

Iranian film 'Yasa' selected for Canadian festival



ILNA – The Iranian film 'Yasa,' helmed by director Mani Mehripour and produced by Armin Moradi, has secured a coveted spot in the ninth edition of the Gbeck Future Film Festival held in Quebec, Canada.

This achievement comes hot on the heels of the film's honorable diploma at the renowned Student World Impact Film Festival. Scheduled to unfold from September 8 to 10 on the picturesque Prince Edward Island in Canada, the Gbeck Future Film Festival serves as a platform for exceptional cinematic creations.

This eagerly anticipated event showcases a curated collection of innovative films crafted by gifted filmmakers from across the globe. The festival is especially dedicated to nurturing emerging talents in the realm of media and young auteurs, fostering a fertile ground for the growth of promising directors.

'Yasa' delves into the compelling narrative of a young girl entangled in the aftermath of a murder as she embarks on a quest for her father's approval, confronting numerous obstacles along her journey.

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Festival puppets pulling at heartstrings in Tehran



Arts & Culture Desk

The 19th Tehran-Mobarak International Puppet Festival is currently underway in Iran, drawing attention from puppet show enthusiasts. The event stands out for its well-planned schedule, precise execution, and diverse sections. Lasting

for ten days, from June 29 to July 8, the festival offers over 10 shows daily across Tehran's famous venues like the City Theater Complex, Molavi Hall, Honar Hall, and Institute for the Intellectual Development of Children and Young Adults. Notably, the outdoor area of the City Theater has wit-

nessed a remarkable turnout, with thousands gathering to see captivating street performances, infusing the complex with an artistic ambiance.

The festival's inauguration was graced by ambassadors and cultural attachés from six nations at the City Theater and Honar Hall.

Hadi Hejazifar, the festival's secretary, has announced a groundbreaking development in the theater festival landscape. In a first-of-its-kind move, participating directors will serve as judges, each responsible for voting on 12 other productions. This innovative approach ensures that all directors have the opportunity to watch every show, fostering an exchange of experiences among puppetry enthusiasts.

Hejazifar underscores the significance of festivals

as platforms for creating new works, particularly in puppet theater, which faces high costs and limited dedicated venues and support. This year's festival boasts a participation of 58 performing groups. Among them are seven productions from Brazil, Georgia, Peru, Mexico, Turkey, and Armenia. Standout entries include 'Treasure Island' directed by Fabio Superbi from Brazil and 'Magic Lamp' directed by Cengiz Ozek from Turkey.

While discussing the International Section, Hejazifar highlights the festival's efforts to minimize expenses. Despite encountering setbacks such as a show cancellation and visa issues, the organizers have maintained a diverse range of techniques. However, logistical challenges led to the unfortunate loss of sev-

eral talented groups. The puppet festival in Tehran serves as a fertile ground for the growth and advancement of puppetry art, providing a platform for Iranian artists to showcase their talents and creations. Artists express their desire for puppetry to regain its place in theaters beyond children's entertainment, highlighting its universal language and cultural significance.

Support for puppet shows is crucial due to the high cost of puppet-making tools, and it also contributes to the education of future generations. The festival aims to facilitate roundtable discussions among artists, audiences, and puppets, capturing diverse narratives depicting human conditions. Moreover, it strives to promote harmony and happiness within society.

Preserving industrial heritage a necessity



By Sadeq Dehqan
Staff writer

Industrial heritage and monuments in Iran should be preserved as a symbol of the country's industrial transformation, Abdulmehdi Hemmatpour, the director of Shahr-e-Rey National Heritage Site, told Iran Daily in an exclusive interview.

He added that outstanding examples of full-scale industrial buildings have remained in Shahr-e-Rey which pertain to early industrial era in Iran. Shahr-e-Rey is a town located in the south of the capital Tehran. Hemmatpour described

industrial heritage as an integral part of cultural heritage.

"Industrial heritage is defined as the remains of industrial culture with scientific, social, technical, historical and architectural values. These include buildings, machines, workshops, factories, mines, processing sites and refineries, warehouses and reservoirs, transportation and all its infrastructures. Places that were used for collective activities related to industry, such as residence, worship and education are also included," he added.

Hemmatpour said indus-

trial buildings have undergone transformation like cultural heritage sites. He noted that these buildings are at the risk of destruction and have also turned into a symbol of urban chaos.

He said the first industrial buildings in Iran had beautiful architecture but their European counterparts had poor and inappropriate architecture. Hemmatpour pointed out that industrial structures in the late Qajar era and early Pahlavi era symbolized industrial transformation.

"The number of Iran's manufacturing factories exceeded 20 between

1890-1900. These included sugar, textile, match, flour, glass, ammunition, tobacco and leather factories."

He added that industrial heritage has environmental, historical and architectural dimensions which necessitate the preservation and renovation of industrial heritage sites.

"Industrial archeology can be employed to renovate industrial buildings," Hemmatpour said Shahr-e-Rey Cement Factory can be the focus of industrial archeology studies.

This factory was launched in the 1930s and is considered as one of the oldest factories in Iran and

the first cement production line in the country. He noted that the factory not only has historical and architectural values but is also a symbol of transformation.

"This factory symbolized industrial heritage based on brutalist architecture." Brutalist architecture is an architectural style that emerged during the 1950s in the UK, among the reconstruction projects of the post-war era.

Brutalist buildings are characterized by minimalist constructions that showcase the bare building materials and structural elements over decorative design.

Italian Embassy in Tehran revives Vico Magistretti's legacy

Arts & Culture Desk

The Italian Embassy in Tehran, in collaboration with the Magistretti Foundation, has undertaken the task of resurrecting the various stages of the 1974 "Parc des Princes" project in Tehran. This project, designed by acclaimed Italian architect Vico Magistretti, has been recreated through a new exhibition at Ambassador Giuseppe Perrone's Residence, as reported by ILNA. The exhibition showcases the evolution of the Magistretti project, featuring original designs, sketches, architectural plans, vintage photographs, and arti-

tifacts dating back to the construction era.

Notably, a remarkable model of the residential complex, along with visually appealing brochures illustrating the housing units, captivates visitors. The residential complex, which comprises 333 units, is located in the vibrant Vanak district of the Iranian capital and continues to provide excellent living conditions for over 1,500 inhabitants. During the inauguration ceremony, Ambassador Giuseppe Perrone expressed the profound connection between Italian and Iranian architecture, partic-



ularly during the fruitful period spanning the 1950s to the 1970s. Notable projects such as Gio Ponti's Villa Namazi, Vico Magistretti's "Parc des Princes," and Gaetano Pesce's National Library epitomize the pin-

nacle of this enduring architectural alliance. Additionally, the exhibition unveils Magistretti's architectural skill through his original designs and sketches for the 1881 Ceruti showroom on Vesal

Shirazi Street in Tehran. The showroom showcases Magistretti's artistic vision, featuring remarkable architectural elements such as a spiral staircase at the heart of the space, as well as meticulously crafted tables and furniture.

Ambassador Perrone concluded his speech, stating, "This exhibition provides us with an extraordinary opportunity to present Vico Magistretti's exceptional contributions to the development of Tehran during its rapid period of growth, characterized by simplicity, elegance, and sophistication, to the people of Iran."

