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Master of Science
DESIGN FOR THE FASHION SYSTEM

JEWELRY DESIGN IN THEORY
OF COMBINING MODERNISM
AND PERSIAN CULTURE
THROUGH MAINTANNACE
OF HERITAGE

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SELFLESS

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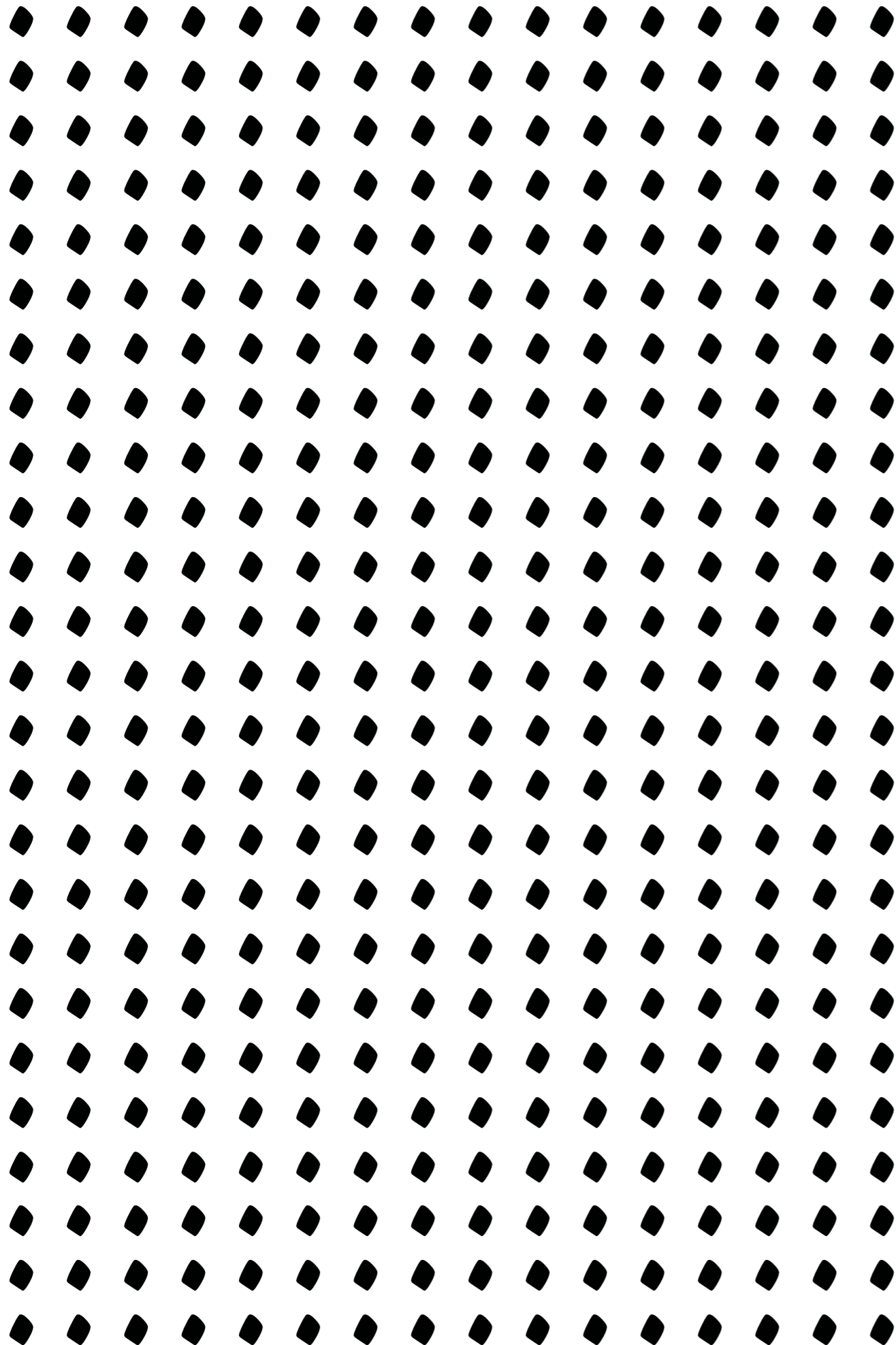
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PREFACE

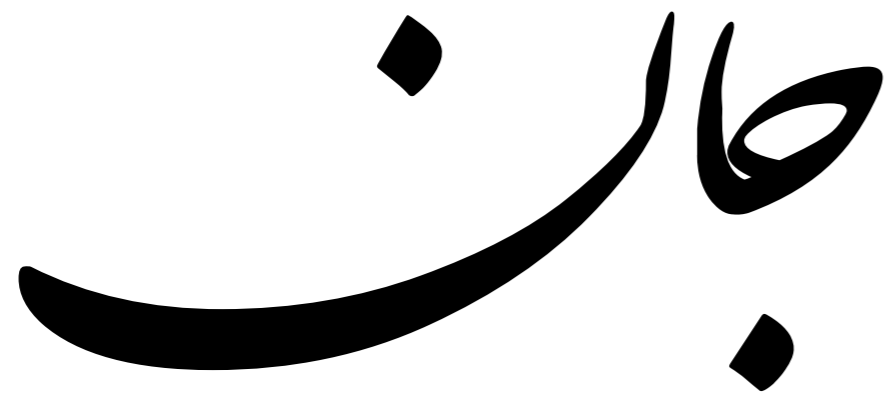
It seems art is essential to Persians because they can speak without saying a word. Their culture and history are fascinating and full of unsaid tales. What could be more incredible than a designer who believes in themselves and have no doubts where the inspiration is coming from. May everyone know about the most famous art of Persia like carpets, rugs and paisley patterns, however in this research we explain there is more to Persian culture than its exports. Persian designers are represented by their culture and tradition and cannot be understood without context. They are from a country that is magnificently rich in the arts, and so special in order of heritage and interesting stories to narrate. Persia has been crossed and nourished by countless cultures and civilizations. It has distinguished itself through language, painting, architecture etc. Contrary to what one might think, Iran is not an Arab country, and has more cultural affinities with India. Persia had passed dark times in its heritage but all we are aware of right now is to spread what our legacies left behind. In this powerful culture you may find decorative forms, miniatures with perfection of lines and clarity of colors during some golden times like Achaemenid era or Sassanid era which creates the vision of passion and spirit buried in Persian soil. The Achaemenid Empire, the first great Persian empire and the largest empire in the ancient world, extended in the 5th century BC from Greece to Egypt to the outskirts of India and China. Later on, after the Empire fell, Sassanid Empire were successful to distribute the pure culture of Iran and in the present decade, we are witnessing Persian designers influencing people around the world with their art but not their speech. Despite the bad image conveyed in the media related to current events, Iran is nonetheless a high place of artistic and graphic creation, recognized on the international scene, and full of talent. The world's largest Empire from ancient Persia brings us to tales like Kelila and Demna or "The battle of Rostam and Sohrab" from "Shahname" of "Ferdowsi" (poetry) or Love poems from RUMI. They became one of the most artistically prosperous countries in the world. This can be seen in the quality and diversity of the arts that have endured over the centuries and are the foundation of our societies today. The miniatures, those minute, richly detailed paintings, Tazhib illuminations, poems, ceramics, enameling, pottery, jewelry, engraving and tapestry that take up traditional motifs are an integral part of Persian culture. So here is a history of the golden land of Persia and how it could be a massive inspiration in every step of your life.



INTRODUCTION

History is a very strong word, because it is carrying all of our knowledge and mysteries about our heritage and ancestors and most importantly how all cultures, art, and civilizations became a huge part of your past. We never can say for sure that humanity had discovery is getting to a conclusion, however, we already have a lot of valued information and discoveries which should be in process to get ahead of our time in the 21st century and of course, there is a massive part of our past that is still missing and required to be pursued. About how heritage has a huge influence on our modern life there is no doubt, however, there are many ways it can be a subset to people's modern life and to perceive the positive influence in this modernism lifestyle when they are surrounded by technology because statics show that nowadays many people are infected with technology without noticing and getting addicted with the modernism life while some found a window to their heritage and try to preserve it in fashion, literature, film industry, painting, graphic, architecture, and many other arts. So with that in mind in this study, we are going to preserve one of the most valuable and ancient civilizations in the world which includes a lot of existing oriental countries named PERSIA. At the moment Persia has been based for a lot of researches in many fields such as music, architecture, literature, mural, pottery, jewelry, fabric texture, miniature, cinema, graphic design, dance, calligraphy and specially lately a lot of this information had been an inspiration for some of our well-known artists and brands such as Hafez Nazeri (well known Iranian musician awarded from UCLA university for the best Creative artist), Etro, Nima Behnoud and etc, So they can introduce Persian culture, heritage, and art to the whole world. Literature and music go back to the early 4th century revealing a lot of poets such as Roodaki, Hafez, Rumi, Khayam, Ferdowsi and etc. Needless to say that Persian culture and poetry created a new world for Contemporary artists such as Maryam Hashemi (Magical Realist, Surrealism style artist), Shirin Neshat (known primarily for her work in film, video, and photography), Parviz Tanavoli (Persian sculpture) and etc. During these past few decades, Rumi had the most influence because he is known as a love poet seeking perfection,

purity, self-knowledge, and passion for life, so his poets are deep and spiritual and not only for Persian. There is the couplet: "Love is a cure, Love is power, Love is magic of changes, Love is a mirror of divine beauty" Mentioned this In turkey he has also a very important dance named Sufism, which is a journey of self-knowledge and philosophy, there is no limitation of how you can reach peace within yourself, get to divine truth. Perfection has a powerful meaning in every culture and our beliefs. Its the definition of beauty which is to be flawless and pure. Purpose of this study is preserving heritage from ancient Persia and combining calligraphy, poetry, and jewelry design which will lead us to a conclusion in the 21st-century art in terms of technology, it will open another aspect of modernism and transfer it to traditional handcrafted artwork in fashion while preserving Persian history and heritage in the background we will move towards to a stronger and more substantial world, as pure as possible we will try to define LOVE and with all these in hand open a new window to fashion and design. One of the reason to gather this research was that in Iran there is not enough room for Persian front to be improvised and In the universities they are only learning a basic knowledge about Persian fonts and calligraphy which makes people around the world to know better than the Persians themselves and of course the effects of western typography is obviously can be seen in modern calligraphers. Nowadays there is an strong ambition to change the fonts root or break them and the thirst of transformation has subsided. But a lot of professors and researchers had published articles about finding our heritage and seek what is hidden there and not discovered yet.



01 HERITAGE OF ART AND LITERATURE IN PERSIA

All humans are carrying their heritage with them which is part of their existence and no way to outrun it, perhaps if they knew the proper questions for the correct response, humanity without a doubt could fire up a torch for the lightness in their souls.

"lose yourself completely, return to the root of your soul."

-Rumi-

Persia (roughly modern-day Iran) is among the oldest inhabited regions in the world. And holding one of the greatest political and social entities of the ancient world, the Persian Achaemenid Empire (550-330 BCE) which was conquered by Alexander the Great and later replaced by the Seleucid Empire (312-63 BCE), Parthia (247 BCE-224 CE), and the Sassanian Empire (224 - 651 CE) in succession.(ancient.eu/persia/)

The Sassanian Empire was the last of the Persian governments to hold the region before the Muslim Arab conquest of the 7th century CE. The beginning of jewelry Elimite dynasty is dated back to 2400-539 B.C. Perhaps the earliest signs of jewelry was excavated in what was known as the Tillya Tepe⁽¹⁾. Archeologists believe that the origin of Persian jewelry began around that time. It was typical for a person to be buried with their most valued jewels so the wealthier you were, the more jewels you were buried with.

Wealthy people often wore gold with carvings of animal heads, mythological creatures, or certain types of plants. For example, bracelets were made open-ended, rather than in complete circles, and at each end you would often find an engraving of the head of either a goose, lion, deer, ram, or snake.

During the Parthian⁽²⁾ time period, people wore and used more jewelries according to the empires power and wealthiness.

The cultural reflection in Persian jewelry is very highlighted. Persian kings had to signify their glory to the people and other empire; therefore, jewelries served their glory. In Achaemenid era, metals such as copper, silver and gold were used however in Sassanid dynasty they began to inlay jewels and stones to crowns, earrings, necklaces and pins which had a high value. During Qajar empire they ideas were manipulated by Europe and the original Persian shapes were fading, but the most important shape in Qajar's jewelry is Boteh Jehgeh(paisley) which is a combination of animals and herbals.(floral spray and a cypress tree, a Zoroastrian symbol of life and eternity). The floral motif was originated in the Sassanid dynasty and later in the Safavid dynasty of Persia (1501-1736) and was a major textile pattern in Iran during the Qajar and Pahlavi dynasties. The other symbols which came from Achaemenid dynasty is Lotus (symbol of life, sun and peace) along with a cone pine tree which is the root of paisley shape and they unique

meaning of these symbols are brightness and light. The Iranian National Jewels, include elaborate crowns, tiaras, and numerous aigrettes, a dozen bejeweled swords and shields, a number of unset precious gems, numerous plates and other dining services cast in precious metals and encrusted with gems, and several other more unusual items (such as a large golden globe with the oceans made of emeralds) collected or worn by the Persian monarchs from the 16th century (Safavid Persia) on.

Parthians Dynasty

Historical Persian (present Iran) had many golden eras in jewelry, however the greatest one is Achaemenid period because they were the most glorious empire of all Persia. But before the Achaemenids there were another empire famous in golden jewelry called Parthians(247 B.C). The jewelries show a "combination of several techniques practiced already in ancient Near East." They were popular because of their make up and jewelry ornaments. The jewelry was usually combined with stones inlay and enamel inlay. Most of them were favored in an animal shape such as a bird or a lion(Fig.1).



Figure 1: Pair of Gold & spinel Earrings, Parthian, 2nd Century CE, private collection.

Later there came Chinese design to the jewelry design which was introduced to Persian during 14th century by the Mongols which continued for a whole another century. "Some of them are designed only with silver or gold, but others are richly set with diamonds, rubies, and emeralds or decorated much enamel."(Near Eastern Jewelry: A Picture Book By Maurice Dimand, Hannah E. McAllister)

Achaemenid Dynasty

Achaemenid dynasty represents the glory of Cyrus the great and his empire jurisdiction and grandiose, it provides a wealth of evidence for writing the social history of the Achaemenid Empire. The society in Achaemenid era was eliminating slavery and therefore the kingdom was wealthy and clement and the largest in ancient Persia. In this era many symbols were used and blended, specially they were used abundantly in architectural ornament, and magnificent decorative reliefs, Persepolis, primarily the creation of Darius and Xerxes, is one of the great artistic legacies of the ancient world and many discovered jewelries. The official religion was Zarathustra⁽⁵⁾ therefore most of the symbols are legendary creatures, gods, myths and animal heads, so jewelries are influenced by religion and cultural elements. As it has been seen in museum of great Britain, Miho, Boston and the Louvre; Achaemenid jewelries includes use of Griffin (legendary creature ;usually has an eagle's head and sometimes with a crown, lions body with wings and claws), The Faravahar (symbol of Zoroastrianism and Persians guardian) and god Bes (symbol of good things, household protector, protector of mothers and children, also commonly used in ancient Egypt) and ibex. Ibex has a very deep history in Persian art and also brightly seen in Apadana hall in Persepolis. The material used were usually metals such as gold, bronze and silver and Jewelry was not only worn by women but also by certain dignitaries, such as those of Apadana in Persepolis, who wear ringed torques. The Achaemenid jewelries are bracelets, necklaces, armlets, earrings and rings and decorative objects such as vase, rhyta, vessels, plates, cult utensils, etc ,weapons (daggers), seals and gems cut in the old Mesopotamian⁽⁶⁾ manner but with Iranian figures. A beautiful example of Achaemenid jewelry is a bracelet with two Griffons, meeting each other.(Fig.2)



Figure 2: Winged griffons, golden bracelet, Meusume of london

Sassanids Dynasty

The Sasanian Empire, officially known as the Empire of Iranians also called the Neo-Persian Empire by historians, was the last kingdom of the Persian Empire before the rise of Islam.(Wikipedia-Sassanian Empire) The empire was still religious and the region was same as Achaemenids. In Sassanid era the art refers to politics and cultic significance. The quality of jewelry and reached its peak in the Sassanid era, however the gold mostly were booty abundant in the ancient literature. The focus during this empire was the king's sculptors to reflect their personality with a symbol of some sort. Each king wanted a sculptor adorned just for him which from those archeologists believed that these mostly belonged to the royal family ,however most of them are unknown or maybe they were killed before they could become kings and important member of the Sassanid dynasty. On a silver plate in the Hermitage Museum, the enthronement scene is placed over a small hunt in the exergue. The crown of the enthroned king is the same as that appearing on the coins of six late Sasanian rulers. An ewer in the Hermitage Museum has figures of a Simorq⁽⁷⁾ which was the symbol of a messenger, and the essence of purity that can heal any illness or wound (Fig.3) and the ram is rapidly seen which possibly is a symbol of royal fortune. The vessels have

1. Tillya Tepe: literally "Golden Hill" or "Golden Mound" is an archaeological site in the northern Afghanistan 2. Parthian: Also known as the Arsacid Empire, was a major Iranian political and cultural power in ancient Iran 3. Polychrome is the "practice of decorating architectural elements, sculpture, etc., in a variety of colors." [1] The term is used to refer to certain styles of architecture, pottery or sculpture in multiple colors. 4. Seleucid: Ancient Greek, expanded by Alexander the Great. 312 BC to 63 BC 5. Elamite: was an ancient Pre-Iranian civilization centered in the far west and southwest of modern-day Iran-2700 BC

5. Zarathustra was an ancient Iranian prophet, religious reformer and spiritual leader who founded what is now known as Zoroastrianism. 6. Mesopotamia is a historical region of Western Asia situated within the Tigris-Euphrates river system, in the northern part of the Fertile Crescent. 7. Simorq: is a benevolent, mythical bird in Iranian mythology and literature. It is sometimes equated with other mythological birds such as a "phoenix".



Figure 3: Brass ewer, 17th century, Sassanids dynasty, Louvre museum

queting, and marriage ceremonies as well as simple geometric, plant, single animals stride or are recumbent; animals attack each other; heads of animals radiate out from a central point; pairs of rams are antithetically placed on either side of a plant, single scenes of vintaging, ban flowers or bunches of three flowers are common, as is the human hand holding a plant or simply making a gesture in which the forefinger and the thumb are touching. And most of the jewelry material were used in decoration plates or vase mostly with a Royal hunting scene. (Fig.4)

Safavid Dynasty

The Safavid kings not only sought to preserve jewelry, but also sought to collect valuable stones and jewels, by buying jewels from India, Ottoman, Italy and France, bringing them to Isfahan, ordering the creation of unique works. Some European mentioned the importance of appearance in Safavid society (Jean Chardin⁽¹⁾). In Safavid dynasty color was the most important factor of art include flame red, parrot green, and salmon pink, among others. Fashion was expanded and having inspirations from west, still using original Persian forms such as floral patterns like the most important one called Shah Abbasi flower. (Fig.5) However as it passed to the end, the court was more Westernized. In Safavid era in Iran jewellers were also cutting the stones and gems, but they weren't the same quality as the western cut. In the East after moving to Europe, it would have been cut again. And in their view, the eastern cut was defective. During this time, quite a few things



Figure 4: Iran, Sassanian silver gilt plate, ca 7th century.



Figure 5: Shah Abbasi pattern, Safavid period Persian carpet - 16th century-Museum für Kunst und Gewerbe, Hamburg, Germany

changed. The obsession with gems came about. People adorned themselves with gems and wore them as many ways as they could. This was the fad of the time. Also during this time, to tradition of nose piercing became common with the lower ranked women. They began to enjoy another part of their body to wear jewelry, or wearing head chains with stone ends.

Qajar Dynasty

Agha Mohammad Khan Qajar⁽²⁾ suffered a lot to recover the treasures of Afshariyeh treasury, and his nephew and successor, Fath Ali Shah, continued to maintain and expand the collection in the royal treasury. Nasser al-Din Shah⁽³⁾ (1848-96)(Fig.18) further expanded the collection. He purchased 48 pieces of yellow diamonds of various sizes and South African origin during his several trips to Europe. In fact, Nasser al-Din Shah is famous for being the first king in the world to buy such a large number



Figure 6: Brooch from Safavid dynasty

of yellow diamonds and to add to the reputation of those diamonds, which were considered substandard at the time. The move also helped Nasser al-Din Shah increase sales of South African diamonds, most of them yellow and brown diamonds known as the Cape Series. (Fig 8)

"The Qajar jewelry and artifacts are like time capsules, the physical aesthetics and the technical way they were made had a lasting impact of how jewelry developed, and influenced other cultures like Greece and Rome."(Reena Ahluvalia⁽⁴⁾) Their treasury was very fancy and including multiple jewels, stones and crowns inlaid with emeralds, pearls, gems and diamonds(Fig.9). For example The Kiani crown has about 1800 pearls sown onto it.(Fig.7,17). During this era oil painting was quite popular, so all the paintings are indicating a huge figure full of decorative objects such as necklaces, daggers, swords, crowns, bracelets, etc. (Fig.12) After being popular with magnificent portraits of women in the court and kings themselves, the jewelries including pearls and daggers with a specified paint called "Gol o Morq"⁽⁵⁾ are obvious.(Fig.10). As mentioned, Gol o Morq is a combination of birds and flowers, which also were popular for decorating Quran. They used them also in decorative objects such as jewelry boxes and inkwells.



Figure 7: Kiani crown, worn by Qajar dynasty kings, 32 cm, Tehran jewelry museum, Iran

1. Jean Chardin was a French jeweller and traveller whose ten-volume book *The Travels of Sir John Chardin* is regarded as one of the finest works of early Western scholarship on Persia and the Near East in general. 2. Agha Mohammad Khan Qajar, also known by his regnal name of Agha Mohammad Shah (Āghā Mohammad Šāh), was the founder of the Qajar dynasty of Iran, ruling from 1789 to 1797 as king (shah). 3. Nasser al-Din Shah also known as Nassereddin Shah Qajar, was the Shah of Persia from 5 September 1848 to 1 May 1896 when he was assassinated. He was the son of Mohammad Shah Qajar and Malek Jahān Khānom and the third longest reigning monarch in Iranian history after Shapur II of the Sassanid dynasty and Tahmasp I of the Safavid Dynasty. 4. Reena Ahluvalia recognized as one of the Top Masters of Jewelry Design and Art in Canada, Reena Ahluvalia is a multifaceted artist. She is an award-winning jewelry designer, painter, professor, speaker and a community builder. 5. Golo Morgh (Flower and Bird) painting is a type of traditional Persian way of painting in which the flower is the beloved and the bird is the lover. This style of painting was popular during the Saljooghi, Safavi and Ghajar periods and reached its popularity peak during Safavi period.

The other symbol of this dynasty is women's face with a spectacular look having black and long eyebrows with their hair falling on their forehead known by the name "Order Of The Sun" meaning a female sun. (Fig.10) One of the other elements is the lion, which has multiple meanings in different periods. The oldest symbolic concept of lion and sun is the astronomical concept. According to astronomers, whenever the sun's eclipse is in Assad's (Lion) Tower, comfort and security is provided. Therefore, it has been considered as a symbol of good fortune by astronomers. During the Seljuk period, this combination took on a completely religious meaning and was used as a religious symbol in religious places and objects. From the Qajar period, the role of the sun lady was combined with the role of a lion and as a symbol of the monarchy and represented as the flag of Persia and it continued to the end of Pahlavi dynasty. (Fig.11)

Pahlavi Dynasty

Reza Shah(founder of Pahlavi dynasty)refused to use the Crown of Kian (which belonged to the Qajar kings), and he wanted to start his emperor with his own crown so he ordered to build a new one. The crown was built by a group of Iranian jewelers under the supervision of "Sirajuddin Javaheri"(mainly from the Caucasus) for the coronation of Reza Shah Pahlavi and it was inspired by Sassanid dynasty. After him, it was given to his successor Muhammed-Reza Pahlavi. When the kingdom fell, all the royal family(Fig.14) jewels were transferend to the national bank of Iran and kept there for public exhibition and museums. Instead of decorative and luxury jewelry for women, the Pahlavi dynasty was famous for its crown,- So most of the queen's jewels were made in Europe or at least the base came from there and then in Persia they inlayed pearls, gems and stones. This crown was adorned with many jewels. "The Pahlavi Crown"(Fig.21) has 3380 diamonds (totaling 1144 carats)", embellished throughout the crown. The largest diamond which is 60 carats is the central yellow diamond. Also throughout the crown there are 369 pearls, 5 emeralds and many sapphires." While the Shah had the most magnificent crown , he would not accept to do the coronation alone so ordered another crown for the queen Farah Diba Pahlavi(- Fig.13) made by Van Clif & Apparels in 1967 made

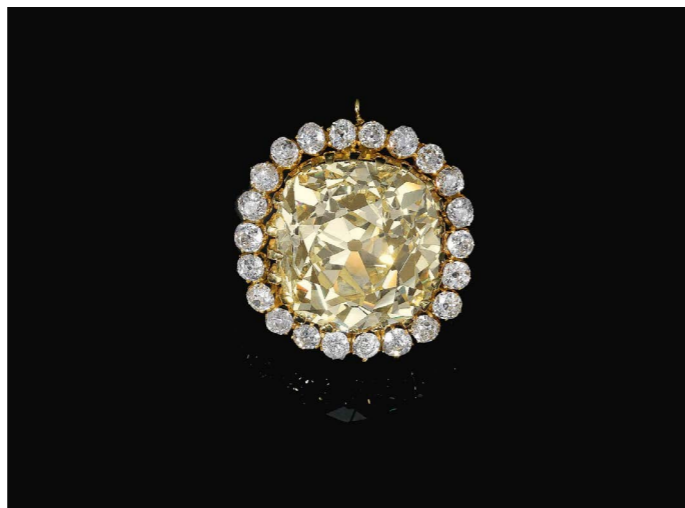


Figure 8: 74.53 carat cushion cut fancy yellow diamond, set in a jewel from the late 19th century. Qajar Dynasty. Image: Sotheby's



Figure 9:Pink table daimond from the "sea of light",Qajar dynasty



Figure 10: Medal Of The Qajar Order Of The Sun 19th Century AD 13th Century AH.

a two kiloogram crown for the Queen.(Fig.22) It was the first time in hstory that both the King and the Queen had coronation together.The crown was made with selective stones and pearls already owend by the imperial treasury. The crwon itself is gold with green velvet inlayed with with diamonds, pearls, emeralds, rubies, and spinels.After the revolution the Empress would be the first and the last person to wear the crown. Other jewels during this era were spactacular, however most of them were designed in europe or bought by Reza Shah Pahlavi. Instead of decorative and luxury jewelry for women, the Pahlavi dynasty was famous for its crown,So most of the queen's jewels were made in Europe or at least the base came from there and then in Persia they inlayed pearls, gems and stones. Other jewels during this era were spactacular, however most of them were designed in europe or bought from foreign countries. Like the seven emerald crown and royal jewelry(gold earrings,tiara and necklace) of queen Soraya Bakhtiari⁽¹⁾(second queen of Iran) which also was made with emeralds.Most of the royal jewelry were designed by Van Cleef & Arpels using unique stones,gems and pearls. "The crown would be adorned with jewels from the National Treasury located in the Central Bank of Iran, according to Iranian tradition."(Van Cleef & Arpels)The Maison also crafted the jewelry sets of the Shah Reza Palhavi's sisters and daughters. Now after the revolution of Iran, the royal jewelries are kept if the central bank of Iran and shown to public as an exhibition in Iran and other countries. Nevertheless, there are so many precious jewelries other than the ones mentioned in Persian history such as jeweled glob(Qajar dynasty), "The Naderi Throne"(Fig.19,20) or Seljuq dynasty⁽²⁾ jewelries. Nowadays Persian jewelry designed had changed its way to a minimalism concept, but some people still seek their history and heritage, therefore they design new jewelries by maintaining ancient design. Later we discuss the new century of Persian jewelry design and its relationship with calligraphy and literature.



Figure 11: Symbol of the sun and lion , Handmade frame from Qajar era, year unknown,



Figure 12:Dagger with Sheath, 19th century, Qajar, Persia. Image: The Metropolitan Museum of Art. Medium: Steel, gold, gemstone, copper, enamel, wood



Figure 13: The third empress coronation day with the crown ,emerald necklace and earrings created by Van Cleef & Arpels.

1.Mohammed Reza Shah was first married to Fawzia of Eygept, for his unsuccessful second marriage he separeated from Soraya Bakhtiari and his last queen was Farah Diba Pahlavi.2. Seljuq dynasty was an Oghuz Turkic Sunni Muslim dynasty that gradually became Persianate and contributed to the Turco-Persian tradition.



Figure 14 :A Qajar gold and enamelled earring, Persia, 19th century. The hammered gold sheet cut in a medallion form with two birds and a lotus bud, set with a colourful stone, enamelled with a scene of a mother and child on the front and adorsed birds on reverse, with pearl-strung elements
7cm. length. Image: Sotheby's



Figure 15: An Achaemenid gold and cloisonné bracelet
Circa 5th-4th Century B.C.

The ribbed solid gold bangle with overlapping terminals, one in the form of a duck, it's head and beak inlaid with carnelian and arched backwards to rest on it's back, the neck with five sections inlaid with turquoise, the wings inlaid with dark blue glass imitating lapis, it's legs and tail feathers with carnelian, turquoise and dark blue glass, 33/8in (8.6cm) high, some restoration



Figure 16 : AN ACHAEMENID GOLD BRACELET
CIRCA 6TH-5TH CENTURY B.C.

The solid hoop with calf-headed terminals, with short tufted ears and flattened muzzles, details incised
3½ in. (8.9 cm.) wide



Figure 17: Mozaffar ad-Din Shah Qajar wearing his pearl Kiani crown, was the fifth Qajar king of Persia (Iran), reigning from 1896 until his death in 1907. He is often credited with the creation of the Persian constitution, which he approved of as one of his final actions as Shah. During his reign, Mozaffar ad-Din attempted some reforms of the central treasury; however, the previous debt incurred by the Qajar court, owed to both England and Russia, significantly undermined this effort. He furthered this debt by borrowing even more funds from Britain, France, and Russia.



Figure 18: Nasser al-Din Shah Qajar, the fourth Shah of Iran. He came to power in 1848 and ruled for 47 years — the longest reign in the 3000-year history of Iran. One of Shah Qajar's many passions was photography. He loved taking pictures since his boyhood, when in 1844, at 13, he saw the camera for the first time. When Nasser al-Din came to power, he set up the first official photo studio in his palace.

The NADERI THRONE

The name Naderi in Persian means something rare which is because of its rarity and beauty. This masterpiece belongs to Qajar era for the court throne. The throne was built by the order of Fath Ali Shah Qajar by Iranian jewelers and craftsmen, including 22 thousand tones and jewels. The throne is made in 9 different pieces which be assembles. The design of the throne seems like two peacocks and by mistake also it is called the throne of Peacock. (This name belongs to another throne in Persia) Its backrest, with its large, colorful bergamot and jewelry, makes it look more luxurious. On either side of the back of the bed, which is parachuted like a peacock's tail and has a crown at the top, are two twisted dragons or a salamander with an eagle or parrot's head, and like these two dragons on either side of the first step of the bed. This bed was last used in the coronation of Mohammad Reza Shah Pahlavi on November 25, 1967 in Salam Hall of Golestan Palace. At present, this precious work is kept in the National Jewelry Museum of the Central Bank of the Islamic Republic of Iran. (Dr. Ali Nikoei's official website)





Figure 23: Emerald necklace created by Van Cleef & Arpels. The gold platinum pendant is features by a large carved emerald in the middle plus additional emeralds, white and yellow daimonds and pearls.



Figure 22: The crown of Empress Farah Pahlavi created by Van Cleef & Arpels. The gold crown was adorned with 1541 stones in total, including 1469 diamonds, 36 emeralds, 34 rubies, 2 spinels, 105 pearls among other stones, 150-carat emerald set at the center. It weighed 4.3 pounds" with green velvet in the center. Kept in national treasury of Iran central bank



Figure 21: The Pahlavi Crown was commissioned and first used for the coronation of Reza Shah on 25 April 1926. It was used for the last time during the coronation of his son and successor Mohammad Reza Shah Pahlavi on 26 October 1967



Figure 20: The Pahlavi royal family with their son Alireza at the coronation day. The king wearing the Pahlavi crown with jeweled cane, sword and belt. The Empress wearing Emerald necklace, and crown by Van Cleef & Apparels, and the gown with a long robe designed by Marc Bohum for Christian Dior. Behind them is a masterpiece from Qajar era called "The throne of Naderi" which in Persian means "rare". The wooden throne is covered with gold, spinals, jewels, emeralds and the largest ruby on the throne wheighs 35 ct.

LITERATURE

Persian literature begins in Islamic era. Between 7th century (Sasanian dynasty) to 8th century appeared many successful poets in al Persian history who became a symbol to all Persian and foreign poets. Especially in Abbasids empire period some writers and poets became very honorable. Poets started writhing in Persian and Arabic which were the two main languages during the Islamic peroid. After-Islamic Persia poets such as Hafiz, Rumi, Sa'adi are well-known in the world because of their unique poetry and deep influence in lireture. The oldest surviving work of persian literature cristicsm of Islamic conquest of Persia is muqaddame-ye shahname-ye Abu Mansuri, which was written in Sasanid period. The context is referring to legends and mystics. Later came other pre-modern poets such as Ferdowsi, unsure, Daqiqi and Rudaki , Most of them were supporting the kings court so they were illustrating the kingdom power or its occurrences, According to this the poems are worshipping love or the king. In ancient Persia there are a few poetic pieces that are related to Indian literature heritage such as Shirin o Farhad which the story comes from Sassanid era and narrates an ancient love story. The story came from India and was translated into Persian and Arabic by "Kalila wa Demna" (كليلة و دمنه) with the order of Khosro which was the earliest translated version of this story. The story had been translated in many languages, however the main author is unknown and the original wor by the name "Panchatantra" is hardlay dated from 200 BCE to 300 BCE.(Fig.24) The masterpiece in Persian poetry belongs to Ferdowsi⁽¹⁾ (فردوسی) called Shahnameh ("Book of Kings"),(Fig.25) which is an epic poem of over 50,000 couplets, in early Modern Persian. It is based mainly on a prose work of the same name compiled in Ferdowsi's earlier life in his native. It popularity came from the strong root in Persian tradition and Ferdowsi illustrates a legendary story and heroic events which also indicates love and mystics. The poetry is emotional, rich and romantic, therefore nowadays Iranian had kept this treasure and they are trying to keep the legacy for other generations by theater or narrating parts of Shahnameh which comes from "The tragedy of Rostam and Sohrab".⁽²⁾ Due to these significant efforts hopefully major aspects of Iranian culture and Persian literature survived the Arab invasion. An impressive way to



Figure 24: The Battle Between the Owls and Crows Folio 167r of the Anvar-e Soheyli (Lights of Canopus) Accession Number: AKM289 Creator: Rendered into Persian by Kashefi (d. 1504–05). Attributed to Sadeqi Beg Place: Qazvin, Iran Opaque watercolour, ink, and gold on paper Pinterest.com

survive Persian language was the adoption of the Arabic alphabet (Aramaic in origin) with minor changes in the characters to accommodate Persian sounds. The script was changed but the phonetics remained the same. Therefore, PreIslamic Persian literature thrived on a new orthography in Modern Persian texts and was eternalized by the likes of Daqiqi, Ferdowsi, Gorgani and Nezami. (Hossein Bahri,p.10) There are so many areas in art which could be discussed, however we have chosen literature and jewellery's heritage during ancient Persia because it is what could nurture the Persian glory in our minds. Persian history of litreture leads back to 819 AD during Samanid dynsaty. Through the pre-Islamic period there were many sources which mankind have not discovered them yet or they have been destroyed, However the most important one in order of innovation and history is a Persian poet named "Attar" who was the theoretician of Sufism, and hagiographer who had an immense and lasting influence on Persian poetry and Sufism. , and after him Asad gorgani, Anvari and etc, however the most popular one is Rumi. William Shakespeare referred to Iran as "land of sophy". Rumi is particularly a founder of Sufism in order of style and influence. On sixteenth century Indian literature came to light because after grasping India by Persian empire, Persian became the main language of their land, shortly Britain forced them to pursue with English for business. Dehkhodas⁽³⁾ poetry is basically based on Indian language and many of Indian poets began to follow Persians on this matter. Persian poetry was not well-known during 19th century, however after 20th century it became a massive inspiration for the world. Rumi attracted a huge number of followers during and after his time, later on the 21st century followers began to translate his work to English, Italian, Russian and many other languages to introduce his work to mankind. "Every poem consist of two-lined verses, Bayt(which also means "house" ,so that Rumi can claim that his beloved does not fit into any "house" or "verse").Each Bayt is made up of two hemistiches, Misra ,which may or may not rhyme; but the two initial hemistiches of

1.Ferdowsi. Abul-Qāsem Ferdowsi Tusi is celebrated as the most influential figure in Persian literature and one of the greatest in the history of literature.2.Story of a hero named Rostam and his son Sohrab who unknowingly slew his long-lost son Sohrab in single combat.3. Al-lameh Ali Akbar Dehkhodā was a prominent Iranian linguist. He was also the author of Dehkhoda dictionary, the most extensive dictionary of the Persian language published to date.

Ghazal and Qasida always rhyme. Sometimes the hemistich I again split up into two rhyming halves, so that an almost songlike form of four short units emerges. Thus says Rumi, who was found of the form, which is reminiscent of four-lined Turkish folk poems.”⁽¹⁾ There are three important schools era during Islamic poetry, Frist is *Khorasani* (10th century) which in most opinions is the most spectacular period. The second and the most known for Farsi poetry (Persian language) is called *Eraaghi*(10th century) which highlights Rumi and Hafiz.And the third is *Hindi*(16th century).In poetic view it hasn't been so popular however political wise it was very effective. 'Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality', while characteristically adding that, 'of course, only those who have personality or emotions know what it means to want to escape from those things'. (T.S.Eliot-A Reader's Guide to Contemporary Literary Theory p.28) The ecstatic poems of Jalal ad-Din Muhammad Rumi, a Persian poet and Sufi master born 807 years ago in 1207, have sold millions of copies in recent years, making him the most popular poet in the US. Globally, his fans are legion. "He's this compelling figure in all cultures," says Brad Gooch, who is writing a biography of Rumi to follow his critically acclaimed books on Frank O'Hara and Flannery O'Connor. "The map of Rumi's life covers 2,500 miles," says Gooch, who has traveled from Rumi's birthplace in Vakhsh, a small village in what is now Tajikistan, to Samarkand in Uzbekistan, to Iran and to Syria, where Rumi studied at Damascus and Aleppo in his twenties. His final stop was Konya, in Turkey, where Rumi spent the last 50 years of his life. Today Rumi's tomb draws reverent followers and heads of state each year for a whirling dervish ceremony on 17 December, the anniversary of his death. The transformative moment in Rumi's life came in 1244, when he met a wandering mystic known as Shams of Tabriz. "Rumi was 37, a traditional Muslim preacher and scholar, as his father and grandfather had been," says Gooch. "The two of them have this electric friendship for three years – lover and beloved [or] disciple and sheikh, it's never clear." Rumi became a mystic. After three years Shams disappeared – "possibly murdered by a jealous son of Rumi, possibly teaching Rumi an important lesson in separation." Rumi coped by writing poetry. "Most of the poetry we have comes from age 37 to 67. He wrote 3,000 [love songs] to Shams, the prophet Muhammad and God. He



Figure 25:Faridun in the guise of a dragon tests his son
From the SHAHNAMEH of ShahTahmasb,
Attributed to AQA MIRAK, Persia, Tabriz, ROyal atelier
About 1525-35
Image source : Sotheby,s

wrote 2,000 rubayat, four-line quatrains. He wrote in couplets a six-volume spiritual epic, The Masnavi.”⁽²⁾ During these years, Rumi incorporated poetry, music and dance into religious practice. “Rumi would whirl while he was meditating and while composing poetry, which he dictated,” said Gooch. “That was codified after his death into elegant meditative dance.” Or, as Rumi wrote, in Ghazal 2,351: “I used to recite prayers. Now I recite rhymes and poems and songs.” Centuries after his death, Rumi's work is recited, chanted, set to music and used as inspiration for novels, poems, music, films, YouTube videos and tweets (Gooch tweets his translations @RumiSecrets). Why does Rumi's work endure? “He's a poet of joy and of love,” says Gooch. “His work comes out of dealing with the separation from Shams and from love and the source of creation, and out of facing death. Rumi's message cuts through and communicates. I saw a bumper sticker once, with a line from Rumi: “Out beyond ideas of wrongdoing and rightdoing there is a field. I'll meet you there.” “Rumi is a very mysterious and provocative poet and figure for our time, as we grapple with understanding the Sufi tradition [and] understanding the nature of ecstasy and devotion and the power of poetry,” says the poet Anne Waldman, co-founder with Allen Ginsberg of the Jack Kerouac School of Disembodied Poetics at Naropa University, where she is a professor of poetics. “And the homoerotic tradition as well, consummated or not. He is in a long tradition of ecstatic seers from Sappho to Walt Whitman.” “Across time, place and culture, Rumi's poems articulate what it feels like to be alive,” says Lee Briccetti, executive director of Poets House, co-sponsor of a national library series in the US that features Rumi. (It's currently in Detroit and Queens and heads to San Francisco, Houston, Atlanta and Columbus in 2015.) “And they help us understand our own search for love and the ecstatic in the coil of daily life.” She compares Rumi's work to Shakespeare's for its “resonance and beauty”. Coleman Barks, the translator whose work sparked an American Rumi renaissance and made Rumi the best-selling poet in the US, ticks off the reasons Rumi endures: “His startling imaginative freshness. The deep longing that we feel coming through. His sense of humour. There's always a playfulness [mixed] in with the wisdom.”

1.Turkish folk literature is an oral tradition deeply rooted, in its form, in Central Asian nomadic traditions.

2.The Masnavi e Manavi written by Rumi is a poetic collection of anecdotes and stories derived from the Quran, hadith sources, and everyday tales and a spiritual text that teaches Sufis to reach their goal and to be truly in Love with God.

In 1976 the poet Robert Bly handed Barks a copy of Cambridge don AJ Arberry's translation of Rumi and said, "These poems need to be released from their cages." Barks transformed them from stiff academic language into American-style free verse. Since then, Barks' translations have yielded 22 volumes in 33 years, including *The Essential Rumi*, *A Year with Rumi*, (*Rumi: The Big Red Book* and *Rumi's father's spiritual diary*), *The Drowned Book*, all published by HarperOne. They have sold more than 2m copies worldwide and have been translated into 23 languages. A new volume is due in autumn. *Rumi: Soul-fury and Kindness*, the *Friendship of Rumi and Shams Tabriz* features Barks' new translations of Rumi's short poems (rubai), and some work on the *Notebooks of Shams Tabriz*, sometimes called *The Sayings of Shams Tabriz*. "Like the *Sayings of Jesus* (*The Gospel of Thomas*), they have been hidden away for centuries," Barks notes, "not in a red urn buried in Egypt, but in the dervish communities and libraries of Turkey and Iran. Over recent years scholars have begun to organise them and translate them into English." "Just now," Barks says, "I feel there is a strong global movement, an impulse that wants to dissolve the boundaries that religions have put up and end the sectarian violence. It is said that people of all religions came to Rumi's funeral in 1273)(Fig.26). Because, they said, he deepens our faith wherever we are. This is a powerful element in his appeal now." "Rumi was an experimental innovator among the Persian poets and he was a Sufi master," says Jawid Mojaddedi, a scholar of early and medieval Sufism at Rutgers University and an award-winning Rumi translator. "This combination of mystical richness and bold adaptations of poetic forms is the key to his popularity today." Rumi believes that the oppositions originate from unity in the same way as the apparent plurality originates from unapparent singularity/oneness — the existence/being (wujud/hast) originate from non-existence/non-being (nist), the colors originate from colorlessness, and the wars originate from peace. (Deepshikha Shahi, *Introducing Sufism to international relations theory*)

*Love, Love alone can kill what seemed dead,
The Frozen snake of passion. Love alone
By tearful prayers and fiery longing fed,
Reveals a knowledge schools have never known.
(R.A Nicholson, Rumi, Poet and Mystics, London, 1956)*

'Rumi, the greatest Persian mystical poet, and Browning a preacher in the guise of a poet who used poetry to dispel the doubts and fears of his age. Rumi

lives in the time of the invasions of the Mongols, while Browning lives in a time when the convictions are attacked from every corner. For Browning love is the ultimate experience in life as a vehicle for transcendence, while for Rumi, from love bitterness becomes sweet, from love copper becomes gold. Love is crystallized in the existence of women. For Rumi, woman is the matrix of creation; she is not just the earthly beloved, she is creative not created." (Dr. Esmail Zare Behtash) During these years RUMI's poems had been circled in translators' hands so that non-Persian speakers could have the understanding for his masterpiece and get inspired. For RUMI love is founded in women and he can seek pureness by love. He believes love for women is a necessity and men could not live without it and in his world, women play an important role. His words would be "save love, save love because you have no other work, plant love because there are no other seeds". So, he believes that love would save humanity, no matter your love is for whom if you find divinity. In RUMI's view love is cure for all illnesses. RUMI's poetry is filled with metaphors; the most striking ones are "wine", "tavern", "love", "woman", and "drunkenness". Now we can discuss women from his eyes; he believes women are creators not creators and they are the holy place to nurture love and they can revive people from death with their love. Women could be the reason men live, women are a bridge between your physical and spiritual world; therefore, he had a lot of respect for women and he worships them in a way than no one else has ever done it. Nevertheless his love for God is bright in his poems as well. He is trying to seek God in every creator and in his environment. In Rumi's life divine love was founded when he met Shams and like he said, "I burnt I burnt and I burnt". In the book written by Coleman Barks named "say I am you" the story relies on a glance in Shams and Rumi's eyes. Shams was an old dervish from the city of Tabriz whom nobody knew in Qunyah. He was traveling through the city when Rumi met him by accident and in their opinion age did not matter but only intensity. They emerged their hearts and engaged their spirits together. Rumi was attached to Shams and enjoyed his companionship; Rumi broke free and found another way until Shams disappeared and Rumi was devastated and heartbroken begging God to bring him back. That is the time he began to write poetry. He began to finally love every person and began to transfer himself.

*"You split me, tore my heart open
You Filled me with love
You poured your spirit into mine*

*I knew you as I knew myself
My eyes are radiant with your light
My ears delight in your music
My nostrils are filled with your fragrance
And my face is covered with covered with your due
You have made all things new
You have made me see all things shiny
You have granted me perfect ease
I have become like paradise*



Figure 26: Jalalodin Rumi Balkhi

These words part of a collection of verses in the ancient language Siraik were discovered in 1909, but the original text was written much earlier around the first century which they are called the "Solomon in the Old" and expresses the ravishing ecstasy of love at its most intense which clearly is one of the first signs of LOVE. Love heals, makes us younger and gives us the power to overcome our defects and feel safe, love makes us do things that we have never been able to do. Love unites and it blows the wind of divinity. Lovers are full of wonders and they are spontaneous and vulnerable, and we know the love does not have limits and we can create love in all areas in our life. Rumi was a Sufi which is a way to worship God in the Islamic world; therefore, he followed the prophet Mohammed, but for him it could not be dictated to religious jurisprudence. Manijeh Mannani mentions in *Religions and Literature* (p.162) "All Sufis, of the opinion that an individual on a spiritual quest should first annihilate his ego (nafs) and become selfless." In Rumi's poems usually the lover is depicted indulging in drinking in a tavern away from the beloved; intoxication has a soothing effect and helps the lover to forget the pain of separation. (p.163)

In "Rumi's metaphysics of the heart" Mohammed Rustom claims that Rumi says a purified heart is higher than heaven, because it has become cleansed of the impurities which taint it, a purified heart is no longer of this world since it has transcended the ephemeral, phenomenal order and it has a direct relationship with the unseen. The metaphors that Rumi uses in his poem do not belong to a normal human being, however the lover is no longer normal by the effects of love and they are traveling on the edges of heaven, but in general if the love is real or metaphorical remains ambiguous.

*That which is the {real} beloved is not a form,
Whether {it is} love this world or that {next} world.
(Rumi, Mathnawi, ed. Nicholson)*

It is right to mention that Rumi's poems have a universal message for mankind to fulfill their lives and bring love to each other and worship their existence. He believed that mankind are not able to see what is within their soul and spirit until they find love and nurture it between one another. His followers also mentioned Rumi as a person who was only looking for tenderness and inspiring others to seek God in everything that they believe in and held it in their hearts to be pure and live in a world without violence and separation. Some of his worshipers also have theories about Rumi being a bisexual person because of his love expressions about Shams, but no one could have proved it yet, however in many researches it is said that also during the Ottoman Empire bisexuality existed. In conclusion to Rumi and his followers only Love is the solution for everything.

Passion makes the old medicine new:

Passion lops off the bough of weariness.

Passion is the elixir that renews:

how can there be weariness

when passion is present?

Oh, don't sigh heavily from fatigue:

seek passion, seek passion, seek passion!

Mathnawi VI, 4302-4304

From 'The Essential Rumi', Translations by Coleman Barks with John Moyne

مرتب‌کار

02 COMBINATION OF HERITAGE AND MODERNISM

“When we evade the conventional and routine daily life and detach from our habits, it’s the point where we enter the world of art.”

*A Reader’s Guide to Contemporary
Literary Theory*

MAINTANANCE OF HERITAGE IN FASHION DESIGN

Fashion is a hybrid cultural industry, which produces material goods whose economic value is determined by immaterial factors, that are the material, cultural, and symbolic embedded in them.⁽¹⁾ There is nothing more important for human to communicate with each other and one of the ways to establish that is to bring our cultures together, to discover about our traditions and history. Travelers are always amazed by architecture, culture, traditions, languages and heritage of other countries, even designers gather ideas and try to see new patterns, habits and materials. It is a fact that maintenance of heritage is a necessity to our lives in order to preserve what is unrevealed. People pick a childhood memory, a symbol or ancient history to build a wonder world for everyone to explore culture. As Zeynab Izadyar a Brooklyn-based Persian designer is so obsessed with a rice bag design which jugs her memory back from her childhood when her mom kept all the rice bags and never threw them out. This means beside the part that ancient history is important to preserve your heritage however it could a smallest symbol around you which makes you who you are and where do you come from. A combination between your emotions, passion, knowledge, experiences and specially your taste will bring you to create a new piece in fashion. So here the culture has the highest role in a fashion designers work of art no matter how involved they are with modernity, there is always a thread which pulls them to the past.

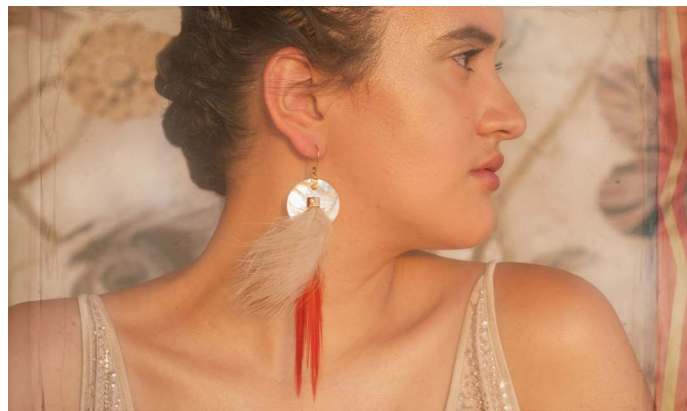


Figure 1: 18 k gold, diamonds, mother of pearl, golden pheasant feathers, hand painted faux eagle feathers, by Ataumbi Metals

Ataumbi said. "I combine traditional indigenous elements, like quillwork or featherwork, with traditional and contemporary goldsmithing techniques, like [computer-aided design] and 3-D printing," Keri Ataumbi is fusing the old with the new. Through her jewelry label, Ataumbi Metals, the designer combines her Kio-

wa culture's organic materials with innovative, high-tech finishes. (VOGUE, By Christian Allaire)(Fig.1) Like another artist and jewellery designer, Louis Solomon from Ojibwe tribe who is trying to find her root and be connected to it as far as possible to seek her heritage and maintain their path. "Seeing my friends' beautiful cultures and traditions sent me on the quest to learn more about mine and reach out to elders and knowledge keepers, who have given me a better understanding of who I am." Louis said. Many of her artistic expressions stem from her love of Mother Earth and the quick pace of downtown Toronto living. Louise chooses to depict the transformation and industrialization of our Mother Earth, which has become the central theme in all her art. She makes pieces of jewellery that are edgy and mainstream but still embody the spiritual and cultural values of her Ojibwe traditions. Her jewellery is edgy, Native Canadian, high-end art. (Hand of Solomon)(Fig.2). As mentioned before Achaemenid symbols from Persepolis are very precious to the Persian culture therefore it was a creation idea to many brands and artist. Like figure number 3 by NIMANY is a limited-edition handbag which was inspired by Achaemenid era creatures. The further we get from our past the more curious we become to preserve it and discover the facts that has never been said before. Not only in fashion industry, but in every industry there is always a sign that shows you the path to seek your heritage. Maintenance of heritage is preserved in languages and study of history however it is most shown with art because the way we can express ourselves and be free to bring any kind of innovation and emerge it with our past. Because there is no way to go around technology, it is a necessity to become modern and be able to innovate in fashion industry in order to be parallel with the rest of the world. They are proposing new visions and meanings, experiencing original processes and approaches, putting social, political, and cultural issues into design's philosophy, injecting new savoir-faire into design process, or even bringing music and youthful culture into the brand's legacy. In doing so, they reinvent heritage as modern design. The heritage-creativity interplay as a field of cultural production is a historically established set of social achievements transmitted from the past. As a legacy of the past, it represents the crystallization of elements resulting from a historical and intergenerational process of selection. (Ornella K. Pistilli — Independent Researcher -The Heritage-Creativity Interplay essay)

In the 21st century many brands had underestimated heritage, on the other hand luxury brands invested and valued heritage which puts the brand at risk from research to distribution. Heritage maintenance in fashion design was highlighted in oriental countries, because of their huge history, but also in European and American brands either they have determined an inspiration from orientation or they combined them with selective symbols from their own heritage. Some brands like ETRO sticks to heritage and like VOGUE mentioned it's their DNA. In their 2020 SS collection they sent out models to the runway barefoot with bohemian mood devoted to festival girls. Other brands may not be using heritage in their design but they owe their popularity to their heritage like Dior or Chanel which we all know there is a strong history within these brands.



Figure 2: Inspiration for this came from my love of old Ojibwe flower motifs. The image represents the cycle of life from being a seed, to blooming, then becoming a full bloomed flower. Sterling Silver with Sleeping Beauty Turquoise.
By Louis Solomon



Figure 3: Limited Edition Handmade gold Clutch. Designed with symbols Griffon and Bas of Persepolis from Achaemenid dynasty, Persia
By NIMANY

In 2018 FW Gucci collection, the designer twisted all the cultures together. Sara Mower from VOGUE said he created the vision of "a population undergoing self-regeneration through the powers of tech." She added "There's no more just being girls or boys today: "Now, we have to decide what we want to be." Possibly the designer wanted to be liberated from the limitation of the world around him and pass away all the confusion about his identity or to be liberated and break down the rules.(Fig. 6)

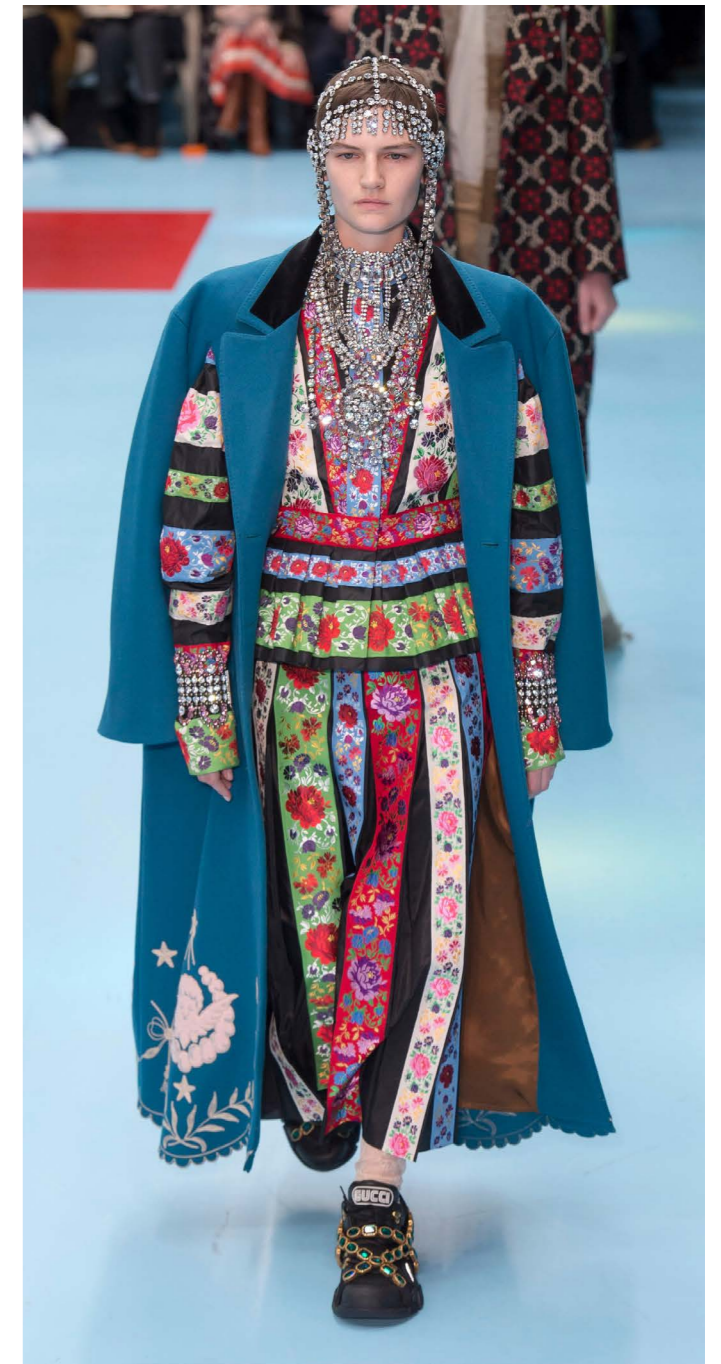


Figure 4: Gucci Fall-Winter 2018 runway, Designer : Alessandro Michele
Model : Hirschy Grace
According to VOGUE it was inspired by Russians, Chinese pajamas, English tweed, Scottish plaid, and a Fair Isle sweater and Italian 80's

1. Gianni Malossi, "Essere creativi nella moda" in M. Pedroni e P. Volontè (ed.), La creatività nelle professioni (Bozen-Bolzano: Bozen-Bolzano University Press, 2008)



SHADI GHADIRIAN

Shadi Ghadirian's work is based on women in Iran, the spaces they occupy, with the intent to show them to the world in an honest and very real portrait partly autobiographical. Beyond the formal, her photographs analyze universal issues concerning women all over the world. Her own soul is in each of her photographs. She is each of the women, each of the main characters in the old and outdated decor in the series Qajar. Figures : 5 and 6



TECHNOLOGY in fashion and jewelry design

This world is becoming a robot that is controlling humans via technology. People spending huge amount of time on their mobile phones and even fashion embracing technology like it is a non detachable part. "Machines are used in all parts of the fashion process, from the farming of materials to inventory management to deliveries. E-commerce has completely transformed shopping; brick-and-mortar outlets have reacted by becoming destinations for experiences."(VOGUE :by Laird Borrelli-Persson) Using technology had become a part of fashion since fashion designers used the internet to share their runway and the world could be a part of this revolution because not only fashion was becoming everyone's desire but the technology was racing along with it. Like Karl Lagerfeld mentioned "Technology rules the world because it changed the world. "whether you like it or not it had been one of the most important factors in every step of fashion industry. But on of the most popular and creative moments of fashion history was when Alexander McQueen's for spring 1999 collection concluded dramatically with Shalom Harlow standing on a rotating platform while industrial robots spray-painted her white "canvas" of a dress. (Fig.8) One of the latest actions in fashion combined with technology was Issey Miyake design director Satoshi Kondo put fashion in motion for spring 2020 via prancing models and skateboarders. Drones also dressed models in springy, colorful dresses. (VOGUE) (Fig.7) The brand name comes from the designer himself. The essence of the brand is rooted in Japanese tradition and elements with modern and irregular and futuristic style. The elements in his latest designs such as im-perfection, de-constructiveness and achromatic colors are considered as some spiritual characteristics re-lated to the Japanese aesthetics of Zen. Now what is more fascinating than using glorious tech while presenting your fashion and everyone sharing it social media? Maybe not eliminating the technology from the process, however including a nit of history background to the project would even make it more interesting. Like an Iranian journalist and calligrapher believes "Like the classic art, modern art would be situated in the communicative position and presented to the addressee. However, what it presents is a new concep-

tion of the reality which is different from the ancient aesthetic understanding. The modern art escapes from visual habits and splits into its constituents the perspectives which were meaningful in their totality and considered to be beautiful. In the modern art, these constituents has an independent life."

(Nasrin Pourhamrang). Nevertheless, technology not only has pushed fashion to another world, however it has changed everyone else's as well. When many brands tried to use eco-friendly garments and material, also the production of these material went worldwide. It has not been the priority of all countries yet, but soon it will become the first. It means that technology not only in presentation, but in production and development is massively used. Some perhaps prefer to persue with th old-fashioned way however it will take no more that ten years for everyone to emerge their lives with technolgy. It is undrestandable that technology has found its way to our description of life style, but that is also the reason we should not let it find our roots. In 2018 FW Gucci collection , the designer twisted all the culrures together.Sara Mower from VOUGE said he created the vision of "a population undergoing self-regeneration through the powers of tech." She added " There's no more just being girls or boys today: "Now, we have to decide what we want to be." Possibly the designer wanted to be liberated from the limitation of the world around him and pass away all the confusion about his identity or to be liberated and break down the rules.(Fig. 4)



Figure 7: Issey Miyake design director Satoshi Kondo put fashion in motion for spring 2020 via prancing models and skateboarders.



Figure 8: Alexander McQueen - spring 1999 collection

From the Aspect of manufacturing there are many technologies and robotic ways to produce garment in fashion industry in embroidery, cutting , sealing , digital printing and software, on the other hand when we talk about the practicality of that garment including technology for certain we are intending to another matter. For example, there are many accessories that had been emerged with digital technology and had changed their practical prospect, or even changing the concept of analog wrist watch to digital ones. But in 21st century technology has passed to another planet of innovation which brings us to recycled material and a healthier environment. Human-kind had destroyed and undermined all the valuable resources and the time had come for those who are willing to save the world and make the vision of a "green planet by green people" come true. In order to do that all the designers in fashion industry are developing and manufacturing eco-friendly material and services for consumers, nevertheless the rest of the work is on the world to comprehend the importance of this matter and spread the knowledge as if it is their first priority.

The latest technologies are mostly used in sportswear and the global brands manufacturing with this concept are Adidas or Nike. But one of the most focused brands on sportswear tech is and Australian

brand called 2XU. They have been researching and developin sports wear for more than ten years and their achievement were highly respected by all the athletes and fashion companies. Their best feature is durabil-ity, flexibility and comfort which comes from high-filament Nylon yarns. The technology used in this brand provides a better health for its consumers such as reducing heart rate and swelling, balancing blood pressure, increasing blood lactate removal and less injuries. (Fig.9)



Figure 9: Seamless swimming sportswear by 2XU- NANO SCS COATING (HYDRODYNAMIC SILICONE COATING)

1. Japanese Zen refers to the Japanese forms of Zen Buddhism, an originally Chinese Mahāyāna school of Buddhism that strongly emphasizes dhyāna, the meditative training of awareness and equanimity. This practice, according to Zen proponents, gives insight into one's true nature, or the emptiness of inherent existence, which opens the way to a liberated way of living.

JEWELRY DESIGN & CALLIGRAPHY

Calligraphy is very likable art which artists have been using it in many fields however in English alphabets it has not been seen in fashion as much as Arabic or Persian. Perhaps because after a while calligraphers started to mark their own typography and create new ideas to bring a glimpse in fashion and jewelry design. However, it doesn't mean that they have been successful though there are some artists and companies in Iran or other countries who are moving forward and well known. In Figure number 7 you see a Persian calligraphy bronze choker with amethyst and rose quartz which used Nastaliq font and part of a poem by Hafez for the design. ALANGO is an online store of Persian style and an underground Persian woman artist was the founder of this online shop which has been introducing Persian art to the world including Persian style jewelries. (Fig.10)



Figure 11 :Gold plated bracelet and ring with Persian word "YARAN" meaning "Fellows" using Naskh font by NIMANY

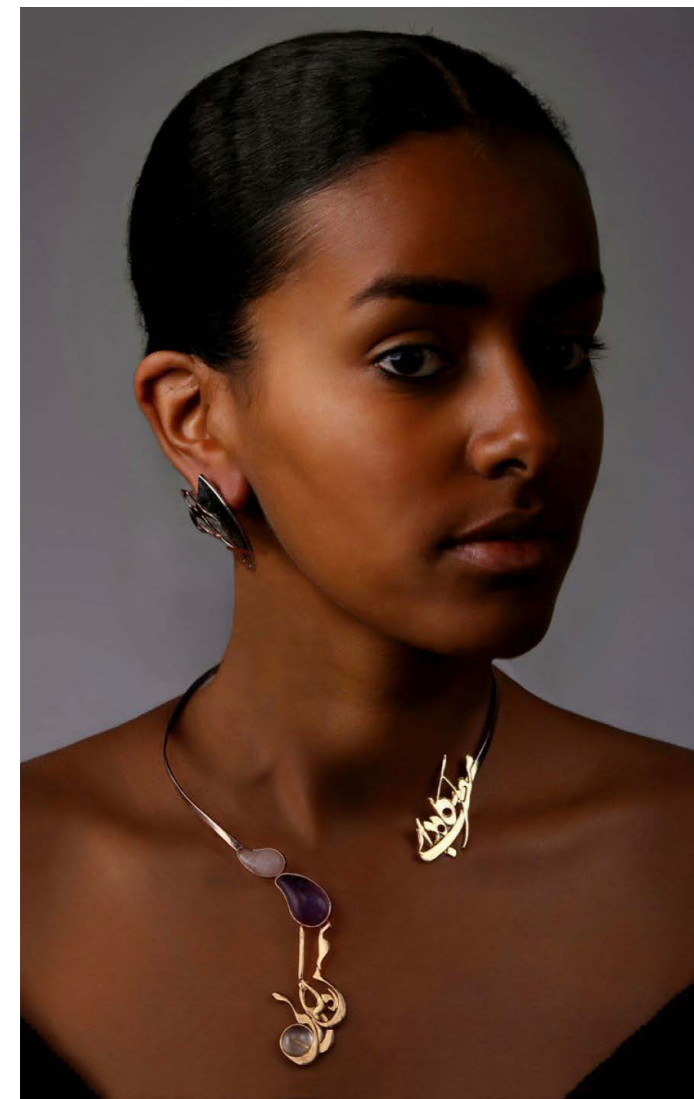


Figure 10: Bronze choker by ALANGO
"I'm in a chaos from your separation, what shall i do?" Hafez

Some designers have their own mark on their brand as their personality, like NIMANY brand which has been found by an Iranian-American artist. He is the first fashion designer who implemented Persian calligraphy in a form of clothing and later on the creation of the brand NIMANY in New York. (Fig.11) He is one of the most successful artists in this field and has been introducing his brand as a luxury fashion brand. NIMANY other than Persian calligraphy has been using other heritage patterns from Qajar and Safavid era in their accessories and the most important feature of his work is "he" in Persian alphabet. (Fig.12) Nowadays we can see many examples in this field of accessories and some materials are more popular than others such as gold, bronze, steel and brass.



Figure 12: NIMANY set of fragrance, rings, handbag and bracelets



Figure 13: Brass and silver English alphabets bracelets 3D printing technique, by Morteza Karimi

Usually calligraphy artifacts have meaning attached to them either from the artist or from their starting point. Morteza Karimi with his ALEPHBA jewelry series has explored 26 English alphabets and created a magnificent series with the technology of 3D printing which is one of the most popular techniques to create your imagination. (Fig.13) The way he has thought of using calligraphy is unique and shown another aspect of jewelry design. In Iran calligraphy became a very important art and something very deeply rooted in our heritage which was like a purpose to follow history and create another aspect of typography, calligraphy, and jewelry indeed because it is something that the Persian culture could offer than no one else ever could, like the brand ALEF-DALL in Tehran founded by Amir-hossein Delbary started working as a jewelry designer in Iran and created magnificent jewelry based on Persian calligraphy. The LOVE, created by the designer is inspired by a plant growing from sprout and nurturing itself with the power of love. (Fig.14)



Figure 14: Silver handmade pendant, nurtured Love by ALEF DALL

In figure N.11 you may see a single earring designed by LIQE which is a brand that was created in Tehran, IRAN. This brand's identity mostly goes around common words that are being said rapidly in Persian language and its audience is mostly the younger generation. LIQE uses calligraphy in its designs, however not in a certain font or shape, some of their designs are religious names or even normal and random Persian names, so they are basically self-oriented designs and the main material is brass. (Fig.15) These examples are some of the best and the most successful brands from Iran who started their career and founded their way to the market. Indeed there are some other groups who are working in the same field but the fact is that not everyone could make it worldwide, however not only Persian culture but every culture and tribe in the world are trying to introduce themselves to the world as they exist and ready to discover the universe to create amazing art crafts and art itself. People who try or recognize and get familiar with all cultures and tradition are whom which could understand humanity in different lands brings magic and power to others and who knows how many unknown tribes and cultures exist in the world to be discovered.

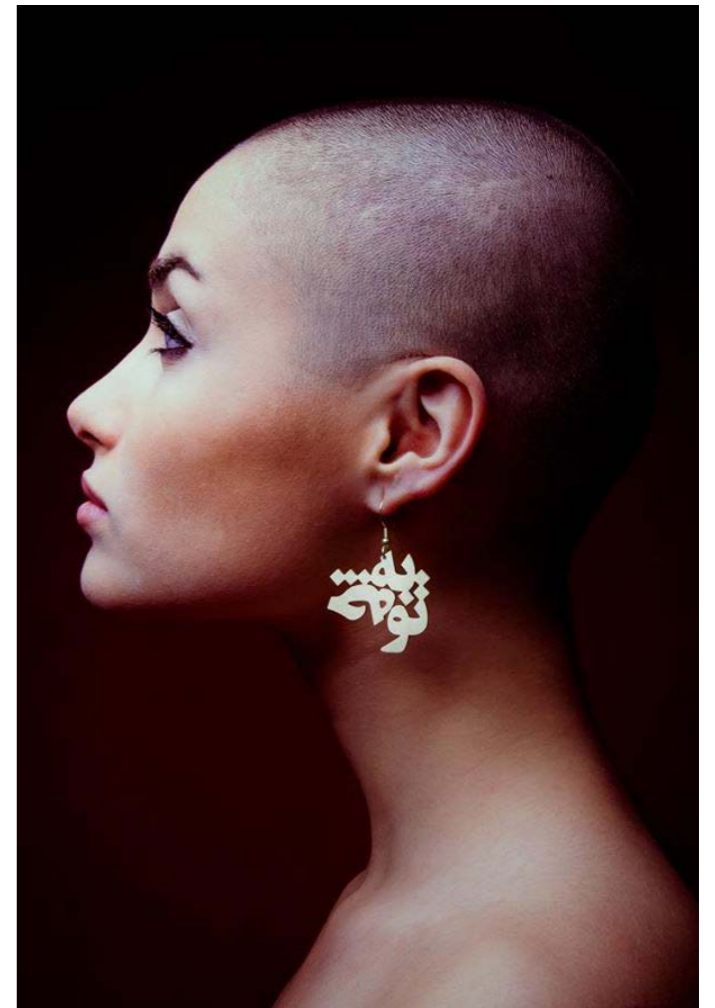
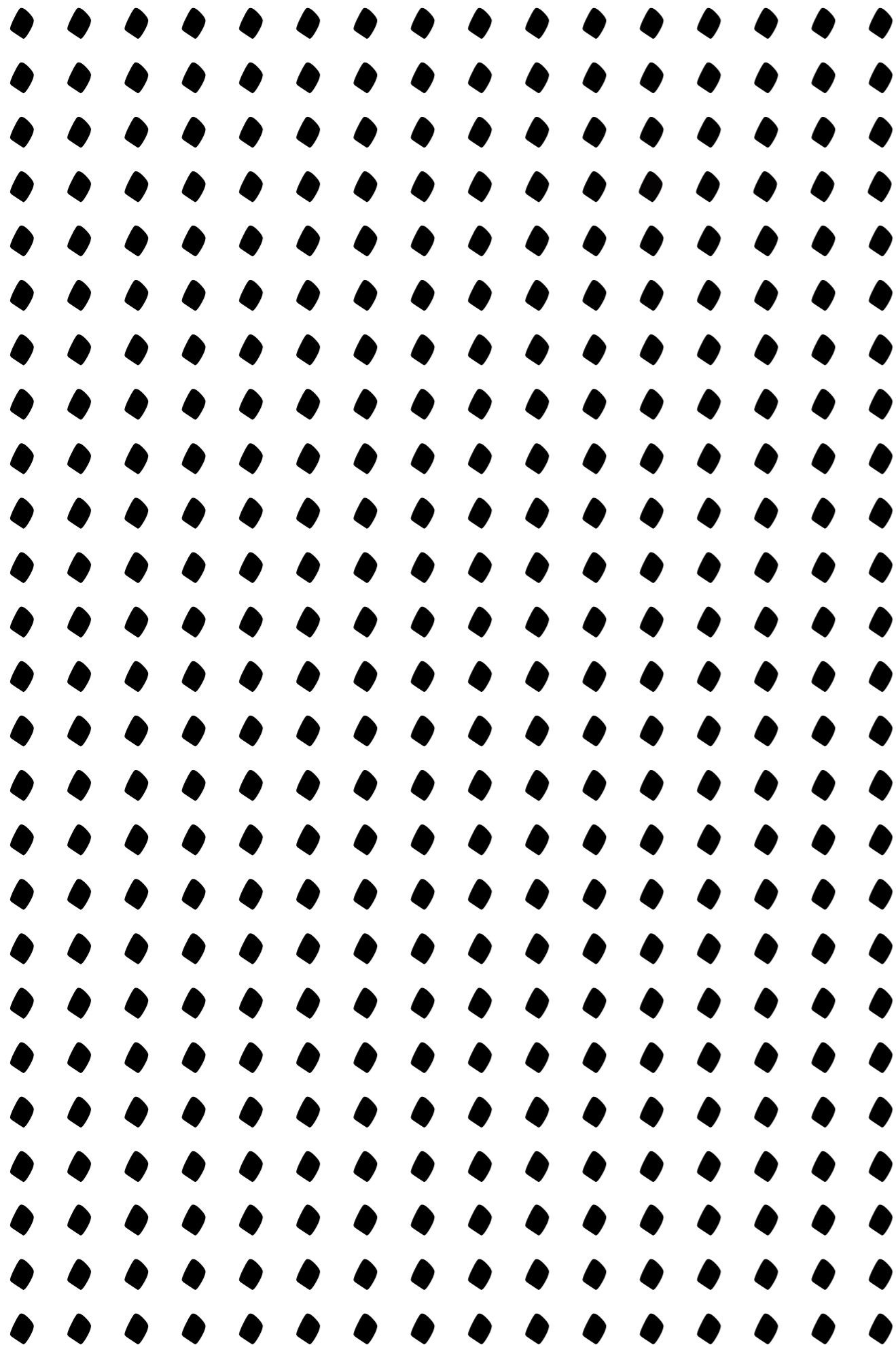


Figure 15: Brass Earrings "Be To Che" meaning it is non of your business
Designer : LIQE, Amir hossein Rahimi Yeganeh



03 TYPOGRAPHY AND CALLIGRAPHY

In order for the human societies to preserve their precious values, enrich it and add to its dimensions and depth, they should constantly undergo reconstruction and revision. As one of the most innovative Iranian arts, calligraphy enjoys the advantage of having the capacities necessary for revitalization in various dimensions. The originality of calligraphy means that its homeland is Iran and the continuation of its revitalization which is constant creation is plausible inside this land using the local experiences. Art is nothing but “creating” and this “creation” is not possible anywhere but in the riverbed which has the qualities and features of a motherland.
By Nasrin Pourhamrang

HISTORY OF CALLIGRAPHY

From a long time ago humans would communicate with each other by spoken words and made it more complicated but if they wanted to leave something for people who came after or save their memories I believe that was when they started to paint their imaginations, experiences and stories. Later humans had to expand the boundaries and fonts were invented. The first example of calligraphy in ancient Persia is Kufic, however the invention goes back to before Islam and it first appeared in religious book frame designs or corner design for poetic books. It was also used in other Islamic countries and mostly for writing Quran (Muslims holy book). Since then numerous of fonts have been invented and serving humankind to communicate, however some of those had more influence and persistence. Like Solomon Miri a talented Iranian calligraphist said, "Calligraphy is writing the words and phrases with a certain rule in a beautiful combination". In Islamic religions calligraphy was used to write Quran and there were few people who learned how to write the holy book and history. Here we can mention two important fonts that were often used named KUFIC and NASKH. Then after four centuries Mirali Tabrizi invented NASTALIQ by combining TALIQ(تعليق)and NASKH(نسخ). Then three centuries later Morteza Qoli Kaan Shamloo invented SHEKASTE NASTALIQ(شکسته نستعلیق) by improvising NASTALIQ(نستعلیق). "SHEKASTE NASTALIQ was popular because of it was fluently written and of its creativity and passion" Miri said. Kufic was more spiral and decorative and full of nodes, On the other hand Naskh was very rigid and distinct. These fonts were popular until Saljuks dynasty and then they were used in other art affects such as carpets and decorative object with a combination of flowers and animals. The word calligraphy was first added to vocabulary in 15th century and it was not well known, often used for religious purposes. A while after artists began to create pieces such as coins, pottery and etching on iron decorative. In the 8th century Mirali Tabrizi invented Nastaliq by combining Naskh and Taliq. Nastaliq is the most delicate font in Persian language. In 11th century Nastaliq was improved by Morteza-Qoli-khan Shamloo and given another til-

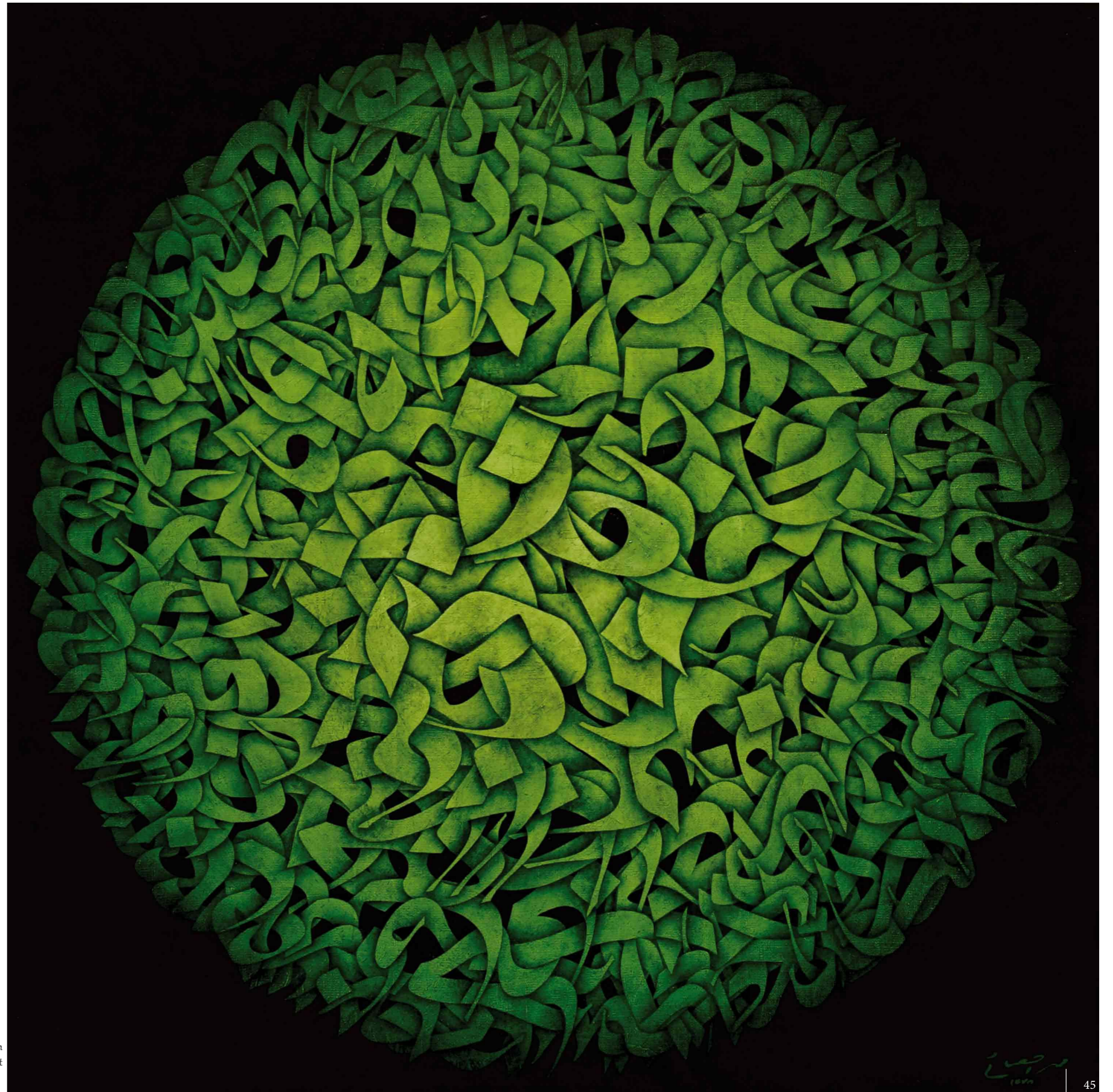
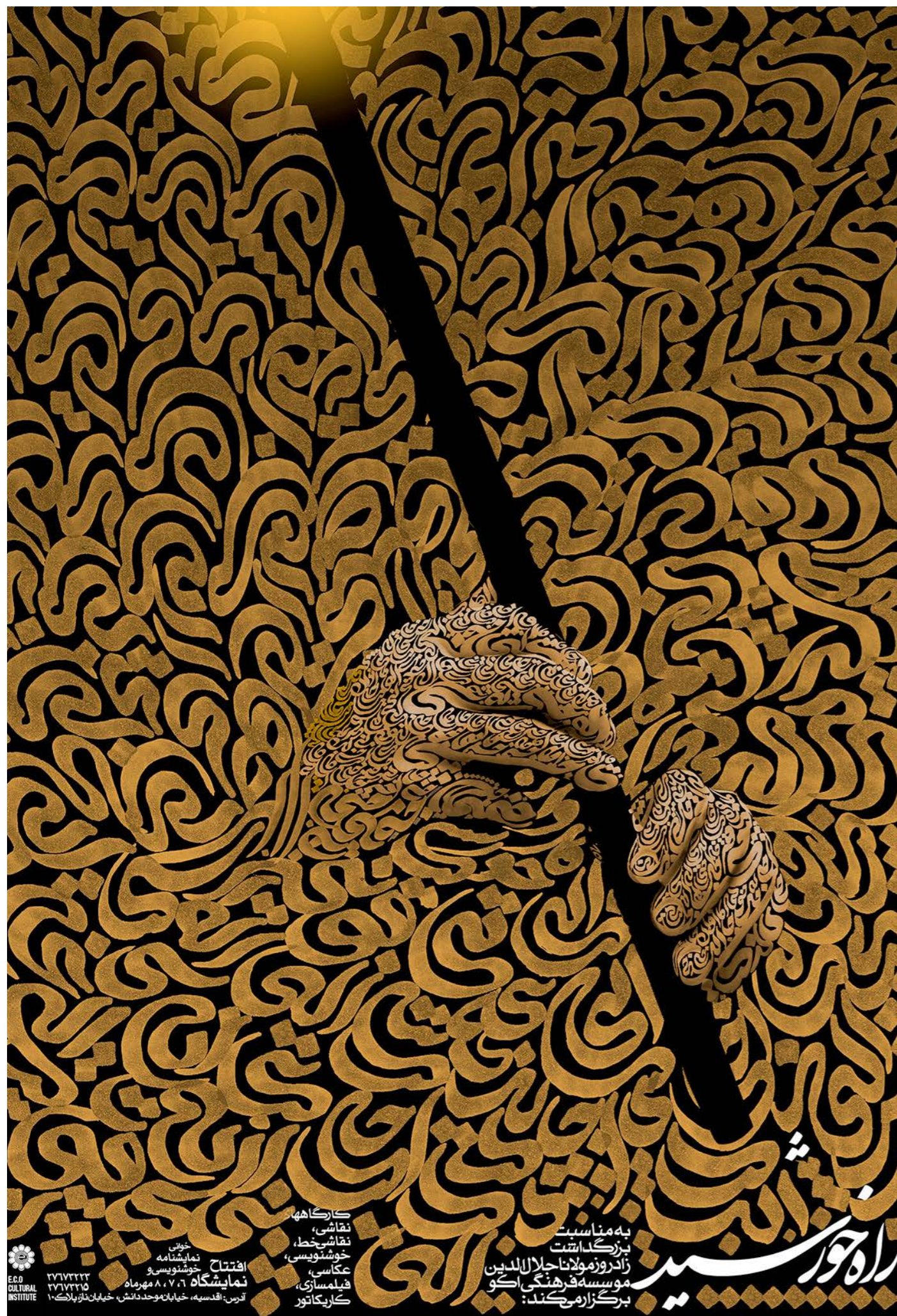


Figure 1: Oil painting calligraphy by Mohammed Ehsai , Tehran , Iran
Inspiration from RUMI and Nastaliq font



tle which was Shekaste-Nastaliq. In words it means that he had broken the basic rules of Nastaliq and brought it to another level. It has the most beautiful features such as elongation, delicacy and blending. Now that many perfect fonts are in use for artists, later there came another art named “Calligraphic painting” as a postmodern art. During Qajar dynasty it became more popular. There was another outcome of a blending between colors, paintings, shapes and calligraphy. The final picture was mainly inspired by poems and idioms, this art is still very popular between Persian artist, also very commonly used in other countries specially in visual arts such as graphic design, posters, web design, conceptual art, etc. Nowadays it has found its way to interior, architecture and product design. However, It first appeared under the name Siyah mashq (Persian: نقاشی خط). “black practice,” are calligraphic practice sheets often covered completely with number of diagonal words and letters used in combinations not following a specific direction. These practices resulted in a page filled with words and letters. When calligraphers realized how stunning some of these pieces where it was turned into a style of its own. Words and letters are repeated regardless of meaning, only frame and composition were the key. What we know today as black practice is the most artistic part of Iranian calligraphy. Where excellent composition and understanding of space and frame appear. The blacklist finds artistic meaning with Nasta’liq. Whatever is called the positive aspect of ancient Iranian civilization is displayed in Nasta’liq. Elegance with firmness, decency with beauty, poetry with calm and randy with health. Nasta’liq is an extract and a pain of Iranian taste and aesthetics, and Siah is an example of showing artists this amazing Iranian phenomenon. (Saeed.Moshki.Multi-black review of the role of Mirza Gholamreza Isfahani). The best feature of the sample list is the rhythm (repetition). Rhythm, on the one hand, emphasizes and characterizes each of the elements, and on the other hand, allows the calligrapher to create positive and negative active and beautiful spaces by using repetition. Most blacklists are written obliquely. After calligraphers improvised the techniques it became an important art in Abstract art. Many researchers believe that in came to life for reasons like feminism, colonialism, criticism and semantics. Various of art pieces were created during the last decade and according to figure number 3 , the

composition is unique as the technique is delicately blended with the frame. The exact words are not to be distinguished; however, it gives you the beautiful impression of emotion, beauty and passion. Two most important elements are color and lines at they give power to the calligraphists to visually involve you with their imagination and emotions . Calligraphy is made of lines, dots, rhythm, color and texture. Calligraphy is something that became alive when fonts were invented, but painting with font was invented or discovered about half a century and has been using as art. It became popular after school of Saqa-khaneh in Persia in 1961 in Iran. This art was the culmination of calligraphy combined with painting after the school Saqa-khaneh, therefore it has root in culture, tradition and international identity of Persia and it has very high level of popularity in the art galleries including internationals. Artists have been using materials and symbols like Nasta’liq calligraphy, inscriptions, animal-shaped decorative lines, Gol o Mor ,etc.Some of the most famous artists in this field are Hossein Zendehtroudi, Faramarz Pilaram, Mohammad Ahsayi ,Reza Maafi, Saadeh Tabrizi and etc. In this specific art compositions and using different shapes of fonts are pretty important as well as using unique techniques and forms. Like Alizreza Zakrei said “Naqashi-Khat is like NOT like an expressionism art” because of all the elements and visual attractions which are used in them to create a perfect composition. They try to transfer their emotions to the audience by using different aspects of calligraphy. Like Masoud Zamani’s poster of a photography exhibition showing his emotions about a little girl having Epilepsy. (Fig. 2) The girl who was suffering from this disease was very sensitive by the sound of plastics which was the main inspiration of the designer. In his mind this was the girl’s emagination of feeling valnerable.Hossein Zendehtroudi said “ I don’t want to represent a good handwriting, I just want to illustrate a routine life with multiplying the same letter and create a tragedy scene.” He was a religious man inspired by Quran and using specific letters. One of his famous works was illustrating Quran with a French consultant.He also added that “ Naqashi-khat doesn’t belong to Persian,but all the Islamic religions.”

Figure 2 :Poster for commemoration in memory of Rumi
Mehi Saeedi is an Iranian graphic designer who is famous for his calligraphic phenomenal works and combines persian classic galligraphy with contemporary visuals.

MODERN CALLIPRAGHY

Humankind usually would transfer their thoughts with languages and have their influence on their audience, however using visual powers to communicate has a complete different definition and humankind had reached a pure level of this kind of communication with calligraphy. This art is reflection of human's passion(Fig.2), thoughts and their relationship with life. Calligraphy has a strong root in everyone's history and heritage and it simply means we can not skip from it or accepting it as a way of communication, however it is our empathy, existing and valuing our lives by reminding ourselves with history. Miri said, "There is a hidden abstract feature in calligraphy which pulled calligraphers attention to create art based on shapes and visual combinations". In other word modern calligraphy is a human creativity based on beauty and their life experiences. For example, in Persian calligraphy there is a combination of three important features such as vertical, horizontal and spiral movements. Verticality gives it solemnity, horizontality makes it float and your eyes will move in circles with spirality and satisfies your visual expectations and this a symbol of Persian calligraphy. The strong support of calligraphy in Iran has enabled them to present new and different spaces and distinguish it from Western typography. The growth of typography in recent years has led to the hottest and most controversial topics in Iranian graphic design. (Saeed.Moshki-Contemporary Graphic designers) Calligraphy in Persian is rooted in Persian culture and tradition as it in all cultures around the globe. The concept of calligraphy during the last decade had changed to political and social reasons , but the spirit comes from the ancient time of Persia.

Figure 3: Photography Exhibition-Iran-Tehran
The sound of plastics | Masoud Zamani (Iran)

This poster was designed based on a real life of a girl diagnosed with Epilepsy who her father worships her as a photographer and captures her laughter and throws an exhibition to open public. The precious girl is very sensitive to the sound of plastics, so the designer "Masoud Zamani" had tried to create that atmosphere in the poster because plastic sounds brings darkness and loneliness to her.

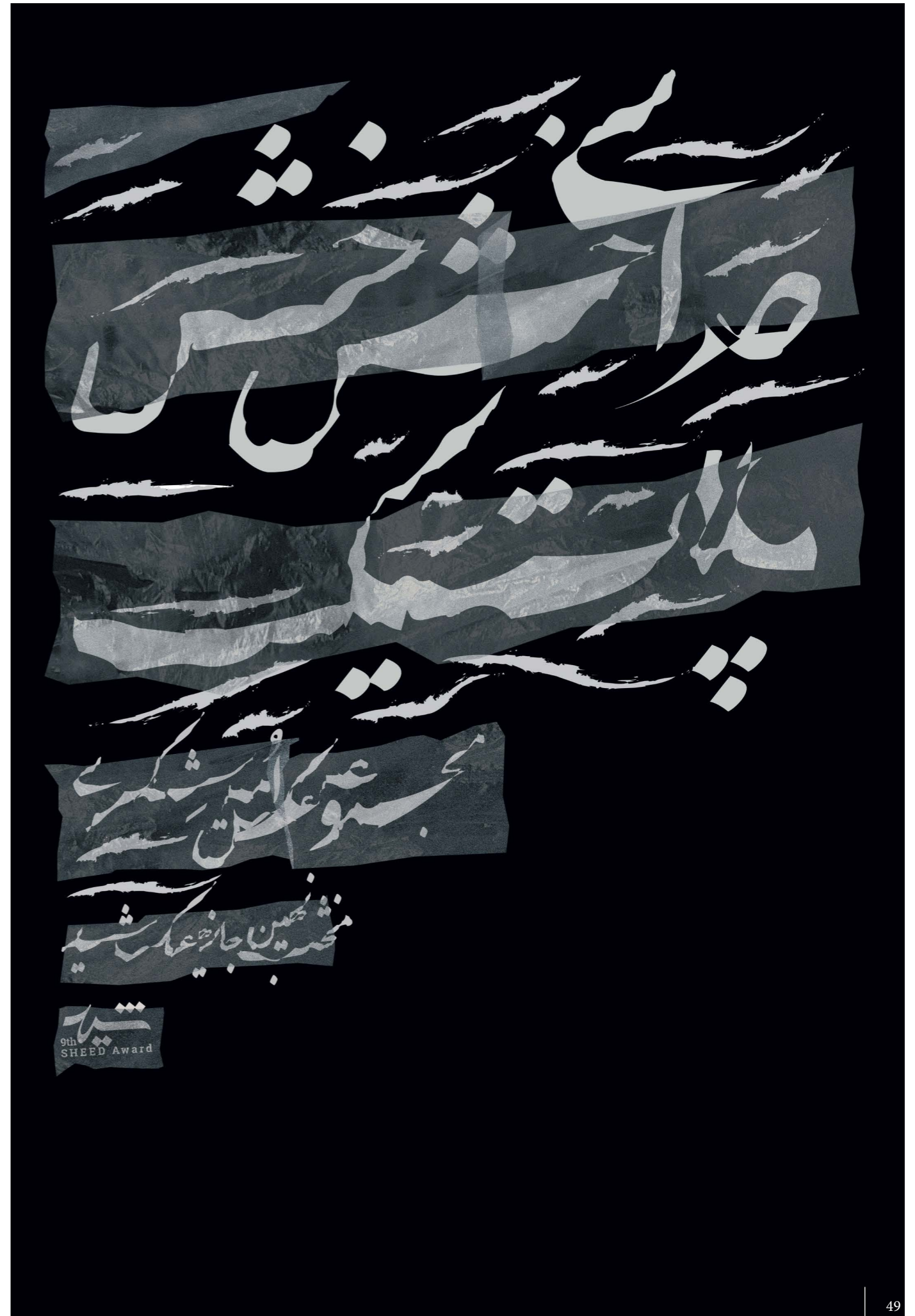




Figure 4: Promotion of Cultural Events Category - Gold Award
Dream of Dust | Reza Abedini (Iran)

This poster was designed for a Persian film with conversation of no more than five words. Events occurred in the film were overlapped not according to time. Designer tried to present the actress with a vague allusion by adding a "Chador" (Scarf) full of words and fading parts of her face in the poster. The silkscreen on art paper brings a strong Persian style on the poster.



Figure 5: Promotion of Cultural Events Category -
Reza Abedini (Iran)

This poster was designed for representin Persian culture posters and multiple calligraphy of the name "Iranians", the designer had tried to put the soul of Persian tradition and cultures in the poster. The font used in the design is Broken Nastaliq.

KUFIC

The meaning of the Kufic (كوفي) (Fig.6) script is originally an Arabic script which was first obtained from the city Anbar, then Medina and Mecca, and finally from Hejaz and it was first known as Algebra then Kufic. Kufic was invented in 1786 AD and at the beginning it had an old simple style with no decorations. (Fig.) Kufic consists of five surface dongs, the vertical and horizontal sides, a curved and twisted dongs with various shapes; in other words the lines are straight and angled and less curvature and distance. This handwriting was invented to write Quran and after Islam was spreaded it traveled to east and became an international Muslim script and had lasted for many years. Until 7th century AH, KUFIC was used for inscriptions and Quran and mostly written on animals skins. After the fourth century AH, the Kufic became decorative with many innovations and developments and used in many other materials such as bricks in architecture, or pottery design or even paintings, especially in holy shrines and mosques. Decorative Kufic meaning is that it was written with leaves and flowers or decorative shapes and changed its nature to become like a design. Because of its angles the artists were able to create very geometric combinations and create very beautiful shapes. Usually the pen used for writing was large using black ink, however in a luxury way people also used gold water and Arabs wrote it with red. In 15th century the decorative Kufic reached its beauty in Persia (Iran) and continued to present time of calligraphy. There are many types of Kufic such as Kufic Pir Amuz, Kufi Shajari, Kufic decorative, Kufic Mesh Decorative, Kufi Geometry, Kufic Mazhar, or Flowers and Leaves, Kufic Islamic, Kufi Shamail and Kufi Banai. Readability is one of the most important features of this script and the reason to use as a Quran font. Kufic Pir-Amuz or Iranian Kufic is one of the most beautiful versions of this font and the most important feature would be because the letters are written separately with decorations. There are so many architecture monuments in Iran which are decorated with Kufic font and pottery and tombs. Nonetheless Iranians had the role of spreading this font and developing it towards art and maintaining it.

NASKH

Naskh (نسخ) is very Moderate, (Fig.7) orderly, clear and unambiguous. It was the first font that was invented to prevent all the defects of Kufi from an Arabic font to a Persian font. Kufic was used primarily in decoration, while Naskh served for everyday scribal use. The history of Naskh goes back to the same period as Kufi before ISLAM. The script is very similar to Kufi, however like an incomplete version of it which was known as the "Old Naskh" or "Hejazi" script. Persians used this script as a daily font, until "Ibn Muqalla" added changes and improvements to the shapes and rules and made it become more geometric than in the fifth century AH, Ali bin Hilal, known as "Ibn Bawab", using his genius and artistic talent, added beauty and elegance to the geometric balance and harmony of Ibn Muqalla's letters, and made major reforms in the items of the set and made them beautiful and stable. At 7th century AH Naskh reached its peak and known as the most used font in that time, so appearance became one of the most important developments in Naskh calligraphy. In Safavid era writers added some main changes to this font which continued until today and its known as the name "Mianeh" and currently is the main font to publish magazines, newspapers and books in Afghanistan, Iran and Islamic countries. Naskh style is the most commonly used for printing, in both traditional texts such as the Muslim Holy Book (the Qur'an) as well as contemporary publications. One of the important features of Naskh is that it is very readable because of the connections between the letters, they could be separated, so it gives it the ability to be persistent in printing machines. The balance in the script is very observable and makes it beautiful. In addition, the manuscript is complete, moderate, regular, and clear, so there is no difficulty in reading its letters and words, especially when it is accompanied by gestures and Arabic. The Naskh script has been important in all Islamic countries since its inception and has been used extensively for the writing of the word of God. Iranian calligraphers, who themselves were the creators and promoters of the Naskh script, which was considered an acceptable script for writing the Qur'an, and played an important role in disseminating and teaching it to calligraphers from other Islamic countries



Figure 6:
A Large Illuminated Qur'an Leaf in Kufic Script, North Africa or Near East, late 9th century AD, ext: surah al-ahqaf (XLVI), verse 1 to part of verse 4
Arabic manuscript on vellum, 7 lines to the page, written in elongated Kufic script in brown ink with vocal points represented by red and yellow dots, single verse divisions marked with a triangular cluster of gold dots, wide outer margins indicating the leaf has not been trimmed
This folio is a superb example of Abbasid luxury Qur'an production at its most stylised point in the late ninth century.
Manuscripts with this kind of austere beauty seem to emphasise the power and significance of the text through the execution of a confident hand; the use of horizontal stretching (mashq) abstracts some of the letters which underlines the centrality and iconic status of the word of the Qur'an. The vertical letter-forms provide a visual balance to the horizontal elongation but for the time being they are not the focus. Other features of the script which characterise the style include a relatively wide and even spacing of the letters along the lines and of the lines on the page; a typical horizontal format for the text area and page; few or no original letter-points, and a regular visual rhythm.
(Arts of Islamic world-sothebys)



Figure 7:
This Qur'anic fragment contains the first chapter of the Qur'an entitled al-Fatihah (opening). Recited at the very beginning of the Qur'an, surah proclaims himself as the gracious and merciful God, the Judgment Day teacher, and the leader of the straight path. The illumination of the upper and lower panels contains a text, outlined in gold ink to leave the normal folio, indicating that this Sura is the opening of the Holy Book. In the right margin appear two gold and blue decorative roundels and one semi-roundel in the center. The text itself is written in the cursive script called naskh, and each verse is separated by an ayah marker consisting of a gold six-petalled rosette with blue and red dots on its perimeter. Both the script and the illumination are typical of Qur'ans produced in Mamluk Egypt during the 14th and 15th centuries
(Alamy)

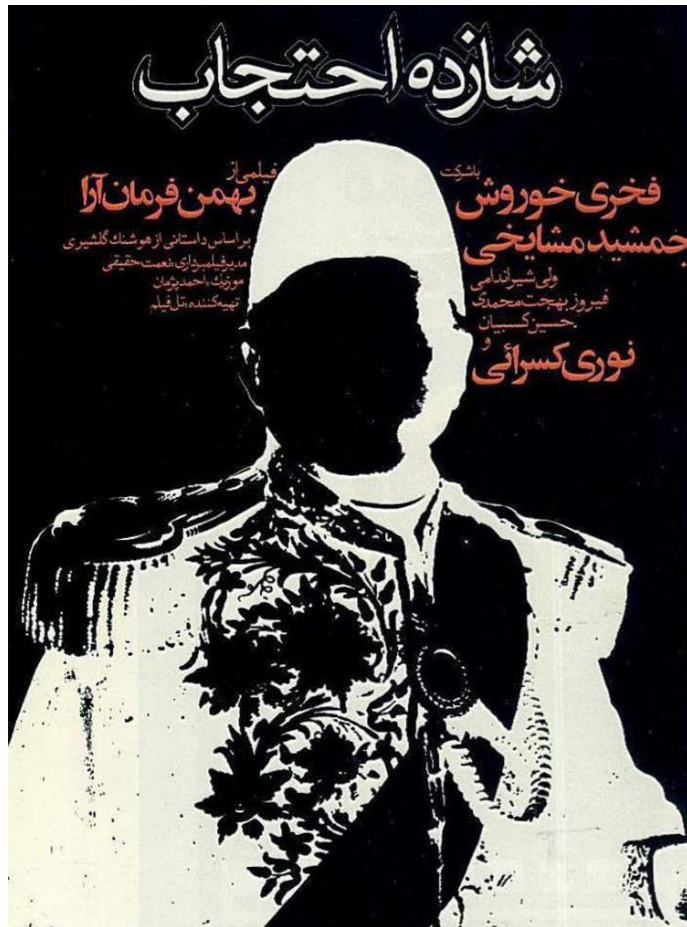


Figure 8:
This poster belongs to a Persian movie named "Prince Ejaculation" from 1974 directed by Bahman Farmanara and designed by Farshid Mesqali, one of the most talented graphic designers and illustrators in Iran. The movie is based on a novel by Hoshhang Golshiri published in 1969. The story illustrates royal kingdom collapsing in Persian cultures and tyranny in his family. The movie has been translated into French and English by Scottish author James Boken. The font used in this poster is ZAR (زر), design is very simple, however according to the year it was created it is one of the best designs with Persian typography. The font is based on Naskh and it is also one of the most common font in poster and graphic design in Iran



Figure 9:
Foreign movie posters published on "Eteelaat" Persian Newspaper, 1965. The main font is Naskh which is written in Red and Black large fonts

NASTALIQ

Nastaliq was originated in 850 AH by Mirali Tabrizi, by combining two scripts names Taliq and Naskh and started a path of glory in Persian calligraphy. In ancient treatises, calligraphy tells the story that Mir Ali dreamed of flying wild geese at night and was inspired by the soft movements of Nastaliq's fluid body during the flight. He created the elegant font with certain rules, and it is known as "Bride of Persian fonts" and it is for sure the most beautiful and most complicated script and we can say by certainty that creators of this font were seeking beauty. Nastaliq is the main calligraphic handwriting of Persian culture and it was developed around 15th century. It's the core of Persia especially during Sassanid era. It was first written with Qalam and ink and two important forms of Nastaliq panels are Chalipa and Black practice (Siyah mashq). The bride of Persian calligraphy has all the beauty conditions. Among them, moderation, balance, stability, proportion, good composition and harmony of taste, talent and taste, in addition to the beauty of the landscape, ease and speed of writing, as well as the ease of reading words and lines have been the reasons for its popularity. Round to surface ratio is one of the distinguishing indicators of different lines from each other. In Nastaliq, this ratio is at least 5 to 1, that is, five rounds in front of one level dong, which is the most beautiful combination. The letters of Nastaliq calligraphy are considered to be inspired by the beauties of nature, animals and birds, especially humans, and the categorization of sentences into the ranks of birds, and the classification of flowers and its enchanting movements into the eyes of beautiful and deceitful witnesses. The invention of Nastaliq is related to writing and not only inscriptions and decorative frames in architectures which Kufic was mostly used because it has a very sustainable and strong combination, on the other hand Nastaliq has a horizontal structure and better used for writings, therefore it is not common to use Nastaliq in architecture and decorations. In years passing by many calligraphers such as Mirza Jafar and Mir Abdollah Tabrizi, Azhar Tabrizi tried to improvise the font, however the brightest change of all was made by the hand of Morteza Qoli kan Shamloo who invented "Broken Nastaliq". In ancient Persia Nastaliq found its way to Gurkhans of India and the scribes of the Ottoman Empire when Mir Emad was assassinated with the order of Shah Abbas Safavi, so many calligraphers who were his followers left Safavid court and went to Gurkhans of India or the Ottomans and spread the Nastaliq script in

those lands and many other Islamic countries. However, in Persia Nastaliq calligraphy underwent a new transformation and emerging with painting industry. Unlike the other Islamic calligraphy, Nastaliq's structure belongs to the Persian language because of the final circular letters. These circuit movements show the spirit and artistic taste of Persians in its best way and it shows itself very different from the former Persian fonts. The circle movements are large, and the design is basically based on curves and the "dot" is a very important feature in Nastaliq rules and generally in Persian fonts because the measurements are based on dots, either on or more. "Mohammad Reza Kalhor" is one of the other names that should be mentioned here as a person who presented Nastaliq in a modern and new style. During his time printing industry by stones method was popular and new, so he if he intended to use that method of printing with Nastaliq, in order to make it suitable for printing he has to clear some obstacle from the font and after everybody were familiar with the word "broken" which made the letters to be printed separately. In Nastaliq beauty, perfection, harmony is perfectly established.

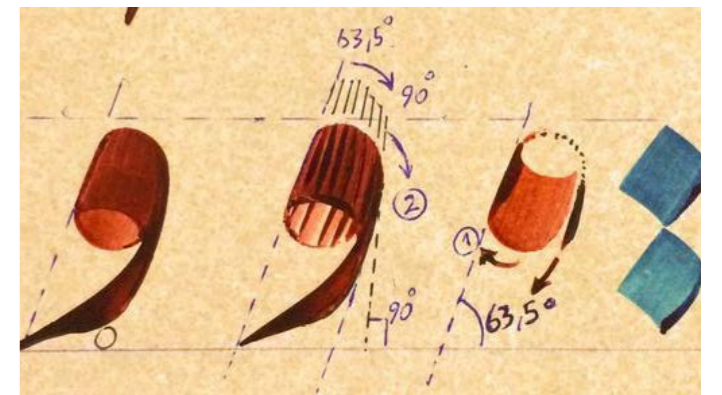


Figure 10: Persian letter in Nastaliq font which sounds like "V"



Figure 11: Persian letter in Nastaliq font which sounds like "Y"



Figure 12: Persian letter in Nastaliq font which sounds like "F"

SHEKASTEH - (BROKEN) NASTALIQ

Broken Nastaliq (Fig.13) is one of the most recent scripts in Islamic countries and especially in Persia which was invented in 11th century AH. It is inspired from Nastaliq and therefore the calligraphers call it Nastaliq fracture. They also believe that this script is a bridge between psychological and extremist suspension, elegance and beauty of Nastaliq. Some have claimed Morteza Gholi Khan Shamlou, the ruler of Herat, and others, Mohammad Shafi'i Heravi, known as Shafi'i, for inventing the script. The late Abdul Mohammad Khan Irani, the author of the book "The Origin of Calligraphy and Calligraphers", believes that the broken Nastaliq was created during the Safavid period and that "Morteza Gholi Khan Shamlou" grew it from Nastaliq. Broken Nastaliq or Shekasteh Nastaliq is very similar to Nastaliq but by the modifications that has been done to the script makes it illegible even for Persian speakers and that is because the dots are not written in their right place as Nastaliq; therefore the word could have multiple meanings. This new method of writhing brought new arches, stretching and countless connections also liberation to calligraphers which made it hard to read. The composition is a necessity in this script in terms of many twists and circuits. In modern calligraphy the dots are not even used, just the composition between the deformed letters. The style of writing has been perfected since the second half of the 12th century by Darwish Abdolmajid Taleghani, who has perfected and legalized it, and to this day the same school and method has retained its functionality. After Darwish Abdolmajid Taleghani, one of the important breakage writers of the Qajar period, Mirza Hassan Isfahani, Mohammad Reza Isfahani, Mirza Kouchak Isfahani, Mohammad Ali Shirazi and finally Seyyed Ali Akbar named Golestaneh, which was a bridge between the previous generation and the contemporary era. (Fig.10) This script is very much close to the present art works and many artists had succeeded developing many contemporary pieces by mixing Broken Nastaliq with paintings, miniature and creation of Siah Masq which has an image of different shapes for the viewers. Since both Nastaliq and Broken Nastaliq came from ancient Persia and religious time; they both are used in the same base as well as poetry.

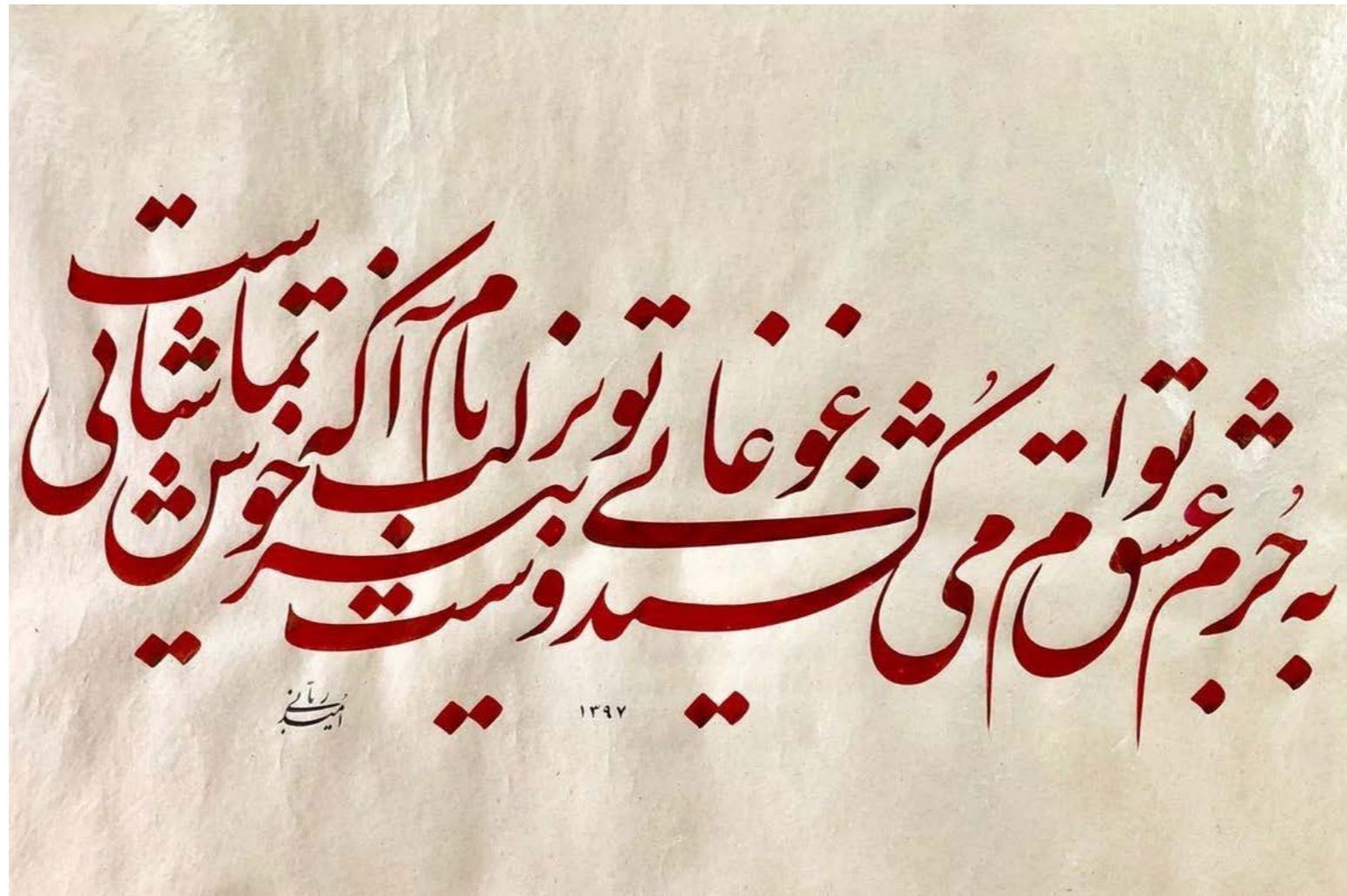


Figure 13:
This is a calligraphy is written by Omid Rabbani with Broken Nastaliq script , 2018
In the script you may see the composition between letters and stretching with ending letters or in the middle , so it is hard to read unless you know the concept or you read the calligraphy multiple times.
"I am guilty of loving you and I shall be killed { for it}, it is chaos,
Come at the edge of the roof because it is certainly spectacular"
Salmaan Farsi , Mohammed follower and believer explains his feelings while he was held captive and felt separated from his Prophet.
It is common that calligraphers are often inspired by religious reasons.

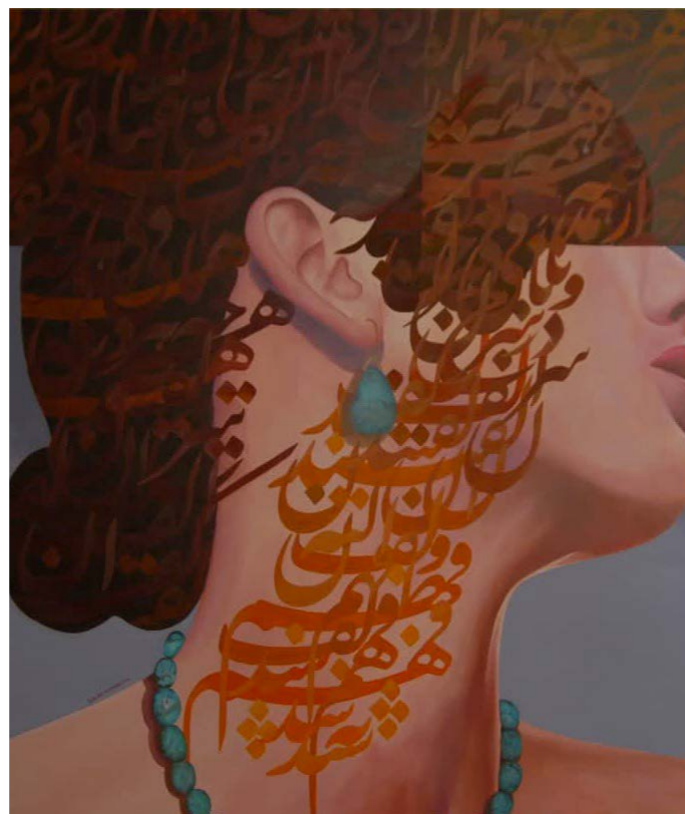


Figure 14: Drunken by your hair ,Iranian artist, Broken Nastaliq contemporary calligraphy Salar Ahmadian



Figure 15 :
This is a calligraphy is created by Salar Ahmadian with Broken Nastaliq script
This is a combination of image and Broken Nastaliq calligraphy which bring this meaning to the art work:
"The fragrance of your twisted hair , keeps me drunk"
A verse of a poem by Hafiz

In this piece of art , Slar tried to create an atmosphere for his audience about women hair and its beauty. Through his work, the artist aims to bridge a gap between contemporary symbolism and methodology. The Iranian artist is also influenced by the work of Pop Art painters in the postmodern era such as Andy Warhol and Jeff Koons.



S U F I S M

The essence of Sufism as an inward dimension of Islam is love. The word sufism derives (Baalbaki, 1995) most probably from the Arabic word for 'wool' (sûf), since the early ascetics of Islam (Sufis) are said to have worn coarse woollen garments to symbolize their rejection of the world. Hafiz, a great lyricist poet of Persian literature. (Dr. Esmail Zare Behtash) Sufism dance in Islam seeks love, peace and spiritual paths and divinity. It is a dancing of whirling Dervishes often referred to as SAMA who originated in 13th century as followers of Rumi. Sufism dance is a tradition of worshiping which continues with one hand pointed upwards and the other toward the ground and right now it is presented in Turkey. At first Sufism dance was only to practice Rumi's path however, now it can be seen that public "Sama" has been mixed blessing for the Rumi's Sufi tradition. There is a story of how Rumi approached this divinity—"I was walking and I heard the prayer and it was so remarkable which made me whirling and dancing, it was then when I reached divinity". This whirling creates an atmosphere which shows their love for divinity. Sufism is a tone and spiritual harmony that seeks for love as a union. MAULANA RUMI, who founded the order of whirling dervishes. He lived and thought in Iconium (RUM) in Asia minor, before beginning of the Ottoman Empire. Among the Arabs and Indians and Pakistani Muslims, Rumi is one of the first rank of mystical masters. The extent of Rumi's influence can hardly be calculated, though it can be glimpsed occasionally in the literature and thoughts of many schools. (The Idries SHAH, SUFIS. P.142) It is certain that the translated poets are not the same as Persians, because the rhyme is impossible to fulfill without Persian words, However the methods used in the whirling Dervishes and other Rumi-influenced school are not so exclusive and the truths is understood in the providing ways put. The masterwork of Rumi (MATHNAWI MANAWI) six books of poetry and imagery produces a strangely complex exaltation of hearer's consciousness and for that matter it is not only considered as poetry because of the special presentation and form. The whirling and dance movements provides a mental atmosphere which is more likely a meditation based on love, divinity, truth, knowledge and wisdom and the dancer is called SEEKER. The Seeker is creating and environ-

ment for himself to become selfless and reach a divine love and complete his human destiny. Rumi first addresses the hearers on religion and seeking God and he believes that understanding comes only with love. Mankind, he says, passes through three stages. In the first, he worships anything—man, woman, money, children, earth and stones. Then, when he has progressed a little further, he worships God. Finally, he does not say "I worship God" nor "I don not worship God". He has passed into the last stage which is self-knowledge. The 13th century is known as the golden age of Sufism and the 16th century spread all over Asia and Islamic countries, the dance of Sufism is originated in Turkey and unit dancers with God. Sufis are believed in self-sacrifice, non-violence and tolerance. They express themselves by singing, dancing and chanting. Mystics focus on what is beyond the world and they have a sophisticated way of whirling in order to reach divine spirit. Sufi mystic Llewellyn Vaughan Lee said "Sufism is about love and human beings" he adds "Sufism is seeking for God and love and you can find them in everything around you which we call it creation" In order to approach the Sufi way, the Seeker must realize that he is, largely, a bundle of what are nowadays called conditionings -fixed ideas and prejudices, automatic responses sometimes which have occurred through the training of others. Man is not free as he thinks he is. He needs to comprehend that not everything is understandable by logic. Sufism uses the terminology of ordinary religion, but in a special manner which has always existed the anger of the nominally devout. To Sufi generally speaking, each religious teacher symbolizes, in his creed and especially in his life, and aspect of the way whose totality is Sufism. (Idries SHAH.P.144) In each path he doesn't invite his Seekers to any specific religions, but he claims he should follow what he believes in and embrace his fulfillment, so Sufism is not involved with any religion; because divinity is a matter of personal experience to the Sufi. The fact that the non-Sufi has so little in common with the Sufi means that the Sufis have to use basic elements which exists in every human being and the first element is Love; Love is the factor which is to carry a man, and all humanity to fulfill their desire and ambitions.(P.147) "True love cannot be heard, it is silent" said Rumi. Sufism is something that happens to a person not given to him, therefore the followers will have to find the path themselves and teachers will only develop the environments and secrets of Sufi so Seekers must follow all the routines of self-development; otherwise they will be leading to loss.

The meditation of Rumi includes some remarkable ideas in order to bring the seekers into understanding that he is temporarily out of the real world even though it seems like reality, So Rumi says there are thousand dimensions to Sufism. Rûmî uses five variant forms of the term aql (mind) ... to point out the loss of human reason in the face of [an] illuminating vision... First, nuha [or mind that is] "captivated by this extraordinary wine"... Then the mind is given the attributes of cajoling, misleading, and deceiving (al-'aql massah al-zamân)... [It is] advised to avoid any person who relies on the use of mind, that is who is "aql", aware, sober, and rational. Such a person who [constantly] engages in the application of systematic thought will be a deceiver... The last reference is to "uql" [or minds that are] enriched by the wine with seeds of growth... [Herein] the mind is suspended — not completely cancelled — to be replaced by another superior form of human perception. The outcome of this mental abrogation — as we see towards the end of the poem — is the creation of a new mental life, another form of consciousness.(Abu bakr,1994, Introducing Sufism to International relations theory) Disproving the importance of words in this heart- or emotion-based experiential methodology of knowing reality, Rûmî counsels: "Close the door of words, that the window of your heart may open; the moon's kiss only comes through an open window" (Star, 1997: 158).⁹ Promoting "silence" as a preferred mode of overcoming mind/intellect/rationality and proceeding along the emotional trip to reality via "love," Rûmî illuminates:

*Some commentary clarifies,
But with love silence is clearer.
A pen goes scribbling along,
But when it tries to write love, it breaks!
If you want to expound on love,
Take your intellect out and let it lie down in the mud.
These words are an alternate existence.
Hear the passage into silence and be that. (Barks,
2003: 102)*
*Rûmî calls forth a merger of the "self" with the "other(s)" as a culminating stage in the overall methodological journey of capturing the hidden core oneness of reality. He confirms:
I am not of the East, nor of the West, nor of the land,
nor of the sea ...
My place is the placeless; my trace is the traceless;
'Tis neither body nor soul,
For I belong to the soul of the Beloved [read "other"]
(Ganguly, 1990: 134)*

Sufism wants to uncover the secret of love and we are unbelievably beautiful, and God is hidden every step of our life. Sufi tries to awaken the human spirit through love and Sufism holds that knowledge within itself to find our true self. The heart holds the love and holds that divinity which the core of your core. The energy of love in our hearts gives us the power to be selfless and go to the depth of your soul. Sufism has often called the dread of LOVE. The analogy of human love as a reflection of real truth, so often expressed in Sufis. When Rumi says "whenever you are, whatever your condition is, always try to be a lover" he is not speaking of love as an end itself; nor of human love as the ultimate possibility in the potential of human being. For the Sufi God is not defined and it is a great mystery which exist within us and we are one with it and yet it is hidden from us. Based on Oxford Islamic research "the practical level, Sufism explains how Muslims can strengthen their understanding and observance of Islam in order to find God's presence in themselves and the world." Among Western scholars, Henry Corbin argues forcefully that Rûmî and Ibn al-Arabî belong to the same group of Fedeli d'Amore, devotees of the divine beauty present in all of creation who can be compared to Dante's companions (Creative Imagination in the Sûfism of Ibn Arabî, Princeton, 1969, pp. 70–71, 100–101). Nowadays of we have observed that Sufism in Western cultures have been tempered and mentioned "Sufism entering a modern age" however the rightness of Sufi goes back to Islam and Rumi. Nevertheless it has been spread all over More recently, hundreds of volumes have been published in Western languages addressed both to Muslims and to non-Muslim seekers of Sufi wisdom, and these reflect the range of perspectives found in the original texts, from sobriety to intoxication.



04 THE IMPORTANCE OF MATERIAL SUSTAINABILITY

“We cannot solve our problems with the same thinking we used when we created them.”

Albert Einstein



Figure 1: Serpents Buckle by Michael Mueller. 3D printed in bronze.



Figure 2: Running Rabbit Ring by Vulcan Jewelry. Silver



Figure 3: 18k Yellow Gold 3D Print of Elizabeth's Honey Bee Charm



Figure 4: Greedy Fish by Michael Mueller in 3D printed natural PU coated brass

TECHNOLOGY EXPAND IN 3D PRINTING & SUSTAINABLE MATERIAL

Three dimensional objects and design will substantially reduce over-production and keeping extra inventory where it is not needed by eliminating centralized manufacturing. Therefore, 3D printing is considered an affordable and sustainable way to create and repair existing products. Scientists, researchers and designers are adding 3DP materials for this technology and they believe it does not matter how much it costs or how long it will take, the important priority is that it could not be done otherwise. The most used and lowest price in 3DP materials is PLA which is mainly plastic with a low melting temperature. PLA (polyethylene) is also mentioned in recycled material, however it could not be combined with other 3DP material because of its melting temperature. ABS is also a recyclable thermoplastic, however, unlike PLA, it is petroleum based and it is more toxic than PLA, so it is not total eco-friendly. Polyamide (PA), known more commonly as Nylon, is another (theoretically) recyclable material regularly used for 3D printing, but don't put it in your curb side recycling. (recyclebank.com) In some other developing process powder is also used for 3DP process. So above all the possibility to recycle 3DP material is reachable, however in 3D printing it is also possible to create filaments-the thermoplastic feedstock for fused deposition modelling 3D printers- which had been made from recycled material. Therefore, many initiatives had been able to establish 3D printing material to reduce the environmental damage. Transferring plastic, yogurt and other plastic containers to filaments is being done by many manufacturers like Filament which creates 100% recycled material. Like other companies which are only working in the first step of recycling, should be mentioned that they are moving forward to a sustainable world during last two years. Many recycling developing factories give their full support to recycling and see the bright future. Even a few companies had

begun to create human organs from stem cells. However, for this research we are focusing on the material that have more accuracy and strength while printing to receive a better result for consumer requirements. As you can imagine, 3D printers for jewellery need to be very precise and reliable. For this reason, the printers used for the task almost all use stereolithography (SLA) technology, as opposed to fused deposition modelling (FDM) or selective laser sintering (SLS). They also need to be capable of working with wax or wax-like resins. 3D printers has huge advantage when it comes to environmental. 3D printers will be more widely used as they possess less material waste, better energy efficiencies, and complete recycle. However, 3D printers has a huge impact when it comes to environmental as well. However, the impact of utilization levels on energy consumption will depend upon the specific printing technology. Some printers require extensive idle energy in the form of atmosphere generation, whilst others can print nearly without interruption. This will depend on the type of 3D printer and the material that the company will use. (Sonia Alegre) In fashion Industry there are many materials available for this technology, but in jewelry design there are a quite few most popular than other like Gold, Silver Brass and Bronze. Nonetheless other materials like SLA (resin and laser) which will give you the highest finishing details. But there are more defects to this world than creating, From Nylon to silver, many different materials are used in 3D printing. Some are regularly recyclable, and some can even be reused in your 3D printer. The industry of jewellery is dynamic and consequential changes are most likely changing the consumers behaviour and the industry itself. Jewellery players cannot simply do business and expect to thrive; they must be alerted and follow trends and developments or take the risk to be left behind by more agile competitors.

کالو
جهار

05 SELFLESS COLLECTION

Selfless collection includes five pieces of brooch, earring, bracelet, necklace and a hairpin designed with the most beautiful script in Persian culture which is Nastaliq. The calligraphy design is inspired of Rumi poets and passion and his tradition "Sufism" which represents whirling of dervishes and becoming selfless when they find LOVE beyond. The customize idea of the collection is to become pure and self-aware of who you are and where do you come from. The collection will be presented in eco-friendly material and packaging and be considered as a luxury design jewellery.

"The purpose of jewelry is not just for adornment. There's information in it and it changes you when you put it on."

"

Ataumbi

MARKET ANALYSIS

Jewellery design had been promoted recently in fashion industry, and more conceptual other than to be luxury and glorious, designers always have a deep story behind it as well as new technologies and materials to develop them. They will get to details and are inspired by their own environment even the smallest and simplest matters in their lives. Environment is becoming important by days passing and in manufacturing process by 3D printing Gold and other metals, the consumer will have the ideal product with least waste, because in jewellery marketing metals are the most popular and more resistance than the other available material. However, 3D printing had opened a huge window to see the world better and brighter and gave every designer a chance to bring their joy and emotions to life even when they are at home.



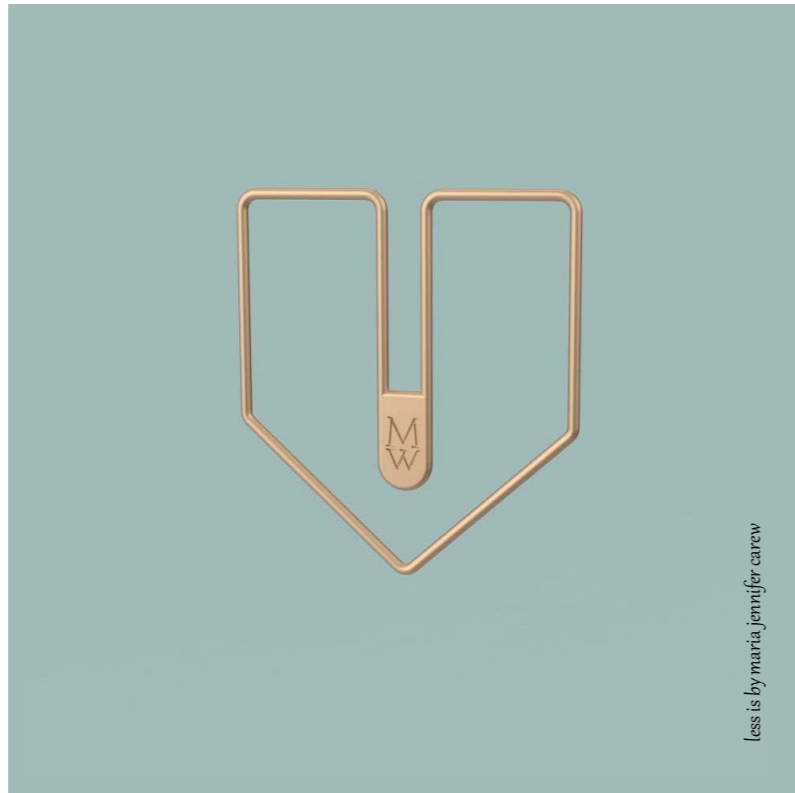
Orbis-3D-printed-gold-ring-Lionel-T-Dean_dezeen



Orbis-3D-printed-gold-ring-Lionel-T-Dean_dezeen



Nudeo_humansLandscape



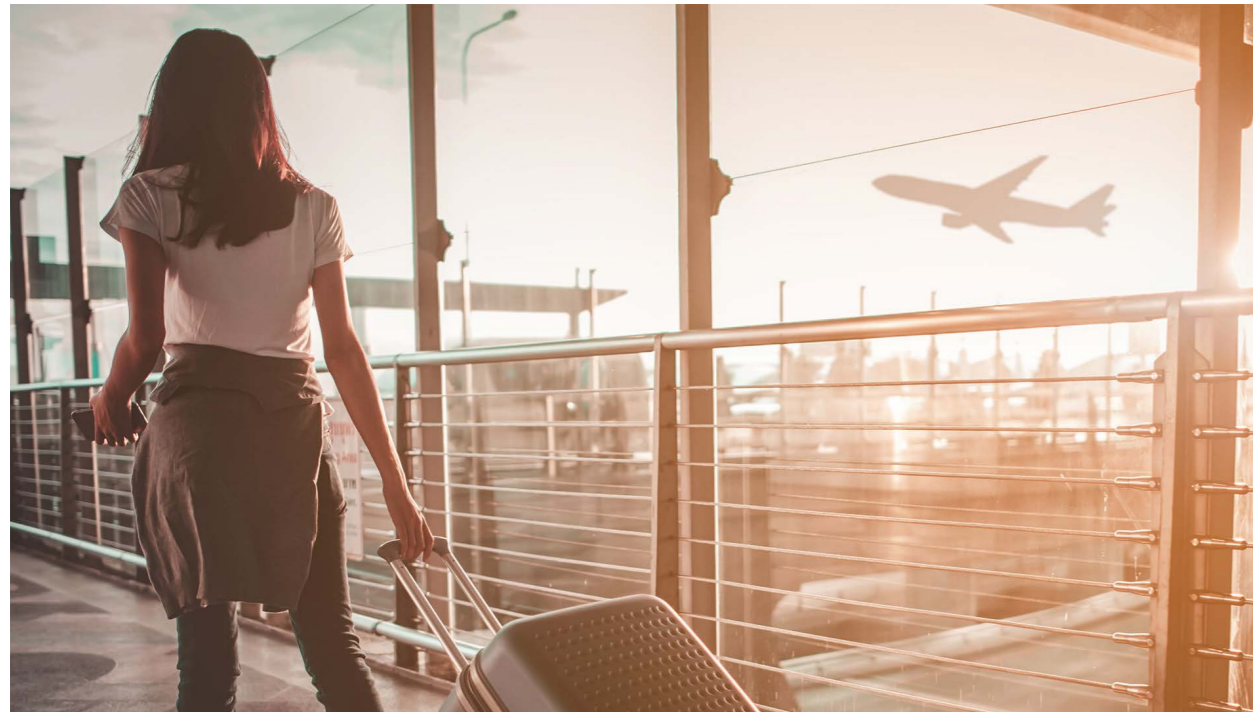
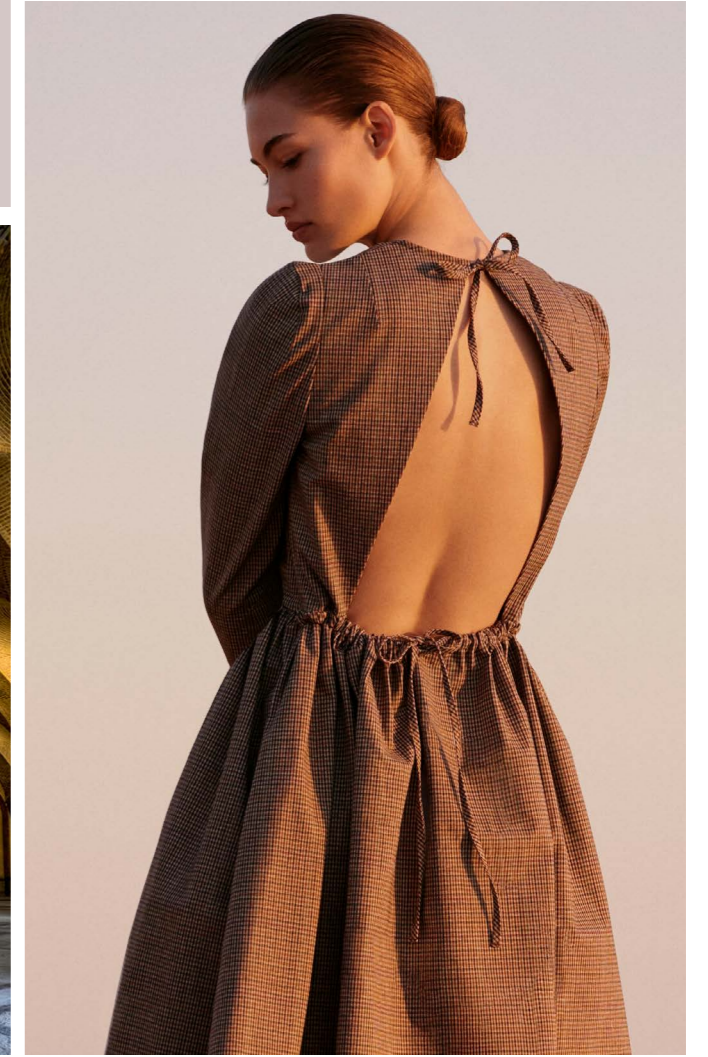
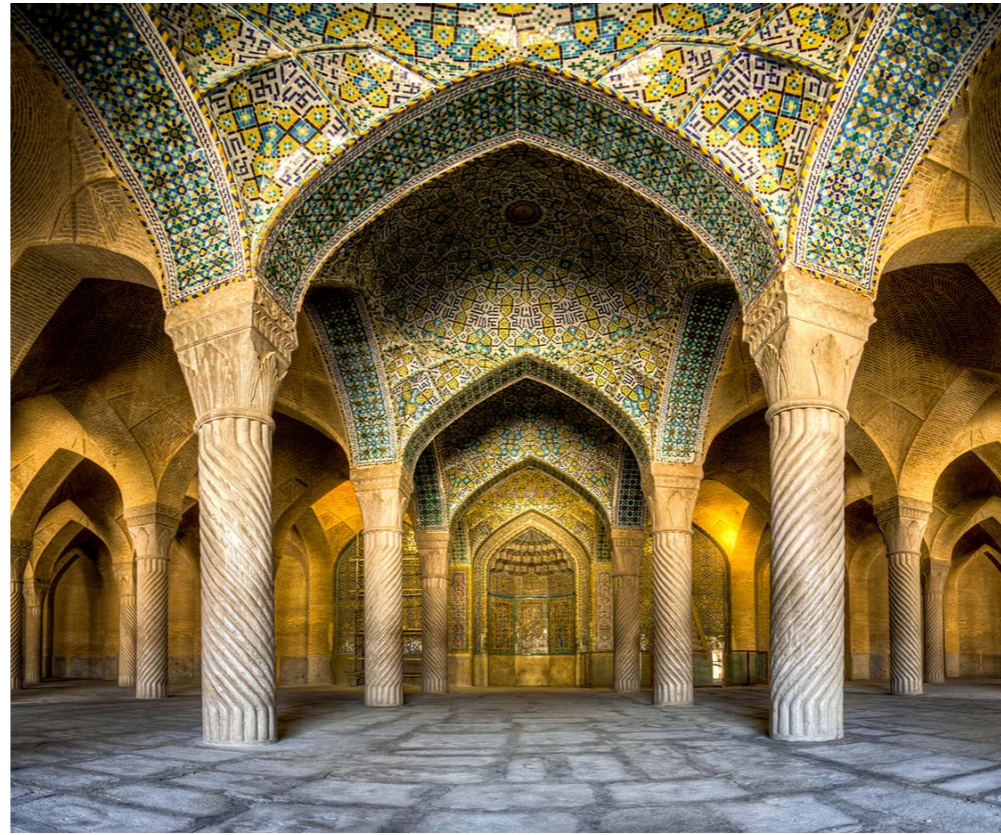
less is by maria_jennifer carew



modern-jewelry-artur-dabrowski

CONSUMER PROFILE

The target consumer for this project will be a middle-aged woman. She is a fashionista and cares about human-kind and their environment. She likes to travel and explore so she can learn about different cultures because she needs to be free and sophisticated. She seeks joy and tales to entertain herself. Fashion is her favourite hobby and in her free time she is looking for something special to make her feel elegant and unique.



The time with no technology and impurity, when everything was handmaid and created with passion, for certain happened a long time ago in our pasts. Nowadays people may not see a lot of handmaid creations, however definitely they know the value and what is it that comes from the depth of your soul and has thousands of words hidden inside.

Made by hand made by machine is the concept of bonding with your past and not to disconnect from the future, because we are moving forward but we cannot live without our legacy. Selfless projects represent the passion of Persian calligraphy and how it is attached to Persian culture, Because Persia has a rich history and legends within itself and calligraphy and hand writings are well-designed according to combinations and beauty during the past six hundred years. So in this project we will merge the tales of Persian culture to the vision of future by combing Persian calligraphy and 3D printing-the latest technology to create jewellery and other products(and still developing with eco-friendly material)- so we are another step closer the brighter future with the wisdom we preserved from our history .



MADE BY MADE BY HAND MACHINE

WHIRL

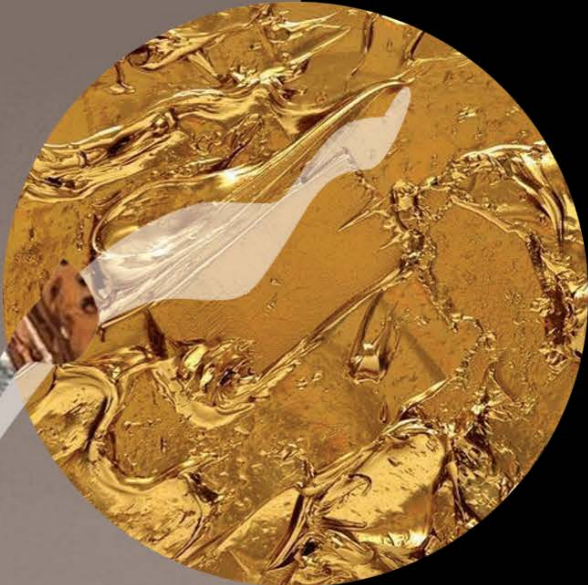


PERSIAN

RUMI

بسیار بی نشان بیگانه
دست بر ایشان آهسته که
نرم و خفیه تو باستم
کلیک طغیان حکیم صد داستان
عزیز می کشاید بلبلت هزار زبان
زبان سحرگویی دانی، آهسته که سر برم
شماره آی در گلی جانم زین بهشت را
ای که با من که بر سر برم که
عزیز می کشاید بلبلت هزار زبان
زبان سحرگویی دانی، آهسته که سر برم
شماره آی در گلی جانم زین بهشت را
ای که با من که بر سر برم که

DIVINITY



SINCERE LOVE

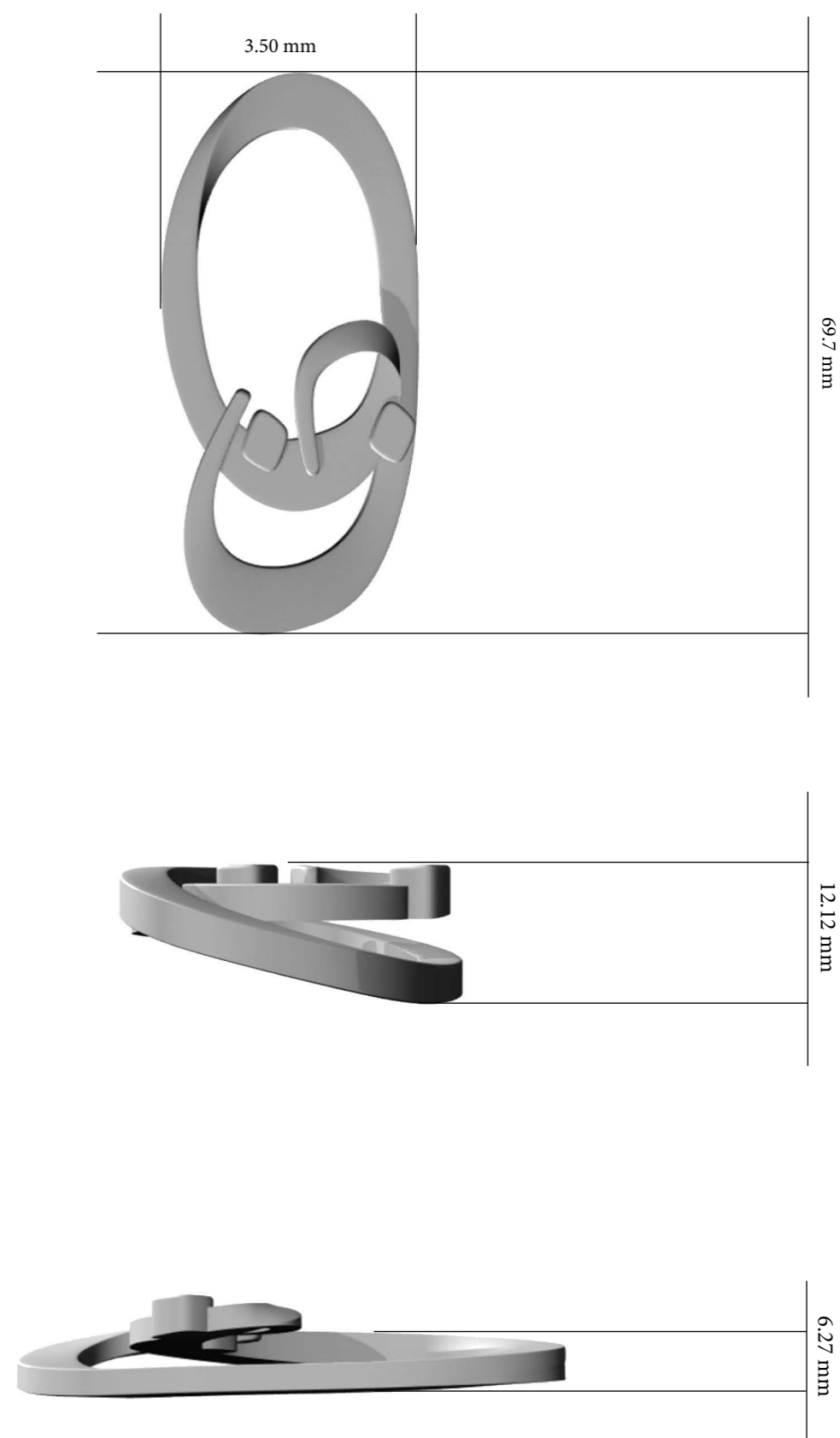
SKETCH

SELFLESS COLLECTION EARRING



The Persian word "Jaan"
Meaning "The spirit"
RUMI poets and Sufism inspiration
One piece
3D Printing Technology
Material : Customized
Weight : 35 gr Approx

TECHNICAL DETAILS





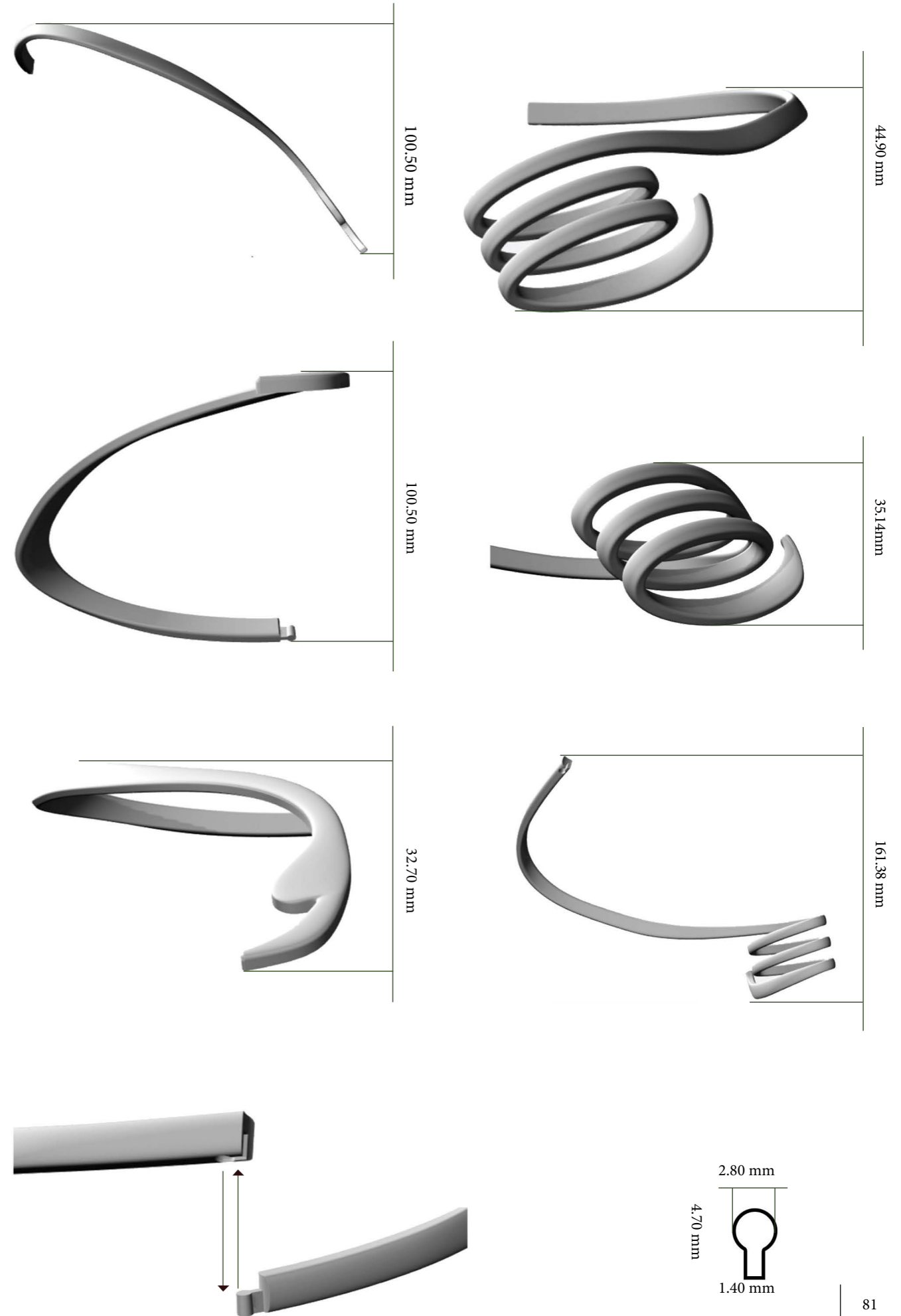
SKETCH

SELFLESS COLLECTION NECKLACE



The persian word "TO"
Meaning "YOU"
RUMI poets and Sufism inspiration
Two piece
3D Printing Technology
Material : Customized
Weight : 170 gr Approx

TECHNICAL DETAILS





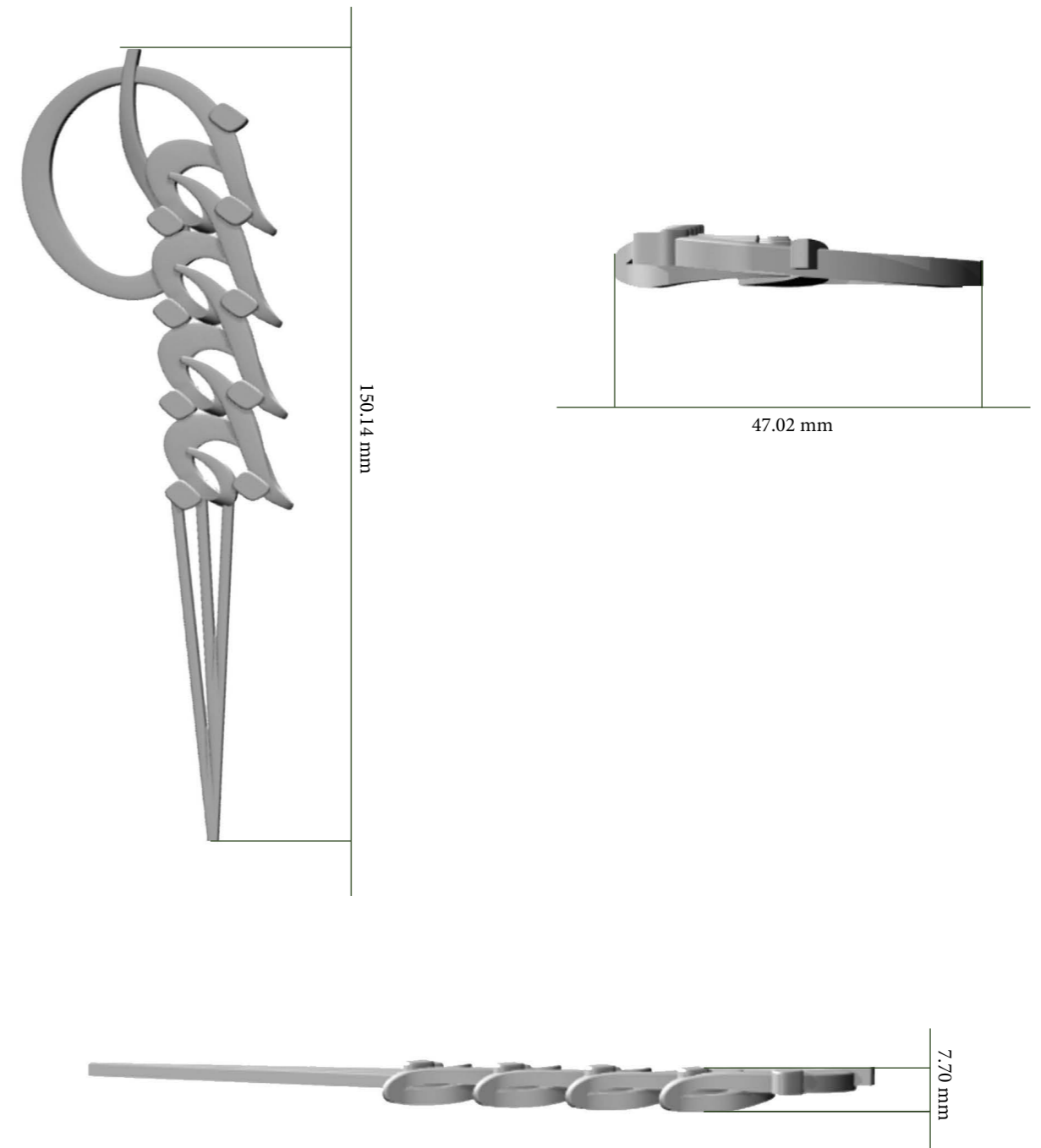
SKETCH

SELFLESS COLLECTION NECKLACE



The Persian word "Jaan"
Meaning "The spirit"
RUMI poets and Sufism inspiration
One piece
3D Printing Technology
Material : Customized
Weight : 65 gr Approx

TECHNICAL DETAILS





SKETCH

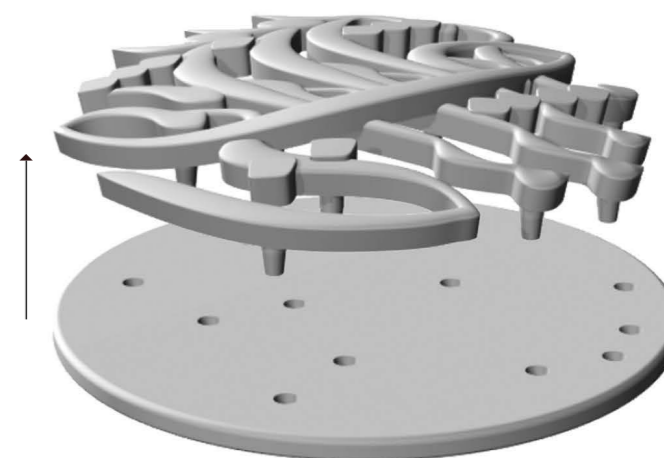
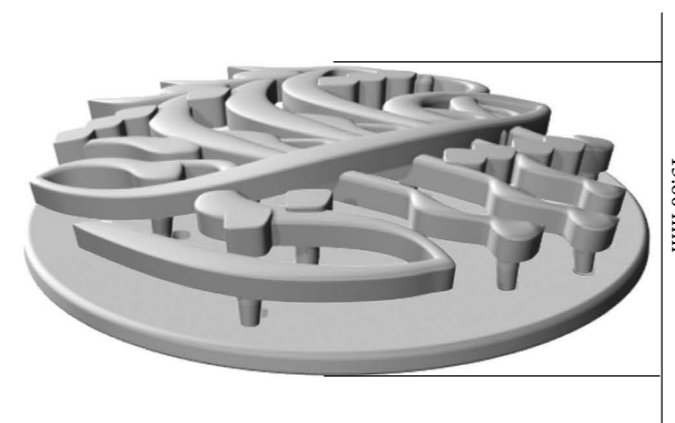
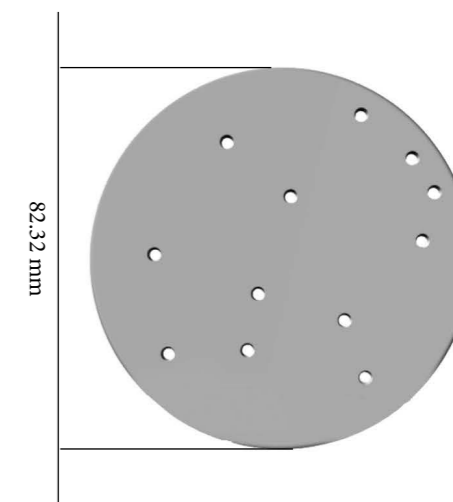
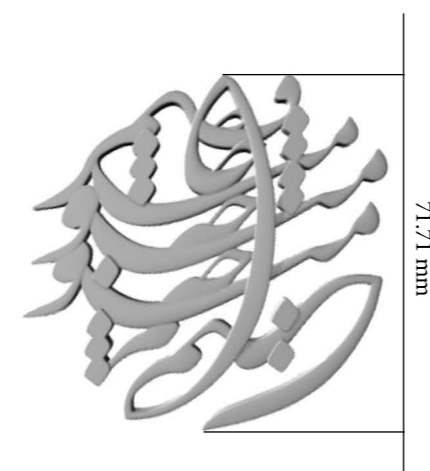
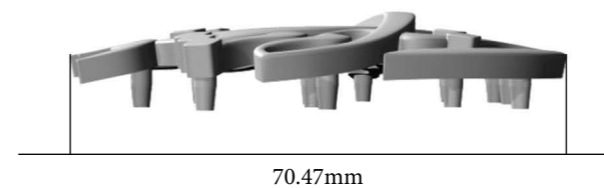
SELFLESS COLLECTION BROOCH



Brooch
Selfless
Collection
Dibaling

The Persian poem verse
*"I spin, I dance, and I drink from
this grail, I am selfless, and timeless"*
RUMI poets and Sufism inspiration
Two piece
3D Printing Technology
Material : Customized
Weight : 45 gr Approx

TECHNICAL DETAILS

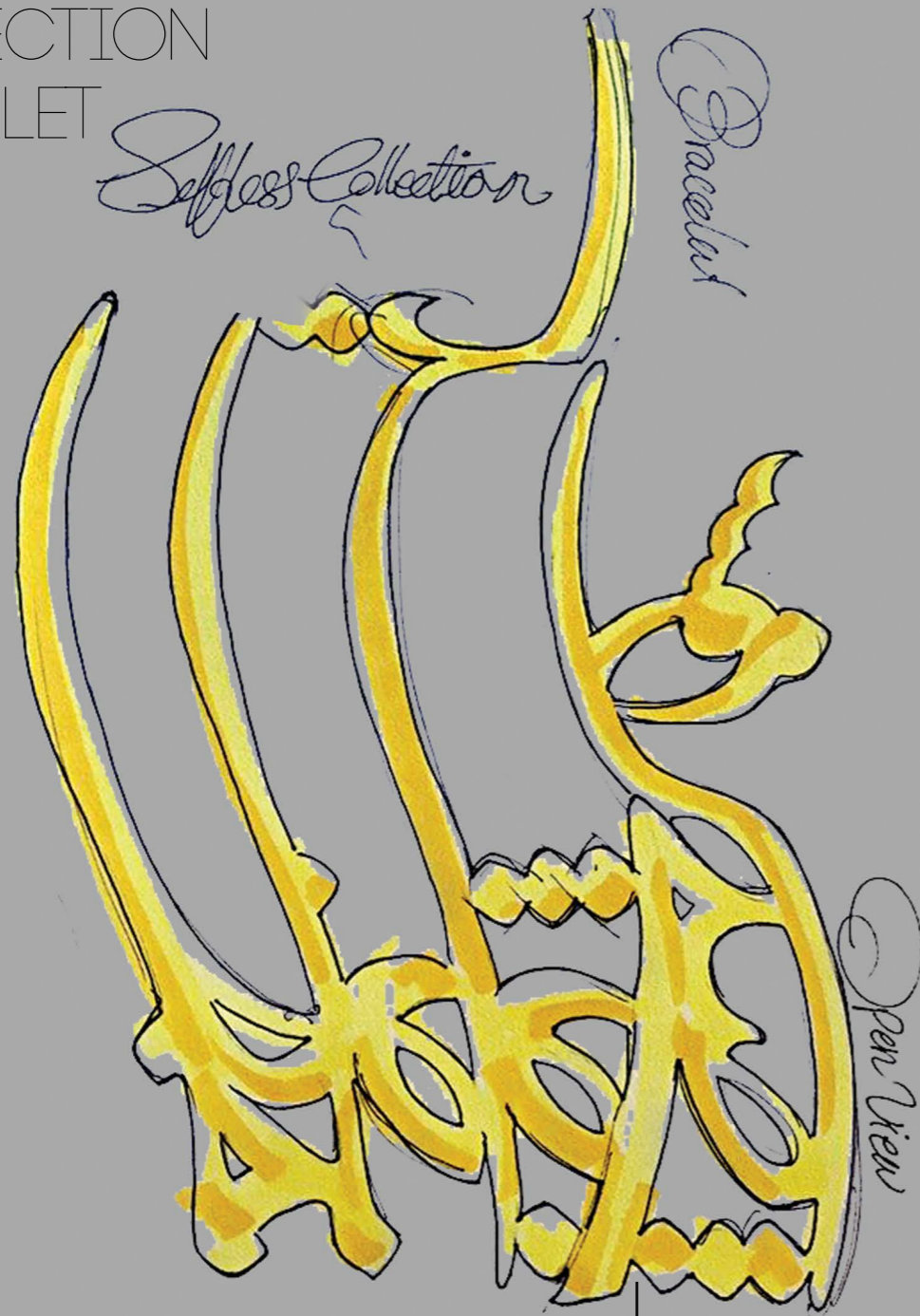


3D DESIGN



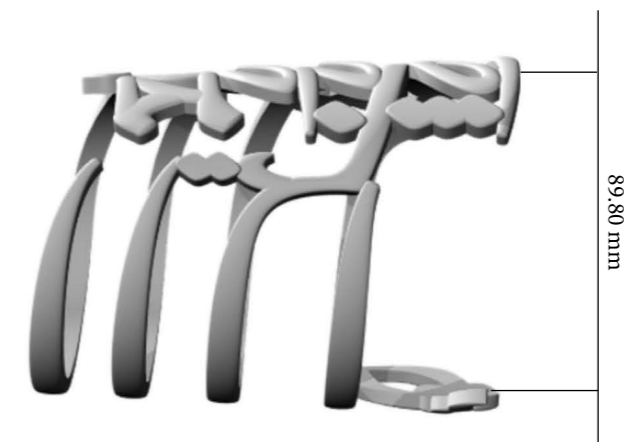
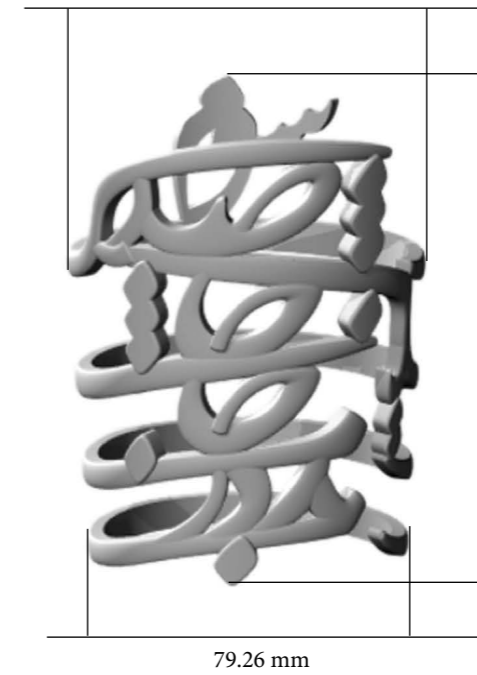
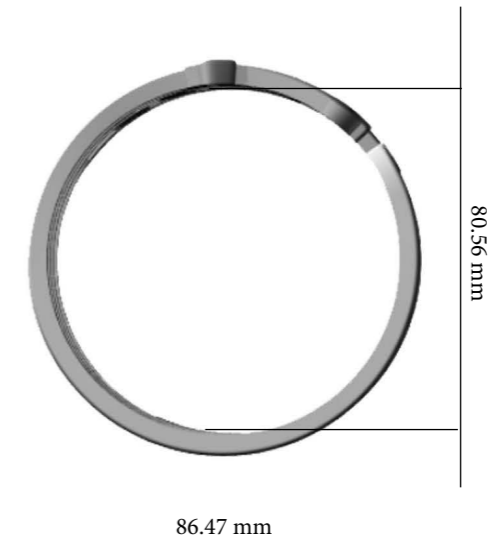
SKETCH

SELFLESS COLLECTION BRACELET



The Persian poem verse
*“If you enliven me ,
I’ll give you hundred pieces
of my spirit “*
RUMI poets and Sufism inspiration
One piece
3D Printing Technology
Material : Customized
Weight : 130 gr Approx

TECHNICAL DETAILS





پارسی

06 MARKETING

“Build something 100 people love, not something 1 million people kind of like.”

Brian Chesky, cofounder of Airbnb



ONLINE MARKETING

In the 21st century no company or brand would be successful without Online marketing and social media. People spend 40 percent of their time online and it is the fastest way to reach the consumer. However as easy as it seems, if you can reach it fast and easy, it means everyone are able to find anything they desire. So, for SELFLESS collection we created a website that offers easy and customized order while you can choose between the products that are already on the website. You can have a preview of your design before you receive it and hundreds of materials available according to their budget. Online marketing will give the entrepreneurs to enter the market without having a lot of steps further, but it does not mean that it will be enough. The entrepreneurs should consider a business plan to compete with their opponent and find their own strength and weaknesses.

- promotions & customize design* 
- recyclable* 
- free shipping* 
- eco-friendly* 

PACKAGING



Recycled

made from recycled content



can be recycled

The packaging is made from recycled papers and could be recycled. The design printed which is inspired by Persian calligraphy, will be related to the jewellery design which is meant to be delivered. It will be represented in different size and different design according to the content inside. The material is lightweight, also hard to keep away the harm from the jewellery.



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One of the most ancient and important scripts in ancient history of Persia and modest in scale and appearance, the Cyrus Cylinder is one of the most important and iconic objects in world history. The origins of this baked clay object, which was buried as a foundation deposit, can be traced to the Persian king Cyrus the Great's conquest of Babylon in the sixth century BCE. It bears an inscription, written in Babylonian cuneiform, that claims Cyrus's victory over the last Babylonian ruler, Nabonidus. Also in this text, Cyrus declared religious freedom for his newly conquered people. He encouraged Jews to return to Jerusalem and build the second temple, which earned him the title "shepherd of God" and even the "Lord's anointed" (Messiah) in the Book of Isaiah.



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