

Semiotics in Contemporary Vernacular Architecture Iraq is a Case Study

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Abstract

The research deals with the emergence of the concept of semiotics as an entrance to design and its relationship to different design trends, in addition to the role of semiotics in design in general and architecture in particular, studying its importance in achieving communication between the recipient and the architectural text, and discussing the appropriateness and flexibility of the elements or tools of semiotic analysis in reading and analyzing the texts of the visual language of architecture. To define the research problem with the ambiguity of scientific knowledge about the impact of the semiotic design strategy on the formation of meaning in the context of contemporary local architecture and its goal is to explore the impact of the semiotic design strategy on the formation of meaning in contemporary local architecture and the appropriateness and flexibility of applying the semiotic approach to understanding and analyzing the language of architecture and the meanings behind the apparent physical formation of works architectural

Keywords: *semiotics - semiotics - semiotic analysis - symbol - communication theories.*

1- Introduction

Semiotics is an unknown known science. We deal with semiotic tools and elements of semiotic analysis automatically without knowing the name under which these analytical phenomena are involved. Interpretation of things and eliciting meanings are things that people do directly and are done automatically and involuntarily. The importance of the semiotic approach is due to the fact that it is concerned with understanding and studying the deep structures of linguistic texts, whether visual or verbal, which made it an effective tool for reading and interpreting the visual language of architecture, understanding the (meaning) underlying the (apparent) architectural formation and reading the messages presented by the architect through his architectural works, whether directly or Indirectly, it is also a means of reading and interpreting social customs and cultural backgrounds across different historical eras, and then interpreting architectural works in accordance with the dictates of the ideas and principles of these cultures

2- The definition of semiotics:

The general concept of semiotics remains the search for meaning in linguistic or non-linguistic studies, and the term semiotics in the Arabic language remains close to the meaning of the term (semiotiqu) in the foreign language, due to its frequent use and circulation, whether in Arabic studies or in Western studies, especially after the

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emergence of the Paris school of narrative semiotics by Grimas, where The use of the term semiotics is expanding in research and studies of the School of Paris. Therefore, we tried to adjust the term semiotics and define the features of change, as well as the overlap between concepts between Arab thought and Western thought, where we found that the ancient Arabs had spoken and elaborated on the sign and the meaning of the word in context, existence, logic, and in the folds of the various sciences, but they did not define semiotics as a critical measure in the study of texts or allusion On the mechanisms of semiotic analysis, and why their scattered studies in the ancient Arab heritage remain the first seeds for this new science, and as for the modern Arabs, they found it problematic to receive the Western term between semiology or semiotics, so the term was defined as plural according to the different translation of the theorists, and Western thought remains split towards two directions, as there are those who tend to imagine "Boris" For the term (semiotique) and there are those who tend to perceive "de Saussure" for the term (semiology), but Western studies after Bourse and de Saussure centered around the term semiotics, after the emergence of a shift in semiotic studies after the birth of the Paris school of narrative semiotics of Grimas. (The semiotic term between Arab and Western thought, p. 332) Janfy 2013Prepare Your Paper Before Styling.

3- The importance of studying semiotics

Although Saussure can be considered one of the founders of semiotics, since the seventies of the twentieth century, semiotics have increasingly moved away from Saussure, and we focus primarily in our discussion of semiotics on its classical structural form. We also examine the important criticisms and developments that occurred in classical structuralism, but before starting to examine this puzzling topic Let's look at the reasons for interest in semiotics

Why should we study semiotics?

It is a rather pressing question, because the writings of semiotics are known to be crowded with terminology. One of the critics said in a not devoid of ingenuity: "Semiotics tells us about things we know, but in a language that we will never understand."

It may seem that the semiotics form a special club, but their interests do not concern them without others. No one who cares about how to represent things should ignore a treatment that focuses on the process of representation and raises its problems. Even those who do not accept the position of postmodernists - that there is no reality outside systems of signs - may Semiotics helps them to become more aware of the mediating role of signs and the roles that we and others play in the construction of social reality. This may reduce the possibility that we can be certain that reality as a whole is independent of human interpretation of it. An examination of semiotic perspectives may lead us to the realization that information or meanings are not "contained" by the world, books, computers, or audio-visual means of communication. And the awareness of these codes is in itself interesting and increases our mental capacity. We learn from semiotics that we live in a world of signs and that we can only understand anything through the signs and the codes that organize them. When studying semiotics, we are aware that these signs and codes are usually transparent and conceal that we are reading them, and because we live in a world in which visual signs are increasing, we need to realize that even the most real signs are not what they seem. Denormalization of signs, and we do not want it to be understood that all representations of reality are in the same position. On the contrary, signs, by defining the various forms of reality, play ideological roles, their themes, and their field of application.

But if we come to its subject matter, the semiotics and its fields of application are not unique to a subject of their own, as they are concerned with everything that belongs to the ordinary human experience, provided that these subjects are part of a semantic process.

“Isolated subjects, i.e. those that exist outside the fabric of argumentation, cannot constitute a starting point for understanding the human self or saying something about it.” (Saeed Benkrad, p. 18)

All aspects of human daily existence constitute a subject for semiotics, in other words, everything that culture puts in our hands is, in our work, signs that tell about this culture and reveal its identity. Literary and artistic works are all signs that we rely on in communicating with our surroundings. (Saeed Benkrad, p. 19)

The main subject of semiotics was the process leading to the production of signification, i.e. what is called in the semiotic terminology the signification (Semiosis) and the signification in the Western semantic perception is the act that leads to the production and circulation of signs, it is a process through which something operates as a sign, so the word or the thing or The fact is not like that except within the limits of referring it to a process, for nothing can indicate on its own within a single existence in terms of boundaries and dimensions, for the isolated one is an infinite entity, and only verification through an added predicate can limit this extension. (Said Benkrad, p. 22)

Semiotics is not limited to the study of language only, but rather goes beyond it to all symbolic forms and various signs, whether they are visual or vocal signs, or gestural movements. In an attempt to liberate himself from reality and direct experiences, they were distinguished from the rest of the beings that reside within a rigid nature that cannot reproduce itself. Semiotics is based on the study of signs according to a new format that gives them a new form and gives them meanings that they would not have acquired in their singular singularity. They acquire added meanings and new connotations when they relate to texts. Training the eye on the implicit, hidden and abstaining points, not just naming textual areas. (Said Benkrad, p. 273)

At the present time, there is not only talk about the semiotic theory, which means with all the meaning of the advertising image, which is used in order to persuade the recipient and influence him mentally, emotionally and kinetically. However, it is possible to benefit from all these theories related to publicity according to the context and the deliberative intention. (Omar Al-Ruwaidi, p. 50)

There are also cinema semiotics, where the talk about cinematic discourse semiotics is associated with the works of "Christian Metz" C.metz. Cinema semiotics came very late compared to other applied fields.

Among the problems that Metz encountered when he analyzed the semiotic discourse of the cinema related to the problem of trickery in cinema, a problem that he tried to address by dividing the cinematic trick into three levels, namely:

- On the camera level (take a photo)
- At the level of the cinematic scene (the work of the actors)
- At the level of the installation of the film, which enables the classification of the semantic load of the cinematic trick.

There are also theater semiotics, which study the various types of signs present in the theatrical performance, and the interest of semiotics in theater has led to the ramification of the study and its inclusion in multiple worlds, to the extent that it is not possible to talk about theatrical semiotics in the singular form, but there is a wealth of semiotic theories that differ one from the other, but its main objective is to preview the significance. (Omar Al-Ruwaidi, p. 59)

We also have a conversation about the semiotics of the advertising image. The image, in its simple meaning, is considered a tangible thing with multiple meanings. In daily life, we say (it is like the image of his father, i.e. very similar to him). The image includes signs, symbols, rules, and indications that have roots in the prevailing social and

intellectual representations in society. And the rules and semantics in the image, and thus the possibility of reading it and knowing its connotations, in other words, identifying the semiotics of the image, as the semiology of the image is part of semiology in its general sense, and it is like the semiology of subjects or linguistics because semiology studies and is concerned with linguistic and non-linguistic signs. (Ibrahim Muhammad Salman, p. 174)

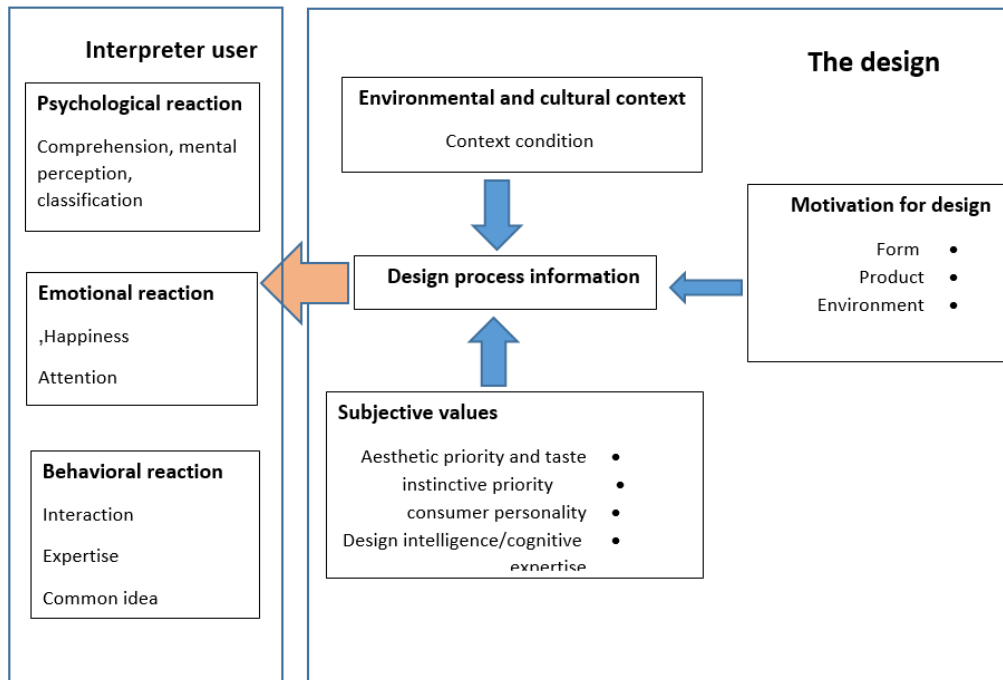
4- The importance of the concept in architecture

The goal of semiotics was the deep study of verbal or visual texts (such as architecture), diving into meanings, reading between the lines, and trying to discover the idea behind the visual text of the visible sign through its apparent physical formation. All of this makes it an important means for reading the visual text of the visual language of architecture, and then an important applied tool and approach for architectural study. It also makes it one of the important means in dealing with the most complex problems in the field of architectural studies represented in (meaning). The study of culture and the understanding of the meaning in architecture is one of the thorny problems for which many studies and research theses have been mentioned, which makes the study of semiotics and the application of the semiotic approach in architecture a crucible in which many areas of architectural research converge, and a means to transform those researches and philosophical studies into a study Introduction according to a specific scientific method, and through specific mechanisms and analytical elements.

5- The goals of semiotics and its relationship to different design trends

5-1: semiotic goals

Semiotics is a serious attempt to link human knowledge - after excessive specialization led to the isolation of its fields - and the goal of semiotics is the interaction of different cognitive fields in the presence of a common factor, which is the semiotic factor. The main goal of applying semiotics in design is to enable the consumer to understand the product and realize the function it performs, and given that design has become one of the most widespread areas - because it is related to all human activities - which reflects the importance of the relationship between the product and the consumer. The following figure reflects the relationship between design, designer and user.



The relationship between design and consumer behavior or interpretation

5-2: The relationship of semiotics to different design trends:

The application of the concepts of semiotics in design has taken a clear course in the directions and schools of design, which is increasing in importance, and we explain it as follows:

5-2-1: Gestalt :

The Gestalt school appeared at the hands of a group of German psychologists in 1177 AD, and their research was an attempt to get an answer to the question: Why does man have a tendency to collect specific visual elements? And the Gestaltians worked on studying the organized whole, and the study concluded that we do not get the correct picture by counting the different elements that make up the picture and gave a criterion for each element separately - the role of each element or function does not appear separately, but rather the organized whole appears. An example of this is when looking at a room door, the various details (such as the handle - pans - glass) may not mean anything if they are cut from the door and their importance does not appear except with the rest of the parts.

The research and experiments of the Gestalt school have led to an unlimited number of ideas about the organization and interpretation of sensory perception, and these ideas have formed a standard reference in the fields of design. symmetry, relay, shutdown).

5-2-2: Ulm School:

It focused on achieving a balance between application and aesthetic components in quantitative production, in addition to the interest in the concept of Semiotics in the field of design in Germany in the fifties, where Maldonado, G. Bonsiepe and T. Maldonado- G. Bonsiepe researched the general principles related to the perception process, and its connection to the user in design products. The industrialist, these interests also continued when (H. Gogelet) went beyond the previous foundations to the interest in aesthetic standards, and the expression of the symbolic function in the design of the product, based on that that man understands the language of things, which leads to the possibility of realizing the cultural assumptions related to Designing products, but these concepts did

not exceed the limits of interest - in particular - in building methods and maintaining the arrangement of internal and external elements in product design in the light of technical specifications. This interest in semiotics increased until the semiotics theory became (Ulm theory).

5-2-3: Modernism movement

Modernity abhors decoration and is based on removing it so that the real form is the expression of the function, as the movement believed that the external form must truly express the internal structure in conformity with that functional theory, and it is thus close to the significance, and since the spring of 1181 AD when the new studies were published in the use of Signs, this was the beginning of the theory of semantics in design, and the increased use of semantics - expression - in products became a reaction to the rise of technological progress in society and asceticism in dry function. And while the functionalists emphasize that the form stems from the function, the semantics assert that the form expresses the function, or that the form is related to the use, or that the form communicates how to use.

5-2-4: Postmodern movement:

The origins of the postmodern trend can be traced back to the sixties of the twentieth century, the theories (Ronald Parthes) spread about the semantic concept (Semiotic) in the year 1102 AD, and the design concept spread that if buildings and furniture are saturated with symbols, then the recipient or user will be closer to contact with these units Psychologically.

The postmodern movement used the metaphorical elements of emotions and called them metaphors, and predicted the approach to the field of significance in design, however, these efforts lacked a basis of the daily needs and daily reality of people, and the movement also made a connection between feeling and its expression and However, these expressions lacked the communicative and functional objective, as well as not approaching the scientific field, and these factors are achieved with the help of semiotics.

5-3: Semiotics, architecture and communication theories:

5-3-1: Application of semiotics in design:

In the twentieth century, science became more specialized, but three of the humanities took an important place in design, as Bernard E. Burdek mentioned in his book "Design History, Theory and Practice of Product Design"

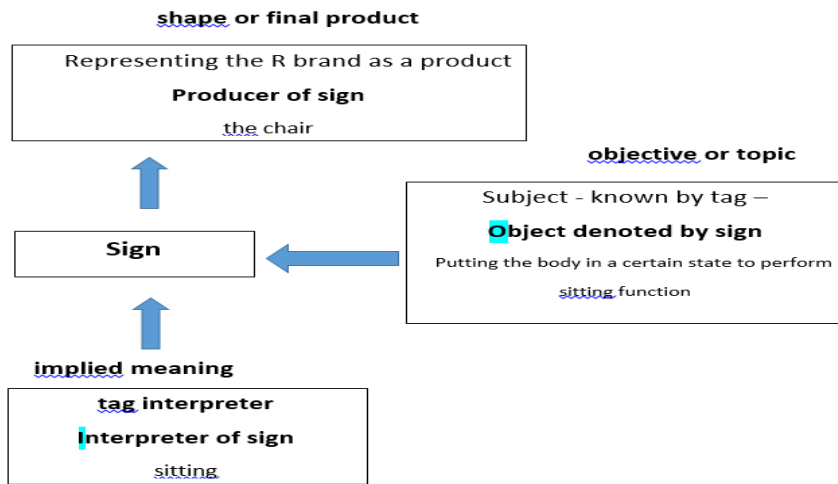
1- Semiotics : Study the sign, symbol, communication, and how the sign is spread and understood.

2- Phenomenology

3- Hermeneutics

Semiotics in design - emphasizes the concept that the branches of design do not revolve only around (the material part of the design that is represented in the product) but also about the function of communication or communication (the moral or content part), but designers often focus on the applied function in Products of a technical nature, and the social function of products in terms of meeting consumer needs, but design is more than an activity to satisfy requirements (ergonomic, practical, industrial, economic, and finally ecological).

Here, the designer and consumer interact with the semantics dimension of design, where, as we mentioned earlier, the designer deals from the perspective of the inside-out relationship, which begins with defining the goal or topic, then the meaning, and practices the design process to obtain the product, while the user uses the opposite relationship outside-in, which begins with the form. Then access to the meaning or symbol to define the function.



The semantic dimension illustrates Peirce's Semantics for the formation of signs and symbols through the interaction of signs
 The subject "O" denotes for representation as an "R" product by the user's)
 ("I".interpretation of the "I

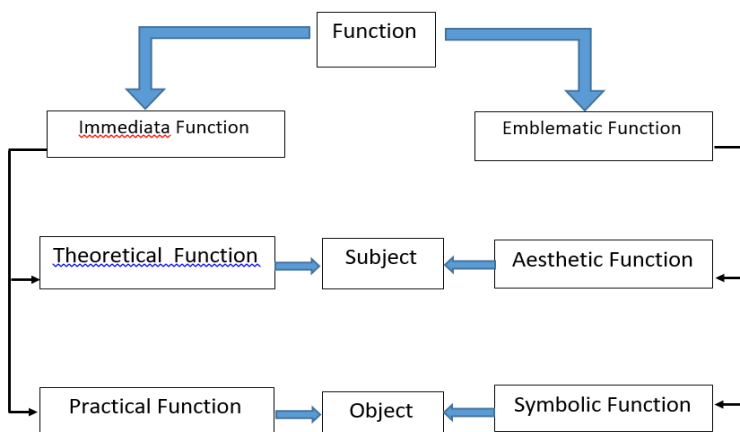
The implicit meaning that we referred to previously appears clearly in nature, as things in nature have a special language in expressing what they are - and we do not mean the language of letters and sounds but the language of form, texture and color - as well as their structural structure, expressing how they live and the context in which they live. in it, as it expresses those who deal with it; Flowers, for example, do not only express themselves, but also express who owns them, their way of life, values, and culture. The designer must understand this language and have the ability to make things their own language, and when he can do that, he can be creative in the shape and nature of his things.

5-3-2: Semiotics application methodology in design:

- 1- A descriptive approach (a comparative analytical study)
- 2- Interpretive approach (based on the definition of character)
- 3- A sequential or renewable approach (uses knowledge based on finding new forms, testing them, and improving them in the final design (cumulative).

5-3-3: The function of semiotics in design:

Mukarjovsky, 1936 - proposed a function of symbols based on the binomial view; On the basis of the difference between the subject and the future -Object and Subject- and the following figure shows the types of job in the analysis of Mukarjovsky jan



For the designer, all of these functions are important in view of the objective of the design, and achieving the concepts of semiotics in design requires the availability of a set of criteria and elements:

- Accurate identification of all elements of the symbol system.
- Improving in the sense of using the least amount of necessary marks in the elements.
- The context of the definition contains knowledge about the environment and the design of new signs for it, provided that these signs are acceptable in its society and fixed in the overall system.
- Critical evaluation of each component of the overall system

6- The concept of local architecture:

6-1: Identity and privacy

Identity means what exists in the thing as a single, distinct existence. (The Arabic Philosophical Encyclopedia 1986, p. 282). Identity comes as a suitable substitute for some cases, carrying the attributes of the essential thing, and that these attributes may be common with other things, which makes the thing similar to other things in varying degrees, and then comes the role of the qualities that not all of these things share (difference) to represent the evidence that we infer so that we can distinguish These things are similar to others. (Mahdi 1998, p. 127), and through that we know identity that it is unique, essential qualities, which if it changes, the matter changes to jealousy, and this shows that identity does not mean transient phenomena, accidental variables, or circumstantial states. We are looking at essential qualities, not symptoms, and these essential qualities Multiple or variable expressions may appear to it without changing the original (Razouki 1998, p.

Through this, we know identity that it is essential unique qualities, which if it changes, the matter changes to jealousy, and this clarifies that identity does not mean transient phenomena, accidental variables, or circumstantial cases. The original (Razouki 1998, p. 27) is that identity is the reality of a thing that includes essential attributes, and it has a comprehensive concept that combines the similarities of a number of attributes of groups of things (Al-Fattal 2001, p. 16).

The importance of architecture in highlighting the identity of society is evident in the value of what architectural edifices in a country or city express the identity of that place. Here, Adel's definition of identity emerges as architecture having a special essence. In turn, Chadirji indicated that identity is a concept crystallized in architecture through form and its characteristics, and that local identity is a concept linked to architecture through physical entities that are linked in time and space. (Al-Chaderji 1995, p. 296).

6-2: Identity and traditional architecture:

Some thinkers link identity and traditions, as they see that traditions play a major role in creating a specific framework that expresses identity, which is continuity over time without affecting the surrounding environmental variables and the idea of uniqueness that provides boundaries for something and we can distinguish it from other things, and identity represents an integrated system of material and moral data. Social and social, all of which involve a pattern of cognitive integration processes, and are distinguished by their unity, which is embodied in the inner spirit that relies on the property of feeling and perceiving identity.

As for traditional architecture, it represents the stages that architecture went through since its inception to what it has reached because it was established to meet a functional need

and it is not interrupted, but it is continuous and more comprehensive than local architecture because it is related to the building materials for each time period and the techniques used, and the prototype is considered to represent the individual and the group. A period of time acquires the characteristic of the original because it does not stop progressing, but is linked to the changing needs of the individual and the circumstances surrounding him (Sari Qasim 2020).

7- The concept of contemporary architecture:

Contemporary architecture means the renewed interaction of architectural thought with the continuous growth of life, such as a living organism. Its life is linked to the dynamism of omnipresence. daily for man.. that is, to be part of the existing civilized activity in daily life, and to be compatible with the present degree that man has reached of knowledge in all directions. Therefore, the architectural work, in order to be contemporary, must include several constants, so the foundation of its formation so that these constants or Solutions are able to accommodate the largest number of variables with the same efficiency and for long periods of time.

Contemporary architecture in this case is nothing but a natural continuation of the historical cultural heritage in the new data.

8- Architecture analysis using semiotic analysis tools:

The following is an analytical study of an attempt to analyze an architectural text (the Iraqi Martyr's Monument project) using semiotic analysis tools, with the aim of analyzing the elements of the architectural building and identifying the flexibility and appropriateness of the semiotic approach in architectural analysis.

The application aims to achieve the goal of the study in researching and revealing the possibility of the existence of semiotic creation patterns and design formulas that achieve a certain semiotics for contemporary local architecture by investing in the mechanisms, strategies and elements of the semiotic system with regard to the performative vocabulary of the semiotic text.

Through this, the deduced theoretical framework will be applied, which includes defining the vocabulary for the process of creating semiotics in the architectural products specified for the practical study, given that the term for performers of the semiotic text is linked to the process of design and creation of the architectural product and the mechanism for formulating the semiotic system by the designer. The studies dealt with that vocabulary as a source for creating the product and containing values and indicators. Details that ensure ease and accuracy of measurement will be selected for the purpose of application, including secondary items and possible values.

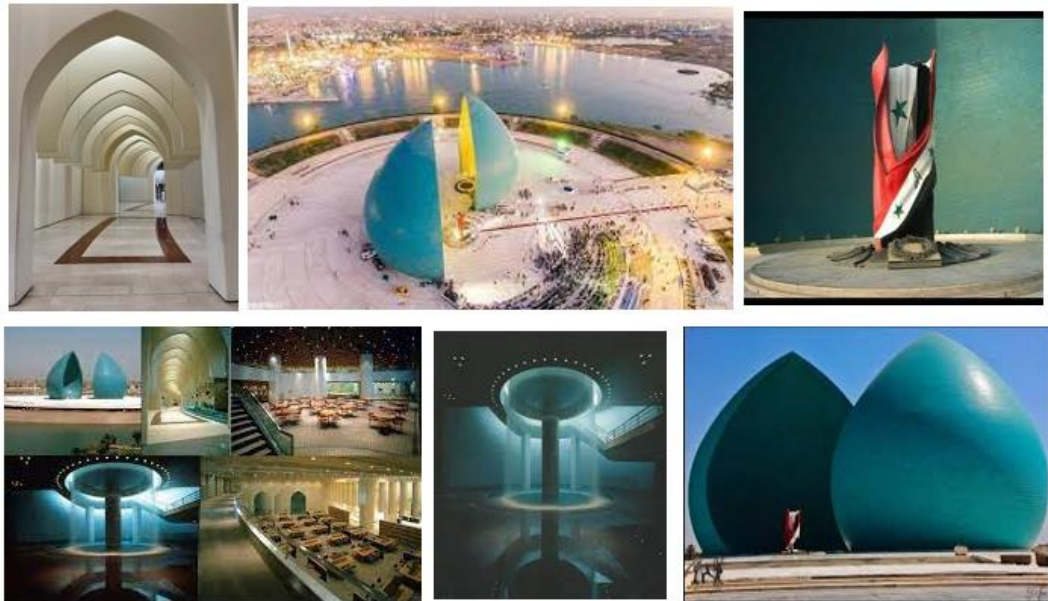
8-1 The detailed virtual visualization of the unit

The semantic meanings achieved by semiotics have a relationship with the dialogic performance through memories, as architects tend to invest symbolic and intellectual semantic meanings in creating the dialogic performance of formal and intellectual perceptions by evoking memories and experiences, employing memory, and arousing the semiotic emotional conscience.

8-2 Project Description:

The project is located on the eastern side of the city of Baghdad, surrounded by gardens, lakes, and vast green spaces. Its references were inspired by the idea of glorifying the martyr who gave the highest goals of sacrifice, and because the act of martyrdom is characterized by permanence and continuity synonymous with man, so a new formation

and a new exceptional style had to be presented. This is what made the site selection process a necessary process for the purpose of emphasizing the importance of the project as a central focus that can be clearly observed from all angles of the site. The general formation of the monument has tried to record its belonging to the cultural heritage by borrowing the shape of the dome as an architectural unit that has several overlaps with the concept of reverence and sublime. The artist wanted to choose an Iraqi dome in terms of proportions and shape, and the traditional structural orientation was stripped to it in order to serve the idea of dynamic perpetuation of the testimony of its division into two halves and their openness. Towards the sky, highlighting the two basic elements that the dome embraces, on which the symbol rests. They are the body of the dome splitting to form two giant arcs in their section, as well as the body of the martyr wrapped in the flag. Employing the architectural sculptural form to confirm the symbol in His Highness the martyr. Those parts (the dome and the banner) constitute a whole that cannot be divided, but rather they were treated together to match each other in terms of dimensions, heights, proportions, signatures and distances. The height of the dome, which is forty meters, is proportional to its width at its widest extent, which is forty-five meters. This is what helped to form a relationship between the monument and the recipient. When the recipient is at the entrance to the project, he feels the dominance of his body mass towards the mass of the monument, and the closer he gets to the monument, the different that feeling becomes and the situation becomes reversed until he feels his diminutive size while standing in the confined space inside the dome. Space is also The open space surrounding the dome made it a distinct central focus in its relationship with the space. The general composition is considered simple, but its reference relations and its new and innovative treatments made it distinct and understood by even the simple culture, which helped them understand and realize the new meaning presented to it.

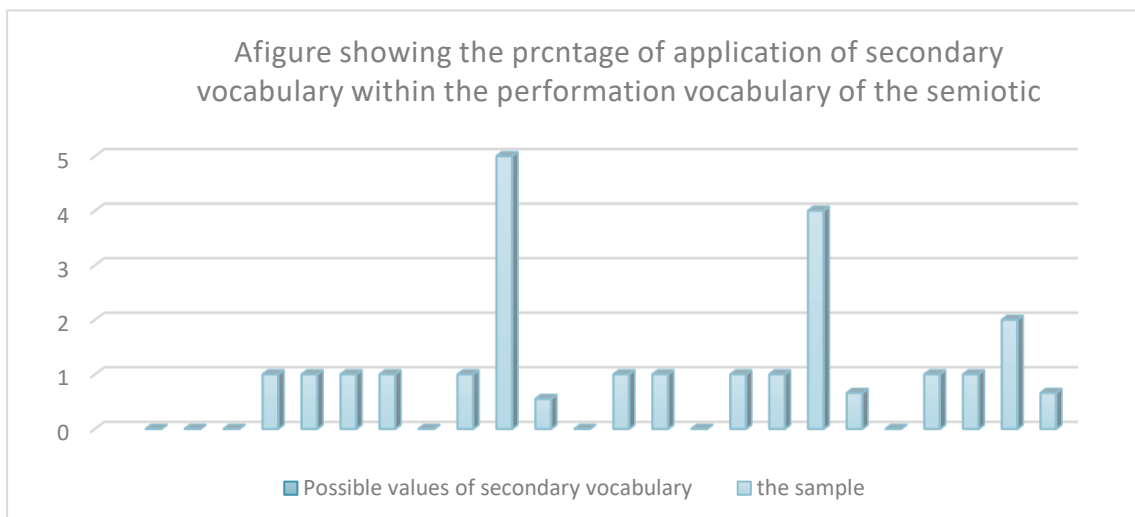


As for the rest of the parts, it consisted of the following parts:

- The fountain: It is located in the eastern facade of the project, and it symbolizes the continuous and flowing giving of the act of martyrdom, expressing birth, renewal and life.
- The platform: It occupies the circular space that hosts the monument, and ensures the preservation of the percentage of the platform containing the dome and is commensurate with the height of the two halves of the dome and its wide diameter, in a way that ensures the creation of a visionary consensus with the scene of the general perspective of the project.

8-3 Measuring the performative vocabulary of the semiotic text of the project

The main singular	Secondary singular	Possible values of secondary vocabulary	the sample
The performativity of the semiotic text-5	The nature of the formal 1,5 perceptions of the semiotic system	Story simulation	0
		(abstraction ,Visual techniques (representation synchronous	0
		values of perceptions Intensifying the semantic and expressive	1
		sequential sequence The symbolism of semiotic scenes and their	1
		objects and nature Visual metaphor and humanization of	1
		Recall previous formal elements	1
		Pictorial rhythm	0
		formal structure of the composition Relationships between blocks and the	1
		the total	5
	achieved for the sample The percentage	55%	
	The nature of the semantic 2,5 perceptions of the semiotic system	Remembering and imagining events in places	0
		its significance Embodying the vision through reading for	1
		Abstraction (embodying the intangible)	1
		Attachment of mental images	0
		structures with the stability of The synchronization of temporal vocabulary place	1
		effect is like the relationship of the signifier The relationship of the event to the and the signified	1
	the total	4	
	achieved for the sample The percentage	66%	
	nature 1,3,5 of vision for sequential semiotic representation	At the sequential and parallel systems level	0
		the collective and the subjective The dynamics of the semiotic event between	1
		Sequential scene	1
		the total	2
	achieved for the sample The percentage	66%	



9- Conclusions:

- The importance of semiotic analysis is due to the fact that it is a conscious study of reality. It also means studying the linguistic text (visual or verbal) in depth in all its aspects, knowing the meanings that are far from superficial, exploring their possible meanings, and linking it to reality.
- The correct understanding of semiotics and its application in design helps in creating infinite functional and aesthetic connotations, and thus helps the designer to achieve communication between the recipient and the architectural text.
- Semiotics in general is the meaning that is aimed at (the messenger, whether he is an architect or an artist) and not the near direct meaning or what is called the secondary meaning or the meaning of the meaning. connected indirectly.
- The use of semiotics in expressing the connotations of the General Authority for Roofs leads to the realization of the function in various design forms, with emphasis on value, content and message.
- The visual language of architecture consists of vocabulary (alphabets) of a symbolic nature that carries meanings that have the ability to communicate, and then the semiotic approach can be followed to interpret it, as it is a good entrance to the study of the structure of architecture and an implementation of the semiotic approach in the analysis. through icons
- Semiotics is a cultural, aesthetic and functional product.

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