistic production.



Figure 5-25 Iron doors designed according to Islamic motifs and shapes, Al-Baghdadi Cultural Centre. (Source: Researcher's photo).

Iron windows, commonly employed in high-rise structures, serve as a notable architectural feature. These window frames, crafted from metal, possess inherent attributes of robustness and longevity. Their primary function revolves around safeguarding individuals and ensuring their security. Renowned for their ease of installation and maintenance, iron windows offer a range of configurations, allowing for customization to suit specific project requirements. Various shapes and sizes are available, catering to diverse architectural endeavors (see Figure 5-25).

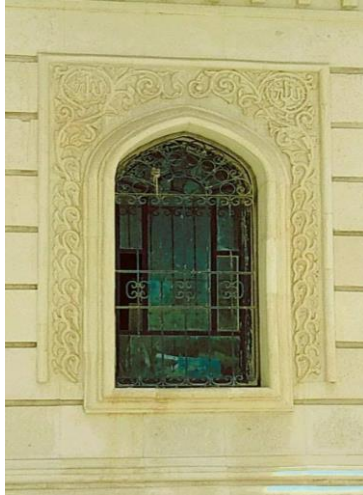


Figure 5-26 An example of a window frame from a building in Baghdad. (Source: Researcher's photo).

The realm of artistic expression offers boundless possibilities, capable of transforming even the smallest and seemingly unremarkable balcony into a veritable masterpiece. Among the prevailing stylistic approaches employed in contemporary balcony decoration, certain styles have gained popularity, such as the Baroque style. This particular style is known for its ornate and extravagant embellishments, featuring lavish jewelry-like elements and intricate decorative details. In contrast, modern balconies are characterized by sleek, streamlined forms and fluid lines. Delicate and ethereal ornamental compositions grace the balcony railing, adding a touch of lightness and elegance to the overall design (refer to Figure 5-26).



Figure 5-27 An iron balcony frame on a building in Baghdad. (Source: Researcher's photo).

The balconies exhibit Renaissance-inspired designs characterized by opulent embellishments featuring abundant foliage motifs such as leaves, buds, and grape clusters. Complementary elements in the form of interwoven eights and delicate pearl accents enhance the overall composition. Despite their outward elegance and perceived airiness, these balconies possess substantial structural mass, necessitating reinforced foundations prior to installation. The application of artificial coloring techniques to the metal imparts a distinct originality to the adorned balconies. This particular decorative approach imbues the railing with an antique allure, evoking a sense of nobility. Clients typically lean towards a restrained color palette, favoring natural tones like black or gray. While balcony railings predominantly exhibit a monochromatic design, occasional decorative elements in contrasting hues, such as antique gold motifs on a black grille, are employed to create visual interest.

Additional decor, such as floral decorations and a climbing vine, can be placed on the balcony. The balcony can also be braided heavily and curved metal wire with artistic or geometric shapes. Outdoor flowers make the wrought-iron perforated porch even more inviting. The lightweight metal stands allow for placing many neat little pots of lush greenery. Moreover, for additional decoration of a wrought-iron balcony, inserts made of transparent or colored glass are sometimes used. These stained-glass windows can be decorated. The balconies of the old Baghdadi houses overlooking the main streets on both sides of Karkh and Rusafa, or the Tigris River, are called Shanashil, derived from an old Turkish word meaning the balcony of the Sultan. Al-Shanashil was built of bricks, its based on the ground floor, with a balcony rising from carved and decorated wood columns (see Figure 5-27).



Figure 5-28 Moulds for making iron window casings. Photographed on a street in Baghdad. (Source: Researcher's photo).

The ability to mold shapes with ease is a notable advantage of the material used in window manufacturing. The woodgrain texture, with its smooth surface, offers a pleasant tactile experience without any protrusions. This material not only enhances the overall composition of the window frames but also emphasizes their durability and resistance to tampering and vandalism. The design achieves a sense of harmony through a symmetrical arrangement along the vertical axis, creating similarities between the two sides of the frames or along the vertical midpoint. Geometric shapes

such as semi-circles and squares are employed in the design, while the inclusion of colored glass adds a visually captivating element, attracting the viewer's attention. The use of colored glass, with its moderate thickness, also serves to provide insulation by reducing the impact of solar radiation.

In the realm of wooden doors, one can witness the development and prosperity of this industry in both functional and aesthetic aspects. The general shape of the doors is defined by straight and flat surfaces, adorned with straight and curved lines that form various geometric shapes, including squares, rectangles, and circular elements. Additionally, floral motifs are skillfully incorporated into the door's decorative features (refer to Figure 5-28). The predominant vertical and horizontal lines, arranged at right angles, align with the four sides of the rectangular door shape, ensuring proportionality and consistency in specifications and measurements. By observing these meticulously crafted wooden artworks, characterized by their intricate integration of lines, shapes, and floral motifs, one can truly appreciate the aesthetic dimension of the design concept.

5.4. Sample (4): Wood Industries

The modern Iraqi wooden door industry represents a blend of traditional and contemporary design elements. Geometric shapes like squares and circles, along with intricate floral motifs, are commonly featured in these doors. Crafted with high-quality materials, these doors embody durability and elegance. They serve as cultural artifacts, fusing ancient Iraqi traditions with modern influences. The industry showcases the skill of local artisans and contributes to the preservation of cultural heritage. These doors add sophistication and charm to the architectural landscape of modern Iraq.(See Figure 5-29).



Figure 5-29 Wooden doors in a furniture shop in Al-Hadi Street, Baghdad. (Source: Researcher's photo).

As shown in Figure 5-30, it illustrates the skill and creativity of the Iraqi designer, as he made use of the various specifications of the wood material in making the address boards for the libraries located on Al-Mutanabbi Street in Baghdad. The addresses of the libraries distorted the aesthetics of this ancient street due to the random placement of these panels in terms of their sizes, colors, and places of installation. However, the Municipality of Baghdad took the initiative to unify the address panels of the libraries to be in this unified and coordinated form. This step emerged from the artist's method of synthesizing his visual world's vocabulary, relying on the Arabic letter as an element of the inscription elements rooted in a group of innovatively formed wooden surfaces. These works have fulfilled the requirements of a consistent and balanced aesthetic construction.



Figure 5-30 Wooden signboards on the entrance of a library and of a press in Baghdad. (Source: Researcher's Photo).

5.4.1. Wardrobes

Art and beauty are important aspects of human life, reflecting society's culture and history and expressing its values and beliefs. Manufacturing arts and crafts, such as the wardrobe in Iraq, has witnessed great development over the ages, especially in the capital, Baghdad, which was and still is a hub for artistic and cultural movements. These materials are manufactured in Baghdad, and the start date of production dates to the nineteenth century and the modern era, as the devices used in the manufacture of wardrobes include woodworking machines, engraving machines, precise cutting machines, electric saws, wood lathes, hammers, and hand saws. As shown in Figure 5-31 computer-assisted design programs are now used, such as Sketch Up, Solid Works, and other 3D programs (See Figure 5-31).

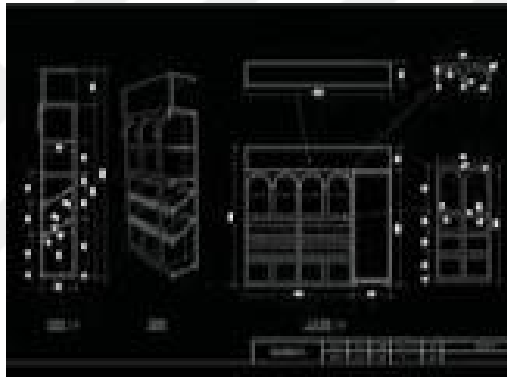


Figure 5-31 A view of the interface of the software used for the design of the wardrobes (Source: Researcher's photo).

The products are designed using the various tools in the above programs and converted into unique technical drawings. However, it must be noted that software cannot replace the expertise and skill required to manufacture these technical cabinets. The wooden cabinets contain Islamic calligraphy motifs, including many different motifs such as Arabic writing, geometric patterns such as arcs, botanical patterns, and geometric patterns (See Figure 5-32).



Figure 5-32 Wardrobe with distinctive exterior and use of traditional motifs in a workshop in Baghdad. (Source: Researcher's photo).

These motifs are used to give the product an artistic and heritage character. Heritage motifs and engravings are found in several parts of the wardrobe, including the doors, handles, and engravings on the sides. Beautiful motifs and intricate details characterize traditional wooden cabinets, and the carvings are done by hand using tools such as a saw, hammer, fire, nails, electric saw, and others.

These products are manufactured using a specialized production and assembly line to ensure accuracy and quality. Different types of wood are used to design the cabinet, and they are carefully cut to create the fine details of the calligraphic motifs (See Figure 5-33).



Figure 5-33 Wardrobe with Islamic motifs in a shop in Baghdad. (Source: Researcher's photo).

Making traditional wooden cabinets requires a lot of experience, skill, and dedication. Natural materials such as hardwoods such as oak, walnut, cherry, beech, and mahogany are used, and sometimes a layer of clear varnish is used to protect the wood and give it a beautiful shine. The cost of making traditional wooden cabinets varies according to the size of the cabinet, the type of wood, the decorations used, and the technical level of the craftsman. Their prices can range from several hundred to several thousand dollars. However, they are well worth the investment as they are unique pieces of art that will last for many years.

To simplify the design and reduce the cost of the production of the wooden cabinet, basic materials, and a simple style are used in the design. The best quality wood and high-quality carpentry tools are used. The customer's wishes must also be considered in design and production, and work must be done to meet his needs and provide a product that suits his requirements. The product comprises several parts: doors, handles, engravings, wood types, and cuts. The parts are elaborately designed, cut, and shaped using special carpentry tools (See Figure 5-34).



Figure 5-34 The machine used to cut and decorate the wood in the production of the Mulla cabinet in a workshop in Baghdad. (Source: Researcher's photo).

All parts are assembled to make the final cabinet. The product preserves heritage and traditions and provides a unique and beautiful piece of heritage furniture for homes and offices. In addition, manufacturing these tanks encourages using sustainable materials, preserving the environment, providing employment opportunities for local artisans, and providing employment opportunities for the local community.

5.4.2. Wooden Sofas

Wooden sofas reflect an ancient artistic heritage and a combination of craftsmanship and plastic arts, as this industry requires high craftsmanship skills for designing and carving wood and applying intricate details and decorations. It combines elements of architecture and aesthetic design. Nature-inspired shapes such as flowers, plants, butterflies, patterns, and colors are carefully chosen to achieve balance and beauty in the finished piece (See Figure 5-35).



Figure 5-35 Researcher's photo of a Baghdad-made wooden sofa in a shop on Al-Hadi Street, Baghdad.

In the twentieth century, several engineers, designers, and furniture makers came up with the idea of making furniture pieces, the most important of which is the ornate wooden sofas and applying them to the aesthetic concept of balance and harmony between shapes and decorations, considering the principles of artistic design and different artistic orientations when manufacturing. Carving and engraving techniques add motifs and intricate geometric shapes to the wood. Hand tools such as saws, lathes, hammers, and hand saws implement Islamic shapes and motifs such as stars (See Figure 5-36).



Figure 5-36 Researcher's photo of wooden sofa under production in workshop on Al-Hadi Street, Baghdad.

The design of the sofa begins by drawing the prototype as shown in the engineering figure and determining the desired sizes and shapes using 3D computer programs such

as AutoCAD. After that, the wood is cut into different parts using appropriate carpentry tools such as CNC (See Figure 5-37).

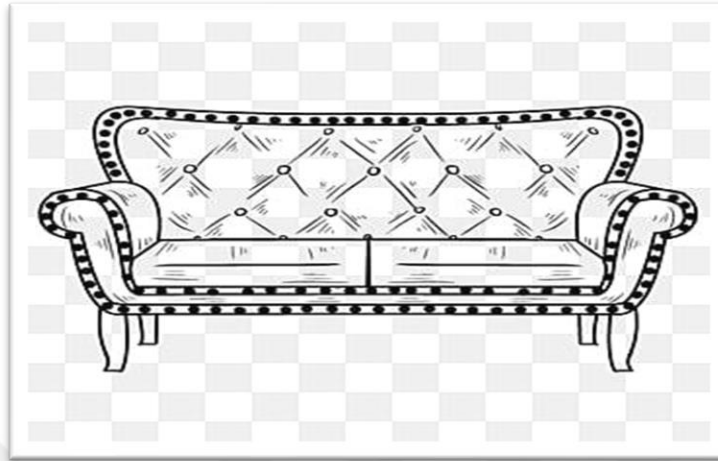


Figure 5-37 Preliminary design of the wooden sofas in AutoCAD (Source: Researcher's photo).

Many distinctive traditional and Islamic motifs and inscriptions are used. Among these motifs are geometric shapes such as zigzags and circles, flowers and leaves, plant and animal elements such as birds and palms, Arabic motifs, and complex geometric inscriptions. In short, it represents a convergence between craftsmanship and plastic arts and reflects unique art pieces. In general, sofas with simple and less complex designs have a lower cost and, at the same time, maintain the quality of artistry. Satisfying the customer's desire is an important part of the manufacturing process to ensure maximum customer satisfaction and comfort by using high-quality materials such as solid wood, durable fabric, and comfortable seats with simple and elegant designs.

The product comprises several parts, including the wooden frame, seats, supports, and legs. The wood is cut, shaped, assembled, and fastened to each other using appropriate carpentry and fastening techniques. Their benefit lies in reflecting the local culture and contributing to preserving arts and crafts heritage. In addition, it provides a place to sit and relax. The manufacture of traditional sofas in Baghdad bears a distinctive character that reflects the Iraqi and Eastern cultural heritage in general, as it has not changed

over the ages and has maintained its importance in the markets and people's demand for it (See Figure 5-38).



Figure 5-38 The machine used to make carpentry sofas in a workshop in Al-Hadi Street, Baghdad. (Source: Researcher's photo).

5.4.3. Wooden Tables

They are industrial products used for eating and characterized by the aesthetics and warmth of wood. This industry is considered an ancient art and craft characterized by meticulous detailing and the unique design of decorative geometric shapes. Wooden tables were manufactured in Baghdad in the past in carpentry workshops and specialized artisans, and the beginning of its manufacture dates to the Abbasid era, when the capital, Baghdad, was at the height of its prosperity. Various devices are used to manufacture wooden tables, including electric saws for cutting wood, lathes for shaping fine details, hammers and nails for setting levels, and hand saws for finishing.

Wood products are designed using 3D design software such as AutoCAD and Solid Works, and prototypes are created using wood or plastic before being implemented in wood. Products are carefully designed to achieve the required details and shapes before manufacturing begins. Many traditional, Islamic, and artistic decorations and inscriptions characterize wooden tables.

Heritage decorations may include geometric designs and artistic inscriptions in geometric shapes. Carving and engraving techniques are used manually or with specialized tools to highlight these decorations (See Figure 5-39, 5-40). It uses natural

wood such as oak and beech and may also use compressed wood or plywood. In Baghdad, specialized artisans make wooden tables in carpentry workshops.



Figure 5-39 Wooden tables decorated with motifs from the Iraqi heritage in a shop on a street in Baghdad (Source: Researcher's photo).



Figure 5-40 Another example of wooden tables with Iraqi motifs in a shop on a street in Baghdad. (Source: Researcher's photo).

5.5. Sample (5): Pottery Industries

Ceramics, also known as porcelain, is made of several non-metallic minerals, such as clay. It is formed and then baked in special kilns to possess the final solid texture. Traditional ceramics, which consist mainly of clay, are known as pottery. Traditional ceramics are usually made by using clay, shaping it, and then subjecting it to heating at a temperature ranging between (1000-1500) degrees Celsius. The formed material has a rough texture due to the large granules in ceramics; then, it is covered and

polished using a fine powder commonly used, especially in cooking and baking utensils, and many forms (see Figure 5-41).



Figure 5-41 Earthenware pots of various shapes and sizes at a market stall in Baghdad. (Source: Researcher's photo).

It differs from the manufacture of traditional ceramics in the amount of heat to which it is exposed, which is approximately 1200 degrees Celsius. The pottery industry goes back to ancient times, and it is a bright white ceramic used in making vases, dishes, and cups. Traditional ceramics represent ceramic products containing clays where it is 20% to 100%. Pottery is a general term for all ceramics formed from clays. Ceramic utensils include glazed and unglazed clay-based artifacts and chemical tools. Engineering or technical or advanced ceramics can be used on ceramic products in important electrical, magnetic, optical, chemical, thermal, mechanical, biological, and nuclear applications. It is characterized by being heat resistant, so it is used in manufacturing industrial boilers and ovens, and ceramics are used in manufacturing food and beverage dishes.

6. CONCLUSIONS AND RECOMENDATIONS

6.1. CONCLUSION

In conclusion, this thesis has illuminated the distinctive aesthetic trends and design characteristics of mass-produced crafty items in modern Iraq, underscoring the profound influence of Islamic design vocabulary on their cultural identity and artistic expressions, thus encapsulating the rich tapestry of Iraqi craftsmanship.

Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study From Baghdad, as examined through the case study in Baghdad, showcase a rich integration of Islamic design vocabulary. These design elements, such as geometric patterns, arabesque motifs, calligraphy, and interlacing designs, reflect the profound influence of Islamic art and culture on the craft industry. This integration highlights the cultural and artistic significance of Islamic aesthetics in the design of crafty items in modern Iraq.

The formal elements of mass-produced crafty items in Baghdad demonstrate a careful balance between Islamic design principles and functional considerations. The use of symmetrical compositions, intricate geometric patterns, and repetition of motifs imbues these items with a sense of harmony and visual appeal, in accordance with Islamic design principles. The conscious application of these formal elements serves to honor the Islamic artistic heritage and create visually captivating crafty items.

The diverse styles found in mass-produced crafty items in Baghdad often incorporate Islamic design vocabulary as a means of expressing cultural identity and religious symbolism. These styles may range from traditional and ornate to contemporary and minimalistic, but they consistently draw inspiration from Islamic art and architecture. By incorporating Islamic design elements, artisans pay homage to the rich Islamic heritage and evoke a sense of spirituality and cultural connection through their craft.

The aesthetics of mass-produced crafty items in Baghdad, with their utilization of Islamic design vocabulary, create a visual language that resonates with both local and international audiences. The geometric patterns, arabesque motifs, and calligraphic inscriptions evoke a sense of Islamic identity and cultural pride. This aesthetics not

only enhance the aesthetic appeal of the crafty items but also contribute to their marketability, attracting individuals who appreciate the beauty and symbolism associated with Islamic art and design.

The integration of Islamic design vocabulary in the mass-produced crafty items of modern Iraq is a testament to the enduring influence of Islamic culture and its role in shaping the artistic traditions of the region. The craft industry serves as a platform for artisans to express their creativity while adhering to the principles and aesthetics rooted in Islamic design. This fusion of tradition and innovation contributes to the preservation and promotion of Islamic art and cultural heritage in the context of contemporary craft production.

The presence of Islamic design vocabulary in mass-produced crafty items from Baghdad not only adds aesthetic value but also fosters a sense of cultural continuity and identity. By incorporating Islamic elements, these crafty items carry forward the legacy of Islamic art and design, connecting present-day artisans and consumers to a rich heritage that spans centuries. The recognition and appreciation of the Islamic vocabulary in the design of these items contribute to the broader understanding and preservation of Islamic artistic traditions in modern Iraq.

These enhanced conclusions emphasize the prominent role of Islamic design vocabulary in the aesthetic trends of mass-produced crafty items in modern Iraq. They highlight the fusion of Islamic design principles, cultural identity, and the significance of preserving and promoting Islamic art and cultural heritage within the craft industry.

In conclusion, this thesis has explored the aesthetic trends and design characteristics of mass-produced crafty items in modern Iraq, encompassing a diverse range of industries including textiles, woodwork, ironwork, and leatherwork. It has revealed the significant influence of Islamic design vocabulary, deeply rooted in the cultural identity and artistic expressions of Iraq, resulting in a rich tapestry of craftsmanship that showcases the country's strong Islamic heritage.

Textile Industry:

The examination of mass-produced crafty items in the textile industry has unveiled a captivating fusion of Islamic design vocabulary, showcasing intricate geometric

patterns, calligraphy-inspired motifs, and vibrant color palettes. These elements not only pay homage to Iraq's Islamic artistic legacy but also embody the cultural identity and the attention to detail embedded within the textile craftsmanship. Through the integration of Islamic vocabulary, the textile industry in Iraq reflects the nation's rich heritage and artistic traditions.

Wooden Industry:

Within the wooden industry, the aesthetic trends of mass-produced crafty items demonstrate a harmonious synthesis of traditional woodworking techniques and Islamic design influences. The intricate arabesque motifs, geometric carvings, and decorative inlays found in these wooden pieces pay homage to Iraq's Islamic heritage. The craftsmanship of the artisans is evident in their ability to bring together the timeless beauty of woodwork with the artistic intricacy of Islamic-inspired designs, resulting in items that exude cultural pride and identity.

Iron Industry:

In the iron industry, mass-produced crafty items exhibit a remarkable blend of strength and elegance, drawing inspiration from Islamic design vocabulary. The ornate metalwork patterns adorning doors, windows, and balustrades showcase the mastery of ironwork artisans in Iraq and reflect the nation's deep-rooted Islamic artistic traditions. These iron pieces not only serve functional purposes but also act as tangible representations of Iraq's cultural identity and the enduring legacy of Islamic aesthetics.

Leather Industry:

The exploration of mass-produced crafty items in the leather industry has uncovered a mesmerizing interplay of Islamic design motifs and expert leather craftsmanship. The embossed patterns inspired by Islamic calligraphy, delicate tooling, and intricate stitching found in these leather items showcase the skillful manipulation of material and the incorporation of cultural symbolism. By seamlessly integrating Islamic vocabulary into their designs, the artisans in Iraq breathe life into the leatherwork, imbuing each item with a sense of cultural heritage and national identity.

Pottery Industry:

The pottery industry in modern Iraq combines tradition with contemporary design influences. Through the analysis of pottery samples from various regions of Baghdad, it is clear that Iraqi potters have successfully blended ancient Iraqi culture with global design approaches. The pottery pieces showcase a harmonious integration of traditional craftsmanship and modern aesthetics. The designs draw inspiration from ancient motifs, symbolizing cultural continuity and incorporating Islamic values. Additionally, the industry embraces modern techniques and influences, demonstrating its adaptability and relevance in a changing world. Overall, the pottery industry in modern Iraq is a testament to the creativity and resilience of Iraqi artisans, contributing to the rich tapestry of Iraqi craftsmanship and aesthetic trends in mass-produced crafty items.

In short, by delving into the aesthetic trends and design characteristics of mass-produced crafty items across the textile, wooden, iron, leather and pottery industries, this thesis has underscored the profound influence of Islamic design vocabulary on the cultural identity and artistic expressions of modern Iraq. The pervasive presence of Islamic elements within the samples emphasizes the nation's strong Islamic heritage, highlighting the fusion of tradition, artistic excellence, and cultural pride in the craft industry of Iraq. Through their designs, these crafty items serve as visual embodiments of Iraq's rich identity and heritage, preserving and promoting the significance of Islamic aesthetics within contemporary contexts.

6.2. RECOMMENDATIONS

The recommendations of the study are the following:

Promoting Collaboration and Knowledge Exchange: Encourage collaboration between artisans, designers, and manufacturers to foster a deeper understanding of aesthetic trends and design practices. Facilitate platforms for knowledge exchange, such as workshops, seminars, or design exhibitions, where artisans can share their skills and experiences with designers and vice versa. This collaboration can lead to innovative design solutions that respect traditional craftsmanship while incorporating contemporary influences.

Supporting Artisan Empowerment: Develop programs and initiatives to support artisans in improving their design skills, business acumen, and access to markets. This can include training workshops, capacity-building programs, and entrepreneurship support. By empowering artisans with the necessary knowledge and resources, they can enhance the quality of their crafty items, expand their market reach, and improve their economic prospects.

Preserving Cultural Heritage: Advocate for the preservation of traditional craftsmanship and cultural heritage associated with mass-produced crafty items. Collaborate with relevant cultural organizations, government bodies, and local communities to implement policies and initiatives that safeguard traditional craft practices, protect historical craft structures, and promote sustainable approaches to craft production.

Exploring Sustainable Materials and Practices: Encourage the exploration and adoption of sustainable materials and practices in the production of mass-produced crafty items. This includes promoting the use of locally sourced and eco-friendly materials, implementing waste reduction strategies, and integrating sustainable production techniques. By embracing sustainability, the craft industry can contribute to environmental conservation and meet the growing demand for ethically produced and environmentally conscious products.

Enhancing Design Education: Advocate for the integration of traditional craftsmanship and design practices into design education curricula. Foster a holistic approach that combines theoretical knowledge with hands-on experience, providing students with a deep appreciation for local craft traditions and encouraging them to incorporate these influences into their design processes. This can be achieved through collaborative projects, field visits to craft communities, and guest lectures by artisans and craftsmen.

Market Development and Promotion: Work towards creating a stronger market presence for mass-produced crafty items by promoting them both locally and internationally. This can involve organizing craft fairs, exhibitions, and cultural events to showcase the diversity and aesthetic appeal of these items. Collaborate with tourism

organizations and travel agencies to incorporate visits to craft communities and workshops as part of cultural tourism experiences.

Digital Platforms and E-commerce: Facilitate the use of digital platforms and e-commerce channels to expand the market reach of crafty items. Develop user-friendly websites or online marketplaces that connect artisans with potential buyers, enabling them to showcase and sell their products globally. This digital presence can help overcome geographical limitations and increase access to a wider customer base.

Continued Research and Documentation: Encourage further research and documentation on *Aesthetic Trends in Mass-Produced Crafty Items in Modern Iraq: A Case Study from Baghdad*. This can involve conducting more in-depth studies in other regions of Iraq, exploring specific craft types, or examining the intersection between traditional craftsmanship and contemporary design practices. Continued research will contribute to a deeper understanding of Iraqi design traditions and help inform future preservation and development efforts.

These recommendations provide actionable steps to support the craft industry in Iraq, promote cultural heritage preservation, and foster sustainable design practices. They offer avenues for collaboration, education, market development, and research that can contribute to the growth and sustainability of the craft sector while celebrating the aesthetic richness of mass-produced crafty items in modern Iraq.

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CURRICULUM VITALE

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