The role of liberation and correlation in the interpretation of architectural product/Islamic buildings as a model

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Abstract: That access to a mechanical can clarify the integrative picture of the phenomenon of architecture, using syndical considerations, variable, expandable, and moving, with the dominance of some and the weakness of others, but the product is not without its existence, as it controls the positive transmission from thought to product. By neglecting them, it means neglecting to consider, truncate, and neglect a part that affects the architectural product according to the transitions and transformations over time. There is no clear mechanism on this subject, and for this reason, the research presents the research problem “Knowledge deficiency about the role of the correlation and liberation relationship in achieving communication in the products of architecture”. The research relied on a set of contemporary Islamic models for verifying the vocabulary of the theoretical framework. The research concluded that the correlation between the considerations of the liberation mechanism is one that achieves products, that possess continuity and dialogue with the other, and gives continuity of production over time through the following dimensions: Temporal and spatial relationships, achieve belongingness and communication between the past and the present, to grant identity to production. Technology is adapting production to the present. Events make the product alive and continuous over time. The role of the human being as a designer according to his knowledge background and its interaction with the values, beliefs, customs, and traditions that must be preserved.

Keywords: correlation (dimensions and levels), liberation, consideration of the liberation mechanism, architecture phenomenon, technology, human, event, Architectural production

1- Introduction: The relationship of liberation and correlation has its role in the product of architecture, and in achieving the continuity and continuity of production according to time and space. The research finds that there are a set of considerations through which to achieve the pairing and correlation between the original principles and the outputs of the products (derivatives). The syndromes’ relationships explain the differences and changes between the products as they give privacy to the product, that is, what distinguishes the product of an architecture from the other. figure (1).

Figure 1: correlation relations and complementarity between the article and the picture, Source: researchers from (AL-Salem, 2017)
2- **Concepts and terms:** The paragraph focused on clarifying the meanings associated with the concepts of correlation and emancipation. The concept of correlation: the association of two related things without disintegration, as does the concept (pairing), interconnection, fusion, integration, unification, a group of verbs that change in the same way to show the person, Time, etc. A set of conjugated verbs in the same way[1] Philosophically correlation means the apparent association of the appearance with the inner and the effect of each in the other so that it is impossible to have true faith in the interior without showing its cause and its requirements on the apparent in word and action. The correlation between the two things: the fact that one of them requires the other in judgment so that if one raises the other, the other is called the obligatory and the second is called the obligatory and the correlation moves in three levels: either positive correlation (necessity) or negative correlation (contradiction) or non-correlation (dissociation)[2]

It can be concluded that the correlation is the necessary relationships and conjugations. The explanation of the apparent association with another phenomenon. Architecture is manifested by the transition from the latent system to the apparent system, that is, it explains the correlation of the principles of architecture with its derivatives according to three types of convergence (necessity, disassociation, contradiction). The correlation is the connection and conjugation between meaning and form and its adaptation, according to time and place, events affecting production and technology developed and the human being, as a designer, and as a recipient of production.

3- **The concept of liberation:** power or the right to act, speak or think as one wants without hindrance or self-control, giving (liberality), expanding (independence), independence (self-control), (opportunity), It is a natural human act of being able to do or abstain from a particular action. It is to move within the natural laws of life and make human decisions according to his will [1]. The product can be read at two levels: the level of expressive language adopted by the designer and the level of form and symbol because the symbol is the description of contact and communication between the shape and meaning. The buildings adopted three different principles [3]

- **Principles derived from human belief** Are based on the highest principles of God Almighty be fixed and do not change with circumstances.
- **Principles derived from reality** :Linked to objective conditions experienced by society
- **Principles derived from the future:** The contemporary renewed view of how to deal with assets as traces of things dating back to ancient periods and history is full of achievements, and how to invest them for the emergence of a specific type of architecture

We can conclude that liberation is movement and the transition from principles (latent) to derivatives (product) according to a set of considerations) through kinetic time, so liberation is what results from that movement with the interconnectedness of all internal vocabulary in explaining the relationship and correlation between the two aspects of the phenomenon of architecture (latent and apparent)
4. **Previous studies**: Studies dealt with correlation and liberalization implicitly through secondary concepts related to both concepts:

- Al-Maamouri's study pointed to the concept of liberation in deconstructive architecture by not restricting laws, freedom from specific formal elements and striking historical patterns, freedom from the use of local materials spatially, offset by the Islamic product commitment to adopting local and sustainable materials and recycling, commitment to unity and order and adherence to the rules Organizational, commitment to the elements, relationships, rules, formal references, and mechanisms approved and functional for the structure of Arab Islamic architecture, or passive and freedom from formal relationships and organizational rules for the structure of deconstructive architecture [4].

- (Yousif) the study pointed to the concept of formal concomitance and the meaning correspondence through the relationship of the form with the meaning. Meaning, and that this movement does not need a reason because the form is always related to the occurrence of another form, so the change follows the other, and the continuity of the movement leads to the presence of forms without a reason because the continuation of the movement is always a new occurrence without reason and this is freed from the attic, that is, the reason for the change is the force The external engine that means a The movement will continue after its disappearance through successive shifts in human perceptions based on his historical experience [5].

- (Yousef’s) the study referred to the concept of formal concomitance and the corresponding congruence through the relation of form to meaning. Correlation is achieved through the continuation of a later form after the extinction of a previous form through a set of simultaneous shifts in the mindsets of the human being depending on his current experience. Correspondent is the movement that occurs in the form to build meaning, and that this movement does not need a reason because the form is always related to the occurrence of another shape, so the change follows the other, And the continuity of the movement leads to the presence of forms without a reason because the continuation of the movement is a new event always and for no reason and this is liberated from the attic, that is, the reason for the change is the external driving force that means the continuity of the movement after the disappearance of its cause through the successive transformations of human perceptions based on his historical experience [6].

- The study (AL.Dahwi) indicated that the correlation expresses the close interdependence between the meaning and the architectural form and that the original function of the form disappears completely, but its meaning remains constant, achieving that moral identity. This interconnectedness imposes a great control on the form to the point that meaning cannot be understood without the form it expresses, which makes the interdependence between sensation and thoughts or between stimulus and response imperative. This form reflects a very high moral value that reflects the group's core values and visions. The correlation between the visual image of the individual heritage and the intellectual meaning behind it gives the product a cultural and visual value in addition to the historical values. Thus, it can express the identity of the product and this achieves continuity and communication [7].
Previous studies have put forward the concept of correlation and liberalization in multiple aspects. One aspect is the freedom associated with the freedom to reach outcomes contradiction with the concept of restriction or commitment to a particular ideology. Another aspect, correlation is a conjunction between meaning and shape and that each form is reached linked to the occurrence of another form, or is the pairing between form.

- **The aim of the research:** to reach the cause of the different products of different buildings under the correlation relationship and liberation in the phenomenon of architecture, and Determine the most important dimensions in achieving this.

- **The research problem:** A knowledge gap about the role of the correlation and liberation relationship in achieving communication in the products of architecture.

**5- Theoretical framework:** The theoretical framework includes two axes: The first axis includes considerations of the liberalization mechanism. The second axis: includes the integrated image of the architecture phenomenon, and the figure 2.

![Figure 2: It shows the structure adopted in the research. Source the two researchers](image)

**5-1: The first axis:** The considerations of the mechanism of liberation: that the liberalization of a product is correlated with its basic principles, it is necessary to clarify the set of related considerations that affect the liberation of the product, and they are as follows:

5-1-1: **Temporal and spatial relationships:** The human relationship with space and time is syndicated, for a person tries to understand the place and what happens in it. As for the study of time, it is related to man, being the results of his movement, the movement of matter (the universe and nature), and how they interact with each other [8]. Human needs a place to link the same tends to belong to him and, this need to give space emotional content of moral and symbolic presence transcends above and physical presence [9].
Time and space are the basis that governs the relationship between things and their development. It is the basis for evolution, change, and process, and the congruence that occurs between space and time gives the character of mobility. The interaction between them is the dualism of the interaction of the soul and the body, as the reality of time is different from the reality of the place characterized by stability, while time is characterized by change (Jaber, 2007). The relationship between time and space is inherent in influencing and influencing and integral in bridging cultural gaps and their cultural and dialogue clash. As it can be pointed out that, there is a correlation between man and place on several levels:

- The mentality of the relationship is the mutual relationship between both human and place variables.
- Sensory relationships based on influences between man and place

As for the correlation between time and architecture, it can be indicated with the following levels: [11]:

- **The concept of existential time**: relates to eternity, essence, presentation, selfishness, and continuity
- **The concept of standard time (relative)**: is taken from the consideration of time as a measure or a measure of it and is related to movement
- **The concept of a collapsing temporal (semantic)**: it comes from the consequence of collapsing from the realization of something, and this association evokes a mental image in the individual that allows the collapsing temporal presence, such as the event and the repercussions of the past, present, and future.

The relationship of these concepts to architecture is evident through the Contrastive meaning between a temporal concept and its idea in architecture. The temporal dimension in architecture appears in two summits (Figure 3): the opposite formula, the convergence between the meaning of time and the meaning of architecture, the semantic formula, the semantic representation of time

![Figure 3 shows the relationship between architecture and time. Source: Researchers for a source][11]

The correlation time and space architecture continuity over time, architecture over time. The symbols and their role in supporting the meanings achieved by investing the past in creating the present, within a path that relates to the individual and his society in two directions [12]. a trend that concerns the designer's vision and the extent of his understanding of the reality around him. The direction of society’s vision and the extent of their understanding of the past that contains part of their needs to constitute that. The problem of the idea of existence between (losing the spirit of the past and keeping pace with the aspirations of the present) and the development of the movement of time as a whole.
The continuity of space-time means: that the place occupied by something changes during time, and that continuity is characterized by the presence of a continuous movement that is one of the movements to which the place of that object is exposed. If we look closely at the urban environment around us, refer some of these architectural forms to the origins (principles), and follow the historical development of them, we will discover many of the gradual transformations that the forms went through [13]. Islamic architecture does not change according to time and space because it derives its principles from the Holy Qur'an, and this does not mean that architecture is in rigid forms, but on the one hand, is Commitment to these higher principles with the Liberation of thought in forms that are appropriate for society and according to the physical and environmental conditions and the local culture prevailing for each society, In Contradiction with Religion [14].

We conclude the correlation of time with space is the one that achieves the continuity of architecture through time, and thus the basic principles (assets) can be preserved by changing the use of the code and not erasing it, i.e. preserving the original references and thus liberating products related to its time and place.

5-1-2: the event: That the event is an intellectual and physical event that occurs at a specific time and affects its aftermath, The movement of events in time moves after several types, including events in a circular line, and events of continuity i.e. a straight line, and others that go or grow in spiral forms. The event appears in architecture by responding to a specific verb [15]. The emergence of the event is related to the act of events and the theory of causes represented by the four causes: the teleological cause, the active cause, the materialistic cause, and the picture reason.

The act of event (occurrence\(^1\)) is to bring the state of being, indeed, the bright, non-present (intellectual) presence, to the intended presence into a concrete state that reflects that event. Occurrence means the manifestation of something that is hidden by the action of events, that is to say, making the thing a visible reality. The possibility\(^2\) and events are the relationship of the transition from being by force to the existence, and there are no events without a possibility. The forms produced by knowledge are possibilities resulting from the power of reason and science. The forms produced in human phenomena are only possibilities that result from the underlying system of the mind of humanity (the self) in its relationship with the subject as events that interact with the properties of matter research that reflects itself as a form of the products of human knowledge and its phenomena [16].

An event is what is represented by the relationship between the object and the subject, and the concept of that relationship is formed according to the procedures of events and units represented by the system defined by its rules, which are related to the theory of ills. And can be reached two types of association according to the relationship of the event with time and place:

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1. Juveniles are the appearance or manifestation, and that both existence and possibility make the thing disappeared (absence), it is revealed by the act of events. (Al-Imam, 2002)
2. Possibility: a possible source, and enabled it to be empowered: it made him power and authority over him. Whenever possible: easy and easy. The concept is related to the meanings of ability, strength, and firmness in ability already: make it possible for any matter, https://www.merriam-webster.com
The correlation of the event, place-time: The degree of correlation between time and place and the events that affect architecture is reflected in the human being in a way that achieves familiarity and belonging. This is with understandable and perceived meanings i.e. a high-level dialogical investigation according to a need: a set of requirements and needs related to the psychology of perception through a campaign of conjugate meanings associated with preferred mental images linked to preferred mental images to stimulate the positive interaction between the recipient and the product. The link between the privacy of an event and the privacy of society: the necessity of consistency within the privacy of the event and the social and cultural characteristics.

The event coincides with the place: the place has a role in building the event, as it is one of its structures, so it is possible to imagine a newer without a place to grow and branch out because the place contains the event and build and divide it [17]. Events multiply and change the event, using spatial and temporal transmissions through internal movement and action-making influencing based on change. Movement occurs within a planned system or a specific method, to produce apparent changes in the external or internal appearance of the relationship between the time-space, the amount and speed of its movement, and the perception of the constituent elements of the space. [18].

5-1-3: Technology: It is a way to discover the phenomenon and know what it is, and this is according to what [19], indicated that technology is a way to detect and show facts through two levels: show the nature of natural phenomena, and thus man reshapes his environment in new forms. Show the nature of human nature and its ability to liberate and create a life based on its skill [19]. Product liberalization relied on technological capabilities capable of transforming ideas into tangible material reality, and thus technology becomes a link between the association of intellectual content with the resulting form, in addition to the association of the development of forms with the emergence of new movements and intellectual implications. Technology contributed to the creation of forms expressing the meanings of sophisticated, extended and intellectually broad, the technology eliminates the possibility of binding the architectural product with permanent forms or final solutions. Change and difference are attributes inherent to the form that these capabilities produce leading to increased production of formal solutions aimed at meeting the requirements in the field of distinguishing the shape and methods of its creation and improving performance. Affiliation and Identity [20].

Technology is a mechanism for moving from the latent level of the phenomenon of architecture to the apparent level, and this is what the product represents. Technology is the means that control the emergence of derivatives according to the principles that depend on the movement of architecture.

5-1-4: The human (designer and society): The designer has a role in how to move from a latent level (principle) to an apparent level (derivatives), and that these derivatives are controlled by the designer’s conviction of what he wants to show, and a society’s belief in how it accepts production. The designer moves in his response to societal needs at two levels:

- **Simultaneous level** to achieve communication when opening up to any technological developments related to each historical stage
- **The sequential level** that depends on the creativity of the designer, as this level is not subject to the effects of time distance, but rather is subject to the ability of the
designer in how to master events and their consequences and how they are reflected in the current product.

That is, the role of the designer in how to maintain the correlation between considerations of the liberation mechanism, accomplishes two aspects: 

- **creative aspects**, when arriving at products realizing the human need, 
- **communicative aspects**, when liberating products that pair history as sequential events according to reality.

Architectural product (derivative), a two-dimensional process [10]:

- **Subjective dimension** that relates to the psyche of the designer, which if it finds harmony, a product characterized by originality can be reached. 
- **Objective dimension**: It relates to society and all the environmental and civilizational conditions that the designer lives in. Through this dimension, a process characterized by complexity occurs in terms of (communication, contrast, and separation), and according to nature, shape, quantity, and how difficult this communication leaves the creative process in the architectural work and takes its various forms.

The role of the human being as a designer and as a recipient moves between two parties: conviction and belief, the conviction is related to the designer’s thought, and belief is related to the community in which the designer is located, and from this point, two points of the association are [3]:

- **Conviction in the designer’s thought** is between two dimensions: a subjective dimension that does not need evidence (freedom of will and choice) and an objective dimension: the existence of evidence on which such conviction is based, such as religious perceptions and what the apostles have in it was based on verses, signs, and miracles. Just.
- **Belief is the perceptions and ideologies** in which the designer resides, and through her authority over the individual's perceptions, evaluates and directs the work (it is either to give freedom in dealing with the product or to restrict the designer and thus its results are restricted).

We can conclude that the considerations of the liberation mechanism (time and place, event, technology, designer and society) work together with each other in how to reach the products (derivatives) of the origins of architecture (principles), but these considerations vary by impact, and this explains the different results in one movement compared to another movement.

5-2: The second axis: the phenomenon of integrated architecture: This axis includes two aspects: one that deals with the concept of the integration of the phenomenon of architecture between the latent and the apparent at two levels of correlation. Another side that presents the most important characteristics and dimensions of the phenomenon of integrated architecture according to the correlation between considerations of the liberation mechanism.

5-2-1: The integration of the phenomenon of architecture: According to (Ching), integration is coordinate, rhythmic, arrangement, symmetry, economy, and relevance [21]. Integration on the surface of architecture occurs under the concept of correlation and liberalization, at two levels: The level of the shape according to the conditions of reality, the level of development of the shape in reality, which is Correlation appears in conditions that contribute to the generation of shapes and their meanings. The architectural form is the final product of the physical reality in architecture that results from intellectual transformations and movement in the matter system. According to this correlation between form and meaning, the form becomes not only a formative aspect, but represents symbolic, structural, and psychological connotations and is related to the constituents considered for its meaning [3].
form in reality: Reality contributes to creating the architectural form and has a mechanism for creating the architectural form. The evolution of a shape is accomplished through its correlation with the development of the surrounding reality. The development-taking place in the architectural form is at the intellectual level (principle) and the surface level (the body), so the development here refers to the growth, expansion, and extension of the architectural forms [21].

It can be concluded that the correlation is the association of the form with the reality it expresses. As the evolution of the form is associated with the development of reality and this inherent liberation forms grow and expand according to the development of that reality. The correlation frees forms that grow and expand according to the development of that reality, while the process of realizing the production of the architecture phenomenon and its role in arriving at the truth of the architecture phenomenon and, its interpretation occur through the correlation between the designer's ability to interpret the reality that includes its product, and the meanings that it seeks to reach, with the multiple images that On his mind.

5-2-2: Characteristics and dimensions of the phenomenon of integrated architecture: that the positive correlation between the considerations of the liberation mechanism can be reached through products (derivatives) that possess a set of characteristics that achieve communication between the past and the present towards the future, and these characteristics can be indicated between the designer, receiver, and product as follows:

- **Dialogue of the designer with the recipient**: achieved through convergence between them by focusing on the meanings to be developed in the product to achieve continuity of identification by the recipient.
- **Continuity of the product**: The history of architecture and its meanings and beliefs, habits, customs, values, and traditions are continuing to be reinvested to achieve credibility for the human needs created with the achievement of human communication with his community.
- **Continuity between the old and the new product**: finding a product according to elements and relationships are drawn from the old (traditional) architecture towards architecture with new concepts, with the specificity of its product and the identity of its society.
- **Product sustainability**: access to creative products that penetrate traditional systems and aim to establish a new system, which carries new meanings and symbols and achieve compatibility with society to exchange meanings and symbols through the mechanisms of acceptance by that community and adaptation to a new environment.

**Dimensions of the phenomenon of integrated architecture**, the correlation property is achieved after a semantic by producing forms with semantic dimensions, the property of liberation achieves the relational dimension and the following explains for both dimensions:

- A semantic dimension: linked to the ideas, meanings and connotations that design elements and the relationship between them go through by emphasizing the specialized formations of visual forms and symbols related to the memory of the
privacy of the individual and society in communicating meanings and meanings besides the message of the outcome to the recipient.

- Relational dimension: Linked to the relationships represented by the formative and aesthetic formulations of the elements of the product and its symbols, and the aesthetic effects and technical relationships achieved in the behavioral and psychological recipient, in addition to enhancing the technical aspects of production through societal values.

Can conclude that the correlation between considerations of the mechanism of liberation achieves the identity of society and communication, and to find the products of (derivatives) are related to their principles in a positive and not negative.

6- The practical study: The research deals with three vocabularies related to the measurement: single, considerations of the mechanism of emancipation, correlation, the phenomenon of integrated architecture, Table (1).

6-1: Measurement method: direct marking on the verified and unrealized vocabulary, depending on the group of buildings that exist in reality, Table (1)

| Table (1): It shows the vocabulary of the theoretical framework. Source: The two researchers |
|-----------------------------------------------|------------------|------------------|
| Considerations of the liberation mechanism | Temporal and spatial dimensions | Read the past through the present (A1) |
| | | A2 The presence of the place in the product |
| | | A3 Intermittent event |
| | | A4 Continuous event |
| | Technology | A5 show Physical product characteristics to express the underlying meanings |
| | | A6 show Contemporary physical product characteristics |
| human designer | Subjective aspects | A7 Designer conviction |
| | | A8 The cultural background of the designer |
| Community | Objective aspects | A9 Beliefs in society |
| | | A10 Society needs |
| Correlation | Types of correlation | A11 A positive correlation (required) |
| | | A12 A product that reflects the meaning |
| | | A13 Negative correlation (discrepancy) |
| | | B1 The product does not express meaning |
| | | B2 Break up |
| | | B3 A lost product of meaning |
| Level of correlation effect | The level of formation of production | A14 Symbolic, structural, psychological and aesthetic connotations that express its meaning |
| | The level of development of production | B5 The growth, expansion, and extension of architectural forms according to their association with the original principle |
| Integrated Architecture phenomenon | Signal dimensions | A elements related to the memory, privacy and identity of the individual and society |
| | | C1 Symbols |
| | Dimensions Relational | A2 Aesthetic effects and technical relationships and their effect on the behavioral and psychological recipient |
| | | C3 The realization of the dialogue with the other |
| | | C4 Continuity of the past with the present |
6-2: Criteria for selecting samples: The criterion is to adopt international samples with different functions (cultural, religious, mixed), all of which are due to ideas based on Islamic architecture, because it is an architecture that has achieved integration, to find the concept of correlation between the mechanism of considerations of liberation dimensions and levels of impact.

6-3: Measurement Sample: The study relied on four international models during the period (1987-2013), represented by (the Arab Institute in Paris (1987), Alexandria Library in Egypt (2002), Sheikh Zayed Mosque in the Emirates (2007), the Islamic Center Rica in Croatia (2013)

The Arab Institute in Paris: It is used in a design, glass panels with electronic work similar to the work of the camera, with a light-sensitive system that closes and opens to control the amount of light entering the building by about 20%, reflecting the idea of simulating Mashrabiya in its introduction of a limited amount of light, depending Modern and modern technology reflects the Mashrabiya in the Arab culture, in addition to misleading and tempering the atmosphere. It was borrowed in Paris for a cultural purpose, which is the opposite of the eastern culture in that country, in addition to the aesthetic character that was reflected in that building, and thus the building is represented by using modern technology in the technology. Keel through the adoption of Islamic decoration [22]. The designers combined the Islamic culture and symbolism with the physical dimension of the project represented by technology as a global state, "meaning that this dualism appears as a dynamic state that achieves communication between civilizations despite the retention and respect for the self-personality represented by the Arab-Islamic culture[24]. The building did not distort Islamic architecture despite its existence In the West, he was able to integrate with the external environment, and Western technology was employed distinctively in the idea of glass beverages and the adoption of modern building materials [23]. (Figure 4)

Figure (4) shows the details of the building of the Arab Institute in Paris: Source: [26]

- The Library of Alexandria, Egypt: It is considered a distinct architectural and structural aspect, based on the idea of peace, openness, and dialogue with one another. Its shape refers to the building’s "sun" disk as an act of emergence as an expression of another new birth, and the emergence of the old library in a new form

3 The Arab Institute in Paris, in the year 1987 on the Seine River in Paris, expressing the identity of Arabs and Muslims from various aspects, explaining the continuity, and singing of Arab-Islamic culture for the purpose of its delivery to the world. The building displays artifacts that express civilization, lifestyles, places and things that go back to the past and the Arab present of French society
to revive it again, in the modern world. The distinguished library location gave the library the high importance of the designer's space, the attention became focused on the "spirit" of the place, as the association between the design and the old event, if there is a historical connection between the past and the present, and this added a symbolic number to the site that was chosen⁴ [23]. (figure 5)

- **Sheikh Zayed Mosque in the Emirates (the pearl of the White Gulf):** It is considered one of the mosques that relied on Islamic architectural styles, as the technology was used in this mosque to transfer different images and styles, for example, the adoption of Moroccan models in domes, Indian models in how to sign the three domes over the prayer hall. The president, the Ottoman styles in the signature style of lighthouses in one building⁵ [22] (Figure 6)

- **Islamic Center Rica in Croatia:** The center is distinguished by its sculptural form, with a distinctive dome that reflects the structural aspects of the Ottoman style in the Mediterranean, and the designer's reliance on the sculptural style. The dome is designed in five parts, as the center becomes an artistic and functional sculptural work, combining ideological and cultural aspects through the manipulation of basic

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⁴ The Library of Alexandria designed in 2002 the same site as the original library designed by Ptolemy I, designed by the "Snowhita" office, indicating multiple events and reducing them in the form of symbolic formation, to express through his movement the past and present to the future, using only one color and one building material on. The length of the façade gives homogeneity with the circumference, while showing the strength of the figure to express meaning [23]

⁵ Designed in 2007, the mosque is distinguished by its capacity since it can accommodate (960) prayers, with an area equal to (22,412m²). It also depended on natural materials such as marble, stone, gold, precious stones, crystal and ceramics. The mosque contains (82) dome in the Moroccan Islamic style, the mosque is surrounded by four minarets from its four walls, and it is distinguished by a qibla wall that reaches a height of (23 m) and a width of (50 m). [https://abudhabiculture.ae](https://abudhabiculture.ae)
geometric shapes. The main platform within which the main building of the mosque is located represents a commitment to the symbolic elements expressing the mosque (the dome-Manara), which are alien to the surrounding urban context and at the same time, the treatments appear within the project that intends to enhance the functional contextual adaptation to the site [22]. (Figure 7)

6-4: Discussion and analysis: A set of results was reached according to the vocabulary, that was identified in the theoretical framework table and that was applied to the selected samples, table (2),(3),(4).

6-5: Research methodology: The research dealt with the properties of correlation as a process that goes through different stages that include a group of dimensions that may all combine to liberate the product, and this product may be continuous or interrupted from its history according to those dimensions. The researchers identified a set of samples that reflect contemporary Islamic architecture at different times, to measure the concomitance of these dimensions in the liberalization of products. The measurement represents in giving each item a percentage (100%) distributed over the possible values that it represents. The calculation of the effect of each value is as follows (number of verification of each value/number of total iterations (8) * 100%)

Table 2: Shows the results of the singular considerations of the liberation mechanism. Source: The two researchers

| Samples | Considerations of the liberation mechanism | Temporal and spatial dimensions (1) | The role of the event (2) | The role of technology (3) | Human (society, designer) (4) |
|---------|-------------------------------------------|-----------------------------------|--------------------------|--------------------------|-------------------------------|
| 1       | A1                                        | A2                                | A3                        | A4                        | A5                            | A6                            | A7                            | A8                            |
| 2       |                                            |                                   |                          |                          |                               |                               |                               |                               |
| 3       |                                            |                                   |                          |                          |                               |                               |                               |                               |
| 4       |                                            |                                   |                          |                          |                               |                               |                               |                               |
| ratio   | 87.5%                                     | 12.5%                             | 87.5%                    | 62.5%                    |                               |                               |                               |                               |

6 In 2013, it is considered one of the Islamic centers of symbolic tendency, as it was designed according to the Islamic architectural and cultural heritage of the Mediterranean, due to the design of the sculptor (Dušan Džamonja). This center was established in a way that is consistent with the urban environment through its multiple functions, as the center consists of (a multi-purpose hall, Teaching rooms, kindergarten, office rooms, guest rooms, cafeteria, sports venues) with an area of (10000m²), with a beacon of height (23m). [22]
Table 3: shows the results of its correlation, Source: researchers

| variables | A vocabulary of correlation (B) |
|-----------|--------------------------------|
| Samples   | Types of correlation | Level of correlation effect |
| 1         | B1 | B2 | B3 | B4 | B5 |
| 2         | •  | •  | •  | •  | •  |
| 3         | •  | •  | •  | •  | •  |
| 4         | •  | •  | •  | •  | •  |
| ratio     | %50| %50| 0  | %50| %75|

Figure 8: Diagram showing the difference in proportions: Source: Researchers

Table 4: Table builds results of the phenomenon of its integrated architecture, source researchers

| المتغيرات | integrative architecture phenomenon(C) |
|-----------|---------------------------------------|
| العينات    | Signal dimensions | Dimensions Relational |
| 1         | C1 | C2 | C3 | C4 |
| 2         | •  | •  | •  | •  |
| 3         | •  | •  | •  | •  |
| 4         | •  | •  | •  | •  |
| التمثيل   | 87.5%| 62.5%|

Figure 9: Diagram showing the difference in proportions: Source: Researchers
Considerations of the liberation mechanism: It achieved that the temporal and spatial dimensions and the role of technology (87.5%), while the human role achieved (62.5%), and the role of the juvenile is considered the least impact on the liberalization of production by (12.5%), table 2, figure 7

- Types of correlation and levels of its effect: In terms of the type of correlation, positive and negative correlations achieved (50%), while non-correlations (dissociation) achieved 0%, but at the level of correlation effect, (table 3) (figure 8)

- The phenomenon of integrated architecture: The semantic dimension achieved (87.5%) in achieving the phenomenon of integrated architecture, while the relational dimension achieved (62.5%) of the fact of the phenomenon of architecture, (table 4), (figure 9)

7. Conclusion: The product is released through the correlation between the dimensions proposed by the research, but it may be a negative correlation and this leads to a formal product that has no meaning, or it may be a positive correlation and this achieves continuity with balanced rhythms that read the past through the technology of the present

- The access to an integrative architecture phenomenon is achieved through the correlation between its internal system and its apparent system, the extent to which each architecture can reflect its ideas in phenomenal forms that translate the idea of production.
- Correlation is defined as the degree to which the meaning is related to the form, i.e. correlation (principle) with the derivative, and this achieves a high degree of connection and correlation.
- Movement and transition from principles (ills - the rules of the possibility) to the apparent form (rules of events), through the movement of the system during a time, that is, how to translate the designer's thought based on its orientations, capabilities, and beliefs. It results from that movement (shape material), and this depends on both the temporal and spatial relationships during which this movement occurs.
- The achievement of communicative depends on a set of considerations that liberate

The production and the importance of each consideration varied, as follows:
- The temporal and spatial dimensions are considered the most important dimensions that accompany the product. Time and space control identity and communication
over time, verify the belonging to the place from maintaining an identity, and the privacy of the building in particular and the architecture in general

- **Events:** Although the event has the lowest percentage of influence on the liberalization of production, the existence of the event gives a living impression and remains in the memory of society over time.

- Technology: Technology expresses the present; it is the one who makes design read the present with original references (principles). The difference in technology over time is the one that achieves the difference and change of production according to human needs.

- The human being: this level moves in terms of the designer and his convictions. The designer must strike a balance between himself and the subject represented by society and the values, beliefs, and traditions it possesses, in addition to the needs that the designer wants to fulfill for society.

- The technological changes that appear in each period can be defined by events that may enter as a variable that moves the phenomenon of architecture towards change and development.

  - **The transformation in the surface structures of the phenomenon** versus preserving the essence represented by the deep structures, that shows through time obsolescence and developments in the stages of architecture, the difference of the formal elements produced by the designer with the continuity of time occurs by simple transformations as a result of differences and social and craftsmanship changes with the need to preserve the principles and basic characteristics

  - **The phenomenon of architecture is considered integrated** when it emphasizes the semantic and relational dimensions, as semantic by emphasizing the aesthetic and symbolic aspects, and the relational dimension through formal relationships and the possibility of those forms in the extension and expansion over time in a way that achieves the continuity of the product

8. **Recommendations**

- The research recommends the importance of relying on the state of intellectual liberation, because as it takes the results from the state of tradition to the state of creativity and innovation.

- The research confirms the state of the derivative correlation with the origins, in order to preserve the identity of the architectural product and its affiliation with the context in which it exists.

- The necessity of a balanced vision between the considerations of the liberation mechanism through studying it in an integrated manner, and here the designer's role in achieving this is highlighted.

- The importance of looking at the semantic dimensions of the moral and spiritual aspects of the approved forms before emphasizing the formal aspects, because they reflect the state of positive correlation, and avoiding negative concomitance.

- The research emphasizes the importance of the temporal dimension by reading contemporary developments, while the spatial dimension is represented by the role of the local context and its relationship to the surrounding contexts.

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