

Iranian architecture seen as mirror of civilization amid war damage

Arts & Culture Desk

Iran's Deputy Minister for Cultural Heritage, Tourism and Handicrafts Ali Darabi said on Friday that Iranian architects must reclaim their cultural and historical grounding as the country marked Architect's Day, warning that recent war damage has struck both physical heritage and the nation's collective memory.

Darabi, in a statement, described architecture as the material embodiment of human consciousness in dialogue with the world, where matter is shaped into meaning to reflect a civilization's identity, IRNA reported.

From the ancient Qanat of Gonabad to the intricate Shushtar Historical Hydraulic System, he said Iran's built environment has long answered the fundamental question of how to live in a challenging landscape, turning climatic constraints into opportunities for creativity.

"Architecture, when rooted in culture, does not merely construct buildings; it cultivates people," Darabi said, adding

that Iranian architects have historically infused the land with spirit through both craft and conviction.

He warned, however, that over the past century contemporary architecture in Iran has drifted away from the depth and symbolism of its historical foundations, with modernization often reduced to imitation of Western models at the expense of indigenous traditions. This shift, he added, is reflected in quantity-driven urban management and shortcomings in architectural education.

Marking the occasion amid what he described as an "imposed war" involving Israel and the United States, Darabi said recent attacks have damaged not only infrastructure but also cultural and historical assets, in violation of international norms. Such destruction, he said, amounts to an attempt to erase the country's collective memory by targeting the physical expressions of its identity.

Yet Iran's cultural legacy would endure, he added, likening its heritage to constellations that continue to shine de-



spite the dust of conflict. Darabi called for a renewed development path grounded in a careful re-reading of the past and its integra-

tion into the future, urging architects to distinguish between what is merely old and what is enduring. He expressed hope that Iranian archi-

tecs would safeguard and revitalize the nation's heritage, allowing it to speak as a "truthful medium" of cultural richness for generations to come.

Iran restorers call for urgent response to war-scarred heritage sites

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The Iranian Association of Cultural Heritage Conservators said on Friday, citing ISNA, it stands ready to deploy immediately to safeguard and restore sites damaged in the recent war, after authorities reported at least 149 historical assets affected across Iran.

In a statement, the guild warned that destruction or neglect of cultural property, irrespective of geography or politics, erodes humanity's shared memory. It said it was tracking "extensive" damage to historic buildings, archaeological sites, museums and cultural centers during the past days of fighting, ranging from structural failures to the irreversible loss of architectural ornamentation and museum collections.



The association stressed its scientific neutrality and rejected any action that endangers heritage in times of crisis, urging all parties to adhere to relevant international law. It offered to engage across emergency protection, technical restoration and long-term rehabilitation, drawing on a nationwide network of specialists and field experience. Yet it said this organized capacity has not been effectively harnessed in crisis management, contrary to the principle of

maximizing national expertise beyond routine administrative structures.

The group added that, amid current economic conditions, many conservators have been left without work during the war and subsequent ceasefire, a trend it warned could hollow out the sector's professional base.

It called on the Ministry of Cultural Heritage, Tourism and Handicrafts to fully utilize expert capacity, establish legal and executive frameworks for structured participation in national projects, and integrate conservators as a scientific and technical arm in short- and long-term protection strategies.

According to ministry figures, the conflict has damaged or destroyed at least 149 sites, with losses estimated at about \$48.6 million.

Calligraphy exhibition in Tehran frames Iran's cultural identity through art, collective memory

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The calligraphy exhibition 'Khatt-e Vatan' (Script of the Homeland) took center stage as Iranian officials visited the show in Tehran, opening on April 21, while highlighting the role of art in reinforcing national cohesion.

Government spokesperson Fatemeh Mohajerani, visiting the exhibition alongside senior officials, described art as both an instrument and a long-term strategy embedded in Iran's social fabric, Mehr News Agency reported.

She said artistic expression had historically travelled alongside society, helping reinforce unity through times of strain, adding that calligraphy, performance, and recitation converged in the exhibition to produce what she called a "refined cultural statement" in



defense of the homeland. Her remarks came amid broader official engagement with cultural programming, with state institutions including the Ministry of Culture and Islamic Guidance and the Roudaki Foundation signaling continued support for Iran-centric artistic projects.

The exhibition, dedicated to works by calligrapher Kaveh Teimouri, places Iranian calligraphy at its conceptual center while expanding into installation and performance. According to cultural

officials, the curatorial approach links visual art with literature and national memory, framing calligraphy not merely as aesthetic form but as a vessel of cultural meaning. In parallel remarks to state media, the Director General of the Visual Arts Office Aydin Mehdizadeh, said calligraphy carries an intrinsic cultural message beyond its visual form.

He described the exhibition's staging at Azadi Tower as a distinctive cultural event, enriched by conceptual installations referencing schoolchildren from Minab and integrated performance elements. Alongside the main display, eight conceptual installations sections highlight themes tied to memory and identity, including references to school-related incidents in Minab, woven into a broader narrative of collective experience.

'Yooz' animation enters Russian cinemas with strong debut



Arts & Culture Desk

Iranian animated feature 'Yooz,' directed by Reza Arzhang, hit Russian silver screens on April 16, marking its official entry into the country's theatrical circuit.

Produced by Soureh Animation Center and VistaMedia, and distributed by Ten Letters, the film is listed on ticketing platforms and screening schedules in multiple cities under its Russian title 'Толстяк Юзи' (2026), Mehr News Agency reported.

On its opening day, the adventure-driven animation secured a place among the top 10 highest-grossing films in Russian cinemas.

The family-oriented production, targeting children and adolescent audiences, follows an Iranian cheetah's arduous journey home, threading an environmental narrative through a fast-paced storyline. Its placement alongside international family titles underscores a push to capture broad audiences and compete directly within the global animation market.

Russian media coverage has spotlighted the film's domestic box-office performance in Iran and its ecological theme centered on protecting the endangered Asiatic cheetah, framing it as a commercially viable example of Iran's 3D animation output with cross-border appeal.

Second Announcement


N.I.S.O.C
NATIONAL IRANIAN SOUTH OILFIELDS COMPANY
AHVAZ-IRAN

TENDER NO.: 08-21-0440029

The National Iranian South Oil Company (NISOC) is seeking to procure the specified goods listed in the table below through a Qualitative Evaluation Call for conducting a public tender via the Government Electronic Procurement System (SETAD). All stages of the tender process including the receipt of tender documents, submission of bidders' proposals, and the opening of bid envelopes, shall be carried out exclusively through the Government Electronic Procurement System (SETAD) portal at www.setadiran.ir. Bidders who have not previously registered must complete the registration process on the aforementioned portal and obtain an Electronic Signature certificate to participate in the tender.

Items	Material Description	Quantity
1	CASING (USED AS TUBING), API GRADE L-80, "VAM", THREAD, RANGE 3, (MAX LENGTH: 40.5 FT), AS PER API SCT / ISO11960, PSL: 2, MARKING: COLD DIE STAMPED IN ACCORDANCE SIZE (OD), WEIGHT (PPF), AS SPECIFIED. NOTE: LEVEL OF INSPECTION: 1 (L.O.I:1) "GCP/MP'S DOCUMENTS ARE ESSENTIAL TO REVIEW & CONFIRM" "TTP DOCUMENTS IS ESSENTIAL FOR TECHNICAL EVALUATION" 4-1/2 IN., 13.5 PPF, DRIFT: 3.795 IN.	30,000 LE

Vendors who intend to participate in aforesaid tenders are requested to send their "Intention To Participate" letter via fax to the following number along with their resume according to Qualitative Assessment Form no. 1, available at: www.setadiran.ir, not later than 14 days after the second announcement, otherwise, their requests for participation in the tender will be disregarded.

The applicants should have relevant background in supplying the required goods and capability to provide and submit a bid bond of 99,398/19 EURO or 159,217,603,680 RIAL, in favor of NISOC.

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