

# Plan underway to improve Kerman Province's tourism sector

## Iranica Desk

Kerman Province, located in southeastern Iran, is a highly attractive destination for both domestic and foreign tourists. The region boasts more than 10 cultural heritage sites registered on the UNESCO World Heritage List, and over 700 nationally registered monuments, along with thousands of historical and natural attractions with diverse climates and geography. Additionally, the warm hospitality of the people of this region makes it a welcoming place for visitors.

The tourism industry in Kerman Province is facing several challenges that have hindered its growth and development. These challenges include lack of sufficient advertising and promotion, inadequate infrastructure and outdated facilities, lack of international connections and a comprehensive plan for sustainable tourism.

Given that the tourism industry is relatively inexpensive and comes with significant employment and value-added benefits, more attention to this sector, if accompanied by planning and implementation of various plans, can turn tourism

into the second source of economic income for the province after mining and industry.

The Kerman 1404 plan was prepared in collaboration with the Kerman Chamber of Commerce a few years ago to attract tourists from neighboring regions and provinces to Kerman. The plan aims to give a boost to the tourism industry in the short term through various planning and implementation. (1404 in the Iranian calendar corresponds to Mid-March 2025 to mid-March 2026).

According to Mohammad Jahanshahi, a tourism consultant at Kerman's Chamber of Commerce, Kerman Province has a significant potential in the field of cultural heritage and tourism.

Kerman Province has a diverse climate from south to north, and from west to east, due to its vastness. The province has dry areas such as the Lut Desert and mountainous areas with relatively high rainfall in the city of Rabar. Its climate and geography have led to the cultural, architectural, culinary, handicraft, and other diversities.

He noted that Kerman Province has a rich cultural heritage and tourism industry which is a great capac-

ity for the tourism industry. It has many tourism assets that need to be aligned with new markets. The Kerman 1404 plan focuses on the markets of neighboring regions and provinces.

"Iran is a country with a rich cultural heritage and diverse tourism industry. Cities such as Tehran, Mashhad, Tabriz, and Isfahan are the largest tourist target cities in Iran. However, due to the limited air and rail transportation facilities in the country, especially in Kerman Province, attracting tourists to its cities has become a challenge," he stated.

He observed that the marketing plan aims to promote the tourism sector of Kerman Province by focusing on events and the capacities of different regions. The plan is designed to involve all parts of the province in the project, rather than just focusing on well-known tourist areas. The plan is based on a comprehensive marketing strategy that includes several components.

Jahanshahi mentioned that the 1404 tourism plan includes national events organized by the government. This inclusion is expected to increase the number of visitors



Carpets of Kerman  
● IRNA



Rabar  
● kermanshahi.ir

to the province and boost various sectors such as handicrafts, souvenirs, and other productions of the province.

The plan includes the use of content produced by young people in the internet for various campaigns. For instance, a content production competition for the Shahdad or Rigan camel race can be held to inform the general public and enthusiasts.

Jahanshahi said that the Kerman 1404 plan aims to promote tourism in the province by focusing on various events and activities. The following are some examples of events and activities that can be turned into tourism events: Harvesting pistachios and dates,

which are major agricultural products of the province, organizing sports events such as camel racing, which is a popular activity in the Shahdad Desert, producing handicrafts such as carpets, rugs, and other traditional items that showcase the province's rich cultural heritage and showcasing the production of spices and Mohammadi rose, which are unique to the region.

"The tourism plan aims to compensate for a significant part of the backwardness of tourism infrastructure in Kerman Province. It provides a platform for convergence of all sectors, a practice for collective work, and having common concerns," he noted.



Rigan camel race  
● yjc.ir

## Development of Iranian Art

development of architecture in Azerbaijan, has pointed out that several changes can be observed between the 14th and 15th centuries, and this phase culminates in the 16th century. Apparently some new phenomena occur at the turn of the 18th century too. The period of change in architecture at the end of the 14th century corresponds to the beginning of the new stage indicated by Grube – around 1350.

Nor have the problems of classifying the periods of late Iranian ceramics been fully solved yet. The late phase in the development of Iranian ceramics covers the period from the 14th to the first half of the 18th centuries. This chronology has met with determined opposition from Gerald Reitlinger, an English art historian, who considers that the age of Timur is the watershed between the early and late periods – that is, the last quarter of the 14th and the early 15th centuries. To explain the changes which occurred in the Iranian applied arts during the 14th century apart from metalwork one can study carved gems. It was during this period that Kufic script fell into disuse and inscriptions were as a rule executed in

Thuluth script, covering the entire surface of the seal. These signs of a new style appear around the 14th century and end in the mid-16th century. The last rare examples of seals with depictions of animals and people are found amongst 14th-century seals.

During the course of the 14th century an important change also occurs in calligraphy – a new script is developed, Nastaliq, which becomes extremely widespread throughout Iran during the following century. The majority of surviving manuscripts were copied out in this script. Historical tradition associates the invention of this script with the name of Mir Ali Tabrizi who worked in the middle to late 14th century. True, one can scarcely consider him the creator of Nastaliq but his work apparently laid down those rules which served as models for other artists.

For a long time the design of manuscripts did not attract the attention of scholars. But studies of manuscripts of the 14th-16th centuries have shown that the 14th century marked the turning point in the history of this art form. Between 1340 and 1390 CE, important changes occurred in the

decoration and use of colour and this almost coincides with the end of the second inter-regional period.

But the most clear-cut changes of all can be seen in Iran's metal manufacture. Earlier Islamic metalwork had been made from an alloy of copper, bronze or brass, but mostly of brass, and decorated with copper and silver inlay, or, after the mid-13th century, silver and gold. In the 14th century pure copper begins to be used. Such pieces were tin-plated so that food could be stored in them. The first copper vessels are not distinguished in form or ornament from contemporary bronze (brass) articles inlaid with gold and silver. The inscriptions on the copper vessels are also benedictory and in Arabic. They were presumably made for the middle ranks of the Iranian urban population.

At present, it is still difficult to determine with any great precision when the use of the new metal began in Iran, but if we take into account the fact that copper was used in the Syro-Egyptian region from 1330 CE onwards, then we may suppose that the articles which concern us in Iran also existed in the second quarter of the 14th century.



A page from a book calligraphed by Mir Ali Tabrizi

The Mongol invasion did not cause any significant changes in the art of Iran until almost the end of the 13th century, when one begins to sense the influence of China on miniatures and applied art.

During the first three decades of the 14th century Iranian craftsmen also took over and reworked elements of

Chinese art, but around the mid-14th century a period of changes began in all branches of Persian art. The greatest difficulties arise when we attempt to fix a periodic classification for architecture (to the present day many studies adhere to a dynastic chronology). However, Leonid Bretnitsky, who has researched the