

# 15th National Handicrafts Exhibition opens in Kermanshah

Iranica Desk

The 15th National Handicrafts Exhibition officially opened on Monday, November 10, in Kermanshah. At the opening ceremony, Maryam Jalali, Deputy Minister of Cultural Heritage, Handicrafts, and Tourism in charge of handicrafts and traditional arts, expressed hope that “family upbringing and the arts nurtured within families will ultimately contribute to the country’s development.” She noted that development is built on three key concepts — welfare, satisfaction, and meaning — all of which are essential for true progress. “These are values deeply rooted in Iranian culture,” she emphasized, according to chtn.ir. Jalali added, “In every vessel, garment, musical note, tablecloth, curtain, and carpet, there lies a meaning — and it is the artisans who create and carry these meanings.”



● milkanonline.ir

She further expressed hope that, with the help of the younger generation, such exhibitions would serve as a bridge connecting today’s creative efforts to a brighter future for Iran. Meanwhile Bahram Soleimani,

Deputy Governor of Kermanshah for Political and Security Affairs, stated that, “Artists working in the field of handicrafts are, in fact, preserving and revitalizing our Iranian and historical identity.”

He stressed the need to establish mechanisms that would both enhance recognition of handicrafts and make them economically viable. “Developing the handicrafts industry not only contributes to Kerman-

shah’s economic prosperity but also showcases our cultural strength,” Soleimani said. He went on to explain that, given trade and commerce are key drivers of Kermanshah’s development, the province should harness the potential of the private sector alongside government support to revitalize the handicrafts sector. “Promoting and facilitating the export of Iranian handicrafts is another area that must be emphasized in future planning,” he added. Dariush Farmani, Director General of Kermanshah Province’s Cultural Heritage, Tourism, and Handicrafts Organization announced that artists from 30 provinces across the country are participating in this year’s exhibition, which features a total of 233 pavilions allocated to artisans. “All 14 cities of Kermanshah Province are taking part with 37 pavilions,” he said. Farmani also mentioned that about 100 handicraft artists from across Iran have traveled

to Kermanshah to attend the event, 60 of whom are women. Additionally, 116 local artists from Kermanshah are showcasing their works. He added that, in addition to the main pavilions, 17 have been allocated to supportive institutions such as the Welfare Organization, Imam Khomeini Relief Committee, Institute for the Intellectual Development of Children and Young Adults, Municipality, Department of Sports and Youth, and the Basij Organization of Artists to assist and promote artists with special conditions. Farmani noted that the exhibition will run from November 10 to 14 at the Kermanshah International Exhibition Center, open to visitors daily from 3:00 p.m. to 8:00 p.m. He also invited the people of Kermanshah to visit the exhibition, announcing that on Thursday and Friday, the visiting hours will be extended from 9:00 a.m. to 8:00 p.m.

## Peace, humanity in Cyrus Cylinder form Iran’s cultural foundation

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“Iran is a culture that embodies the essence of several millennia of civilization, and its foundation rests upon the textual content of the Cyrus Cylinder,” said Alireza Askari, professor of archaeology at Shiraz University. The UNESCO decision, adopted by consensus in Samarkand on November 6, recognized the Cyrus Cylinder as “a foundational document in the history of human civilization,” and tasked the organization with integrating its teachings into education and human rights programs.



● IRNA

In an interview with IRNA on this occasion, Askari explained that the Cyrus Cylinder can be examined from two perspectives: first, within its historical context — the 6th century BCE (26 centuries ago) — as a document marking a historic conquest and the “birth of Iran”; and second, through the modern cultural interpretation of the Iranian nation, which regards this artifact as a civilizational legacy of global importance. He noted that the cylinder, inscribed in Babylonian (Akkadian) script, dates back to the conquest of Babylon — the capital of one of the world’s great ancient civilizations — by Cyrus the Great. The Achaemenid king, in organizing his new political system, sought legiti-

macy from Babylonian nobles and priests. “By writing and dedicating this cylinder to the Babylonian temples, Cyrus expressed his loyalty and respect toward the deity worshipped by the people of Mesopotamia,” Askari said. He continued, “After conquering Lydia (in present-day Turkey) and the land of the Medes, Cyrus had a grand plan to capture Babylon. However, he did not wish to approach this ancient civilization with hostility or aggression. Therefore, when he entered through the Ishtar Gate, he spoke respectfully of the Mesopotamian gods, composed the text of

izational heritage of Babylon, the greatest urban center of the ancient world, was transferred to Iran.” “As Iran was born in this period, the Cyrus Cylinder became the cultural cornerstone of Iranian society — a document built upon peace, culture, and civility,” he reiterated. Askari further explained that the significance of the Cyrus Cylinder extends far beyond its clay form. “Its content represents the very basis of Iranian culture and the civilizational principles of Iran’s intellectual and cultural geography. Iran carries a profound cultural and conceptual weight, and its foundation is the text of the Cyrus Cylinder,” he said. Discussing the continuity of this culture, Askari added, “A few decades later, when the Gate of All Nations was constructed in Persepolis and the Persian Empire expanded from India to Egypt and Europe, Darius and Xerxes also adopted this same civilizational foundation as the guiding principle of their governance.” He noted that throughout history, Iranians have repeatedly rebuilt themselves in the face of adversity. “After Alexander’s invasion, Iran was reborn, giving rise to the concept of ‘Iran-shahr,’” he said. Askari said that Iranian civilization, based on the spirit of the Cyrus Cylinder, is founded on mutual respect among human beings, reverence for religions, and an embrace of cultural diversity. “From ancient times through the Islamic era and into the present day, the foundation of Iranian thought has consistently rested upon culture, courtesy, and peace. Over millennia, this culture has flourished, giving rise to great poets and scholars, and its message has continued to inspire Iran’s cultural, artistic, scientific, and architectural achievements,” he said.

this cylinder, and dedicated it to the temple.” Askari emphasized that this act took place before the construction of the great Achaemenid palaces in Susa, Babylon, Ecbatana, and Persepolis. “The language of peace and courtesy used by Cyrus played a crucial role in legitimizing his rule over the newly conquered lands,” he said. In response to a question about the formation of Iran as a nation, Askari stated, “It was precisely after the conquest of Babylon that Iran took shape as both a geographical and political entity. The foundation of this vast territory was the Cyrus Cylinder — a classical document establishing the roots of Iranian culture. At that time, the cultural and civ-

## Fekri Mansion in Bandar Lengeh tells story of wind, light

Iranica Desk



● IRNA

In the heart of Bandar Lengeh, Hormozgan Province, overlooking the turquoise waters of the Persian Gulf, stands Fekri House, a magnificent Qajar-era mansion whose elegant windcatchers still whisper tales of the past. With its intricate architecture and climate-smart design, the mansion is a shining symbol of southern Iran’s ingenuity and cultural identity. Built in the late Qajar period by Abdolvahed Fekri, a prominent merchant of Bastaki origin, the mansion served both as a family residence and a hub for trade and commerce. According to chtn.ir, its design reflects this dual purpose, featuring two distinct sections — the Andaruni (private family quarters) and the Biruni (guest and business area) — that separate domestic life from commercial affairs, according to chtn.ir. Occupying over 3,400 square meters, with 1,200 square meters of built space, Fekri House rises five meters above ground level. Its elevated base, five tall windcatchers, and maze-like corridors provide natural ventilation — an ingenious response to the region’s heat and humidity. Constructed from stone, Sarooj (a traditional lime and clay mortar), and plaster, the mansion’s ceilings combine African wood, palm-leaf mats, and reeds coated with Kahgel (mud

and straw). This blend of materials not only ensures durability but also harmonizes beautifully with the surrounding landscape. The building was designed and built by Mohyeddin Ostadi, a skilled local architect. Fekri House follows a rectangular plan with a north-south orientation. The southern entrance leads visitors through a small chamber into the outer courtyard, where three east-west garden plots create a serene atmosphere for guests. Three large rooms line the northern side — the central one, with its columned veranda and surrounding corridors, is considered among the house’s most striking features. A veranda with tall, slender columns fronts the main hall, showcasing the grace of southern Iranian design. Above, five windcatchers — each two meters square — draw cooling breezes into the rooms. Wooden supports reinforce them against the region’s strong southern winds. To the north lies the Andaruni courtyard, a 17-by-17-meter square anchored by a large pool surrounded by evenly spaced columns and multiple rooms. The northern hall, featuring two rectangular windcatchers, serves as the heart of this section, circulating cool air throughout the interior and ensuring comfort year-round. Smaller rooms flank the court-

yard, some once used by servants or as storage. To the west, a separate area houses two courtyards, a kitchen, and stables — all connected to the main courtyard via an arched passage. The thoughtful layout reflects the precision and order of daily life in the aristocratic homes of southern Iran. The mansion’s façade features decorative frames, pointed arches, and buttresses that enhance both its strength and beauty. Courtyard walls are adorned with ship-anchor motifs — a tribute to Bandar Lengeh’s deep-rooted bond with the sea and maritime trade. More than a building, Fekri House embodies the cultural essence of Bandar Lengeh. Set amid old gardens and overlooking the sea, its tall windcatchers rise like sentinels of heritage — symbols of the region’s intelligent, nature-adaptive architecture. Inscribed on Iran’s National Heritage List in 1996, Fekri Mansion has become one of Bandar Lengeh’s most popular tourist attractions, drawing visitors from across Iran and abroad. More than a century after its construction, the Fekri House remains strong and alive — a story carved in stone and wind, where architecture meets art, and where every breeze carries echoes of history, hospitality, and the enduring spirit of the Persian Gulf.