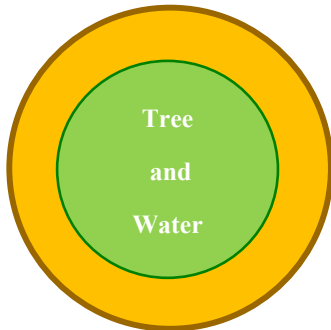


Reference list

- Afarin, F. (2011). A Deconstructive Reading of the Persian Painting The Drawing Out of Yusof from the Well, *Journal of Bagh-e-Nazar*, 8 (16): 64-55.
- Aghaii Forooshani, R. (2012). *Life Story; Investigating the Patterns of Event at Home to Create a Unique Identity through Architecture; Designing a Neighborhood Unit in the Abbasabad District of Isfahan*, Unpublished Master's Thesis, Isfahan: Isfahan Art University.
- Gardner, H. (2005). *Art through the ages*, Translated by Taghi Faramarzi, M., Tehran: Agah publishing.
- History and Culture of Morocco (n.d) available from: <http://vista.ir/article/1394> (Accessed 24 October 2016).
- Mansouri, S. A. & Dizani, E. (2016). *Qazvin Architecture Aesthetics*, Tehran: NAZAR research center.
- Radwick, D.N. (2004). Derrida & Kant. Translated by Amirkhani, Sh., *Zibashenakht quarterly*, (11): 191-197.
- Shaw, Ph. (2008). *The Sublime*, Translated by Fakhri, M., The Newspaper of Tehran-e-Emrooz [Tehran Today]. Available from: <http://www.bashgah.net/fa/content/show/21246> (Accessed 9 October 2016).

Natural approach



Text: Tree and water

Margin: Pot

Decorative approach



Text: Pot

Margin: Tree and water

shape. 1. Category of repairing actions in space. source: Author.

of Life” and “The Tree of Life” are reflected by the pots. In addition, the decorative frame in the history of Romans` art is an important element, whether it is a landscape frame of natural elements, or it is a narrative of a historical event, all appear in frames, to the extent that its different presence in frame forms variable artistic styles. The pot where is considered as a frame- as referred by Kant and Derrida, as a margin and a decorative array enhancing the beauty of the text . due to an inner lack of essence In the

absence of it and represent a different relations between components of an artwork in Morocco: The text transposition (water and trees) with a margin (pot frame). by accepting I that a frame appears due to absence of an inner essence, it might be said that if water and trees in Morocco, and then in Romanian culture, were supposed to have a natural beauty (naturalistic approach), never used an artifact and decorative object like a pot to express their the beauty (decorative approach).

Endnote

*The article is based on a field trip entitled “The Tourism of Moroccan, native Landscape ” which was held in September of 2016 and was funded by “NAZAR research center”.

the pot separates elements from one another, and further gives the content a decorative look.

The Frame Semantics

Philosophers like “Kant” and later “Derrida” have presented philosophical ideas about the aesthetics of frames in artworks. Kant refers to the term of “array” in his book, “Critique of Judgment”. The array has several meanings, including “frames”, “adjunction” and “residuals”. While Kant believes that, in none of the objects of Figure frames, decorative clothes of an sculpture or the rows of columns around luxurious buildings, the array show true performance at all, but only comprises a decorative situation, Derrida presents a more elaborate view and explains what converts these examples into arrays (decoration) is not absolutely because these items have been added to facade as an extra, but there is an internal structure that connects arrays to the inner loss of the artwork. Due to?, If there was no inner loss, the artwork would not require an array at all. So whether the array is a frame or a decorative item, a column, a name, or entity, it is not merely a marginal object, it is something that directly relates to the absence of an internal essence of the artwork (Shaw, 2008).

Kant uses “Parergon” word to criticize the power of judgment or to refer to something that is both decorative and elegant. In the book of “The Truth in Painting”, Derrida deals with the analysis of this term (Parergon: the arrays of an artwork) and claims that this term is composed of the “par” prefix means around, margin, beside the artwork, and “ergon” that means a part of artwork (Afarin, 2011, Quoted

by Rouillé, 2009: 37). The Parergon relationship with the original text is of parasitic type, which it can be both at the center of a text and the margin at the same time. Therefore, the boundaries of an artwork are unclear and one cannot definitely say what should be considered or what should be left out of the center of his/her attention as an audience of artwork (Afarin, 2011, quoted by Nojoomian, 2008: 202).

By providing this explanation, let’s look back to the pot in Morocco. By reviewing the field observations and looking for Moroccan photos in search engines, what attracts attention first is pot, not trees nor the diversity of them in pots. As previously mentioned, the active public participation in installing pots in the urban space and decorating them with colors and tiles signify their importance in displaying the identity of Morocco to audiences and especially tourists. Therefore, by accepting pot as a frame, the relationship between water and trees and the pot shows the pot (as the margin) emphasizes the importance of the presence of water and trees as text.

What attracts the attention of tourists at first sights are the pots’ painting and the tiling of “water pots” so that the natural beauty of trees and water do not attract attention. With reference to the Derrida’s definition of parergon as decoration and arrays, it might be said that the displacement of the text and the margin in the relation between the pots and the natural elements, such as water and trees, in the cities of Morocco, suggests another hypothesis that puts an emphasis on decorating instead of adopting a naturalistic approach (shape. 1).

Conclusion

The frequent presence of pot forms in the cities of Morocco and emphasizing on color-based designs, painting and tiling styles, whether doing by urban management or through public participation, is to

some extent that represent it as a beautiful element of the urban space. It seems that using the natural elements of water and tree in pots in Morocco is rooted back in Romanian culture; with reference to the available artworks of this culture, “The Spring



Fig. 7. The Importance of Frame in Roman work art. Source: <https://www.pinterest.com/pin/424253227374308585>
<https://www.khanacademy.org/humanities/ancient-art-civilizations/roman/wall-painting/a/roman-wall-painting-styles>
<https://www.pinterest.co.uk/pin/325736985540958650>
<https://www.pinterest.com/pin/238409373998846524>
<https://www.pinterest.com/pin/504825439458724213>

Gardner, 2005). Furthermore, the significance of frame types brings different styles; as in the Roman wall painting, four consecutive styles are created: The first known style, “marble facade”, divides the wall into brilliant multi-color frames with smooth contrast. In the second style or “architectural style”, the decoration is not any longer limited to a single visible level, and the purpose of drawing specific frames is to create an unobtrusive open space and unlimited view in the mind of viewers. The gradual change of the wall from a scrollable or framed view overlooking the nature, into a state that only keeps the smaller framed views, can be realized in the third style called “adorned” style. Painted architectural elements, apparently, are not designed to represent the true architecture, but primarily are

used as dividing factors and defining the frame’s dimensions, as sidewalls, with small and distinct drawings on them that do not have any relation to the overall layout of the wall. The fourth style of wall painting is a complicated one, which is referred to using of architectural frames and open-space landscapes (Gardner, 2005: 187-185).

Therefore, based on what has been discussed so far, the importance of frame to Romanians is obvious; the frame is an element that highlights the decorative aspect of an artwork. “The frame is an ontological call to proclaim its presence and shape a space” (Radwick, 2004:196). In the author’s opinion, the importance of framing and decorations in Romanians’ thought can be extended to include both water and trees in the pots. The reason is that



A

Fig. 6. The Spring of Life” in the form of the pot; Roman artwork.

Source:<https://www.ancient.eu/image/3314>
https://www.brooklynmuseum.org/eascfa/dinner_party/place_settings/theodora
<https://www.nga.gov/features/byzantine/mosaic.html>.



A Pot as a Frame

Comparing Studying the available art works of from the Romanian times shows that the frame can be seen frequently as a decorative element. The frame of painting, the pillars of columns and the arcs of triumph in different shapes of circle and quadrangle are kind of relevant examples (Fig. 7). The significance of frame is to the extent that the artworks would be introduced by using it; such as “The round frames of the Arch of Constantine’s reliefs“, “The Prominent Titus “, “The Shepherd’s Scene, of Frames of Arch as Part of a Wall Painting Converted to Decorative Frames. ”The same tradition prevails in the art of Byzantine; such as the decorative frame known as Ludovisi Battle Sarcophagus, Dittico del consol Anastasio (for more information of artworks, see

its apparent characteristics in the ambience of Moroccan cities. by considering “eco” as the origin of an object and due to the several thousand years of Romanian culture’s presence in Morocco and its continuation presence in the Islamic era

and recent times, the pot could be considered as a native and beautiful element of lands with Roman background. Each of these cultures has been encountered with pot relevant to its cultural context.



Fig.5. Tree of life in the pot; Roman artwork.
 Source : <https://www.pinterest.com/pin/536632111832619270>
<https://www.pinterest.com/cece2811/roman-floor-mosaics>
https://it.123rf.com/photo_10571177_vaso-con-rami-fioriti-antichi-mosaici-bizantini-v-secolo.html
https://commons.wikimedia.org/wiki/File:Maria_Saal_Grabrelief_mit_Kantharos_Lebensbaummotiv_29062007_01.jpg
<https://www.pinterest.co.uk/sartorbohemia/byzantine-extant-textiles>
<https://www.pinterest.com/pin/332492384959563639>
<http://www.alamy.de/fotos-bilder/mosaics-st-mark%C2%B4s-basilica-venice.html>

According to the introduction?, and based on the field observation of eight Moroccan cities (Fes, Meknes, Rabat, Morocco, Tangier, Chefchaouen, Asilah and Essaouira), pot would be considered as one of the most prominent patterns of identity in the cities of Morocco. Discovering such patterns has implications for its semantic features and subsequently the perception of it can simply imply its beauty.

As discovering After finding out a repetitive pattern can reflecting the aesthetic preference of a culture, therefore looking for the origin of the pattern is also demanding and would be the next step in this research process focusing on its aesthetic implications.

Main Research Questions

What is the origin of the natural elements of water and trees in the pot in Moroccan cities?

What does water and trees in the pot signify?

Sub Research Question

Why are trees and water rather than flowers are used in Moroccan pots ?

The Origin of the Pot

The history of Morocco begins with barbarians who settled in the region from the late 2nd millennium BC. In 146 B.C. when the Roman Empire did capture Carthage during the expansion of its empire it dominated the area that until today the presence of roman culture has still remained in the ruins of Volubilis. When the Roman Empire collapsed, Morocco was originally captured by the Vandals, a tribe of Germans, and later became the property of Arabs in the 7th century (<http://vista.ir/article/1394>). Barbarians, the name given by the Greeks to the inhabitants of North Africa who did not know the Greek language, are the first inhabitants of the Moroccan land, which historically embraced the various cultures such as Greek, Romanian,

Byzantine, and Islam. It might be said that Romans and Muslims have had the greatest influence on the culture of Morocco, and they have shaped Islamic-Romanian culture. The signs and appearances of Romanian culture had been continuing even until the emersion of Islam, especially in the field of decoration, in which the effects of Romans in patterns and colors were quite evident. The yellow ocher, white, black, green and red colors were commonly applying in the wall murals and mosaic of Romans, as many researchers such as "Helen Gardner" referred to them in her book, "Art through the Ages," and today they are appearing in Moroccan tilling known as "Zellij".

Based on the mentioned evidences, confirming the presence of Romanian elements within the Islamic decorations of Morocco, let the author to look for the pot's position among the Romans's culture. The Roman mosaics, a well-known artwork in Roman culture was as a good source for this review. Through the search of resources, we have come to the potter's themes called "The Tree of Life" (Fig. 5).

Looking carefully, it is understood that the pots, as their name implies, are carrying the presence of a tree. So, once again, by reviewing of this question that why even today there is no flower in these pots, it might be concluded that this happening is rooted in the "tree of life 's" pots. In continuing the researches, it became clear that the role of the pot in mosaics and sometimes in plastering is not limited to the presence of tree, but includes water as a "Fountain of Life" as well (Fig. 6). Today, the pot shape of water fountains and pools is also famous for the Roman Art and is abundant in the territories under the control of the Roman Empire, including Italy, Spain, the Maghreb and France.

By reviewing the available artworks, and the study resources the data base it is concluded that putting water and trees in pots is rooted back in Romanian art and culture, so that even until today, it has kept

giving identity to public and even private spaces). According to the field observations, it is believed that making placement and coloring of the planters in the streets and neighborhoods are more likely to be done by citizens, while ponds and drinking fountains in state buildings are supposed to be constructed by government custodians. Perhaps the costs of painting and tiling are a decisive factor. Moreover, the painting (coloring) techniques and tiling styles also seem to follow a specific rule. The pots are mainly colored in blue, yellow, green and red. Such a pattern could be associated with the Amazigh identity. These colors are also seen on their flags that each signifies a specific meaning in symbolic orders, (Fig. 3). By visiting Majorelle Garden, it can be realized that not only the tradition of putting trees in pots has been frequently used, but painting the pots by different colors are also emphasizing the alert attitude of the garden's designer in presenting the Moroccan identity (Fig. 4).

When it comes to tiling the ponds and drinking fountains, it has to be said that the designs and colors are done based on the traditional Moroccan tiling, known as "Zellij" which is rooted in the Moroccan



Fig.3. The four main colors on the flag of Amazigh are blue, green, yellow and red.

Source: <https://fa.wikipedia.org>

Islamic identity. Beyond the doubt the Romanian artwork is well known in Morocco, and the similarity of the color spectrums of the Romanian mosaics and the tiling in green, blue, black, white, or gold color reflects its Romanian origin. But it seems to be a significant difference in placing of artworks in these two cultures in their position; in the art of Romans, mosaics, which originate from the Greek tradition, are used for flooring (see Gardner, 2005), but Zellij tiles, like Islamic tiles are used to cover areas other than floor, such as walls and sidewalls.



Fig.4. The colored flower pots using the Amazigh coloring. Majorelle Garden. Photo: Padideh Adelvand , 2016.



Fig.1. The repeated presence of tree in the pots; Morocco. Photo: Padideh Advand , 2016.



Fig. 2. Water in a flower shape Morocco. Photo: Padideh Advand , 2016.

also present. Some researchers such as Mansouri and (Dizani 2016: 19) go beyond the definitions of classical aesthetics and argue that “Beautify is the process of giving meaning to the object. The objects around the human being have no meaning before his attention. The concept is the same as in the physics era and is defined by their function ... meaningful objects are considered to be perfect in the eyes of mankind, which in somehow is reflected in the appearance. The concinnity manifests perfection and can be

perceived through senses.” Therefore, according to this definition, the creation of beauty and its perception are not restricted to a particular group but human being, as a perceiver and interpreter, would be considered as the exemplar.

Based on what has been discussed above and my field observation, it is supposed that the artistic aspect of the pots in this land dominates its functional aspect and it has the characteristics to be considered as an urban art from an aesthetic point of view.

Pot: a Beautifying Element

“The first characteristic of identity is the patterns in which it lies, because the identity of each place is achieved through continuous repetition of certain patterns of events in that place, and each spatial pattern includes an event-related pattern that is associated with it; But each city, every neighborhood, and building, according to its dominant culture, has a special set of the events’ pattern. Each culture usually set the pattern of its events with the name of the physical elements of place (walls, windows, doors, rooms, ceilings, corners, staircases, handles, platforms, pots, etc). which are common in that culture “(Aghaii Forooshani, 2012:7). Repetition of patterns in Moroccan cities seems to be an identity element, to the extent that, according to field observations, it can be said that the shapes and colors are visually recognizable as Morocco’s national identity by being repeated in micro and macro achievements, from the city to handicrafts in different times and locations. In Moroccan cities, the pots and planter forms are abundant in various shapes such as ponds, water fountains and flower urns (Fig. 1 & 2). The abundant presence of this element and its application in public

spaces are not produced merely by government institutions but rather involves a dynamic public participation. It seems we are confronting with a collective call in these cities where the audiences, and specifically the tourists, encounter with a kind of occurrence in which the citizens are participating consciously: Being aware of its importance as an integral part of national identity in attracting tourists. Although we may not see kind of specified and planned artwork or specifically with a “proposal art” similar to other urban arts, but one of its positive aspects is keeping distance from the culture of consumerism, which specifically has influenced the urban furniture of modern era as a struggling issue. The latter culture not only lacks an identity, but even encouraging consumerism, which creates a disturbing diversity in an urban space.

Moroccan pot patterns are frequently repeated in forms of planters on the walls of alleys, alleyways, entrances, entrance of neighborhoods, especially in tourist destinations and towns, and in pools and drinking fountains placed in gardens, mosque courtyards. Decorating each with techniques such as painting (especially coloring in planter boxes, pond tiles and drinking fountains can show the importance of this element in beautifying and

Introduction

Prior to entering the discussion, some issues are required to be pointed out here in case of adopting the subject matter and the research methodology that has been justified in this study.

Before starting the research trip and according to the research plan defined as “the Native aesthetics of Morocco”, the first step was set to study over a kind of local art by focusing on urban sculptures. Therefore, according to the objectives of the plan, it was primarily decided to find out the native species of urban art as an element of the aesthetic, and subsequently, based on the description and analysis of the aesthetic’s implications it was set the rules of aesthetics to be extracted out of it and set out in an article form. As it was mentioned, upon arriving in Morocco, as the first step the search and discovering the native species of urban sculptures was started.

Attending at the site, making the observations gathering the site interpretations? and also consulting with experts and professors, a series of presumptions were set to the mind of author: On one hand, the absence of a native species of urban sculpture to be distinct from its counterpart species in other countries was evident, as if they were created with a common language, structure and techniques; however, it should be noted that in the cities of Morocco, urban sculptures have a very small presence in urban art comparing to mural painting. On the other hand, the glaring pots, planter boxes and their tangible presence in urban spaces as a significant beautifying element were apparent. So, by focusing on them during the journey associated with photography and recording documents, a data collection was provided that by reviewing them following the completion of journey, the subject matter of this article was formed: The Aesthetics of Pot in Morocco.

Although pot and “flower urn” are considered

as the urban furnitures from the perspective of urban design literature, that at first glance its functional aspect is appeared compared to its artistic and beautifying aspect, but it should be noted that urban furniture is one of the context providing basis for the presence of art in urban environments, to the extent that in a continuum of function, the beautifying of its artistic aspect would dominates the other ones and it would be hardly possible to distinguish it from public art and consequently, from urban art. Sometimes, their roles go beyond just meeting the urban needs and necessities that in addition to decorating the urban space, the task of giving identity and being imprinted in the mind of audience would also be achieved by turning into an urban symbol and landmark.

The mass production of urban furniture by urban managers and government institutions may exclude it from a piece of art that could be unique and be formed based on the individual creativity of an artist, and it seems that providing the situations for public participation and allowing individual interferences in creating urban art, will give urban furniture, other characteristics than just beautifying of the external environment, an opportunity to present an inner beauty and an art work, that comprises a “unique” and “supreme” value. In modern aesthetics, this approach has been emphasized, due to social gaps and the lack of public relationships. Therefore, in the contemporary era, the process of creating beauty cannot simply be accomplished by a trustee foundation, or an individual who has been introduced as an artist therefore any human being involved in the process of giving semantics to an object can contribute to beautifying process and creating beauty (concinny). Moreover, this approach in creating the collaborative and interactive art is

Aesthetic of Pots in Morocco*

Padideh Adelvand

Ph.D. candidate in Art Research, Alzahra University, NAZAR research center, Iran.
padideh_adelvand@yahoo.com

Abstract

The repetition of an element in any culture, in addition to patterning, can be considered as an identity verifier of ? and also a conveyor of meaning, that the perception of it by the audience would confer an aesthetic interpretation of cultural preferences. By this definition, the repetition of the urban element of pot and the framing of natural elements of water and tree in the public space of Moroccan cities seems to be one of the hallmarks of the country's cultural heritage. Moreover, the attitude of trustees, whether in forms of the government institutions or in position of a citizen, implies the preferences that let the pot to be transferred from urban furniture into the field of public and urban art.

ecology of pot, which means discovering the origin This article seeks to respond to the of its footprint in the art of the Romans, and it is assumed that the obvious presence of this element should probably be rooted in the pots of "tree of life" and "spring of life" in Romanian culture. These elements are still visible in the form of a vase, pond and drinking fountain in the territories of the Roman Empire.

By accepting that the pot as a frame and margin is set to decorate a text, the article in response to the pot semiotics in Roman culture and consequently in modern Moroccan culture concludes, that in spite of the presence of natural elements of water and trees in pot, a naturalistic approach does not dominate it. It seems that in sense of decorating, the pot has gone beyond the text- here means natural elements- to the extent that has even been replaced it. Such an approach can also be associated with a kind of decorative theme. This article is of an exploratory nature and is based on field observations. Selection of case studies is based on finding the repeating element that was up taken from the evidences and analysis of eight cities and townships have been observed in Morocco as a statistical community sample.

Keywords

Pot, Frame, Natural Elements, Decorate, Roman, Morocco.