

# Employing Environmental Elements in the Design and Decoration of Contemporary Iraqi Pottery, to Highlight the Heritage of Local Culture and Civilization.

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The current research highlights the heritage of local Iraqi culture and civilization, its relationship with the (international heritage) Iraqi Lagoons; and its variation of elements (Natural & Humanitarian) that relate to culture and civilization. Local environmental factors are necessarily employed in contemporary Iraqi pottery. This study identified three matters: 1) The environmental factors used in the design and decoration of contemporary artistic pottery works; 2) The celebration by the Iraqi Potter of the local civilized cultural heritage for the Iraqi lagoon environment; 3) A descriptive comparison of Iraqi and Arabic contemporary pottery artistic works, to define the common environmental factors. Two artists were considered, the Egyptian potter (Mohamed Rashad) and the Iraqi potter (Tirkey Hassan) from 1985 – 2015). The two researchers intentionally selected a number of samples for their descriptive – comparative methodology. Important results included the manifestation of local cultural and civilized heritage for both artists in their artistic works, in terms of the southern local environmental influences and the national heritage. The researchers conclude that the effective contribution of the Iraqi artist and potter in the production of pottery artistic works highlights Iraqi, civilized, cultural heritage; but most of the works concentrated on the Mesopotamian, Baghdadi and Islamic heritage which is the cultural, popular and environmental heritage for the lagoons areas.

**Key words:** *TQM, higher education, organization performance, Thailand.*



## **First: Research Methodology**

### **Introduction**

Art was and is still part of human history, culture and heritage. The study of any popular art results in the formation of a clear idea about the level of its civilization, and its reach of expertise and experiment, in its various aspects. The mainstream of human civilization has various arts which help humans in understanding our surroundings, by extracting its elements as perfected in pictures and language between the surrounding environment and among individuals in society. Art represents communication between the individual and the group (Khalaf, 2016).

Each art has features and distinct properties which themselves have features of synonymous arts from other countries. These features may come from sources imposed by society and culture for its issuing structure.

Since the media of Iraqi civilization contain intellectual, creative and expressional incentives, started from the natural environment which is the first incentive in rooting the knowledgeable matters passing by the civilized heritage and ending up with modern approximations of that heritage. Contemporary Iraqi pottery shows graphics demonstrating progress and development. The current researchers attempt to establish a path for defining the importance of environmental elements, in designing and decorating contemporary pottery. That path aims to highlight the local heritage for Iraq, especially if environmental elements were employed for the Iraqi lagoons areas which were registered within the Iraqi heritage.

### **Research Problem & Importance**

The importance of the research lies in the necessity of presenting local, Iraqi civilized cultural heritage, in addition to what is related to the lagoons areas (after being recorded as international heritage) and the variation of its cultural and civilized elements (natural and humanitarian). Hence, the two researchers see that the contemporary pottery art and the Iraqi potters can have an important role in recording and introducing to the world the local lagoons environment, and its cultural and civilized heritage. This is done through employing environmental elements in contemporary pottery, and then marketing (in Arabic countries and internationally) this artistic Iraqi pottery.

The importance of this subject required a comparison. The two researchers studied a number of local experiments (in Iraq, the lagoon environment and its inclusion of natural, social and humanitarian elements), and compared this with Arabic artistic products that similarly employed local environmental elements, through designing and decorating the pottery artistic works considered as the basis and a compulsory standard for the contemporary artistic works.

**Research Objectives:** The current research aims to identify:

- The employed environmental elements in designing and decorating the contemporary artistic works within their local and Arabic space.
- The amount of contribution from the Iraqi potter, in highlighting the local cultural and civilized heritage for the Iraqi lagoon environment.
- The shared environmental elements of Iraqi and Arabic contemporary pottery artistic works, through a descriptive – comparison study.

**Research Limitations:** The limitations of the current research are:

- Subjective: The environmental elements employed in the contemporary pottery artistic works.
- Spatial: Samples of the Egyptian pottery artist (Mohamed Rashad) and the works of the Iraqi artist (Turkey Hussein).
- Temporal: The period from 1985 to 2015 is analysed.

**Defining the Terms:**

- Environmental Elements: These are a group of features and things which surround and influence the individual. The environment is the external elements which the individual or society actually responds to such as the geographical and climatic factors, in addition to the cultural sciences which governs the society and influence the life of the individual (Ibrahim, 1976). This is confirmed by Al-Gorabia (1998) who defines the environment as: All the natural, humanitarian and cultural factors which influence the individuals of living creatures and define the shape and its relationship (Gorabia, 1998).
- Contemporary Pottery: Nafl (2012) defined pottery as a creation which depends on the burnt mud after being treated with coloured oxides for (beneficial, aesthetical and impressionable) purposes. But you find that the contemporary represents a late stage of modernization where artistic excellences communicate with the remaining factors in terms of time and not location (Nafl, 2012).
- Cultural and Civilized Heritage: Salih (2015) stated that heritage is a cultural form which reflects humanitarian features, and an essential feature for humanitarian existence (Salih, 2015). Heritage is anything which is transferred where the cultural heritage is defined as knowledge, arts, literatures, customs, traditions and values which reflect knowledge activities and their method of thinking. It remained inherited from one generation to another and then remained alive in the minds of each nation or humanitarian group (Asma, 2014).

## **Second: Theoretical Background & Previous Studies**

### ***Local Environment and its Natural and Humanitarian Factors***

The study of the environment plays an important role in the development stages and the humanitarian excellence which we can't ignore or think that we are separated from, because the environment owns natural features including topography, climate, water sources and the humanitarian environment for a civilized heritage. Therefore, environmental expression occupies a place of great importance in the path of the creative motion. (Al-Saady & Al-Abedy, 2015). The concept of the environment means two types of environment; Natural and Humanitarian. The study of what is natural represents everything that surrounds humans, in terms of live features such as the climate, natural plant, animals and soil. The Humanitarian environment covers the human being and his performance, interaction and adaptation towards his natural environment. This interaction resulted in the formulation of group life, which represents the performances of the social environment for the individuals, their needs and desires through customs, traditions, language and the behaviour practised by the human in his environment, and which were shown by the arts of this group which varied according to the change of cultural society environments, according to temporal and spatial needs, where each factor has its own needs and giving (Assey, 2014).

The role of the natural environment is promoted by a number of dominating factors. They relate to the structure of the civilized intellect, to the role of establishing the plastic creative formation, and to analyzing its intellectual mechanisms in the plastic arts according to how environmental factors are placed. The receiving human being is important in explaining the creative process, by putting the natural environment as the first priority (Assey, 2014).

As previously stated, dealing with the natural environment and employing its factors within the contemporary pottery text, put us in front of three axes as to this employment of these environmental factors, which can be:

- Imitate (the mind imitates the natural word and places it within its natural scope).
- Give incentive to the artist to express himself and he finds for it an internal equivalent.
- Interacts with the natural environmental incentive and analyzes it in an experiment (Analytical & Structural Mentality). (Heider, 1996).

As for the relationship with the natural local environment, for the lagoon areas in southern Iraq, the location of their formation (Al-Amery & Others, 2015) are well-known, as are their natural specifications, and the stability of the humanitarian conglomerates which resulted in the formation of humanitarian civilizations. Also, these lagoons represent one location of the natural international heritage which we must care about for the sake of humanity (Al-Amrey & others, 2015).



These lagoons represent an environment rich in forms which have various expressional values, through the creative imagination of artists who can employ environmental elements through changing these formations to match with their expressional desire. Thus, the stones, plants, leaves, animal shapes and rivers will become subjects in the plastic arts in general, and the pottery in private, which is brought by the potter artist, which is formed for the origin of pottery art which is able to submit a plastic acoustic letter from the origin natural environment (Al-Saady & Al-Abady, 2015).

### ***Contemporary Pottery Art and Highlight the Local Civilized Cultural Heritage***

The potter artist is linked with the humanitarian civilization where it started to be stable in the first humanitarian assembly called the Agricultural Village. There the human took his role in changing his surrounding adaptation and utilizing it. Consequently, artistic activity, including pottery, was 'top of mind', and the civilized activity which started from there converted the natural into the artificial.

Some of the Arab potters, and the Iraqi potters in particular, were inclined to work independently where they invented a linked organized system, based on analytical mechanism for inherited variant vision. In addition, they created a list of what occurred in the past, to promote its civilized depth so as to achieve national and local identity.

Achieving national identity in the arts in general, is linked to the values generated on plastic systems, in terms of symbols and signals. These symbols are generated from the collective memory, where they represent the plastic references owned by the individual inside his society. This means that the symbolized shape owns a specific meaning gained from the societal knowledge prevailing for a certain civilization (Salih, 2015).

The cultural heritage (Cultural Heritage, 2007) for any country is a clear expression about its national and humanitarian identity, in various times and historical stages. It includes material and non-material heritage. The heritage leads us within the general concept, to the effective history which means monitoring and expanding ascendant experiences in terms of knowledge values on the material culture or the spiritual level.

Therefore, influential features became clear in drawing the features of the contemporary pottery. That was so either on the civilized heritage level through calling for plastic shapes for Mesopotamian civilization, or on the popular level, calling the words from the natural environment. We can confirm that showing the inherited in contemporary pottery came across methodological and popular subjects, with a method near to the symbolic, which crystalizes the identity and creative personality for the contemporary potter (Salih, 2015).



### ***Borrowings of Environmental Elements in the Contemporary Pottery Art***

The art of pottery is one that is very important basis for the plastic arts, where its importance lies in its self-value which in turn is linked with the features which made it a difficult art; one whose basis does not change easily where part of it relates to environmental terms (Assey, 2014).

The monetary implications of performing pottery formations, since the early humanitarian eras, have been varied where the details were interlocked in borrowing from the humans, animal & plants shapes. This can be limited to retrieve parts to be merged with the pottery sample. The ancient humans attempted to embody its thoughts through a group of shapes through which the expression about a certain meaning. As time goes by artistic shapes are characterized as experimental shapes, which is enough to realize the strength and effectiveness of the symbolic shape. The social intellectual movement contributed to impose symbolic implications for artistic works, where the reference is the lining relationship between the art and its roots. (Mohamed, 2015).

The process of artistic production assumes borrowing a large group of plants and animal shapes, in addition to the imagined shapes formed according to realistic plastic relationships re-pictured according to ideological, social & spiritual influences. The process of employing the shapes depends on formal borrowing mechanisms. It also depends on the mechanism which transforms these shapes, using a method that allows for re-discovering its expressional energy, and also the possibility of using it within an integrated intellectual system which matches intellectual reality and the requirements of the artistic production. The process of borrowing the shapes, and amending them to guarantee their aesthetical use, became clear over a long period of the artistic production. (Shams, 2015).

### ***Using the Plastic Elements and Environmental Symbols in Design and Decorative Contemporary Pottery***

The shape is considered among the most important artistic factors which shares in the formation of the creative process; where the artistic factors are means which assist the artist to reach the target which we want to implement, represent and express, through organizing words according to structural mechanisms which increase both the response of the receiver to the artistic work and the aesthetical attraction. (Mohamed, 2015).

Among the important concepts for design and decoration of pottery is the mechanism for building formal and symbolic units in the pottery's construction; the first introduction for expression. The artist potter organizes and orders these concepts, where the design and pottery decorations consist of optical factors organized in a certain form to raise in the spirit



feelings which have certain meaning; where this meaning varies if re-organized to express another thing, because the actors' organization is the basis of the optical expression for the purpose of delivering the intended meaning to the receiver so that he understands it. (Sherzad, 1985).

The design and decoration of contemporary pottery is a linked system from relations supported by the basis which supports and increases the cohesion between factors. It helps make pottery design a readable and clear language, which these bases add to the formation of the design structure. The optical language used by the contemporary potter is the basis for the construction of the design, and the pottery decorates according to the concepts linked to the optical organization (Wccius, 1972).

Among the artist's objectives is the transformation of the artistic factors from the plastic components (including environmental factors), to a cohesive expression which guarantees the artist through a message which is clarified by its material or recommends it (Abd Al-Hamid, 1997).

Based on the above, pottery design is an intentional intellectual work where the potter, in addition to his plastic artistic understanding, installs and analyzes the structure of the designed shape, where the thoughts of the potter are covered by the laws of physics for the production of the work, and for methods of forming it and for mechanisms for colouring it, so that it starts another stage of its intellectual formation stages, and adds to the shape to match with the needs of its production tools. (Al-Zubeidy, 2016). Therefore, the artist attempts to strengthen his thoughts through a group of shapes and symbols through which we want to express a certain meaning. The humanitarian intellect starts to find for himself tools with which the reality differentiates artistic shapes (Mohamed, 2015).

Therefore, the art carries what forms the nation's memory where it analyzes the societal intellectual features. It transforms them into shapes and symbols which carry familiar societal implications whose popular symbols form under the concept of heritage and its arts. This in turn branches as a plastic art and as material culture, to cover all the complements of the humanitarian life (such as jewels and decorate materials), and as popular arts (covering architecture, popular arts, popular art, popular music, dancing and games), and material culture (which includes popular industries and tools of agricultural equipment and tools and as popular customs and traditions), to include life cycles and feasts, in addition to popular beliefs (including magic, dreams, popular medicine, and un-seen beliefs) (Al-Khory, 1986).

Popular symbols are the result of civilized anthropology, and it especially belongs to the spiritual and material production for nations, by expressing a collective awareness which feeds societal behaviours which extend to old eras and temporary eras.

Therefore, contemporary potters used several methods to show certain symbols such as environmental symbols, where we see they used symbols from the past and also introduced symbols from the present, to represent heritage, environment, politics and sometimes psychological status etc. Examples include the shape of a palm tree or digging tools, agriculture, hunting boats or the shape of the rural female, lagoons' populations, or birds and animals where used as simplified symbols, as they are old symbols used by the Iraqis since the old eras.

This is in addition to the symbols used abundantly by Iraqi potters in design, and which decorate their walls and their artistic works, to express various heritage and political content. (Hussein, 2010).

The Iraqi pottery forms a distinctive mark in the artistic movement for the Arab potters but this is exceeded to influence many of the westerners artists where they included intellectual values whose roots extend to the Mesopotamia civilization. Therefore, the pottery shape became a subjective written intellectual product between the artist (Potter) on the one hand and his society which contain these implications with the variation of its effects which give incentives to the intellect. (Alwan, 2013).

There are many artistic performances which carries implications for the popular symbols and has influence in the national identity as is the case in the performances of the artists pottery such as: (Saad Shakir, Shenyar Abd Allah, Mohamed Al-Oreiby, Turkey Hussein, Siham Al-Seody, Abla Al-Azawy, Mahir Al-Sameraey and others).

There are many of the Arab potters artists whose work were characterized by symbolic and formation borrowings from the local environment for their countries such as: (Mohamed Rashad, Zainab Salim, Ahmed Al-Sayed, Salih Mohamed Reda, Khalid Al-Saraj, AYman Joda, Omar Abd Al-Aziz & Others). (Kazim & AbdAllah, 2013: Page).

We can summarize what previously-stated that the contemporary Arab and Iraqi are based on symbolic values through the shapes, lines & colours where all of them move inside the symbol circle which is an essential and pillar part from history, civilization and aesthetics of the art through successive references between the pottery heritage and the cultural historical heritage which have the un-separated relationship from the contemporary creativities in addition to the knowledge influences as a social and artistic culture. (Mohamed, 2015).

### **Pointers of the Theoretical Framework**

The two researchers reached a group of pointers based on the theoretical framework. Among these pointers, are the following:

- 1) The concept of the environment shows two types of environments (i.e. Natural & Humanitarian). The study of the Natural Environment represents everything surrounds the human in terms of live features where the human has no influence on their presence, where these take the form of climate, natural plants, animals and soil. The Humanitarian Environment includes the human, its performances, interactions and adaptations concerning its natural environment.
- 2) The Lagoons represent an environment rich in samples containing various expressional values, which, due to the creative imagination of the artist, can be employed in its environmental factors through adapting and changing these samples to match its expressional options.
- 3) Achieving national identity in the arts in a general form, is linked to the values generated from the formational systems in terms of symbols and signals. These symbols are generated from the collective memory where they represent the formational references owned by the individual inside his society. There are many artistic performances which carry implications for national symbols and influence national identity.
- 4) The process of employing the shapes depends on the formational borrowing, and on the mechanism involving adaptation of these shapes in a way which permits both re-discovering its expressional energy, and the possibility of employing it within an integrated intellectual system which match the intellectual reality with the requirements of producing the pottery art.
- 5) Designing pottery work is an intentional intellectual work where the potters deliberately install and analyze the structure of the designed shape.
- 6) The contemporary potters used several methods to show certain symbols. These symbols include environmental symbols used in the past, and symbols introduced in the present to refer to heritage, environment, politics and sometimes psychological status.

### **The Previous Studies**

Through research and exploration of the literatures and references concerning the previous studies, looked into for the current study, the two researchers found a number of studies which covered some concepts stated in the theoretical framework, for the current environmental concept such as the study by Ibtesam Al-Sadey and Rana Al-Abedy (2015). Other studies covered the concept of the symbol and the implication of the symbols in artistic and pottery works. Those works included a study by Nemat Mohamed Reza (2010) which looked into the concept of "The Symbol in the works of the potter Turkey Hussein" and the two studies by Zainab Kazim Salih (2015). The latter looked into "Implications of the popular symbols and their influence on the national identity" and "The heritage in the contemporary artistic letter (Pioneers of the Contemporary Iraqi Pottery).

The two researchers found many studies which looked into the influence of the Rafedainy and Islamic heritage in contemporary pottery. Other studies looked into analysis and description of some works of the contemporary potters' artists, or the international potters. All these studies were utilized in supporting the theoretical framework for the research. In addition the two researchers looked at the methodology of these studies, and the search methods therein. But these studies differ from the current study, in terms of the address and the research problem, and objective research procedures. Consequently, this research didn't find a previous study which matches the current study.

### Third: Research Procedures

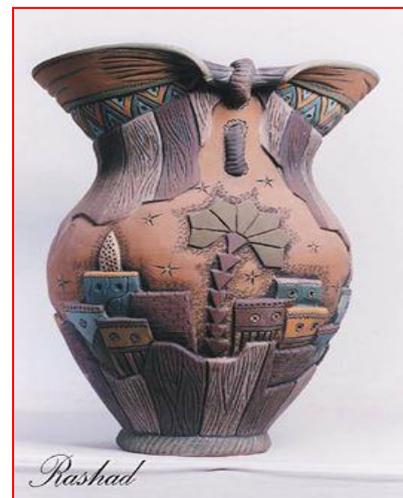
**Research Audience:** The research population was limited to the study of the Arab artist and potter work (Mohamed Rashad)<sup>1</sup> and the Iraqi artist (Turkey Hussein) (Hussein, 2010),<sup>2</sup> selected to analyze their works and perform the description and compare them.

**Research Sample:** Having reviewed the pottery artistic works for the artists (Turkey Hussein and Mohamed Rashad), two works were selected intentionally for every artist because their subjects concentrated on employing the local environmental factors to highlight the cultural and civilized heritage for each country.

**Used Methodology:** The two researchers used the Descriptive – Comparison Researches because it has the feature suited to the nature and procedures of the research.

#### Analysis of the Research Sample:

**First Sample:** While describing the first research sample for the instantaneous Egyptian potter (Mohamed Rashad), it seemed that the work belonged to a social environment which took the form of the Egyptian south environment and rural areas. This is in addition to the symbols which the artist attempted to re-produce from



**Mohamed Rashad -  
Heritage - Egypt**

<sup>1</sup> Mohamed Rashad is an Egyptian plastic artist who has many of the artistic pottery works which expresses the Egyptian environment who was inspired by the Egyptian popular heritage. His works extended for fifty years in the contemporary Egyptian pottery art.

<sup>2</sup> The Iraqi artist (Turkey Hussein) was among the artists who were inspired with the popular heritage and the heritage of his environment which was the environment of the south. He inspired most of the environmental symbols and pictured the majority of his works since the beginning of his artistic life until today the environmental symbols which were linked to the southern environment.

the picture of reality, to the picture of imagination. Here, the potter's work is based on the method and the ideas in employing hid optical formations. The potter (Mohamed Rashad) used a text which moves from reality to the imagination, in employing environmental factors in the design and decoration of his pottery work, through documenting the natural forms taken from the Egyptian local environment; an environment filled with life.

The artist showed the existence of the palm tree across the pottery artistic panel space, where this palm tree represents a living plant symbol as is the case in the concept of the palm tree symbols in the old and contemporary Iraq.

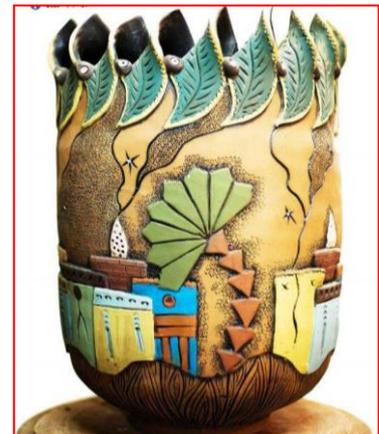
The potter distributed various geometrical formations such as the local traditional houses triangle in Egypt, through manipulating the factors of design and decoration, including showing various formations which give impressions of the nature of the local raw materials, with manipulations in their colour gradations.

The other represents the environmental local colours in south Egypt (colours, soil and mud). This is in addition to the decorative pottery formations (vertical, horizontal and curved lines, circles and arcs which represent the windows) for the potter. This gives an expressional aspiration to the rural Egyptian story.

### **Second Sample: From the works of the Artist (Mohamed Rashad)**

The second sample from the potter's work (Mohamed Rashad) was artistic pottery, consisting of a vessel in a contemporary form, where the work is derived from a piece of a circular base.

Local environmental factors were employed for the Southern Egyptian environment i.e. the Egyptian Rural Areas where the artist showed a text for its formational structure in design, and decorated this pottery work through building its constructive units of plants shapes (leaves) next to each other, with a natural colour (green) on a light flooring (dust colour).



**Mohamed Rashad -  
Heritage - Egypt**

The plants shapes took centre stage on the vessel's surface, in the form of the palm factor which bent to meet the factors taking the form of local traditional houses with various colours. Also, the potter proposed other shapes from the natural environment based on the trees 'touch'. The potter relied on design and decorated

this artistic work through the inspiration of the meanings, to confirm the aesthetic and constructive aspect, and brings in natural environmental systems in the excellence of the structures, touches and colours. The influence of the potter with the natural and local environment as it is, is considered an iconic mark with symbolic implications of old text.

**Third Sample:** From Works of the Artist (Tirkey Hussein):

The third sample represents an artistic pottery work for the Iraqi Artist Tirkey Hussein. It measures (2m X 2m) square. It was performed in 1996 and the name of the work is 'Boats from the Lagoons'.

The work consists of a squared piece where local environmental factors were employed for the lagoons environment, which includes expressional symbols taken from the environment, where the story is taken from southern Iraq.



Tirkey Hussein  
**Boat of the marshes**  
**Iraq- 1996**

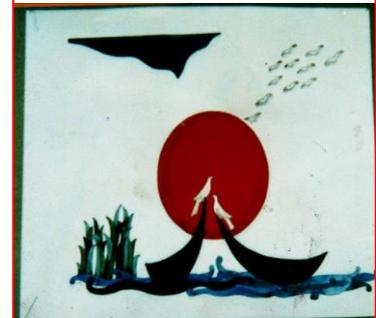
In this work, the artist represents the lagoon with its waves, its blue which ranges between dark and pale. This is in addition to the boats, for which the Iraqi south is famous, about and which float above the lagoon, together with the papyrus plant. Other environmental factors were used such as the appearance of seven white pigeons which fly using various movements with the rise of the sun. The work subject together with its factors employed in the design and decoration, is a subject inspired by the southern environment (as previously stated), which have a deep psychological influence on the artist. The walling with a movement shows that the shape is alive, as if the water moves and the boats flow quietly over the water surface. You see the pigeons flying in a way which is parallel to the movement of the papyrus from the opposite direction, which in turn gives equilibrium to the face. When you look at the portrait, you feel the used environmental factors including the invisible shapes and symbols. These shapes refer to the charm of life in the Iraqi south lagoons.

**Fourth Sample:** From Work of Artist (Tirkey Hussein)

The fourth research sample was selected by the two researchers; an artistic pottery work for the Iraqi artist (Tirkey Hussein). This work was performed in 1985 and called 'Peace Walling'. The work consists of a rectangular piece where the environmental factors were employed similarly to the lagoons environment where the work story is also taken from southern Iraqi area. Shapes were used inside the work space, with clear colours representing red, white, blue and black, in addition to the walling work surface which was

white. The artist used many environmental shapes, gathered in a coordinated unit. Among them emerged the shining red circle which represents the sun's disc in the middle of the pottery walling, to be penetrated by the white colour which represents two birds.

We can say that the shapes used within the pottery walling space, took expressional designs for references and factors from the Iraqi environment with its lagoons, boats and movement of the standing and flying birds in the portrait spaces. This reflects the subject of the portrait which is linked to the Iraqi south environment and the lagoons environment.



**Tirkey Hussein  
Peace Mural  
Ceramic mural -**

#### **Fourth: Results, Conclusions & Recommendations**

- 1) Results: Through the pointers of the Theoretical Framework and the Analytical Description for the research samples (previously stated), the following are the results according to the methodology of description and comparison between the two artists (Mohamed Rashad and Tirkey Hussein):
  - Both artists employed environmental factors in the design and decoration of artistic pottery, with aspects of similarity and variations in their factors.
  - Concerning Sample (1), the Egyptian artist and potter (Mohamed Rashad) distributed various geometrical formations. They took the form of traditional Egyptian houses, with manipulation in the design and decoration, including the colours' calibrations which give the impression of the nature of the local raw materials.
  - In the design and decoration of the Egyptian artist in Sample (2), he confirmed an aesthetic and constructional side, and brought in the natural environment, in the excellence of his use of touches and colours.
  - Concerning Sample (3), the Iraqi pottery artist (Tirkey Hussein) had a relationship with the subject of walling, and with the factors used in their design and decoration, where walling with movement reveals that the shape is alive and not rigid. That is why the water moves and the boats flow with calm and un-confused movements on the water surface.
  - The Iraqi artist in Sample (4) attempted to use shapes within the space of the pottery walling so that they take expressional designs and factors from the Iraqi environments (lagoons, boats, movement of birds in the portrait spaces). That reflects the subject of the portrait as a sample linked to the local Iraqi environment, which is the South and the lagoons environment.

- The cultural and civilized heritage for both artists became clear in their artistic works across references giving, for each artist, the influences of the southern local environment and the popular heritage.
- The artists (Mohamed Rashad) and (Tirkey Hussein) featured formal repetition, in the design and decoration of their works. Such repetition exists in the traditional houses, birds, boats and papyrus.
- The works of Tirkey Hussein took the form of individual creative artistic works, whereas we find the works of the artist (Mohamed Rashad) a collective nature which gave him the opportunity to market his works and produce it in quantities according to the same transacted means.
- The potters use the colour and touch functions to activate the implication of the influence, in highlighting the expressional idea and what it included, in terms of employing the factors and the environmental shapes.
- The potters' works highlights the local civilized cultural heritage; a cultural letter expressing a local identity. Therefore environmental shapes were used in the pottery works to clarify abstract realistic intellectual desires, according to inherited impulses and folkloric origins.

## Conclusions

- The works of Egyptian artists are not very different from contemporary Iraqi pottery art, in employing local environmental factors. There are many Egyptian artistic works in which local environmental elements were used.
- We conclude from the theoretical framework that the following are among the environmental factors which can highlight the local cultural civilized heritage in Iraq: Natural factors taking the form of lagoon water, Papyrus Plants, palm trees, types of birds, fish, land and the humanitarian factors represented by the lagoons' occupiers (men and women), and the tools used in daily life such as boats, fishing tools, architectural constructive factors, and social factors such as meetings, ceremonies etc.
- The two researchers noticed that the colours used in the Iraqi and Egyptian pottery works reflect the local environment for each country. Most often, they are similar as in the abundant use of mud colours, and natural colours for the plants and palm tree leaves.
- Having looked at contemporary Iraqi pottery, the two researchers concluded that the Iraqi pottery artist, despite his effective contribution in the production of pottery artistic works, highlights the Iraqi civilized cultural heritage. But most of the works concentrated on the Mesopotamian, Baghdadi and Islamic heritage, which is in the direction of the cultural, popular and environmental heritage for the lagoon areas.



### **Recommendations**

The research recommends:

- Encouraging fine arts colleges students to produce pottery artistic works which use environmental factors, from the Iraqi lagoons, to highlight the local civilized and cultural heritage.
- Setting up a national artistic productive centre which specializes in Iraqi and popular heritage which produces artistic and professional works in quantitative form, and encouraging it to market locally and internationally, because the art has a potential to rapidly deliver ideas to its audience.



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