



Variations of the designs of the Piercing motifs in Islamic ceramics

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Abstract

The purpose of this paper is to identify the variations of the designs of the Piercing motifs in Islamic ceramics. The research community included Islamic ceramic works for the limited period 41 - 567 AH / 661 - 1171 AD. It has specifications that serve the purpose of the research. The researchers adopted the descriptive (analytical) approach by describing and analyzing the sample models. One of the most important results reached by the researcher is that: The Piercing decorations showed a clear design diversity in Islamic ceramics in terms of form and content, adoption of the formal diversity in the decorations of the Piercing in Islamic ceramics leads to the activation of the aesthetic design values if it leads to the realization of an appropriate spatial division and highlights the geometric, human, vegetal shapes and calligraphy in the written texts, and the designs of the Piercing motifs in Islamic ceramics varied according to the distribution systems of the decorative units, from linear organization, network organization, cluster organization, and central organization. One of the most important recommendations recommended by the researchers is that: Attention to achieving coherent design relations because of their impact on establishing relational outcomes related to a good design form, and paying attention to the methods of working on the ceramic surface, such as grooving, visible and recessed, perforation, printing, seals, and methods of their development because of their aesthetic impact on the ceramic product.

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Research problem:

Art is a tributary of science and knowledge, and even a means of expressing various human feelings, as well as expressing the customs, traditions and beliefs of peoples. This is what seems clear and clear in its artistic productions, so it is considered a necessity of life, in order to interact with the general development of humanity from ancient times to the modern era. Also, the historical study of arts reveals that art is a human language that addresses the mind, imagination and conscience and is a material reflection of the civilizations of peoples and their awareness and think of in the nature of ceramic art, we note that there are many references that contributed to its development, as it witnessed a different production of ceramic forms, including pots and other various

pottery and ceramic production tools, which witnessed a clear design organization in dealing with shapes, colors, lines, symbols and ideas, but they varied greatly in terms of design, structural and technical drafting methods for work. The pottery, as the space for aesthetic expression in ceramics is an investment for the aesthetics of designing the ceramic composition and the aesthetics of designing the decorations executed on the surface of the ceramic work.

Islamic art was distinguished from other arts, as it was the most widespread of the Islamic empire, which extended from China in the east to Spain in the west... and that the different styles and arts of its different peoples had an impact on the apparent difference in some of the elements and methods of Islamic art schools... Similar in



their origins, combined with the Islamic character, we will find that each period has its own color of artistic and aesthetic greatness.

The ceramics industry has flourished by a great stride in the successive Islamic eras, and a prolific production of ceramic pieces has reached our present time in a complete form, including pots of different shapes and sizes, and dishes that are diverse in their designs and decorative appearances, as the Fatimid artist introduced new decorative methods using Arabic calligraphy and decorations that depend on Geometric shapes, and the ornamentation reached by them to high levels based on installation, assembly and diversification, as all of this was linked into an integrated artistic unit.

On the other hand, we find that the aesthetic discourse of the designs of Islamic ceramic decorations has depended on essential stylistic implications of the decorative character with the diversity of its units and formations, as well as on the types and depth of decorations, methods and mechanisms of implementation, all of which were invested by the Muslim potter, and to identify them, one must approach their cognitive and semantic nature and the meaning of expression On the components of the self that derives its conceptual perceptions through the artist's dealing with the material, he modifies, organizes and coordinates its various elements, being the basic premise in determining the semantics of aesthetic, design and stylistic work, and linking the installation of ceramic work with its sub-parts.

The decorative Piercing technique in Islamic ceramics, with its aesthetic variations, is one of the most important means of visual attraction in ceramic work. Demonstrate the effectiveness of the technical side through the assumptions of the formation and organization of the formal structure of the ceramic work,

It enhances the nature of the phenotypic characteristics through what the potter seeks to achieve his artistic goals and crystallize his design and decorative vision in line with his intellectual views through technical performance according to the cultural, knowledge and skill level according to optional awareness that achieves a deviation from the familiar levels and away from the traditional level recognized by varying surfaces with low and high to Perforations and holes permeate the ceramic work and thus contribute to the diversity of Islamic ceramics. Hence, the problem of the current research arose through the following question:

What are the variations of the designs of the bayerink motifs in Islamic ceramics?

Research importance:

1. The research represents a study to establish a cognitive framework that involves reading the relationship between the concept of design characteristics for the decorations of the Piercing technique on the one hand, and creating visual attraction in Islamic ceramics on the other hand, which is a study in the field of aesthetics of ceramic techniques.
2. It represents an attempt to find out the extent of the use of the Piercing technique in Islamic ceramics.
3. It represents an attempt to identify the first roots of the Piercing technology, its developments and variations throughout history.
4. It represents a new knowledge addition within the field of ceramics and a general culture for scholars, connoisseurs and those interested.

Research objective:

- Identifying the variations of the designs of the Piercing motifs in Islamic ceramics.

Research fields:

- Objective fields: a study of the variations of the designs of the Piercing motifs in the ceramic works.
- Spatial fields: Islamic countries.
- Time fields: the period from 41 - 567 AH / 661 - 1171 AD.

Theoretical framework:

Reading in decorative design systems:

Design is an essential work for every human being piercing for order is a basic human characteristic. Most of what a person does includes some degree of design, so meeting the human needs that he needs in his public and private life of material products or emotional meanings and expressing them is vital and among these necessary human elements in meeting him the public and private human needs arise. The importance of design arises, as it is a basic human system, and one of the technical foundations of our contemporary life. Good design is the basis of every artwork, and the quality of design is the basis that provides us with tangible technical expertise in artwork, whether the artwork is simple from the work of simple people such as artisans or business. Great artists or designers working⁽¹⁾

I have developed comprehensive ideas to clarify the intent of the design as a plastic innovation or creating beautiful and enjoyable things, including design in the production of crafts. It is that complete process of planning the shape of something and creating it in a way that is not only functionally satisfactory but also brings pleasure to the soul, and this is to satisfy the human need. Beneficial and aesthetic at the same time⁽²⁾.

Design is the process of organizing visual elements of the artistic body and design is linked to necessary elements, such as line, shape, color, space, light and surface textures, so that they all fit to serve the general shape and design. Implementation, so that the selected elements and ideas are compatible in order to succeed in communicating his ideas,

meaning that design means creative work that achieves its purpose.⁽³⁾

The design process depends on the designer's ability to innovate because he exploits his culture, his imaginative abilities and his skill in creating a work characterized by novelty. A good design is the innovative form that achieves its purpose, meaning that its parts have been organized with appropriate materials and tools. It has been performed in the economy and agility, it can be said that the design is of a good type, and the design performed the purpose or function for which it was set, and its goal is to satisfy the needs and desires of people utilitarian and aesthetically⁽⁴⁾.

The decorative design represents a group of elements that are built together to be each one with characteristics leading to the goals for which the structure was formed, and these goals are functional or aesthetic performance or both together, and each element or part is affected by what surrounds it or adjacent to it from other parts as well as its intrinsic characteristics, as it is a compound arising from the relationships of parts or elements that are composed with each other according to a system that adopts certain foundations to form the decorative structure from which the decorative design is formed⁽⁵⁾.

The decorative design, in order to achieve rapid, successful and sound capabilities, needs principles and gradual training studies, and the foundations of the decorative design must be paved with the study of the ancient national motifs to help the student complete his artistic culture, develop his creativity and urge him to reflect on what the Creator made, the first creator of beauty and order, and his insight towards studying Scenes of nature and a lot of his practice and training on ornamental modification and eliciting the elements of his subjects and compositions⁽⁶⁾.



And the decorative design is based on a group of formal units that represent the elements of the formal building that establishes the decorative design achievement, as this vocabulary is the objective basis due to its installation and its organizational relations within the design structure and by the functional and aesthetic pressure the decorative artwork is established, meaning that the design structure achieves the image of the work The artistic, which was formed from the interaction of its elements in a way that established the system of this design structure⁽⁷⁾.

The decorative design consists of elements that consist of a set of decorative vocabulary, such as geometric, vegetal, linear, or mixed, and it is often repeatable in two or several directions to be integrated within multiple levels and methods, controlling the way they are distributed and arranged within the design space in terms of quantity, type and size, all the way to design indicators with aesthetic and functional performance, and thus the decorative design becomes a technical process that raises the level of the thing implemented on it from its ordinary character to quality of high artistic and aesthetic value, by employing the technical foundations and their relationship to create harmony and interlacing and then create a kinetic system within a specific space within spaces Specific according to the formal display system and what is required from the course of other design matters⁽⁸⁾.

The spatial design of the decorative formations takes extensive and important care from the artist, as it is the first stage in the process of building the decorative work and organizes the axes of dividing the space in a homogeneous and proportional manner with the components of the work so that each element of the design is important in showing the specificity or its specific function within the work structure so that each part is

accomplished From the design with us, expressive and aesthetically pleasing, and then the decorator tries through that process to give a certain meaning or significance so that the recipient can, by unifying the elements (decorative design), see the directional divisions that the decorator resorts to for many reasons, including a spatial directional achievement arising from equilibrium diversity and directional division by creating Proportional treatments between the whole and the part, as well as the sequential treatments, as well as the various rhythmic characteristics of the whole and the part, and in cases of focusing on an area without another⁽⁹⁾.

The decorative design process is based on a number of stages that complement one another to serve as the base on which the layout of that building is based. These stages are as follows:

1. Dividing the public space in which the decorative system is built and governed by the area and proportions of the two-dimensional surface, while at the same time securing the functional and aesthetic goals, and then dividing by methods (dual, quadrilateral, radial, and reticle). The decorative organization that will be implemented.
2. The design begins with the decorative unit by dividing these spaces into equal geometric divisions in order to be able to determine the shape of the space in which the decorative unit will be drawn, and the vocabulary included within the design of that unit and must be of sizes and measurements commensurate with the process of repetition and distance the space that will be implemented on it.
3. Repetition begins for the decorative unit designed to reach the desired shape.



4. Choosing systems and treatments for each of the decorative vocabulary and the spaces that they included⁽¹⁰⁾.

The success of the decorative design depends on the following:

1. Distribution of baselines on the basis of a tight plan.
2. Distribution of the various units that make up the general design and coordinating them in balance.
3. Coordinating and linking colors in thoughtful relationships.
4. Assembling and coordinating the design elements with each other in the form of signs that make up an integrated unit that achieves the desired purpose.
5. Achieving the relationships between the quality of the elements and the decorative units selected for the decorative design and the purpose for which the design is used.
6. Choosing the elements and decorative units and the appropriate configurations with the quality of the material and the method of implementation with a great deal of sense, taste and innovative ability of the designer⁽¹¹⁾.

This and that its impact on organizing the design vocabulary is very important and important. With each situation it takes, it will appear and occur in a different configuration from the previous one. Therefore, the systems according to which the vocabulary is distributed should be known as follows:

1- Symmetrical axial organization:

It is done by balancing the vocabulary within the property (equality and symmetry, and symmetry is one of its forms, where bodies and spaces are balanced within an axis, point, or (center), as this system depends on a major axial effect on which the shapes are distributed, and this type is called the formal equilibrium system)⁽¹²⁾.

2- Asymmetric axial organization:

It is more lively than the previous one because it is not done (the distribution of vocabulary within similar axes, but it is more accurate, so we find its use and the use of this type in fabric designs because it is difficult to achieve because it depends on imaginary balance that is not explicit)⁽¹²⁾.

3- Linear organization:

This organization works on (creating a linear extension in the distribution of vocabulary within it, and it appears in a stable and connected manner, a direct, uninterrupted connection, in a straight or inclined position, and is used with geometric formations that are characterized by their lack of flexibility to achieve kinetic continuity and directional elongation).

4- Network organization:

It appears in the form of a structural system that divides the space into balanced, intersecting, network-like linear groups, with vocabulary distributed within its borders⁽¹³⁾.

Aesthetics and diversity of decorative units:

Ornamentation is one of the most important plastic arts and the most influential in giving most craft products attractive aesthetic values in addition to their utilitarian goals. Nature and the visuals it contains are the basis for every correct decoration, as they are inspired by the artist and a source of importance and imagination from which he derives its foundations, systems and elements of formation, and how to form decoration begins Usually by contemplating and watching what the eyes fell on from the elements of nature⁽¹⁴⁾.

The decorative units are the basis for the decoration, they can be defined by the space confined between one or more converging lines, depending on their type, and all forms that are suitable for use in decoration can be considered as decorative units⁽¹⁵⁾.

And the decoration represents a group of points, lines, geometric shapes, animal



drawings, plants and words that are intertwined and harmonious among themselves, to give a beautiful form and are used to decorate buildings, utensils, clothes, mosques, churches, cemeteries, coins, coins, palaces and some flags of countries. Civilizations in which successive nations reflected the forms and systems of living life, customs and traditions, and decoration was considered one of the means of knowing the history of previous nations, the extent of their development, their intellectual, religious and cognitive depth, and the extent of their civilization⁽¹⁶⁾.

The decorative forms go back to the people of primitive life and caves, so they realized the beauty of the decorative form and knew the origins of the decoration and cherished it with a pride that led them to add tattoos in order to compete to decorate their bodies, and also led them to decorate their living tools such as weapons, pots, baskets, etc. The art of decoration appeared in Primitive civilizations in the Old Stone Age were the first drawings of primitive man on the walls of caves and on stone and were limited to drawings of animals, bulls, horses, deer, tigers, lions, drawings of people and plant units such as trees, branches and flowers⁽¹⁷⁾.

Ornamental modification and decorative units have been known since ancient times, and with the flourishing of arts in various civilizations until they reached unique and distinctive levels, and to transform natural units into decorative units, the achievement of the general foundations is to preserve the characteristics and features of the original unit so that the modification does not lead to distortion of its features, but rather gives it simplicity. And the decorative beauty and in accordance with what is intended, and attention should be paid to the compatibility of the selected unit⁽¹⁵⁾.

And the decoration originated with the ancient man as a result of the many

modifications he made to the shapes of animals, plants and geometric shapes such as parallel and straight lines, as well as the shapes of arrows, bows, animal horns and hooves and some details of them consisting of decorative units that give some of them the character of abstraction and symbolism. The units were generally composed of different geometric formations⁽¹⁸⁾.

As the decoration was not at the beginning and since prehistoric times but simple impressions of the recommendation of the charming nature around him, trying to record the effects of this on the surfaces of his utensils and simple primitive tools, especially pottery. The models discovered since the sixth millennium BC are simple lines that echo the rhythm of the surrounding things. With the passage of time and the continuation of development and the availability of some reasons for human security and safety, the human being has elevated his thought, his senses have grown, and he has used simple decorative elements of plant and animal geometric shapes with which he has carried his shelter and some of his weapons and utensils in a more perfect way than the previous ones⁽¹⁹⁾.

Decoration is a symbolic art that carries philosophical symbols of a particular people in life. This philosophy combines elements of ideology, anthropological beliefs, and the inheritance and legacies of rituals, rituals and ceremonies. Successive civilizations of humanity's march witnessed a great development in knowledge and in the discovery of materials and techniques and their employment in industries, arts and their decorations, as reflected in the documentation of their culture. In addition, their beliefs through decorative works of art. The Mesopotamian, Pharaonic and Greek civilizations are a living witness that appears before us whenever our eyes fall upon a



decorative trace or a masterpiece of their creativity⁽²⁰⁾.

The decoration consists of a set of decorative terms and is expressed in the (motive) it is a common word in the plastic arts, and he called it the word of an expression or an element. Perhaps the most appropriate definition of the decorative movement, which is based on a specific decorative single, and this decorative word is the first cell of which the decorative entity consists, and this decorative entity is affected by the nature of the structure or composition of which the decorative system consists, and this The composition is subject to a repetitive system that has specific features and has a special symbolic significance. The repetitive system may maintain its significance during the processes of drafting and decoration, or this indication disappears due to the operations of reduction, division, and contiguosness⁽²¹⁾.

The art of decoration includes overlapping circles, some complete and some incomplete, and other geometric shapes composed of intersecting lines of triangles, squares and rectangles, modified plant formations such as flowers, leaves and branches, and modified human and animal formations such as birds, camels, deer, oxen, and other horned animals of the type known as wild bull and fish images. Decorations on surfaces and pottery over time some researchers believe that the decorative modifications in natural forms are related to magical and religious issues that were known at the time, and the development of these motifs continued from simple and repetitive design units to various decorative lines that resulted in wonderful and captivating forms that reflected the secrets and secrets of their creators and their inspiration⁽²²⁾.

The decorative units represented a simplified form of one of the elements, or a summary of a group of elements and shapes

reformulated into a new composition and a composite texture of them, where the unit appears as a single and distinct form of many lines, shapes, spaces and interconnected so that none of them can be deleted, otherwise the unit will lose its entity, and the units vary Decorative according to the direction in which the division of that decoration⁽²³⁾.

Types of decorative units - decorative designs depend in their structural formations on formations and elements called decorative units that are divided in terms of their sources
1- Natural decorative units - they are the units that depend on nature in its various forms and elements as the main source for them and are divided in terms of their elements into:

A - Plant elements - the units that depend on plants and trees of different types, their branches and leaves, as well as fruits, ears of wheat, flowers....etc.

B - Elements of living organisms - the units that depend on various living things such as natural human and animal forms such as horses, dogs, fish, birds, butterflies ... etc.⁽²⁴⁾.

2- Geometric decorative units - the units that depend in their basic structures on lines and geometric shapes such as straight lines, circles and curves, and the resulting geometric shapes resulting from their intersections such as triangles, circles, squares, polygons and star shapes, which are among the basic elements of decoration⁽²⁵⁾.

The decorative units can be classified in terms of meaning and description into eight types:

1- Primitive units - they are ancient units that accompanied prehistoric man, and were composed of points, lines and naive primitive shapes.

2- The symbolic units - which represented divinity, the power of nature and magic that the first man used when he felt the presence of a hidden magical power in the manifestations of nature. He resorted to symbolic decorative expressions such as the

symbol of the sun, a circle with a dot in the middle.

3- Symbolic writing units - idiomatic signs used by the first human beings, such as ancient cuneiform writings, ancient hieroglyphs and Chinese writing⁽²⁴⁾.

4- Animal Units: It was hunted or encountered, and the primitive tribes took drawings of animals and birds of prey as their emblems of all kinds of decoration and decoration.

5- Geometric units - which are composed of different points, lines, geometric shapes, and multiple overlapping polygons intertwined with each other to obtain exquisite decorative formations.

6- Abstract units - depends on the abstraction of real or imaginary forms by following a style that distinguishes it in shapes, colors and lines with an emphasis on the introduction of the decorative aspect so that it gives an integrated aesthetic form and content.

7- Confused units - This type of unit was used in France in the era of King Louis V (style and was called a style).

8- Plant units - these formations used types of plants, flowers, roses, twigs, stems and buds of different plants⁽²⁷⁾.

The decorative units can be divided in terms of their components and shapes into:

1- Simple decorative units - they are units that include in their composition the simplest single shapes such as a star or a circle ..and others

2- Compound decorative units - they are units that include in their composition several shapes, or a group of simple units linked together in a single fabric⁽¹⁵⁾.

The historical root of the Piercing technique:

The man knew pottery after his transition from the Neolithic age, where man-made all his tools from stone, and due to the difficulties that accompanied the manufacture of pots from stone in terms of its weight, trimming and processing, man found that

pottery is the easiest industry to provide its requirements of soil, water and fire, where pottery can be formed according to human need Pottery lasted for long ages, then some of its types evolved into ceramics, where the pores were blocked and coated with glass, for ease of cleaning, aesthetic appearance, and an increase in the efficiency of preserving materials⁽²⁴⁾.

The art of ceramics is one of the creative fields rich in innovative methods and techniques that require a lot of practical skills and numerous experiences in raw materials and clay, and the development of tools and materials because of its great impact in the field of artistic and aesthetic treatment of ceramic surfaces⁽²⁸⁾

The surface treatment in the art of ceramics includes the stages of forming the ceramic form, starting from the formation of the body material and ending with the various surface treatments in the different stages of work, whether in the stage of clay formation and its decoration or in the glaze. Distinguished, within the framework of the artist's style, which aims to achieve an integrated system between form and surface value together⁽²⁹⁾.

Since ancient times, the potter has been interested in pottery and pottery with the decorative character implemented on the surface of his ceramic work, as it is the most important expression of the character of that ceramic since ancient times until the present time⁽³⁰⁾.

The piercing technique of perforating the ceramic figure is one of the ways that rely on spreading holes, holes, or hollows on the surface of the artwork. This method was later used in metals, wood, and fabrics, with a variety of holes of different sizes, and it is obtained by cutting the decorative shapes designed on the surface of the art pieces. In addition, work on creating holes for bales and specific tools according to the artist's style and



the type of perforated material to produce different holes, and the forms of the Piercing are either perforated or hollowed from the

surface or is the rest according to the type of executed design⁽³¹⁾.

Through the research, I found that one of the first pieces of pottery that is referred to as using the Piercing technique in the formation of pottery vessels was in Japan called Jomon and with different designs from what is prevalent in ancient pottery. These pots, depending on the shape and design of the pot⁽³²⁾ as in Figure (1)



Figure (1)⁽³³⁾

The first pieces of sculptural pottery using Piercing in Mesopotamia are three human figurines (1450-1200 BC) preserved in the Louvre Museum. Female figures are part of the beliefs in the mother gods her ears were then pierced with holes and some of them were decorated with huge earrings that pierced the piercings of the piercing⁽³⁴⁾, as shown in Figure (2).



Figure (2)⁽³⁵⁾

In the Nile Valley, a type of ancient porcelain appeared in the Piercing style for a finger ring as an amulet of blue tiles decorated with sculptural forms of Thoth, Horus and Isis integrated into the design of the ring. It was found in the tomb of Tuna al-Jabal, measuring 2 cm x 2.3 cm in the third transitional period of the twenty-second dynasty. 1085-730 BC it is kept in the New York Shemel Collection⁽³⁶⁾. As in Figure (3).



Figure (3)⁽³⁷⁾

As well as in the Egyptian ceramics expressed the art of the East and the idea of art for the sake of immortality and within the limits (1075-712) BC, there are ceramic vessels classified within the Egyptian blue ceramics (Figure. 4). The Egyptian potters also produced murals in the same style as the Piercing, which represents the amulet of the Eye of Horus known in ancient Egypt (Augat) (1070-664).

BC, the amulets of Ain Ujat were healing for the god Horus and the embodiment of the power of healing and for protection from envy, evil spirits, harmful animals and disease, and in this Figure (5) An interesting combination of the regular Ujat eye with the wing and legs of a falcon, in addition to a cobra⁽³⁸⁾

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Figure (4)⁽³⁹⁾



Figure (5)⁽⁴⁰⁾

It is known that one of the oldest pottery decorated with the Piercing technique is found in the Eleusis Museum of Archeology. It is an amphora-type Greek pottery dated 650-657 BC distributed on its handles AlPiercing decorations⁽⁴¹⁾. As in Figure (6)



Figure (6)⁽⁴²⁾

Here, it appears that the potter deliberately perforated the handles of the ceramic pots in order to organize the geometric shapes (triangles and rectangles) for the Piercing decorations within a distinct visual plane, and he decided at the same time that his filigree formations should have a design balance, especially for the spaces distributed on both handles. It is shown that the Piercing technique was applied to

ceramics belonging to the Silla period in Korea in 935 B.C. At the foot of unglazed pottery, similar properties were found and continued through Unified Silla (668-935 A.D.). In the so-called Three Kingdoms period (silla, baekje, gogureo) and was followed by a number of Piercing decorations made during the Goryeo Dynasty (918-1392 AD)⁽⁴³⁾ as shown in Figure (7).

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Figure (7)⁽⁴⁴⁾

In China during the Han Dynasty, the technique of Piercing decoration played a role in the formal construction of masterpieces of ceramic architectural formations called (military watchtowers). It appeared during the Warring States period (20-220 BC) and these towers were popular during the Han Dynasty, used as lamps, and were placed inside the tomb to accompany the dead to the afterlife⁽⁴⁵⁾ as shows in Figure (8).



Figure (8)⁽⁴⁶⁾

As for American ceramics, it has been preserved and developed its own methods for many years, and the tribes that worked in agriculture had a greater role in developing pottery and ceramics than the tribes that work in hunting, and those who preserved the original American ceramics were the Indians of the southwest in terms of designs and

colouring style, As for the decorations of the Piercing technique in American ceramics, archaeological finds indicate the presence of a bowl from the Kolomoki hills in southwestern Georgia, where the Native Americans lived from (350-750 BC) and it was predominantly geometrical decorations⁽⁴⁷⁾. As in Figure (9)

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Figure (9)⁽⁴⁸⁾

A pottery piece of a duck-like doll (1600-700 AD) was found and preserved in the Museum of Art in Atlanta, and it represents the culture of Wieden Island (Florida) in the early Mississippian period, and it was 13 inches in size⁽⁴⁹⁾ as shown in Figure (10).



Figure (10)⁽⁵⁰⁾

In the Islamic ceramics of the Abbasid period (750-1003) AD, the barbutin beads appear, which include a group of decorations on their surface, such as writing, grooving, engraving, adding and dyeing, in addition to the Piercing decorations, which became one of the most important features of this type of

beads. Her neck, shoulder, and nakedness as for the body, it is the spacious place for the decoration of seals, and most of the decorations are ramifications of leafy veins and branches, as well as perforated almonds that meet each other, forming rosettes with four leaves ⁽⁵¹⁾ as shows in Figure (11a-11b).



Figure (11a) ⁽⁵²⁾



Figure (11b) ⁽⁵²⁾

Research procedures:

Research community:

The research community included Islamic ceramic works for the limited period 41 - 567 AH / 661 - 1171 AD. It has specifications that serve the purpose of the research.

Research Methodology:

The researchers adopted the descriptive (analytical) approach by describing and analyzing the sample models

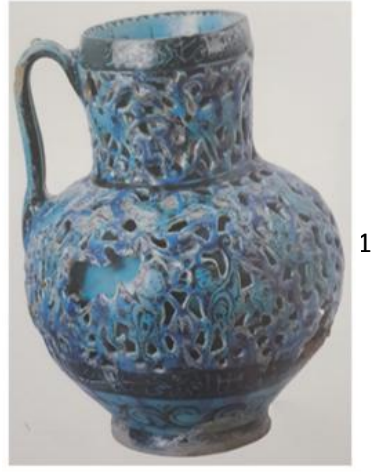
Sample Analysis:

Model (1)

Subject: Perforated ceramic jar with pyramid motifs

Time period: the beginning of the seventh century AH.

Ownership: Tehran Museum of Islamic Archeology.



The model is like a ceramic jar that contained two walls. The first formed the body as the basis for containing liquids, and in a turquoise color, the body was free of any inscriptions. The other, which is clearly visible, was carefully perforated by the Piercing method, achieving an access to the wall, which was called (a mesh perforation), which was topped by a perforated cylindrical neck, too. Its end slightly, its perforations produced a shape - the deer, its edge was colored in a color - no dark zodiac - filled its middle with a line filled with a number of words embodied

poetic phrases that read (higher, love is ours, love is proud and glorious) as it turned out the body with a large ball that extended from the end of the neck to the base, zen By perforating a Piercing mesh, a photographic scene of two opposing elements appeared. They appeared in the form of a human head, mounted on a body believed to be (a lion - Sher in Iranian) rising from its front shoulder, a wing to the top. The first being came with a girl's head, and the other with a boy's head, matching what was written on the nozzles shown in the figures (13 and 14).

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Figure (13)



The complex objects were identified in black to illustrate the detailed borders for them with the intention of highlighting the features to show us their formal and kinetic nature surrounded by the piercings of the Piercing, so the boy was seen raising his tail, while the girl lowered her tail, which is a sign of her counting concepts and intentions included in the Iranian heritage, while watching a dark azure color strip - The boat at the base of the jar matched the bar of the nozzle in terms of execution. It was written on it in the bare language (The wind breezes from the breath of my soul on you, as it was on Salma, peace. Dark lapis lazuli, a handle attached to it from the edge of the upper nozzle to the middle of the body.

The model indicated a clear diversity in the Piercing perforation, in which the intellectual and artistic heritage played a prominent role. Through the dismantling of the elements and spaces of the Piercing punching technique spread on the model system and its penetration, several suggestive indications emerged that were hidden as a result of the quantitative crowding of decorative vocabulary, and one of the most important of these aesthetic transformations with expressive value Reflecting the influence

Model (2)

Work name: Pottery carving in the form of an elephant / Iran.

Time period: century (seventh AH / thirteenth century AD), Seljuk era

Ownership: Iran Museum.

of the potter's environment represented by the world of thinkers, maddened poets and mystics, he sensed through the inclusion of the potter's spinning and deceitful poetic verses, which replaced them with the Qur'anic verses and sacred hadiths (Virginal love) and in the meaning of limiting these elements between the two verses of poetry and making them the controlling and holding ring on them.the Nishapuri potter made use of the diversity of formal systems and organizations by adopting the vertical structure that runs upward, which was dictated by the expressive features of the diverse scenes on the sample space, creating a contrast and spatial plurality between vocabulary and space spaces with full color coverage occupied by poetic verses that decorated the outer perimeter of the jar, to prove the written occupancy that became part Basically of its aesthetic system with its chromatic diversification, the diversity in activating the embodied systems of the sensory image, later affected the confirmation of the decorative exaggeration, and then the complete harmony between the graphic and written elements, the sheep here weaves a transformation in line with the nature of this stage.



Fig 2

This model represents a pottery carving of an elephant with a crown on its head and a seated human figure. The Muslim potter made his ears in the form of a circle in the middle, drawn with Islamic motifs in the form of a small circle. In the middle of that small circle are two opposite lines representing two spikes of Islamic decoration. As for the animal's body, it was divided into two equal parts and made Each section is decorated with geometric Piercing openwork forms consisting of five small circles placed by the artist equally and repetitively according to the linear system. Above the back of the animal is a cube-shaped frame on top of a dome resembling Islamic architecture. It consists of four sides that meet at one point. It is decorated with the Piercing perforated with geometric shapes for window arches, and inside The ceramic arch has several shapes, and in the front of the elephant there is a simple shape of a person who seems to have been put in front to lead the elephant.

The Muslim potter gave dominance to the blue color and made it the color of the elephant, as he filled the spaces with Piercing

motifs with geometrical vocabulary and formed in the form of small prominent circles, repeating them regularly and symmetrically, which achieved a state of balance between the decorations.

The potter achieved an expressive value by simulating reality and reformulating the image of the elephant in a decorative style, with clear additions on the back, so it appears that the animal here is standing immobile in a state of stillness or in a state of readiness for movement. Looking at the ground.

From here, the Muslim potter had presented a ceramic model that relied, in its formulation, with the decorations of the bayerink groove, on liberating the animal form from its traditional image, and moving it to an image loaded with symbolism, an expressive act that stimulates the Muslim potter to realize the meanings of animal shapes within the privacy of the expressive level of the visual scene. The piercing at the top of the work leads to activating the handling of space and increasing the visual attraction and movement in the sculptural mass at the top of the work

Model : (3)

Work name: Porcelain lantern (perforated) with pyersink designs

Time period: the end of the seventh century AH.

Ownership: Tehran Museum



Figure (16) shows the model 3

The model was formulated in the form of an oval ceramic lantern, executed by (the revolving wheel), and then it was perforated with peacock designs with geometric shapes from both sides of the window, located in the center of the body, topped by a ball whose top ended with a short elongation from the surface of the lantern, on which a ceramic ring was installed. The potter took into account the principle of high stability for carrying the lantern while carrying it. The color of the lantern is pale green. The boat of the lantern is the shape of the dome that was popular in Islamic architecture and which became a symbol of the holy places.

The Iranian artist found his gift in some ceramic forms for the designs of Piercing and perforation to preserve the source of the fire, which he was keen to perpetuate its kindling for the longest period, and for several purposes, which he started due to his urgent need for lighting as he roamed the slopes while walking at night, and during the construction of the first foundations of human settlements and the construction of cities and houses, was the large size indications The clear and obvious nature of his physical function inside temples or homes through the way he holds it with both hands. There are transformational factors that crystallized the formative lantern system and fell under the sway of the ideological and religious belief that brought it - Zarathustra - and its sanctity of fire, and what confirms the popularity of lanterns in their many forms, which all gave one functional significance that emphasized the interest in the sanctity of the glow of fire, which proved towards those intellectual variables, even the emergence of these intellectual variables. The dawn of Islam, which promoted its intellectual ideology by broadcasting a transcendent religious discourse about those sacred perceptions and working to empty them of their objective

content, and immersed them in transformational systems that came close to those Islamic teachings and in the meaning of the green color, which became a symbol that the Nishapuri potter resorted to to harmonize between his tendencies and the prevailing pattern. These lanterns may indicate the flourishing of social life as a result of their acquisition and making them one of the most important elements of home (design) myself, and for the aspirations I witnessed towards reading and writing, which necessitated the use of these lanterns.

Results:

1. The Piercing decorations showed a clear design diversity in Islamic ceramics in terms of form and content.
2. Adoption of the formal diversity in the decorations of the Piercing in Islamic ceramics leads to the activation of the aesthetic design values if it leads to the realization of an appropriate spatial division and highlights the geometric, human, vegetal shapes and calligraphy in the written texts.
3. The designs of the Piercing motifs in Islamic ceramics varied according to the distribution systems of the decorative units, from linear organization, network organization, cluster organization, and central organization.
4. Activating the diversity of the perforation units according to the kinetic - directional - sequential system ... because of its impact in achieving design aesthetic values such as excitement and visual tension.
5. The designs of the bayerink decorations emerged as the most powerful types of decorations affecting the recipient as a result of their greater capacity in terms of shades and light gradations on the brightness of the ceramic work.
6. The abundance of formal and decorative elements within the construction of the



ceramic work represents a malleable tool for the potter to get rid of the monotony and stagnation in the work..

Recommendations:

After completing the results of the research, the researchers recommend the following:

1. Attention to achieving coherent design relations because of their impact on establishing relational outcomes related to a good design form.
2. Paying attention to the methods of working on the ceramic surface, such as grooving, visible and recessed, perforation, printing, seals, and methods of their development because of their aesthetic impact on the ceramic product.

Suggestions:

The researchers suggest the following:

1. Doing a study (variations of pyersink motifs in ancient Egyptian ceramics).
2. Doing a study (the aesthetics of the diversity of decorative shapes in the Fatimid ceramic vessels)

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