



Summer
ATTIN MAGAZINE 2022
Persian International Fashion Magazine



MOZHGAN TAYYAR

 Summer
SATTIN MAGAZINE 2022
Persian International Fashion Magazine

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A black and white fashion photograph of a woman with long, straight hair, wearing a dark, structured blazer. She is looking slightly to the right of the camera with a neutral expression. Her hands are clasped in front of her. The background is a plain, light-colored wall, creating a soft shadow behind her. In the bottom left corner, there is a solid red rectangular box containing white text.

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EDITORIAL



AMIR AMIN SHARIFI

I think, writing and publishing art and artworks is one of the most enjoyable activities in the world. I have enjoyed illustrating and introducing artworks and artists so much. After several years of efforts and publication of PARSFORTE INTERNATIONAL MAGAZINE , (which represents Iranian art in the world), I decided to publish SATTIN to introduce the abilities and capabilities of Iranian fashion to the world. This magazine is called SATTIN .

SATTIN fabric has long been a symbol of honor and proud.

In my motherland Iran clothing and fashion have a history of thousands of years, and we are proud to introduce SATTIN to the world.

we will proudly introduce the first and the only non-Iranian magazine related to the art of fashion and clothing in Iran With the cooperation of a group of professors and specialists of this profession from Iran, Italy, and Canada.

From the first issue of SATTIN magazine

the goal of my whole team and I will be to introduce and enrich Iran's fashion capabilities.

Amir Sharifi

Summer 2022



Amir Amin Sharifi

 Summer
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ARTWORKS



TAHEREH AHMADI
GASHTEGANI

Artist Resume:

My name is Tahereh Ahmadi Gashtegani born on 5 May 1970 (52 years old) and started my artistic activity in Sewing at the age of thirteen.

About Me:

I have been attracted to the art fields from childhood according to my mother's major and tried to learn sewing from her. I followed the journey professionally, aiming to improve the abilities. I developed the bridal meson known as "Morvarid".

Artistic Experience and Background:

At the age of thirteen, I started learning swing form my mother, including Pattern making, thin embroidery, dropping, pedagogy and, etc. My experiences in sewing made it possible to develop the own business in Tehran, and helped me to continue my mothers' profession. The first method for sewing was Italy, and after several training courses, I learned the Gerlavin method, and today I mostly sew with



by Silver method.

Instructors and Resume:

- Fashion house license from fashion and clothing organization working

- Certificate of embroidery skills from technical and professional in 1982 (662 hours of training)

- Certificate of attendance at the full silver method sewing course in 1994 (120 hours of training)



certificate (90 hours of training) in 2019 Certificate of attendance in the 3-month period from idea to production in Certificate of attendance in the bride of Master Sulaiman in the year 2021.

- Certificate of attendance at the Tehran



- Certificate of attendance at the Toplex training course in 1997

- Certificate of attendance at the workshop of Mr. Sulaiman and Mr. Ayfar Bayram. Teaching evening and bridal wear and women's suits in 1998

- Certificate of participation in the course of successful production and transformation in business in 1999

- Technical and professional pedagogy skill

Modex exhibition in 2021

- Certificate of attendance at the Iran-Turkey educational seminar, Altinbaş University, Istanbul, September 2022

Instructors:

- Ms. Fatemeh Tashakori (Bihanta Meson, RIP my mother)

- Mr. Reza Noghreh

- Mr. Amirhossein mehdizadeh





GHAZALEH AKHLAGHI

Nanotechnology for Textiles UV Radiations

Abstract

Currently, ultraviolet (UV) radiation can reach the earth's surface due to the damaged ozone layer. These radiations are harmful to clothes and human skin. Increased exposure to UV radiation might increase the possibility of dangerous diseases, such as skin cancer. Therefore, protecting the skin against these radiations is considered an essential feature for clothes and textiles. Nanotechnological advances have provided techniques for producing UV-protective fabrics using special semiconductor metal oxides. A great body of literature has been dedicated to producing fabrics made of special nanoparticles, such as zinc oxide and titanium dioxide, to improve the UV absorption capacity of materials and enhance ultraviolet protection factor (UPF) to better protect human skin, which plays an important role in producing UV protecting covers. By reviewing the available literature, this descriptive-analytic study seeks to evaluate the inverse effects of

UV radiation on human skin and address the applications of nanotechnologies in producing UV-protective textiles.

Keywords: Nanotechnology, Ultraviolet radiation, Textiles, Skin protection

1. Introduction

Skin, as the human body's largest organ, can be exposed to numerous detrimental agents in the work environment. Ultraviolet (UV) radiations are one of these harmful agents. The UV radiation outdoors can be 2 to 9 times greater than indoors. UV exposure can lead to skin pigmentation, erythema, photoaging, skin cancer, and DNA damage. Proper textiles can mitigate or eliminate UV exposure and prevent its adverse effect, including skin cancer.

Increasing consumer demand for more attractive clothes promoted the scientific community to make a bigger effort to produce smart textiles using nano-

Applications Protecting Skin against

Ghazaleh Akhlaghi,

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technology. Smart fabrics are a kind of state-of-the-art fabrics with sensing capabilities by which they can react to the environment in a predefined manner. These advanced materials also act as important communication devices between the environment and the user. Energy generation and storage, UV protection, and temperature adjustment are some smart features of these fabrics. Furthermore, the fabrics show a high level of intelligence (Ashajyothi et al., 2020).

Nanotechnology is a developing technology that can significantly change product features. Nanomaterial applications in textiles are constantly growing to improve their performance and provide unique features for the textile industry, aiming to achieve broad technical, economic, and ecological benefits. It is expected that nanomaterials improve the current features or present new ones, such as water and dust resistance, air circulation, UV protection, conductivity and

antistatic agency, abrasion and wrinkle resistance, and stain or bacteria resistance (Badr Hassan, 2020).

Nowadays, nanomaterials are used as yarn or yarn coating for commercial applications in the textile industry. For instance, silver nanoparticles are used for T-shirts, sportswear, underwear, socks, etc. Inorganic UV-blocking materials are more effective than organic ones because they are non-toxic and more chemically stable in higher temperatures and UV radiations. Inorganic UV-blocking materials include semiconductive oxides, such as TiO_2 , ZnO , SiO_2 , and Al_2O_3 (Verma & Maheshwari, 2019).

Generally, there are two kinds of UV protectors, which are the best options because they are not toxic and chemically stable during long-term exposure to high temperatures and UV radiation. Metal oxide particles, such as TiO_2 , ZnO , SiO_2 , and

Al₂O₃, are inorganic and UV-protective because they absorb UV or radiations with energy equal to or higher than their band gaps. ZnO and TiO₂ are commonly used. ZnO and TiO₂ nanoparticles are capable of better absorption and dispersion of UV radiations because nanoparticles occupy a larger surface per unit volume than normal-sized particles (Asif Hossain & Moshir Rahman, 2019).

Carbon nanofibers and nanoparticles can successfully enhance the tensile strength of composite fibers. Gold and silver nanoparticles provide antibacterial, antifungal, and anti-odor features for the fabric. Nanoviscose materials and TiO₂ are employed for their water-resistant and UV-protective abilities, respectively. TiO₂ nanoparticles and nanosilica improve silk and cotton strength. Carbon nanotubes (CNTs) are primary materials due to their high strength and electric conductivity. CNTs can be adopted for producing textiles used for carrying laptops or electronic devices. CNTs provide fire resistance, automatic cleaning, anti-static agency, water resistance, and high strength for fibers. Nanofabrics are used for sports, medical, industrial, and military applications due to their high durability, reliability, and efficiency (Haque, 2019).

Special metal oxide nanoparticles, such as magnetite, TiO₂, ZnO, and cerium nanoparticles, can effectively block UV and offer a more stable and better performance than organic UV absorbers. Recently, these nanoparticles have been

preferred to their organic counterparts due to their unique properties, such as harmlessness and chemical stability under UV radiation and higher temperatures (Saleem & Zaidi, 2020).

Among semiconducting oxides, TiO₂ and ZnO are used most frequently. It is certain that TiO₂ and ZnO nanoparticles are relatively more efficient in absorbing and dispersing UV, and thus, they provide better UV protection. This is because the surface-to-volume ratio is larger for nanoparticles, which improves their effectiveness in blocking UV radiations (Verma & Maheshwari, 2019).

2. Material and Methodology

The emergence of nanotechnology, accessibility of novel compounds, and development of new tools are essential for the success of smart textiles because they provide the opportunity to invent and create new features in different stages of fabric production. Smart nanofabrics possess unique features, including water and dust resistance, self-cleaning, electric conductivity, antistatic behaviors, UV protection, etc. These fabrics can be conductive using the conductive coating. Fire resistance and UV protection can be added to the fabrics by using nano-sized metal oxides and nano-sized semiconductive metal oxides with high UV absorption coefficients, respectively. Furthermore, nanotechnology fab-

rics can induce significant changes in the external stimuli-dependent chemical-physical behavior of the fabric. Smart UV-protective fabrics protect the human body against the adverse effects of UV radiation. Conductive fabrics created by nanotechnology can be used in health monitoring plans. Therefore, these fabrics can be employed by a larger group of consumers. Moreover, smart nanofabrics might be used for a wide range of applications ranging from sports to the military to protect the user against threats (Ashajyothi et al., 2020).

2.1. Nanoparticles

Nanoparticles are made of metal oxides, carbon black, and clay. At the nano level, metal oxides are naturally photocatalyst, UV absorbent, electrically conductive, and reverse oxidizing, similar to their biological and chemical counterparts. TiO₂, ZnO, MgO, and Al₂O₃ are examples of metal oxides. Swimsuits are made by adding ZnO to nylon to create complex antistatic and UV-protective fibers. Clay nanoparticles are resistant to chemicals, heat, and electricity. They can also provide UV protection. Thus, fabrics equipped with these nanoparticles can be delicate, strong, and standard at the same time. If clay nanoparticles are used in nanocomposite fibers, their resistance to UV, fire, and corrosion will be improved. Clay nanoparticles are used in nylon fibers to provide flame resistance (Haque, 2019).

2.2. Smart Textiles

Smart textiles are produced by deforming compacted materials combined with intelligence in the form of conductive polymers, shape-memory polymers, automatic sensors, and communication equipment. These compounds communicate with the environment based on the ambient conditions and their specially designed features. Since smart, raw materials include control, stimulus, and sensing units, they perform the same roles in the fabric. Smart fabrics detect temperature, pressure, pose, and appearance beauty, which can contribute to fabric preservation. The most important thing about smart fabrics is that yarns must be washable because clothes get dirty and need to be washed. So, the electronics embedded in the fabric should be insulated (Ashajyothi et al., 2020).

2.3. Smart Textile Categories

Based on their performance, smart fabrics can be divided into three categories (Ashajyothi et al., 2020):

1. Passive response smart textiles/first-generation smart textiles
2. Active response smart textiles/second-generation smart textiles
3. Hyperactive response smart textiles/third-generation smart textiles

Passive response smart textiles/ first-generation smart textiles: These textiles are only capable of detecting or sensing environmental conditions. They are also only made of sensors. The first generation smart textiles include UV-protective clothes, optic sensor-equipped fabrics, etc.

Active response smart textiles/second-generation smart textiles: These textiles can sense and react to the ambient environment. They are also equipped with sensors and stimuli with shape memory and temperature adjustment capabilities. Shape-memory and temperature-adjusting fabrics are examples of second-generation smart textiles.

Hyperactive response smart textiles/ third-generation smart textiles: These are competently called "supersmart textiles" because not only do they sense the ambient environment and react correspondingly, but they also predict the conditions and adjust their features based on their predictions. Space suits, music jackets, etc. are some examples.

2.4. UV Protection Capability

Inorganic UV protectors are significantly more desirable than organic ones because they are chemically stable and not dangerous during long-term exposure to UV radiation and high temperatures. Mineral UV protectors are usually

special semiconductive oxides, such as SiO₂, TiO₂, ZnO, and Al₂O₃, of which TiO₂ and ZnO are more frequently used. Nano-sized oxides are more effective than normal-sized oxides in the absorption and dispersion of UV radiations. They also can block UV.

Compared to normal sizes, nanoparticles have a larger surface-to-volume and surface-to-mass ratios, which enhance their UV protection performance. UV blocking is used in cotton fabrics. A narrow TiO₂ cover is used to coat the outer surface of decorative cotton fabrics, which can be a desirable UV protector. The protection ability is preserved after washing the fabric 50 times. In addition to TiO₂, ZnO nanobars (10-50 nm) are used in cotton clothes as UV-protective agents (Haque, 2019).

Features such as particle size, phase composition, surface properties, crystallization, and crystal structure affect the UV blocking capacity of nanoparticles. Noorian et al. employed ZnO nanoparticles in producing linen fabrics to develop a multipurpose fabric. The linen fabric oxidized with zinc oxide (4-aminobenzoic acid) offers significant UV protection and antibacterial capacities after 100-cycle abrasion and 20-cycle washing. Therefore, they can be adopted as novel protective textiles. UV-blocking and fireproof fabrics were designed in 2019 by coating polyurethane-based MnO₂-FeTiO₃ composites. MnO₂-FeTiO₃ cotton fabrics have a long-term UV protection capa-

bility. They can also be fireproof within a limited oxygen index. Furthermore, linen nanofabrics preserve their features after washing 10 times, making them a stable and durable smart fabric for protective clothes (Saleem & Zaidi, 2020).

Ghasemi Koozekonan et al. (2021) assessed the feasibility of PAN/TiO₂ electrospun nano-yarns with UV protective abilities. 10%wt. polyacrylonitrile nano-yarn with 0, 1, 5, 10, and 15%wt. (relative to polymer) was prepared by electrospinning. The electrospinning was performed with a G21 needle syringe at the feed rate of 1.2 mm/h. The distance between the nozzle head and the collecting drum was 15 cm, the voltage was 20 kV, and the rotational speed was 250 rpm. The morphology of the nano-yarn was examined using a scanning electron microscope (SEM), and nano-yarn functional groups were evaluated by Fourier-transform infrared spectroscopy (FTIR) to prove the TiO₂ nanoparticle loading. Their results showed that the morphological properties and nano-yarn diameter were different with TiO₂ nanoparticle concentration, and higher nanoparticle concentration led to thicker nano-yarns. Comparing the functional groups for TiO₂-loaded nano-yarns and nanoparticle-free nano-yarns revealed that the nanoparticles were able to successfully provide the protective feature. The UV protection was also improved by TiO₂ nanoparticles compared to PAN nano-yarns. The UV protection was improved by 15% as the nanoparticle concentration increased. All results indi-

cated the successful production of a UV protective nano-yarn by TiO₂ nanoparticles, which can be used in protective clothing for those exposed to UV (Ghasemi Koozekonan et al., 2021).

Fatahi-asl et al. (2020) compared the UV protection factor (UPF) for pure cotton fabrics and cotton coated with TiO₂ nanoparticles through electrospinning with a natural and artificial beam generator. The pure cotton fabric and the TiO₂ nanoparticle-coated cotton fabric (for 10, 20, and 40 min) with sunlight and artificial beam generators (concentrated and distributed). The average UV transmittance was compared for different fabrics. The findings showed that the maximum and minimum UV transmittance were achieved by the pure cotton yarn 40-min coated cotton fabric, respectively. As the UV transmission was reduced, UPF increased. The nanoparticle-coated cotton fabrics offered lower UV transmission and higher absorption, leading to a higher UPF. The results indicated that cotton fabrics are not suitable for areas with UV radiation because of their low UPF. Therefore, TiO₂ nanoparticle-coated cotton fabrics can be used for healthcare (Fatahi-asl et al., 2020).

Asif Hossain and Moshir Rahman (2019) synthesized ZnO nanoparticles using acetate as a precursor, and through sol-gel technique and moisture chemistry to preserve the textile and compared the result with unprocessed textile. The nanoparticles (9 nm) were applied to the

linen textile as a coating by adopting the pad-dry-cure method at three different nano-oxide solution concentrations, i.e., 1, 1.5, and 2%. Higher nano-solution concentrations provided a better UPF for frequent washing (Asif Hossain & Moshir Rahman, 2019).

Gouda et al. (2018) synthesized average 5-10 nm TiO₂ nanoparticles through oxidizing TiCl₃ using sodium borohydride with polyvinylpyrrolidone as the stabilizer. TiO₂ nanoparticles were applied to the linen fabric through the pad-dry-cure method. Pad solution was prepared by aerating 1 g of the nanoparticle with 8 g of water and 1 g of acrylic adhesive for 30 min. 100% of the moist sample was preserved for the fabric. The padded fabric sample was dried for 5 min at 80°C and then heated at 140°C for 3 min. They found that the linen fabric sample with TiO₂ nanoparticles was resistant to washing. The sample offered amazing UV protection capacity and antibacterial activity even after being washed 20 times (Gouda et al., 2018).

Shalaby et al. (2016) proposed a simple and economical approach for improving the bonding efficiency between TiO₂ nanoparticles and PET fabrics by adopting a chemical activity method before loading the PET fabric with TiO₂ nanoparticles through the sol-gel technique. Titanium oxide colloidal solution was prepared by tetratitanium isopropoxide, 2-propanol, and concentrated HNO₃. PET textile samples processed by alkali were

submerged in the titanium oxide colloidal solution, dried by air at 22°C for 24 hours, and then heated in an oven at 130°C for 15 min. PET samples were then washed with distilled water to remove the TiO₂ nanoparticles not joined to the fabric surface. After washing 5 times, the results of antimicrobial activity and UV protection efficiency showed the extraordinary resistance of the fabric to washing (Shalaby et al., 2016).

The study is descriptive-analytical research, and the information was documentarily collected by reviewing papers, textbooks, and scientific reports.

3. Results and Discussion

3.1. UV-protective Fabric Production Process

Textile material disintegrates by UV radiation because there are some excitations in some parts of the polymer molecule, which mainly depend on yarn chemical composition. Textiles have a large surface area, and thus, they are more vulnerable to UV incidents. Natural yarns, such as cotton, silk, and wool, have a smaller UPF than synthesized yarns. Linen fabrics possess a higher UPF because they include natural and additive impurities, such as pectin. Colored linen

fabrics have a higher UPF, while the UPF of white linen is very low. Ultraviolet radiations attack most polymers through photo-oxidation, by which the fabric loses its strength and crystal structure. Polyesters are also affected by UV. After a 30-day exposure to UV, polyester strength is reduced by 40 to 50%. Polyester yarns absorb more UV radiation in the UVA and UVB regions than aliphatic polyamide yarns. UPF relays on the swelling and stretching capacity of yarns. All electromagnetic radiations, including visible light, can affect fabrics. The structure of woven and knitted fabrics and the type of yarn have a major effect on UV transmission resistance. UPF of a textile depends on its structure, inter-yarn voids, color, saturation, optical brighteners, and UV absorbers. UV radiations can be transmitted, absorbed, or reflected by textiles (Mahbubul Alam & Tajul Islam, 2017).

Regarding UV-resistant textiles, fabrics are made of yarns. The process of transforming raw materials into yarns is called "spinning." The raw materials are converted into yarns through raw fiber, which is called "fiber spinning." The spinning is performed by a wheel. The next step is to combine the yarns to create a fabric, which is called "knitting" and is performed by a loom. Fabric is a kind of textile. The fabric is processed to achieve the final fabric. Nanoparticles are applied to the fabric to obtain smart fabric with multiple functionalities (Ashajyothi et al., 2020).

3.2. UV Protection

The main role of UV-protective clothing is to protect the skin against adverse sunlight effects. Therefore, the protecting effect is provided to fabrics by organic or mineral UV absorbers with high absorption capacity in the range of 290-360 nm to achieve the desirable UPF and sunlight protection factor (SPF) (Ashajyothi et al., 2020).

Sol-gel technique is used to block UV radiations by cotton fabrics. A thin layer of TiO₂ is applied to the cotton fiber surface, which provides high UV protection. The protective effect is preserved even after washing the fabric 50 times. In addition to TiO₂, ZnO nanobars (10-50 nm) are used in cotton fabrics to provide UV protection. Previous studies suggest that fabrics treated by ZnO nanobars offer excellent UV protection and high UPF. The protection can be enhanced by using different methods for adding nanoparticles to the fabric surface (Verma & Mاهشwari, 2019).

Nowadays, semiconductive nano-oxides, including TiO₂ and ZnO, play an important role as UV protectors. UV absorption mechanism relays on the structure of these nanoparticles. Metal nano-oxides can absorb UV rays whose energy level is equal to or higher than their band gap. The band gap energy of zinc and copper oxides is reported to be around the UV energy of sunlight. The high surface-to-volume ratio of the nanoparticles

increases the UV absorption capacity significantly. Radiation absorbers, such as SiO₂, ZnO, TiO₂, and Al₂O₃, that act as photocatalysts, are preferred to organic absorbers due to their high thermal and chemical stability, electromagnetic protection, and non-toxicity. The absorption rate of TiO₂ is higher within UVA and UVB regions, and it has a higher reflection coefficient than available minerals. Therefore, TiO₂ is usually employed to improve radiation protection capability. TiO₂ is also a synthetic fiber masterbatch. TiO₂ nanoparticles outperform TiO₂ micro-particles in terms of UV protection. The growing tendency toward TiO₂ nanoparticles in the textile industry is due to their high special surface area and surface energy. Although unprocessed cotton fabric can reflect, absorb, and disperse some electromagnetic radiation, it is not sufficient for full protection.

In-situ synthesis of copper oxide/zinc oxide on a whitened cotton fabric presents significant protection. Using copper sulfate and zinc chloride as a precursor, Cu₂O/ZnO nanoparticles are synthesized in a water/alkali solution with cotton fabrics. Compared to single-component zinc oxide and copper oxide nanoparticles synthesized with the same method, the synergistic effect of UV protection of two-component Cu₂O/ZnO nanoparticles is proven. ZnO nanoparticle-processed fabrics provide better UV protection compared to Cu₂O due to the higher UV absorption rate and reflection coefficient of ZnO nanoparticles. Two-component Cu₂O/ZnO nanoparticles offer

better UV protection than single-component zinc oxide and copper oxide nanoparticles (Noorian & Hemmatinejad, 2018).

For textiles and polymers, UV rays or even visible light waves can damage the clothes, including discoloring, reduced mechanical properties, decay, and woolen textile yellowing. Hence, a body of research addressed the application of mineral nanomaterials for mitigating or delaying these adverse effects. Compared to other fibers, cotton has the least optical stability. Therefore, cotton fibers turn yellow under light exposure, which is a major issue for cotton textiles. Inorganic nanoparticles, including ZnO, TiO₂, and Al₂O₃, can delay the yellowing process.

Using the filling process, not only do they cover the fabric surface, but they penetrate into the yarns, becoming a part of the fabric structure. Impregnation has the same effect. Those nanoparticles that are not on the fabric surface do not play a major role in UV protection. It should be noted that only the fabric surface is exposed to radiation, and thus, only the surface should be covered with nanoparticles. The spraying method can be an alternative to these methods (Verma & Maheshwari, 2019).

4. Conclusion

Since UV is dangerous for humans, there is no option to protect skin against

these radiations except for UV-protective textiles. Nanotechnology offers advanced features to the textile industry leading to smart textiles. Smart fabrics provide special services with high durability and comfort while reducing production costs to a minimum. These fabrics can expand the textile industry by offering a wide range of commercial products. The conventional methods for applying various properties are not permanent. Therefore, their effects deteriorate upon wearing or washing. Consequently, nanotextiles are highly profitable, and advanced fabrics with amazing features are currently being developed. Nanotechnology fabrics have promoted great visions and responsibilities in the textile industry.

As there are some issues regarding the application of conductive metals and polymers in protective textiles, nanoparticles, as a very thin layer covering fabrics, have been of special importance. Hence, scholars have turned to metal nanostructures for improving electromagnetic protective features. Applying nanoparticles (TiO_2 , ZnO , and Fe_2O_3) and hydroxylapatite along with other organic/inorganic materials to textile surfaces can improve their properties, including abrasive stability, waterproofness, antibacterial feature, and UV, electromagnetic, and infrared protection. Recently, synthetic fibers with silver nanoparticles have presented high electromagnetic protection. Clothes made of such a fabric are extremely comfortable. Replacing stainless steel with silver nanoparticles offers some benefits, such as lighter weight, preserving me-

chanical properties, and high strength. To this end, metal nanoparticles, including copper, nickel, or a combination of these particles, can be employed. Inorganic compounds, such as TiO_2 and ZnO , which are UV-blocking materials, provide UV protection to nanomaterials. Potential applications of nanotechnology enable smart compounds, which develop useful features for fabrics. Linen fabrics covered with mineral nanoparticles, such as CNTs and TiO_2 , have a smart performance, and that is why they are called smart fabrics. Nanomaterials act as UV absorbers.

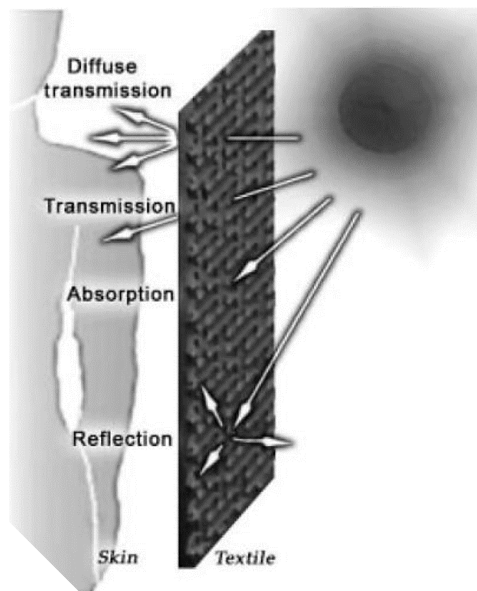


Fig. 1. UV incidents to a textile.png

Acknowledgement

The author would sincerely appreciate Dr. Marzieh Shafapour for her support in this research.

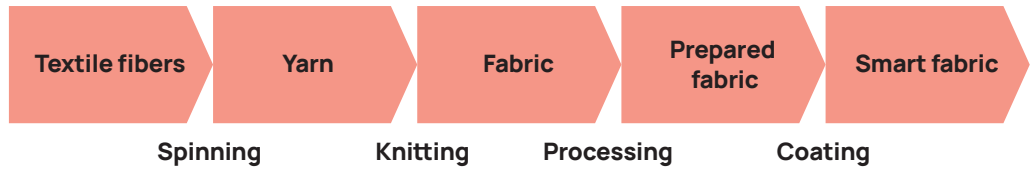


Fig. 2. UV-protective fabric production process

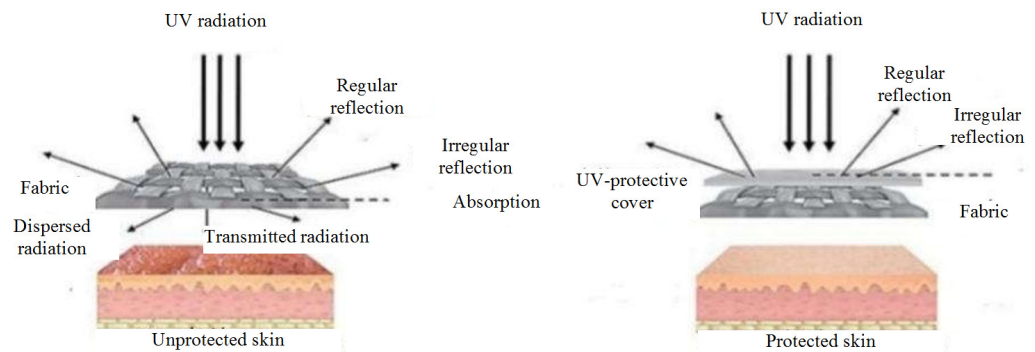


Fig. 3. UV incident on (a) protected and (b) unprotected skins.png

Table 1. Recent developments in the smart textile field

Recent development	Research Institute
New sensors can enable smarter textiles	Delaware
No need to wash anymore. Nanotextiles clean themselves with light	RMIT
The fabric automatically warms or cools you	Maryland
LED-equipped washable smart fabrics	MIT
New coatings provide a waterproof capability for natural fabrics	MIT

Table 2. Raw material for smart fabrics

Raw material	Performance
Metallic yarns	As antistatic yarns for textiles used in electric-protective clothes
Nanoparticle coatings	Increased UV protection and hydrophobicity
Optical fiber	Detecting fabric deformation by transmitting light through fabrics

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PRESENTATION



GOLSHAN BARAZESH

Golshan Barazesh Bakhtiari

A familiar name in Persian-speaking countries as well as in Italy.

For two years, he was in charge of the technical Judge of the Miss Universe competitions in Italy in all the city rounds and the national finals.

How can we ignore the first and only Iranian girl who, despite all the problems and limitations, was able to be the first Iranian judge in this organization (Miss Universe). Now that all Iranians know her and she is steadfast in her path, we considered Golshan a worthy person to become a member of the editorial board of the first Persian-speaking magazine and fashion. Golshan has also been the designer and maker of the completely handmade crown of Miss Universe in Italy in 2020, this crown was redesigned based on the crown that was made in the 2019 World Competition.

Golshan is a journalist and reporter for the global news network NOW TV and reports the political and social news of Italy for this TV channel. This English-Iranian

language channel has millions of viewers around the world every year and is one of the most important news channels in the world.

she was included in the list of the international magazine Tc Candler, which has been introducing the most beautiful faces in the world for more than forty years, this year Golshan was a possible candidate for the hundred most beautiful faces in the world, which this magazine will introduce the hundred most beautiful faces in the world by the end of 2022.

We want to introduce you to a girl who was able to break a taboo!

While beauty pageants are not licensed in Iran, Golshan has written more than 12 book volumes about Miss Universe pageant techniques, which he has not been able to publish yet. She hopes to be able to publish his books in the not too distant future. to reach the masses and teach the girls who are interested the correct and principled way to win.

When we ask her about Golshan's





books, she answers that she wrote the books during more than four years of intensive research and hours of wakefulness in the silence of the night, and "sometimes I was so busy writing that I didn't notice the light". She says that these books can be the only main guide for girls in beauty pageants and she has written sufficient and comprehensive explanations and tried to write the explanations in the simplest possible form.

Golshan was born exactly one year after the end of the Iran-Iraq war in the city of Masjid Suleiman (a city in the southwest of Iran where the first oil well of the Middle East was drilled in that city).

At the time, except for the two ambulances that were left intact from the war, the city was facing serious problems to send patients and pregnant women, and Golshan's mother had to walk a long dis-

tance to reach an old minibus that could reach the maternity hospital.

Golshan's interest in medical and midwifery services made her enthusiastic about the field of midwifery and she was able to graduate from the bachelor's degree in midwifery. She worked as a midwife and even a nurse in Iran for four years. Golshan says that she has worked all her life and at the same time she has been working in a hospital and two round-the-clock clinics and once a week in her private practice.

She tells us that many times my family only saw me at home for a few hours and most of the time they went to his place of work to see her and bring food.

She says that at that time her biggest wish was to be able to have a house in the hospital itself so that she could be there forever and it was not long before he applied for a job in the village on her advice. The closest friend who had a close family relationship. According to the research he had done earlier, he chose a village where exciting things always happened and entered the village less than a month later, on the very first day she was attacked by a pack of wild dogs and then entered the village. became. The adventures of a clan conflict between two different villages that almost destroyed the village except for a few families (due to the volume of fire and barrage of war arrows), about a few weeks, Golshan and a general doctor, who was sick (he had cancer of the hands and feet was softening and had to amputate his right hand)

were in the clinic where they had to do all the work of the clinic from nursing, midwifery to medical work at the same time, which required more support.

Golshan says that the best period of my life in all these years I have lived is related to that period. We ask her if he wants to go back to that village if time goes back. We are faced with her decisive positive answer! She says I never thought about marriage because I could never imagine finding someone who could bring me so much excitement and pleasure that I would feel happy! She says that she has not decided to get married yet, but if he decides to get married, she will definitely marry someone who thinks like her or wants to be like her.

During her studies, Golshan was one of the good students who participated in all scientific, sports and artistic competitions, and whenever a competition was to be held, his name was written at the top of the list. "I have always loved racing and I still do. Life without racing is like a merry-go-round for me and I don't want to lose the excitement that is in the joy of life,"

she says. "I don't think about winning and losing, but I always try my best. It's the last race of life, but if I lose, it must be for some reason and I don't get too upset."

We can't say how happy we are to interview Golshan, we talk to her about whether she participated in other competitions as a child and teenager and we are totally amazed.

Golshan wrote her first poem when she was not yet 4 years old, (I wish there was a day called Kindness Day / Everyone with any language was on the way to that golden day), the honors do not end here! At the age of 13, this beautiful girl managed to prepare a city theater for the Fajr Festival (the most prestigious theater festival in Iran) and put it on stage in 2006 in an amphitheater in one of the cities of Isfahan. The young age could not climb to the higher stages, but was applauded by the audience and the jury. She says that he her been in love with screenwriting since he was 10 years old and wrote her first screenplay at that age. At the age of 15, he invented a new sport that was under the supervision of the Football Federation, but she reported that the rules of this sport were stolen and he regretted that time very much. The issue will pass, but I have decided to work on this new sport again when I have the right opportunity and start everything from the beginning".

We are really amazed that we have such girls in Iran and they are drowned in restrictions and have never been seen! In the year that was the International Year of Physics and her was in the third year of high school, Golshan was on behalf of her school (7TIR 2) in a small town near Isfahan, She submitted a hypothesis under the title (Proof of the universe of creation) for the world competition (Nobel Youth Physics under 20 years).

During that time, Golshan was present in all school competitions. In the same year, she was able to get the first place

in the biology laboratory theory competition in the region and the second place in the practical biology competition and was ranked second with her total points.

No one thought that a girl with a brilliant academic background could shine in the world of art.

Golshan further added that "I never show interest in end of year exams. Basically, I have an inexhaustible effort for competitions, but I don't like to measure myself by regular school exams. We ask her what this means and how do you interpret it? She says, "During school exams, I try as hard as I can to get a passing grade, and I spend my other time working on the projects I want." I am always among those who finish and leave the test session first. But that doesn't mean I get full marks. I don't study for grades. I remember the day when I didn't write the answers to the questions completely ,and I answered very briefly so that I could get to the meeting of the student research center earlier. Others say that I am a bit strange, but I am satisfied with myself and I think that the world needs strange people to move forward.

Golshan is a very skilled painter and her works have been exhibited in various galleries in Rome - Italy. She is also a musician and playing Hang Drum ,piano and dulcimer. In December 2016, Golshan played an hourhang drum set at the UNICEF charity in Rome-Italy, and the funds raised by UNICEF were sent to African children. She was encouraged by her friends and acquaintances to be-

come a model since she was a child. She is 179 cm tall and has a unique body. She remembers that considering that modeling has been banned in Iran and anyone who engages in this profession will be punished It would be heavy, she couldn't follow this profession, but in all the friendly parties and parties, she was always asked to wear a few different clothes and start catwalking. We cannot imagine that these girls and women are not seen! Girls who were role models not only in science and education, but also in art and fashion. Now that we are preparing this interview and full biography of Miss Golshan , we wish the best for Golshan and other girls who lived and grew up in such difficult conditions and want them to follow their dreams. Maybe tomorrow everything will change and people will live with hope and dreams. Let's know a little about Golshan Barazesh Bakhtiary family.



BARAZESH BAKHTIARI FAMILY

About the family history of the Barazesh Bakhtiari family:

Haider is the ancestor of Golshan, Haider was nicknamed Haider the Blind (due to the weakness of vision that occurred in one of his eyes), Haider was the head of the Khanin Bakhtiari dynasty, one of the richest families in Lorestan and the head of the Papi Ler clan, who Some reasons enter the land of Bakhtiari, and create the Zarasvand clan (Zarasvand is the name of the family of the great Bakhtiari Khans, the most famous and bravest people were born from the women of this clan, "Zarasvand") and after the death of Haidar, his son Ghalib assumed the presidency and after his death, his son 'Khosro' became the president, Khosro had two sons, his eldest son 'Abda Khalil' and his younger son 'Ahmed', after the death of their father Khosro, his eldest son 'Abda Khalil' became the president. Ahmed, the little boy who was known as Ahmed Kolah Leti after the death of his brother Abdo Khalil «200 years ago», (because in Bakhtiari, when someone mourns someone, he wears a big hat made of black goat's wool), he is very brave, he was intelligent and zealous, and he did something with the killers of his brother Abdo Khalil, who took refuge in the Asmari mountains of Zagros and ran away. "Ahmed Kolah Leti" created the "Ahmed Khosravi" clan, (because his father's name was Khosrow and he was Ahmad, the combination of these two names becomes Ahmad Khosravi) and assumed the leadership of this clan, "Ahmed Kolah Leti" is the same person It is that the family "Barazesh Bakhtiari" was born after that.

(Zorasund clan, Haider-Ghalib-Khosro-Ahmed Kallah Leti)

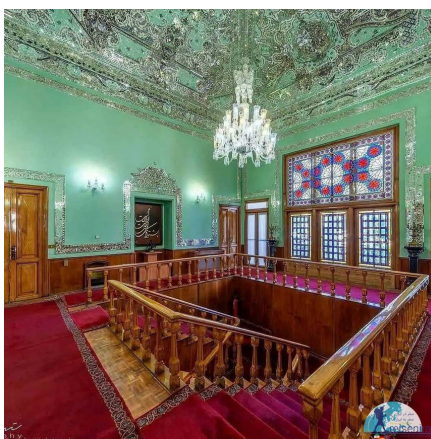
Below we will see a number of relatives from far and near Golshan Brazesh Bakhtiari:



Sardar Asad Bakhtiari

Famous Bakhtiari ilkhan and intellectual, the conqueror of Tehran during the constitutional revolution and one of the courageous and brave leaders of the constitutional revolution 16 July 1909, From Zarasvand Bakhtiari clan.

(Descendant of Haider the blind (head of Lorestan Papi clan))



A view from inside Sardar Asad house

Bakhtiari's house



Sardar Bibi Maryam Bakhtiari 1874-1937

A writer and women's activist in the constitutional revolution, with the highest bravery medal of Germany, she was considered one of the pioneers of women's rights demands and one of the national defenders of Iran during the First World War. , and From Zarasvand Bakhtiari clan.

(Descendants of Haider the blind, head of Lorestan Papi clan)



Queen Soraya Esfandiari Bakhtiari

Queen for seven years 1951-1958

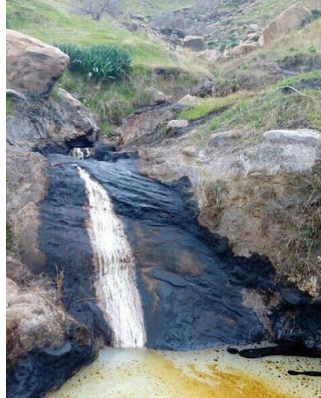
the second wife of the Shah of Iran, known as the queen with emerald eyes, one of the most beautiful women in the world at that time, from the Zarasvand Bakhtiari clan (descendants of Haider the blind, head of the Papi clan of Lorestan)

Sardar Shir Ali Mardan Khan Bakhtiari one of the brave Bakhtiari generals who was executed during the reign of First Pahlavi by order of Reza Shah in Qasr prison (1934) for the crime of rebellion against the central government.



(His mother is Sardar Bibi Maryam Bakhtiari, who is from the Zarasband clan and a descendant of Haider the blind, the head of the Papi clan of Lorestan)

The small oil waterfall, the birthplace of Golshan Barazesh Bakhtiari, Masjed Soleiman (M.I.S)



Golshan's grandfather (The first man sitting at the bottom) and a group of senior employees of Masjed Soleiman Oil Company



The city where Golshan Barazesh Bakhtiari was born, a small city in the southwest of Iran (oil and gas capital of Iran), the center of oil springs

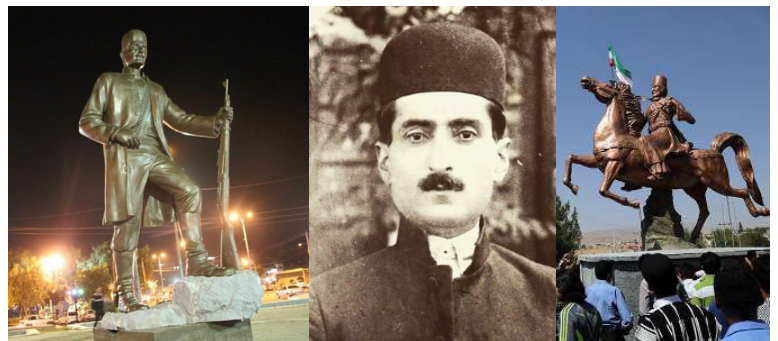


Boiling of oil in the bank's ATM center is a normal thing that happens every day in all the houses of Masjed Soleiman (M.I.S)

Sardar Shir Ali Mardan Khan Bakhtiari

one of the brave Bakhtiari generals who was executed during the reign of First Pahlavi by order of Reza Shah in Qasr prison (1934) for the crime of rebellion against the central government.

(His mother is Sardar Bibi Maryam Bakhtiari, who is from the Zarasband clan and a descendant of Haider the blind, the head of the Papi clan of Lorestan)





Handmade crown designed by Golshan Brazesh Bakhtiari2020 Rome,Italy



Golshan was included in the list of the international publication Tc Candler as a possible candidate for the 100 most beautiful faces of the world this year 2022.



Golshan is reporting on the new prime minister of Italy (NOW TV)



Golshan is the winner of 7 crowns in beauty contests (World pageants and in Italy

ARTWORKS



NASRIN HASANZADEH



Artist Resume:

My name is Nasrin Hasanzadeh. I was born in 1982 (39 years old). My field of art is fashion design and I have been working in it since I was 20 years old.

About Me:

I graduated in fashion and clothing design from the Comprehensive Scientific and Applied University. I am the owner and founder of Sita Mad Arya Art Institute. The main focus of the education department is the courses regarding cloth design and related software. Also, in the production department, we are keen on the production of women's clothes and sports clothes with innovation and creativity. We always welcome new designs for women, athletes, and disabled people.

Exhibition:

Fajr Exhibition 2022 (Iran Vijend)

1- Designing and sewing ethnic, Islamic and Iranian clothes

Dress number 1 (Seti)

Work Statement: it is made of carbon blue color and velvet material with several dyed beads, the idea of which is derived from two Kurdish tribes called Jalali and Shakak, which is a piece of clothing. It is the revival of a culture of Kurdish women that has been thousands of years old. Working and baking bread, they put the ends of the sleeves on the sleeves of their clothes to stay clean. In my design, this piece of clothing has given a beautiful look to the Kurdish long dress by adding gloves.

Dress number 2 (Nasrin)

Work Statement: It is a Persian green dress made of velvet material with several dyed beads, the idea of which is derived from two Kurdish tribes called Jalali and Shakak, which is a piece of clothing. It is the revival of a culture of Kurdish women that has been thousands of years old. Working and baking bread, they put the ends of the sleeves on the sleeves of their clothes to stay clean. In my design, this piece of clothing has given a beautiful look to the Kurdish long dress by adding gloves.

ARTWORKS

Artist Resume:

My name is Nazli Khodavardi Afaghi and I was born in Tehran in November 1980.

About Me:

I graduated from Qazvin University in statistics in 2004. Since childhood, I was very interested in painting, photography and fashion. My first experience was designing clothes for my dolls and it was done without sewing and only using pins. When I was a teenager, I was keen on styling and used to combine different clothes. I was also interested in Eslimi and Khataei designs (Iranian traditional designs).

Artistic Experience and Background:

- Expert in Illustrator software (design clothes and fabrics)
- Digital clothing design with Sketchbook software
- Creativity in design
- Fashion photography
- The style is a combination of traditional and modern Iranian designs and the use of different colors.
- Interested in implementing sustainable fashion

Instructors and Resume:

Courses:

- Preliminary design course at Tehran Technical Complex (Enghelab Branch)
- Additional courses at Mobtakeran Pushesh Shahrtash Educational Institute

Instructors:

- Ms. Shahrtash Razmjo (Shahrtash Innovators Training Institute)
- Ms. Marzieh Hatef Jalil (Shahrtash Innovators Training Institute)
- Ms. Mehsa Nasser Zare (Zare Fashion School)
- Ms. Bita Nasr (Zare Fashion School)

Exhibitions:

- 1- The 10th Fajr International Fashion and Clothing Festival - February 2019 - 2nd stage (showing ready works)
- 2- The 11th Fajr International Fashion and Clothing Festival - July 2022 - 2nd Stage (showing ready works)
- 3- The 5th Diba National Festival of Fashion and Clothing Design - June 2022 - Getting to Stage 2



NAZLI
KHODAVARDI AFAGHI



PRESENTATION



PARISA LALEHBEIGI

Parisa Lalehbeigi

Parisa Lalehbeigi,

born in 1989, is an Iranian artist (dancer, model and painter) who lives in Isfahan, graduated with a bachelor's degree in geology. She started her artistic activity in 2001 by studying acting and physical theater with Ms. Marjan Naghieh and took part several years in various festivals as a teenager performer and succeeded to win various awards.



she started teaching dance at the age of 23 and trained many students in the art of dance. In this way, she benefited

from the knowledge and experiences of great masters like (Dr. Karim Taqinejad, Mrs. Marjan Naghieh, Mrs. Helia Bande, Mr. Zaza, etc.) for the physical theater and different styles of dance (Iranian classical, Iranian modern, and Georgian folklore)



She entered the art of painting since 2005 under the supervision of professional and international painters like Mehran Rozbahani and Parviz Agharokh, etc.).

Due to her interest in working in the field of fashion, she started her modeling activity personally and with sports training and self-taught.

Among her international records and honors in the field of dance are the invitation from the Georgian Dance Federation



to participate in Tbilisi and Telavi dance festivals and performing on stage and besides she achieves the international dance diplomas for performers from the Georgian Dance Federation. In 2022, Moreover, in 2022, she participates in Master Zaza classes and received her diploma in Georgian folk dance from the Georgian Dance Federation. Finally by working hard and taking part in different courses under the supervision of Karim Taqinejad, she was succeeded to be a member of this association and also to be a dance teacher in East Azerbaijan Performing Arts Association.

Among her records in the art of painting, various achievements can be mentioned like participation in several foreign

exhibitions in Izmir, Dubai, ect.. and domestic group with her paintings in real, abstract and modern style with Amiran collection and participation in the online exhibition of Italy and Pars Forte magazine in 2021.

She also won the second rank of pencil drawing in 2006 and the first place of conte drawing in national competitions in 2007. In the field of modeling and fashion, cooperation with several Iranian brands can be mentioned through her professional career. Besides, she has collaborated with a Georgian art collection for photography in Georgia. Furthermore, she appears as a model in the Italian exhibitions of Amiran and Pars Forte collections (Her photo have been printed and displayed in several brochures for several brands in the exhibition)





MARYAM MAHBOUBI

The Adaptive and of Tradition with Retro-Cos Products

Abstract

Modern art stands against traditional art apparently; however, they are inherently interwoven, and this reality is revealed by investigating modern or traditional thoughts background. The present article concentrates on assessing the influence of tradition on modern art. Most wearing styles are trends and seem modern, while they are influenced by international history and thoughts in the deepest layers. Etro and Cos are significantly different in the path of designing their collections. The article aims to follow an adaptive approach and employs library methods and internet-based research concerning the last achievements of these brand designers in the past decades and investigate their ways. The employment of modern and deconstructive critical perspectives can present more significant patterns in these brands' investigation to detect the roots of tradition and modern art, the categorized and dissociated aspects, and dis-

close the role of traditional art's power to express the meaning of the inner nature of modern art in the fashion industry. The outcome of this investigation and the description of artworks' relationship with tradition and the impact of tradition on the artwork, particularly the art of clothing design as a cultural approach, can be utilized as a valuable source by young and leading designers of the fashion industry. It makes them acquainted with the designers' academic performance and successful brands.

Keywords: Traditional Art, Modern, Modern Art, Etro, Cos

1. Introduction

What is traditional art? Generally speaking, traditional art refers to an art transferred orally and spiritually from one generation to another, relying on religious and ritual teachings. Traditional art is situated inside the heart of an artist and directly influences artwork; modern art is

Deconstructive Analysis Modern Art in

Ms. Maryam Mahboubi,

phd student of kish university, Iran

the opposite side of traditional art and relies on experience, diversity, and combinability. Traditional Western art focuses on religious matters and employs a gloomy and depressing atmosphere and a golden yellow halo around the characters' heads. At the same time, Iranian paintings ignore the 3D atmosphere and employ brilliant colors to display the subject harmonically and plainly. The traditional-directed artists of Iran have benefited from particular ways, including mystery and allegory, to illustrate an extraordinary world differing from the physical world. The first impact of modern thought on Iran's art is recognized in the journey of Hasanali Vaziri, the first pupil of Kamal al-Din Behzad, to Europe; he was influenced by impressionism art. The interaction of young Iranian and European artists in 1949 led to development of European art styles and tendencies in traditional arts. This article concentrates on extracting new and accessible sources concerning successful artists' achievements in clothing design and manufacturing industries.

The challenging progression of traditional art to modern art happened over time with the aid of various people. The critical question of this investigation is whether modern art is influenced by traditional art or not. What are the differences between traditional art in the past and present years if it is influenced by traditional art? Does the relationship or the lack of relationship between modern and traditional art can reduce a work's worthiness or promote its quality? The answer to the second question is the answer to the article's hypothesis, which will be assessed in the succeeding parts. The investigation employs adaptive, internet, and library-based approaches to assess the similarities and differences between Cos and Etro designs. Cos focuses on minimalism and contradicts traditional art; however, Etro is more loyal to traditional art, and its composition approves loyalty. It is on the opposite side of modern art. However, both brands are stylistically highly accepted by young people and enjoy high selling rates. The article aims to describe each style's details pre-

cisely so young designers can benefit from the outcome as a working reference.

2. The Definition of Traditional Art in Iran

The Persian equivalent of tradition is “سنت,” which is an Arabic word, and Arabic and Islamic texts refer to it many times; in other words, it is considered one of the Shia preferences and stands beside Quran, wisdom, and community (Abolqassem. Dadvar, 2015,14). The review of Iran’s art history displays that Iran’s traditional art includes a collection of authentic, local, and folk art that has deep roots in traditions, customs, beliefs, behaviors, manners, and cultures. It supplies a part of the usual needs and interweaves with societies’ spiritual culture. Iran’s traditional art manifests its rich history and narrates artists’ thoughts, science, sacred suffering, and faithful endeavors as souvenirs from Man’s high position and gentle spirit at spiritual moments. Traditional art includes specific branches such as miniature and relevant arts, calligraphy, metalworking, and relevant arts, woodcarving, organizational fabrics, pottery, tiling, ceramic, traditional textile, bookbinding, glassblowing, and glass relevance arts (Hussain Yavari,2009,12).

The investigations prove that exploring history helps find innovative and imaginary traditional artworks of Iran that are unrelated to naturalism. Iranian art-

ists described phenomena as they like it to be not the way it was; hence heroes in Iran’s arts are illustrated as powerful, beautiful, noble, and generous. Although these ideal characteristics did not correspond with reality, their representation in art was a perfect recreation of Iranians’ favorite heroes. Iranian artists intentionally created and combined a particular reality with deep poetic, personal emotion, and religious perspectives. In other words, although they were mystics, from the Achaemenid Era onward, they paid close attention to the physical world, beauty, grace, and simplicity. Iranian miniature artists, like mystic poets, painted according to specific beliefs and did not develop anything except intuition and God’s glory. These artists believed in the unity of existence in the universe and its representation in art. They accentuated diversity in expression, hence Iranian art as the offspring of an imaginary or legendary matter. Iranian miniature artists borrow from nature whatever they need; however, they do not confine themselves to nature. Instead, he depicts it as he remembers, which may be far from reality (Morteza. Goodarzi,2005,5). Indeed, tradition refers to a subject whose presence is prioritized over absence, so when somebody says action is tradition, it means doing it is not compulsory. In other words, doing that action is beneficent, although ignoring it is permissible (Abolqassem. Dadvar,2015,12).



Fig 1. An illustration of architecture, tiling, source (the author's archive)

Traditional Art in the West

Traditional arts possess particular spirituality and venerability, and the artist employed his love and spirituality to create a work and enjoyed his labor to convey his labor. The investigation of traditional arts during history reveals that the process of mysteries and secrets of art production has been shaped specially and loaded with trust, belief, virtue, and spirituality in each society (Abolqassem Dadvar,2015,24). The interwoven planet patterns are the main characteristic of Islamic art and were commonly applied in the Middle Ages in Europe as Maghrebi; however, European people became interested in the Muslim' artworld in the 16th Century, and the word Arabesque emerged. These patterns were employed before the birth of Islam in that some samples have been discovered in Hellenistic art and Asia Minor's art. The first footprint of these patterns dates back to the first BC; however, it became the chief feature of artists' work possessing specific attraction and mystery, and theoretic-

cally, the concept of religion prohibited the presentation of alive animals. This phrase was applied in the Renaissance era to patterns consisting of the intertwined lines of flowers, plants, fruits, and actual human and imaginary figures (Osborne, Chilarz, et al.,2007,17). The main branches of traditional arts are handicrafts, weaving, macrame knotting, and book design. During the Renaissance era, human beings were born to know God and fulfill his orders; most Renaissance writers contemplating figures and images had completed their jobs concerning athletics. The figures were recognized as sacred and remembering pieces and were employed for ethical, training, educational, and religious goals; however, aesthetics was not the primary concern of the artists and critics of the ancient time (Vernon. Hideminer,2008,117). The birth of philosophical anthropology during the Renaissance era was a moment when man made himself free from the dominance of the cosmos and God's will. Man did not deny or approve of God's presence; however, he freed himself from the bounds of centralizing himself. Humanism was the outcome of



Fig 2. Tiling during the Byzantine Empire

the Renaissance era or the regeneration of science, manner, and art. One of the primary uses of art during the humanism era was exploring and discovering life's beauty helping human development; art was capable of centralizing good human concepts for aesthetic purposes and giving them proper shape (Nezamedin. Nouri,2013,47). Traditional art emerged with book design during the Byzantine Empire and continued with cloth waving and macrame knotting decorated by Arabesque-oriented jewelry designs in the following centuries.

The Correspondence of Traditional and Modern Art's Mainstream

The achievement of the new Century is summoning innovative thoughts, and the 20th-century melody conveys a thousand years of songs. The new Century

has started, but the question is its nature. The 19th Century was committed to physical and technological development, notwithstanding some belief that Man would fail to enjoy his new powers wisely. The western world was moving toward development, and people were observing lives annihilation; the cities became the arena for showing pride and aggression. The man was losing his connection with nature and his Nature reversibly. Meanwhile, some believed that these signs signified the emergence of a better world and presumed that technology would succeed in defeating their excessiveness and convey prosperity to cease the nations' war.

Human beings recognized their mutual dependence, and the workers who felt like a universal family enjoyed technology to transform the world into a pleasant and reviving planet (Norbert. Linen, 2003,18). The art of technology was expected to become a tool to free man from the exhaustion of excessive work and physical slavery; it was supposed that art's perspectives could bring personal independence and freedom of speech. The eighteenth Century experienced a fundamental transformation, and in his book entitled "The Story of Art," Ernest Gombrich has devoted a chapter to this category. No one believed in classical tradition as a guide, and historical evaluations proved that tradition consists of a collection of contradictory patterns. People's awareness of style and artists' new perspective on arts' capability to describe personal feelings helped them benefit from their motivations and repre-

sent them in their labor. It led to the birth of a new era called Romanticism which helped the emergence of new stylistics based on experience in the 19th Century in the 19th Century in France (author).

The Role of Tradition and Modern Art in Creating Art-work

Before the birth of Romanticism, art and its freedom were interwoven with tradition, and its birthplace was called the cradle of civilization or the Mediterranean civilization. The tradition's centrality was demolished; tradition remained but was not considered a unique tradition. It was situated in the heart of other traditions enjoying particular traditions, including Western traditions impacted by classicism like the Middle Ages and the Scandinavian traditions. Some of these great traditions belonged to remote places like the Middle East and the Far East Civilizations; the lifestyle of uncivilized people worldwide was evaluated as a representative of western Man's earlier life. Architecture and decoration illustrated the sudden rise of the leading traditions and least or most spoken languages; however, they did not influence painting. However, the principles and basis of classicism weakened in the modern world the classicism's language succeeded in preserving its influence. Hence the new species of art competing with classicism

must prove their worthiness (Norberth. Linten,2003).

The Man's tendency to find his critical position in the universe and leave behind primitivism was promoted, especially in the late 19th and 20th centuries. This movement could be interpreted as the discontinuity between tradition and styles and art's association, as it is recognized in Western society. Each country's traditional art helped art dissociate from fine and independent art; on the other hand, traditional and classic arts could facilitate the process of understanding art's abiding basis and principles. Therefore the classic principles and fundamental rules were never separated from stylistic foundations. Instead, Rousseau tried to understand how and based on what rules and conventions societies have emerged so that he could describe the social system of his society; anybody concerned about art tried to approve the ancient and recognizable art processes. The contracts that were once considered by many people as a definite and fundamental basis of all arts and their creation and were necessary and valuable in the past were recognized as invaluable attachments (Ibid,2003,21).

Visual Reference (Expertise, Style, Formalism)

What is the meaning of a pure perspective? It does not mean that one eye works

immaculately or is purer than the other; indeed, it refers to evaluating art pieces intelligently. Style in critical approaches evaluates visual features of art and acts like an underlying data demanding experienced and skilled eyes to be interpreted. Expertise and formalism demand acquaintance with a style that is a complicated and complex concept. The next question is how does a style emerge? Indeed, style is embedded in the heart of artwork; it is the outcome of form, line, space, and color waiting for a gifted critic to be discovered (Vernon. Hideminier,2008,227). Style in the familiar world refers to patterns or distinctive characteristics of a thing or a collection of items (the style of automobiles in the 1950s, the particular design of mudguards), (the style of music, clothing, cooking, literature, jewelry, etc.). Finally, recognizing the style of creating a jug, an image, or architecture helps acknowledge the artist's identity and the date and place of creating a piece.

Therefore, style is a working tool allowing historians to classify past events (Ibid,2008,235). In simple terms, the prerequisite to recognizing styles is knowing the rules of applying color, form, and gender and possessing the knowledge of criticizing and connecting different elements. In other words, being an expert in recognizing the form and the logic of putting visual elements together is compulsory to discover the depth of each work's meaning. Until the middle of the 19th Century, the chief and predominant art pattern was imagination, which was judged according to the correlation of

artwork with the ideal concept of nature. Because modern art was less engaging with representation, the art's history and criticism shifted their attention from mimesis to style. The consideration of style helps recognize visual experiences, historical reasons, and the unique role of artists. Visual observations are certified ways to determine the authenticity of a painting or sculpture. The relationship between art and life results from Man's direct attention and enthusiasm for the quality of art's visual elements. The following sections deal with introducing two brands, Cos and Retro, and their similarities and differences to explore the influence of tradition and modern art and artwork called clothing. The succeeding introductory part starts with modern and deconstructive criticism to avoid the author's taste and promote the article's scientific aspect; then, it deals with criticizing these brands' collections.

The Adapting and Deconstructive Criticism (Modern)

Modern and deconstructive criticism is a significant way of analyzing the subjects employed to compare the intended brands. Thereby clothing is the subject and content, and style shapes the relationship between elements like form, color, and gender. As Rousseau said, according to the theory of word matching, there are no words and context to criticize the subject; however, the elements

of artworks like clothes are concept help provide meaningful criticism. Accordingly, the present author elaborates more on this technique of criticizing (author); none of the critical theory movements were challenging and disturbing like the constructive theory. Instead, reconstruction emerged at the heart of criticism of continental schools, particularly Jacques Derrida's texts.

Contemporary criticism is analyzable in three aspects; it focuses on extracting the meaning of a piece. In deconstructive criticism, reading is substituted by observing, and pieces substitute things; these sentences are referred to in Ferdinand de Saussure's theory. His book *Course in General Linguistics* provides his lectures from 1907 to 1911. He described language as a system of signs; indeed, the critical element of a language is a sign which is made of a signifier. It is adjusted with oral or written words and signifies their meaning. The signs are conventional, and their meanings owe to their discrepancies; for instance, the word "Mard" is not "Dard" or "Zard." This example refers

to language; however, it could be considered a visual art. The context, a literary work, or a piece of art enjoys an internal code or a cluster of rules or compositions that are not necessarily connected to independent or creative reality.

Context conveys language's rules and interpretations, and as mentioned earlier, Saussure's lectures help structuralists find definable, limited, decipherable, and hidden meaning in a work's construction (Vernon. Hideminer,1908,331). Recognizing analytic principles of constructive criticism helps compare Cos and Retro and their working techniques in the last collections in 2020; however, it is highly influential in analyzing each brand's collection distinctively before implementing adaptive analysis.

Evaluating Etro's Pieces and Retro's Style from the Perspective of Struc-



Fig 3. Poster making in the 1970s, Etro style.png

ture, Color, and Form

Etro is derived from a music style called Retro; it would be best to investigate the clothing style in the 1970s, international fashion, Art Nouveau, and vintage influenced by Retro fashion and style. This fashion movement was employed in clothing and other art fields, including graphics, poster making, the automotive industry, industrial design, architecture, interior design, etc.

This style was utilized by Nicolas Ghesquiere, the designer of Balenciaga, in 2004, and it progressed recently by Etro Brand. Retro is derived from a Latin word meaning old times, and Retro style aims to provide a particular style embraced by people in the past decades. This word was employed first by the French fashion industry, then England enjoyed it, and finally spread worldwide; the fast-moving world changes in the early 21st Century shaped Retro style. The fashion world was not the only arena inspired by past styles, other artistic fields joined this movement. In simple words, Retro style refers to the clothes in 1920-1930 (BANIMODE.COM)

Retro philosophy focuses on demythologization from the past. As mentioned earlier, the Retro style is applicable for describing past perspectives and fashion; hence it should not be considered a modern style. Becoming fashionable specific clothing again is expected in



Fig 4. Retro-style designed automobile

this style; the following section explores the characteristics of the Etro Brand deriving from the Retro style.

Retro Style Characteristics

- Wearing mom-style jeans;
- Utilizing neon clothing;
- Utilizing a blazer coat;
- Utilizing striped and spotted fabrics;
- Utilizing eyeglasses, scarf, hats, and gloves of the 1970s;
- Utilizing an hourglass silhouette.

Investigating the Characteristics of Retro Style

1) Again, loose and high-crotch jeans



Fig 5. Mom style jeans

became fashionable, and Retro presented them with loose and colorful blouses. The fashion development from 2010 to 2020 played the crucible in the emergence of the Etro Brand. Although people wore tight and short crotch jeans for a long time in the 2010s, the popular mom-style jeans of the 1980s became fashionable. Etro introduced loose and high crotch jeans to the world, and many artists and actors wore them (Ibid, website).

2) Again, neon colors with Retro style became fashionable; neon colors became the primary trend in clothes colors. Neon colors or phosphorescent paints refer to a group of colors reflecting their saved light so that the color can be seen perfectly. These colors were highly wel-

comed by people with exceptional tastes in the 1950s, and after some decades, Etro combined them with modernized traditional patterns distinctively. Nowadays, colors and traditional patterns are applied in an unconventional and deconstructive way with the help of neon colors, simplified and monochrome patterns, and added to designed and manufactured clothing.

3) Retro-style retrieved clothes, blazer coats, and fastoni vests dating to the 19th Century under the name of Etro Brand. These long coats possess two rows of buttons revived and sent to the fashion market by Etro; however, in 2021, loose coats are matched with tight jeans. The employment of complex loose and the tight silhouette is a deconstructive



Fig 6. Hourglass figure dress with bright colors



Fig 4. Retro-style designed automobile

perspective in the postmodern era.

4) The striped and spotted fabrics in Etro Brand were utilized concerning the characteristics of Retro style in 2020 collections; this design style matched each season's condition and different fabric's structure. This brand revived the striped jackets and applied different colors, including green, dark orange, white, and navy-blue striped fabrics that date back to vintage time. Notable brands like Giorgio Armani, Gucci, Adidas, Nike, etc., consider Retro style ideology to present distinctive collections.

At a glance, Etro is one of the significant indicators of contemporary fashion that influenced postmodernism style. The gentle shifts of the past structures reflecting the characteristics of traditional arts innovatively are so artistic that it seems Man during history has no specific achievement and archetypes did not promote. Although Etro still enjoys past trends, it is modern due to the transformation of form and color structures. The following samples from the Etro collection help better understand (author).

The evaluation of feminine clothes and

the consideration of some elements, including hourglass figures, spotted fabrics, and warm and synthetic colors, are the main features of Retro.

Assessing Design in Etro Brand

The crucial inspiring source for Retro style designers like Etro Brand is Cinema in the 1970s. The significant samples of this brand are the application of straw hats, pansy eyeglasses, and butterfly shoes of Clark Gable in the "Gone with the Wind" film.

Etro Brand Background

Gerolamo Gimmo Etro established Etro Brand in 1968 as a textile design company. The designs of the company's first



Fig 8. Closing design with striped fabric

decades enjoyed distinctive, colorful, complex, and paisley patterns (Indian traditional patterns consisting of a group of geometric shapes, mainly circular lines combined with different colors). The leading company was located on Via Spartaco in Milan and was developed in 1977. The company's library includes an archive of Etro patterns and designs, particularly patterns added by Jacob Reto, the chief executive officer and the family's grandson, since the company's foundation.

He enjoyed visiting the library and benefited from his extraordinary creativity for inspiration; however, his travel to India was influential in manufacturing circular paisley. These patterns are primarily used for manufacturing furniture fabrics.

ish checkered fabrics with Indian paisley fabrics. The application of warm colors has created an Eastern and traditional beauty in this collection; indeed, it represents the achievements of tradition and modern art. The employment of contemporary art in this collection succeeded in displaying the role of tradition; the following examples help recognize the combination of tradition and modern art.

Cos

Cos developed its activity in manufacturing clothing in 2010 by considering two points: preserving the environment and enjoying the Japanese minimalism basis; hence it progressed in 2021. This brand's



Fig 11. (MONODELIAR.COM/ERTRO)

Assessing Etro 2021 Collection

Etro's last collection enjoys Retro style features; the designers combined Brit-

colors are designed in a natural and limited background; indeed, the designers focus on utilizing patternless natural and recycled fabrics. Cos presented a collection of ten feminine and masculine clothes consisting of white and beige dresses, skirts, pants, t-shirts, and coats inspired by Japanese minimalism. The de-

signers concentrated on using fewer fabrics and employing recycled and useless pieces; therefore, the cuts are straightforward and economical. The clothes-cutting lines and the minimal selection of colors have created a new identity for the modern man who is free from the bounds of appearance and beauty. This Swedish brand was established ten years ago, and its engineered designs attracted different audiences worldwide. Indeed, clothes are not designed for a particular gender, and customers can match them with each other.

The main differences between modern and traditional arts are:

- The loose patterns.
- Linear and latitudinal cuts.
- Using patternless but modern fabrics, which are described by comparing these brands and their backgrounds.

It would be best to describe minimal art characteristics in the fashion world to recognize its principles and basis, then provide the concluding part concerning the adaptive deconstructive analysis of these brands.

Minimalism Style and Its Characteristics in Modern Clothing

This term emerged in the 1950s and



Fig 13. Central store of Cos in Sweden

applies to painting and mainly sculpting; it enjoys fundamental geometric forms. Minimalism art is devoted to the United States of America, and its impersonal characteristic is respected as a reaction to the excitement of abstract expressionism. The most celebrated minimalist artists are Carl Andre, Donald Judd, and Tony Smith (Harold Osborne, 1989, 212). Minimalism is intertwined with modernism and possesses a pure reducing aesthetics that lacks a timeline and the date of expression; it was chiefly employed in the fashion industry in 20 and 21 centuries and dominated the market in the 1990s. The fashion in the 1980s was accompanied by large shoulders, the label of different artists, and caricature-like designs; hence it was compulsory to revise this excessiveness. Therefore, the 1990s enjoyed purified and enlightened aesthetics to avoid the principles of past decades that concentrated on "see me." Step by step, the deconstructive and aesthetic enlightening of minimalism was shaped along with traditional styles overstatements. In fact, minimalism followed

the modernism tradition and was respected as an influential aesthetic basis. The sternness and enlightening of minimalism separated this style's designers from a group of designers who employed classicism in their designed clothes.

The process of manufacturing masculine closing was combined with a feminine aesthetic, and the selected colors were either neutral or mild to emphasize the clothes model and its consumer; hence unnecessary decorations were ignored. Jil Sander's style has precise interaction with minimalism, and his designs in the 1990s represent excellent skills in manufacturing exquisite clothes that do not need additional decorations. He started his activity in Germany, and the display of his 1993 collection in Paris dared to defend simple models and represent architectural elements. Sander Brand failed to fulfill expectations, so Jil Sander tried to preserve the minimalistic aspects of his brand. However, he benefited from the advice of Raf Jan Simmons, a Belgian fashion designer, and revived his fame in 2005. Although the works of Helmut Lang, the Austrian designer, concerning the experience of deconstructive school analysis were transformed (Mairi. Mackenzie, 2012, 129), Shirin Guild flourished in the minimalist fashion industry in the 1990s. She took advantage of the elements of traditional masculine clothing of Iran as an aesthetic piece; this closing covers the body thoroughly and consists of rectangular and t-shaped fabric made of high-quality cotton (Ibid, 130).

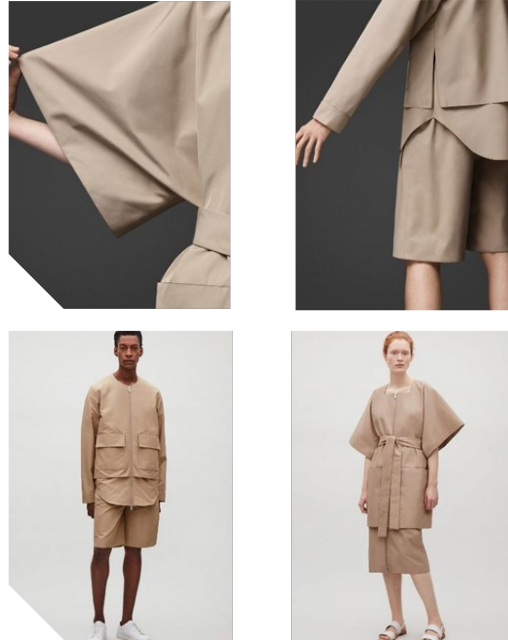


Fig 14. Cos 2021 collection

Young People's Perspective on Tradition and Modernity

Zoroaster's primary mission was a good thought, and Muhammad (PBUH) prioritized thinking over an hour of praying for all humans and fairies. History reveals that Iranian art emphasizes thinking and differentiates Man from an animal. Each human thought outcomes from his acquainted and social culture. Thoughts and culture are two valuable gems that are not created suddenly and cannot be substituted by other cultures and thoughts. Now the question is, what el-



Fig 11. (MONODELIAR.COM/ERTRO)

ements have attracted young people to modernity? Definitely, the young generations' ignorance about their culture is influential in this matter. How many percent of Iranian young people are knowledgeable about their culture? How many words, like historical background, culture, etc., succeeded in attracting them? As long as young people fail to recognize these phrases, they cannot support Iran's culture, and their tendency to foreign cultures is expected. The next question is how much of the present generation knows modernity. Do these matters succeed in attracting young people who have detached from their authentic culture and civilization? Is it modernism or just carrying its name? Some matters that dissociate the connections of young people from their authentic culture are teaching western thoughts of art called contemporary art and ignoring the principles of creating visual art for the sake of modernism (Abolqassem Dadvar,2015,25). Young people accept all available clothing options due to their tastes; therefore, a professional and scientific investigation













helps recognize modernism and its development to create a proper interaction between tradition and modernism. These efforts can fulfill young people's desire to wear fashionable items and preserve local traditions.

The Comparative Table Concerning Cos and Etro

Conclusion

According to the investigations concerning traditional and modern art comparison, clothes designing is classified into two groups. The first group includes pieces that preserve and express the delicacy and values of classic and traditional art; they protect classical and traditional values to resist the modern world's ugliness. The second group is influenced by modern and deconstructive prospects and concentrates on protecting the en-

Etro	Etro	Items	Cos	Cos
	Light Warm and vivid colors	Colors		White Black Grey Light Colors
	Silk Shining Satin	Texture		Crepe Cotton Viscose
	Flower Stripped Arabesque Painted	Design		Simple Monochrome Patternless
	Free and long cuts	Model		Linear and longitudinal cuts
	Boho International Traditional	Style		Minimalism Deconstructive

environment and preventing pluralism and diversity. These groups have created a modern-era identity and enjoy a specific group of audience. The investigation reveals that traditional art is an inseparable aspect of the contemporary era and impacts modern and deconstructive minimalist art. It is expected to observe a precise combination of tradition and modernism in future clothing design.

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PRESENTATION



Raana Nikbakht

RAANA NIKBAKHT

Raana Nikbakht

was born in 1993 in the city of turquoise tiles and the symmetry of Moqrans, Isfahan. She spent her middle and high school years in the school of exceptional talent, SAMPAD (Farzanegan Amin Isfahan), where she had the chance to experience different environments outside of her educational circle .

From middle school, Raana got familiar with literature and the principles of story writing, and she was given the opportunity to write articles and prepare text content for several university magazines. Because of this, she grew interested in studying social, cultural and historical subject, and along with other artistic and practical activities, such as drawing and painting, photography and playing music, her studies took an independent route from her background education. During high school, in addition to her previous activities, due to her interest and close acquaintance with several designers and

tailors, as well as familiarity with the royal clothing collection of Saadabad Palace and Niavaran, she became interested in learning to design and sew clothes and learned various practical methods; Already by then, she began to collect all kinds of collectible fabrics from countries such as Chinese raw silk, Kashmir shawls, Indian embroidery, ikat fabrics from Uzbekistan and Tajikistan, Tibetan woolen fabrics, etc. Since then, in her various travels, she brings with her a piece of fabric from each region as a souvenir. Parallel to all these, during the early years of her high school as she prepared to participate in the Biology Olympiad her heart's interest was to combine in some way, her interest in biology and art in fields connected to society and the life of human beings. . . Following the advice of some prominent university teachers and professors she chose to study Archeology for her bachelors, hoping to be able to pursue her dream and specialize in the fields of cognitive archeology or archaeological genetics. Studying Archeology

at Kashan University in the fall of 2013 was the beginning of the story of her acquaintance with academic art and her professional activity. It was the subject of handwoven fabrics of Iran and the tex-



tile history of the region that channeled and focused her interest even further. At the same time, social and anthropological issues became more attractive to her and she expanded her activities in cultural and artistic fields in the cultural centers of the university. Early on during the same years, she decided to prepare a clothing collection with her personal archive of fabrics collected over the past years and display them in an exhibition. This was how her first clothing exhibition was held in the Saraye Ameri Hotel Gallery. The experience was welcomed by the audience and domestic and foreign travelers staying at Saraye Ameri Hotel in Kashan, and it found a commercial side. This made her to more seriously follow her path in production and design of special fabrics. Starting from the same year, she began to design and produce different clothing pieces, especially with hand-woven fabrics from Kashan (SHAAR

BAFI - Shaaraweave) and Yazd (DARAYI BAFI)- two of the fabrics on the verge of extinction, for which there were still active weavers and had a reasonable price for the buyer.

It was at the same time as her first exhibition that she got to know the hand-woven chaharvardi fabrics of Iran, before that she had the experience of working with Isfahan zari fabric (woven by master Shams Ali). Also, in visiting a workshop in Venice, Italy and accessing the treasury of several museums and personal collections, she got acquainted with the outstanding floral velvet fabrics and other woven velvets of Kashan and Isfahan that traveled beyond the borders of Iran. Up until that day, the idea of reviving and reweaving any of these fabrics in Iran seemed impossible to her, because there were only a handful of master craftsmen alive and the final product was so expensive that it needed to be presented in a well-known market. Fabrics that have





been the subject of intentional efforts and personal feud to be wiped away and forgotten. Since those days, one of the main goals of Raana in this direction was to provide a work platform, with the aim of empowering the women responsible for households through teaching them traditional weaving cloth; which, considering the limited resources and facilities required for a weaver, she saw this as a feasible thing to do. Meanwhile, she gained the experience of designing clothes for several theaters plays and operas. She also introduced this industry to some actors of different cinematography and artistic communities of Iran. During all these periods, she was always studying and conducting field investigations and library research to identify the potentials of revitalizing the traditional textile industry in Kashan and Yazd. She continued designing and producing different clothes

and accessories with handwoven fabrics and this helped her a lot in knowing the strengths and weaknesses of these fabrics. One of the problems of product design with simple four- and two-way fabrics was the lack of design variety. Apart from the possibility of production in different colors, these fabrics only have vertical and horizontal designs in the texture. Of course, in the not-so-distant past, diversity in pattern was common in these fabrics, but today, due to the disappearance of this industry, weavers have less control over the pattern of weaving. This issue made her aware of the weakness and the void of pattern diversity among the weavers and made her to fabricate and create patterns. To this end she focused on two main goals: First: Finding people in different regions of the country who are able and willing to work on Shaar weave (SHAAR BAFI) fabrics produced and designed by herself and her fellow weavers, original needlework of the regions such as Kerman Pate embroidery, Sistan Khamak embroidery, Baluchistan needlework, Rashti embroidery and Naqdeh embroidery and etc. so that she and her team can produce and design a product worthy of the historical legacy of all the arts collected in the way of producing a product. In the same way, they realized that the performance of these arts on this fabric became obsolete and it was far from the hands of needlework artists, just like the skill of weaving the fabric itself was forgotten and few craftsmen were able to create designs on the bed of these fabrics. Of course, all kinds of dyeing and traditional prints have been done

successfully on this substrate and they got good results. The same goal made her gain valuable experience in various fields of traditional embroidery and have the opportunity to design products for several needlework groups in Sistan and Baluchistan, Isfahan, Kerman and Yazd.

Second: Trying to recreate and create a platform for the production and training of hand-woven patterned fabrics, such as hand-woven floral velvet and hand-woven Cashmere and zari weaving (ZARI DOOZI) in order to produce special and collectible clothes and keep these



arts alive together. In the meantime, she was able to gain good experiences in different cities and to introduce and revive different types of simple woven fabrics such as KAR BAFI, TO BAFI, and DARAYI BAFI and SHAAR BAFI to some extent. Today, more than 300 weavers in Birjand are engaged in weaving, and more than 100 weavers in different cities such as Gilan, Gorgan, Isfahan, Kashan, Tehran, Ardestan, etc. are engaged in tradition-

al weaving. But unfortunately, a suitable platform for the production of patterned fabrics such as floral velvet has not yet been provided. Until today, she has continued her studies and investigations as well as the production of products and clothes designed with these fabrics and has not stopped trying. She prepared these studies in the form of a dissertation so that she can provide them to those interested in a suitable context. She also had the opportunity to collaborate in the research section of the Iranian textile documentary film project directed by Anoushirvan Madanchi, which is currently in the pre-production stage. In her master's degree, she continued her studies on the influence of art fields and artistic agents and a comparative study of the art of the Timurid period as one of the most flourishing artistic periods of Iran with modern art, focusing on various types of applied arts, especially clothing and textiles, and her thesis presented with the topic "Historical analysis of the field of art and artists in the Timurid historical period". She has always aimed at these reviews, experiences and efforts to diagnose the current situation in Iran's handicrafts and applied arts, as well as to investigate and try to revive forgotten arts and damaged industries, with the goal of entrepreneurship.

PRESENTATION



Bahar Sadeghi

BAHAR SADEGHI

Artist Resume:

My name is Bahar Sadeghi born on 9 April 1991 (31 years old) and started my journey as a textile engineering in 2009. I have a reputation as a skilled textile engineer with familiarity in a variety of managing and engineering principles as well as years of experience in industrial and commercial domains, ability to run and operate textile machinery, and always have one eye on the cutting edge machines and nano fabrics occurring in the pioneer countries in the field to stay current regarding what is going to be popular in the years to come.

About Me:

I was graduated from Amirkabir University in Textile Management as a master student in 2016. I Established a manufacturing and trading company for terry towels and sleep products from ideation, and design to implementation and mass pro-

duction for majestic Iranian brands such as Laico, Parla, Dorsa, Tac, Home &Life, etc as well as Lenzohome, an exclusive brand in 2020.



Moreover, I have worked as a Product design and creativity manager in Laico Textile Company since 2020. The main mission as a manager is Improvement of visual identity in all Product categories, providing new designs that suit the persona of the customer on all the family of sleep Products, market research and new product introduction, designing and writing brand book, designing and implementing new products with different designs and materials.



PRESENTATION



MOJGAN TAYYAR

Mojgan tayyar

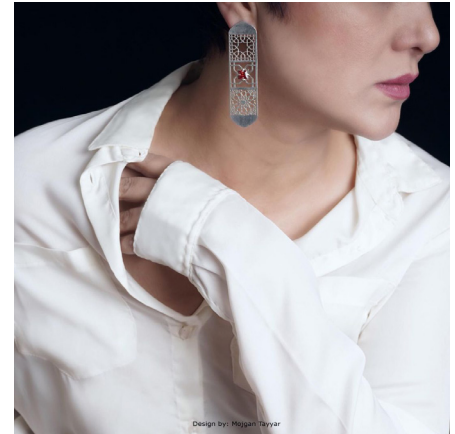
Mojgan Tayyar

was interested in experiencing art in different fields since her childhood. She took sewing classes at the age of 5, painting and making fabric dolls at school, she also learned pottery at the age of 16. However, on the recommendation of her family, she studied computer programming at university. Later, she studied e-commerce management in her master's degree. After completing her university education, she started working in the field of web design to use her talent in graphic design and UI.

After 12 years of work experience, she decided to start her own online business based on her experiences and education - an online store selling handmade works of art. By using her unique view about artworks, she achieved success, curating several exhibitions of modern handmade arts. In 2015, one of her exhibitions drew the attention of the media and celebrities to modern handmade art. Actors like Shabab Hosseini, Asghar Farhadi, etc. visited

and supported this exhibition.

But she was still looking for the lost part of her existence and decided to fulfill her childhood and adolescent dream of creating. She always imagined in her dreams that she would make whatever she wanted with her hands. In search of realiz-



ing this dream, she participated in the courses of master Parviz Tanavoli. As one of the students of this famous contemporary sculptor, she learned to make artistic medals, contemporary jewelry and small sculptures. She also studied casting, working with wax and techniques in sculpting known as Reverse, which she learned from Master Tanavoli.

In the same year, she was able to participate in the first exhibition of contemporary jewelry in Tehran. Mojgan Tayyar's art



medal 'Save Mother Earth' was displayed at the London Goldsmith exhibition, Contemporary Art Medals in 2017. Her next exhibition was in 2018 at Aria Gallery in Tehran. After becoming a member of the Association of Iranian Sculptors, she felt sure that she was on the right path and decided to pursue her personal interest in the field of jewelry.

By participating in silver and gold jewelry making training courses, she improved her skills and started creating jewelry with her own unique style in a collection called Noghris.

Noghris is a combination of silver and thread. A collection in which Persian motifs are combined with today's modern design, a new expression in the use of native elements used in rugs from different regions of Iran.

Since she always believes in learning and personal improvement, she learned weaving and added a new combination of silver, thread and texture to Noghris.

A unique creation that has never been done in this way.

Mojgan sews the colors. She considers her jewelry to be a decoration for the soul of his audience and she enjoys increasing the beautiful feeling of femininity for them.

Her mind is without borders. One of her goals is to have her art in many countries, to see her jewelry by chance in the ear, neck or hand of a stranger in another part of the world. Although Noghris collection has been welcomed outside of Iran and has been sent all around the world, countries such as America, Canada, Dubai, Russia and France in both physical and online art shops.

She is currently working in her own small workshop. But her entrepreneurial spirit has made her future vision to work in a wider dimension with the cooperation and support of other independent women. Women who try to make money from their artistic talents.

She considers the combination of different materials such as wood and mirror and looking for new creations in her next collection. Mojgan Tayyar hopes to be able to play a small role in keeping native art alive by learning more about them, the arts that being forgotten in today's modern world, which she hopes to recreate them with modern design.



Marzieh Shafa Pour

MARZIEH
SHAFI POUR

Ms. Shafa Pour,

We appreciate you for devoting your time to our magazine; please present yourself.

My name is Seyyedeh Marzieh Shafa Pour born in Mashhad, and I have lived in Tehran for 20 years. I have been occupied with cultural and art affairs for 28 years. I was in charge of executing public libraries and then founding journal houses. I have an M.A in culture management.

How do you succeed in keeping your relationship with art concerning your academic education and activity in private entities?

Education in culture management and occupation in the Ministry of Culture

and Islamic Guidance for 28 years helped me keep friendly relationships with artists and art activists. My responsibility in founding public libraries acquainted me with various publishers and writers; hence the chain of my connections expanded. The development of journal houses across Iran and the expansion of female activity was an opportunity to detect the obstacles on the way of progression; hence I created the Women and Family Affairs section in the Ministry of Culture. Therefore my relationships with art and culture are expanded like the activists of cinema, theater, and visual art.

My presence in various fashion exhibitions led me to become the secretary of managing fashion and clothing working groups; hence I employed my favor and the needs of women. This crucial moment coincides with the coronavirus pandemic; however, our cooperation with different brands was focused on minimizing the damage to the fashion industry. We supported them spiritually and financially.

We performed a working group to produce masks and hospital clothes during the prevalence of the coronavirus pandemic and sent them free of charge to various parts of Iran. Although some countries experienced a shortage of face masks, the cooperation of my friends, designers, brands, and the high council of brands, along with my management, helped change this threat into an opportunity. Unfortunately, the coronavirus outbreak did not affect our programs, and during these three years, I traveled to many provinces to get acquainted with specific designs and clothing. The situation provided a chance for new investigations and the gathering of information.

I am the educational assistant in the art education office, and I observe artists' activities in various fields, including theater, cinema, and visual art. Due to my management responsibility in culture ministry, I had good relationships with the private section and tried to preserve them for good.

You were the manager of the Fajr International fashion and clothing festival in Iran's working group; please elaborate on its challenges.

I was the director of two international fashion and clothing festivals in Iran, and the first challenge was the restrictions of working situation forcing designers to work within specific frameworks. During the burst of coronavirus, designers en-

countered financial problems; consequently, they produced low-quality items; however, these matters did not influence the number of participants. Instead, I developed my interactions with brands and associations to manage these challenges, and designers experienced better working conditions. The next bothering complication was the obstructive organization that deprived us of its beneficial role; despite the obstacles, we succeeded in performing the festivals and proved our capabilities. Meanwhile, we invited artists to participate in the Olympic festival, and due to the restrictions of the Olympic committee, we selected 1200 designers and their excellent designs. In addition, the Olympic committee selected one of the clothes as a suitable item for the world's athletes.

Fajr International fashion and clothing festival differs from international fashion festivals; how can you manage differences and focus on achieving universal standards?

The fashion industry in Iran is considerably different from the rest of the world, and international designers can implement their innovative designs, while Iranian designers should obey specific rules. They are deprived of the freedom of designing, ideation, and designing; however, these restrictions will not challenge their creativity. I did my best to perform festivals based on particular topics

to reduce the dilemma of limitations; for instance, one of my festivals is named Mokran, a place in Chabahar and famous due to its outstanding designs. The next festival was held in Kashan, and the artists were inspired by Kashan's tiling and its exquisite art. International designers benefit from the freedom of design to represent their innovative plans, while Iranian designers should present their plans according to national and religious rules. Although there are considerable differences between Iranian and other nations' designers, they try to approach the world's standards. For instance, the catwalk is the leading way to display a cloth, while employing a living model to show a cloth is impossible in Iran

You are well known for women's empowerment in different fields. Would you like to elaborate on your goals and activities?

I desire to introduce Iran fashion and clothing to the world and make this industry free of any limitations; one of the beneficial ways to introduce Iranian artists is through fashion magazines like Sattin. I like to execute a TV channel to display the works of Iranian fashion designers. Interacting with other countries, particularly the leading countries in the fashion industry, participating in their festivals, inviting them to join our festivals, performing standard scientific workshops, and executing fashion exhibitions

help promote Iranian artists and designers. Iranian jewelry designers have won various international prizes while they are less known nationally; hence we can benefit from fashion magazines to introduce and promote artists.

You are well known for women's empowerment in different fields. Would you like to elaborate on your goals and activities?

I am active in the women's domain and relevant NGOs and concentrate on meritocracy meaning that everyone superior in a particular field should be accepted and approved irrespective of his/her gender. There are fewer chances for females than males in Iran; therefore, I dream about displaying women's potential, comparable to men's, especially in the fashion and clothing industry. Few people can approach this merit; hence I like to create a direct and fruitful relationship with this targeted group to promote their positions in the fashion industry. I endeavored to help women participate in different festivals and prove their potential in that they are so productive to win significant positions effortlessly. A significant number of artists play a crucial role in Iran's art, and ignoring them equals overlooking a critical aspect of Iran's art history. The female artists of Iran rely on their creativity and art to create fruitful connections; I am proud of being active in public and private sections as an art and culture activist.

Modest fashion has gone through essential stages in Islamic countries; however, in Iran, no critical changes have happened; what is the reason?

Islamic fashion and clothing in Iran have gone through significant festivals considering regional, national, and cultural elements and ideas. I was the director of international fashion and clothing festivals in 2020 and 2021, and this process will be more productive in the following days.

It might be interesting to ask you about executing fashion and clothing exhibitions in Italy with Sattin Magazine Complex; please explain this event and its objectives.

We tried to introduce this profession to national and international societies. Sattin Magazine is the first and only international Italian-Canadian journal devoted to Iran's art. Due to its potential, we like to present Iran's promising potential in Italy in December. The exhibition helps introduce Iranian artists, and we try to illustrate Iran's designers' and manufacturers' abilities in Europe's fashion heart. In addition, Sattin Magazine will introduce the art of 100 competent Iranian artists.

Ms. Shafa Pour, would you please describe Iran's artistic destiny and yours as an art and culture activist in the ten years?

I desire to create significant changes in the fashion and clothing domain, and at present, I am the assistant of artistic training; I concentrate on helping various art fields and promoting Iranian artists. I attempt to introduce and revive Iranian art dating back thousands of years ago so that everyone in the world recognizes the glorious art of Iran.

We appreciate you for devoting your time to Sattin Magazine; please express your last comments.

Publishing art and culture magazines introducing Iranian art is a significant step in progressing Iranian art. I hope that Sattin Magazine, a specialized magazine, helps the world recognize Iranian artists and their innovative designs. I hope to create productive events with precise cooperation.





AMIR AMIN SHARIFI

Tips To Establish a Satisfying Online Profile

The importance of online activity for each artist and its role in promoting his success is undeniable. Whether you have joined social media recently or are among the old users, you must establish a satisfying online profile and publicize your art. Evaluating your online profile helps you understand how your artistic course is developing and how you can help yourself efficiently. Your presence on social media familiarizes more people with your art; however, you should find suitable answers to some questions like “why am I active on social media? Why do I want to introduce my art to the world? Is my presence on social media beneficial? What does my audience want? And similar questions. Artists’ activity on social media falls into two categories: private and public; the first group uses private accounts, and the second group develops relevant activity on public pages. So, we focus on these groups of artists making their art known to

Tips To Establish a Online Profile

the art world.

Introducing your art resembles introducing a job or a product to the public; you should create an understandable image of a committed artist caring about his art whose labor deserves to be the subject of conversations and even articles. In other words, you should display specific aspects of your art to your followers and people visiting your page by accident; keep them interested to see your page’s content hoping to create a deep relationship between them and your art. As mentioned earlier, you should determine what you like to show your audience. What kind of relationship will be helpful for you? How will your art influence your audience’s life? And how can your art change their attitude about life? The more you give your audience understandable clues about your art, the better it influences them. Make the answer to these questions straightforward instead of employing a narrative stream to present whatever happens in your artistic life.

Undoubtedly, your social media page follows two critical goals: keep your followers engaged and bring more people to see your art, encouraging them to follow you to observe more works. It would help if you had their repetitive landing on your social media page or website so give them enough reasons to return and make your art a part of

Satisfying

their interest. The more your content follows a unifying and consistent storyline stream, the better the process of engaging the audience will be. Keep in mind that your audience will lose interest if they find incoherent content on your social media page, especially when your last and subsequent posts need to be more relevant and precise. People won't leave you if they can acquire practical information about you, your art, your goals for making art, and your background. If you recently discovered your content needs to follow a stable coherence structure, please change the posting process and share cohesive content. However, explain why you wanted to change your posting style. The more organized your page is, the better the process of your autistic evaluation will be shown.

Keep Your Page Up-to-date

Amir Sharifi suggested that some of his fellow artists keep their social media pages up-to-date because they signify their lives' currency. He asked them to post relevant content twice a week; otherwise, they would negatively affect their artistic life and discourage people from landing again on their page and looking for new posts. Please do not turn off commenting options, be active in comments and devote your time to answering them regularly. If your followers ask you questions about your art

or ask you for a recommendation to develop their emerging activity in the art world, please help them and care about your sentence's tone of speech. Please do not keep them waiting to receive a message from you; they care about your art, so you must care about your followers too. Be accessible so that they can contact you quickly. You must organize your art and arrange it in pertinent subject matters and categories so that your viewers find the required images quickly. Then write a thorough introduction for each category and subcategory to assist your viewers in exploring each item with the least confusion.

Your well-organized page creates a pleasant visual sense in your audience and signifies your respect for their valuable time. Maximize the speed of finding relevant items by organizing images and content; inexperienced artists must pay attention to these elements and wonder why their page is losing followers. Indeed, their potential fans need clarification with ambiguous images and content that they prefer to run away from this annoying chaos.

One of the beneficial ways to increase your website traffic is through social media pages. Please link your website to your page and guide your followers to the realm of your art. Unlike social media, your website is a great place to bring your art to the public; indeed, your website visitors have

good reasons to click your link address. Before posting an image or content, ask yourself why am I posting? Why should my followers care about my art? What does my art give them? And why should they visit my page? Ensure that your posts provide relevant items to read, keep them engaging and art loving, and attract newcomers.

Prove Yourself

Your followers should find you an active artist producing new pieces non-stop. Social media is your ace in the hole in that you can show yourself as an active artist with uncountable capabilities fighting to become the winner. It means that people admit to your productivity, persistence, and seriousness; finally, buyers and collectors target your art. They may observe your art for a while, request to buy a piece or ask to participate in an exhibition if they find you a dedicated artist. Your seriousness about art can convince them to make a deal with you, so be patient because these significant decisions are made after many observations. Professional artists behave professionally on social media, and their organized posts encourage viewers to like, comment, or share them with friends, consequently attracting more people.

Keep Your Followers Engaged

Engaging your followers means whenever you share a new post, try to create enthusiasm in their souls by describing the story behind your work, the inspiring elements to bring your labor into being, and

your purpose for creating a work and sharing it with followers. Try to present your art beyond the art world boundaries. Your labor must become the topic of your followers' conversation; in other words, it must be more than an artwork to draw art appraisers and collectors to your page. You may use short videos to describe noteworthy aspects of your labor; for instance, your unusual studio could be attractive to your followers, so take your videos and talk about whatever inspires you to make an artwork. Your explanation makes people closer to your world; if you have taken your art to an exhibition or a festival, please share relevant images it proves your activity in the art world.

Showing your art at famous places shows your fans and collectors that you are a dedicated artist talking about your artistic life's events; in fact, your followers like to hear about your upcoming shows and exhibitions. So, share the information of each exhibition and later upload the images of sold artwork and, if possible, show them to buyers. Your art page should focus on your artistic activity and cover relevant new images and content; avoid uploading irrelevant posts where your audience fails to find meaningful relationships between them. As you read earlier, your activity should follow a narrative stream, and irrelevant posts will destroy your story's coherence. If you want to include some personal information influencing your artistic life, ensure that your followers are eager to read. If not, please close your eyes to these points.

The next point you must consider is purchasing social page advertisements. If you



want to advertise your art, please ensure that you have valuable works to display, pieces for sale, or informing people about your upcoming exhibition; otherwise:

1. Save your money.
2. Make your decision to buy an ad offer if you have good reasons to communicate with people.
3. Follow fellow artists, appraisers, collectors, and gallery owners and highlight your role by liking and commenting on their posts; it makes them curious about you, and they may follow back to assess your art.
4. Be ready to receive exciting suggestions; success results from your effort to interact with people sharing similar interests.
5. Do your best to stay active on social pages and, if necessary, share your perspectives and comments about a unique technique to make art.

Your professional comments make them curious to know who you are. What is your level in the art world?

Virtual Profile Micromanage Administration

Like most artists, you must assess your social media page and website to see the results of your efforts to promote your online presence. Some artists evaluate their pages curiously and may delete or

edit some posts on social media or personal websites. At the same time, another group explodes their information on social media and the Internet as it does not exist from the beginning of their artistic activity. You, as an artist, may see some posts on the Internet about yourself uploaded by someone else, which may be pleasing or not. Please determine your reasons if you don't want to see them anymore. Are they contradicting your present activity? Don't you like them anymore? Are they your old artwork? Or you have other reasons to delete those posts. The following paragraphs explore the consequences of censoring information at the age of freedom of thought and expression, irrespective of your reasons for deleting some images and content. The passage of time demonstrates the artist's evolution and perfection and narrates his story from when he was an amateur to his professional activities, so no image should be considered irrelevant during each artist's life in that they find another meaning in the following years.

Undoubtedly, the first years of each artist's activity are the most critical and fascinating parts of his life; in other words, these years are undeniable documentation illustrating the artist's progress in the pages of history. Please ignore your unpleasant feelings about your previous works; it is not essential how they seem to you and how much you feel upset by looking at your art. They are an inseparable part of your history, making sense for art appraisers. Your first works have brought light to your present pieces; however, you must change your perspective and look at your art through the eyes of someone who knows the val-

ue of art. Having bad feelings about your art doesn't mean others won't like your art too. Suppose you have read the biography of prominent artists. In that case, you will understand the significance of their activity's first appealing years, which becomes interesting for magazines, websites, authors, and galleries. Remember that these groups will lose interest if they find out you have deleted some parts of your artistic life because you limit the public's horizon to evaluate your art.

The basics of the art world are upon minute information about the artist, including the positive and negative aspects of his life.

Navigate your artistic career through various stages, from amateur and simple works and unpleasant moments to critical periods that birth significant works. Respect all these honorable moments because you are the child of demanding and challenging days turning you into your present form. Please respect all your followers who have devoted their valuable time to likes, leave comments, and share your posts to deliver you to the present moment. Your followers, reporters, and appraisers want to know about your background of successes and failures and what made you a fantastic artist. People want to see all of you, not the parts you wanted to highlight; these parts play a significant role in documenting your artistic life, so keep your mistakes and vital pieces from your background.

Remember that successful people and artists are the children of failures; what remains if you remove these years of your activity? Did you appear suddenly and be-

come a professional artist accidentally? Is deleting specific content from your social media page the best thing you can do? Don't be the victim of this unprofessional behavior because censoring some facts proposes questions about your artistic life. If you are an emerging artist, you need an impressive background in the early years of your activity. You may find few people caring about emerging artists in the early years, having few followers, and their activities need to be documented willingly by others. As soon as an artist becomes famous, the story will change, and all minute information about his background is worth considering; the shortage of information about some aspects of their activity needs to be more justifiable. The artist's fans document his moves in the virtual and actual world; preserving all information related to your artistic background is a great justification.

If you are interested in Alpacino's movies, you will undoubtedly search to know him better and see how he looked when he was young; the same dose for artists and their fans who want to know about him, even his awful works. Thanks to the emergence of the Internet, recording artistic evolution happens quickly; people can access more detail and evaluate artists' art pieces from different perspectives. You must keep your posts private because uncountable artists compete with you. Once they become famous, their background would be interesting for reporters, appraisers, and gallery owners; what do you have to represent? Nothing! However, some artists believe in micromanaging their website and social media pages, and if they find unpleasant

photographs, videos, or content, they contact their uploader to delete or revise. Repetitive rewriting will make no sense for the fans and may create if a person fails to stay active in his field of activity.

Your pieces of art are your legacy. How could you ignore them? People tend to work with artists who never hide their lives by deleting photographs, texts, and videos and never micromanaging their websites and social media pages. These aggressive behaviors reduce your fans, and at worst, you may lose galleries' support and they decide to ignore you by discontinuing your cooperation. So your chance to participate in exhibitions will be reduced; remove your earlier works and wait to stay anonymous in the endless ocean of the art world because people cannot find considerable information about you. Please forget some reasons like "I don't like my pictures of my youth, the person beside me was my best friend, and now he is my enemy and I don't like to see myself beside him anymore" or other nonsense reasons. Your followers will like those images and be curious to know how you looked during your youth. Each piece of evidence reveals something about your art that equals a new opportunity to be seen by people. Micromanaging online profiles is widespread among young artists; they think continuous monitoring is helpful, but it brings negative consequences for their fame. Artists will become famous one day, and all aspects of their artistic activity are worth considering, including their social media posts, perspectives, interviews, images of their art, the history of their exhibitions, and so on. Your followers like to find inspiring elements to make an artwork, the

stories behind a work, and your educational posts, not continuous editing and deleting your posts. However, if you decide to change your profile or delete some items, please ask an expert to help you and provide you with expert recommendations.

Grow Desirably on Social Media

Social media is a powerful and practical means for anybody who wants to make money in different markets, whether industrial or art. As an artist, you need this vital platform to grow up and become a famous person. Your performance on social media is one of the successful bearing plans, and you must do your best to take advantage of it. Social media brings you to at least hundreds of audience's attention. Do you want this chance to be seen by more people? I have no doubts that your answer is harmful if you make time to share your art with the waiting eyes of your followers, so hats off to you, but if you don't have an account up to now, it is time to do a favor for yourself to engage with more people. If you, a professional or amateur artist, are ready to increase your public presence, stay with us to see how social media works for you to grow up.

The Importance of Social Media

Use social media as a necessary aspect of your artistic life; think of it as a complementary item of your job to show you care about your art, and it deserves to be seen



by more beauty seekers. Your art can be an exciting topic for discussion, so engage more people with your activity on social media. It is a way to share artistic aspects of your life with a considerable number of people seeing your art accidentally or deliberately to acquire more information. Social media can give you a chance to deepen your relationship with your audience, so you must ask yourself what you want to share with people. Why do you want to publicize your art? What are your expectations of communicating with people? Try to answer these questions precisely and find your intentions to create a bigger picture of your future outlook. Amir Sharifi suggested to a group of artists at Dariush Grand Hotel emphasized: "the best way to communicate with your audience is to present your art in a logical sequence of events." He claimed that: "artists should employ a narrative algorithm to attract more people and his page's visit." It helps you find the line of visitors' interest to create similar and relevant works, so before doing anything else, make it clear how you want to display the narration of your art.

Keep in mind that following organized pages is not pleasing for people because they need help finding a meaningful relationship between an artist's posts. Instead, separate your way from this group of artists and avoid posting irrelevant content that disappoints people; they will unfollow you simply as they followed earlier.

If they cannot find their questions, why are you making this kind of art? What are your goals in creating artworks of exceptional style and technique? Where are you

from? They would replace you with another artist they can understand better. The consistency of your page's content does not mean you have to upload similar posts; you are allowed to change but inform your audience about the reasons for your decision. Your page should display your success, progress, and efforts in the art world. Can you understand the importance of social media in your artistic life?

Keep Your Page Up to Date

Following underactive pages that send a post once or twice a month differs from what people like to continue. Be sure these pages will lose their followers sooner or later, so learn from this point and keep your page up to date at least once a week to tell your audience that you are an active artist caring about your followers. Irregular posting tells them you are not active or have nothing to share about your art; it disappoints your followers to follow your page because there is nothing new about you. Devote your time to respond to people's comments and private messages; it does not mean that you must do it daily, three or four times; three or four times a week is enough. Your followers are among the circle of important people in your artistic career, so take the time to respond to them as soon as possible. Keeping them waiting for a long time to hear from you is different from what they expect.

Keep Your Page Structured

Your page contents and images should follow well-structured principles, so you should organize them based on the subject matter, technique, style, and other relevant critical items. Refer your followers to your galleries and display works to keep them following your posts and avoid confusion. This technique allows your audience to understand your art's subject matter without spending much time scrolling down and up. Explain everything about your images in short sentences because people avoid reading long descriptions and lose interest; refrain from scattering your followers by posting confusing and unorganized images. One of the significant advantages of social media is referring your followers to your website to maximize its traffic. You are the absolute ruler of your website. It is an excellent place to show your art because your website's visitors follow you professionally. Despite social media, your followers will only leave you with clear reasons. The significant point to continuing your activity on social media is considering your fans before posting content; ask yourself whether they like your posts or not. What will I want to show them? Why do I share it? Answer these questions to ensure your posts have something for your followers. Finally, you will keep your fans and attract new people if you upload exciting content.

Show Your Productivity

Social media permits you to show your active role in the art world; whenever you share a post, you tell your audience how serious you are about producing new

works. You must know a secret about your followers; some dealers and collectors keep keen eyes on your situation to evaluate your artistic activity and ensure you are the exact person they want. If your productivity convinces them that you are the right person, they will contact you soon to acquire more information about your art. Attract these potential people's attention by writing the best descriptions and explanations for your posts; then, you will kill two birds with one stone. Your followers like your posts, comment on your interesting posts, and finally, share them to be seen by more people. Your continuous activity on social media brings more people to your page, and these groups will mention you in relevant posts or introduce you to their friends, and friends bring their friends, and the process will not stop.

Talk about Your Art

Engage more audience by sharing exciting sentences about your posts. For instance, you can say that your art symbolizes a specific matter, write about your goal of creating this art, how the idea of creating this work knocked on the doors of your mind or what inspired you to make this artwork. Instead, show your followers that your labor is beyond art and give it an artistic life to bring it into existence. If your art includes unusual or exciting features, please write or talk about it; for instance, you can show the sun's image, which signifies your father's heart-warming presence in life. This organized information gives your fans a clear and vivid image of you as an artist. If they need to learn how to use your art



at the house, help them learn or invite them to join you at your studio (if your distance is logical, of course) to see how it looks. This intelligent action brings people closer to deciding how your artwork may decorate their homes.

Price Your Art

You know the importance of pricing your artwork, but continuous talking about your art may ruin its worth because sensitive people think that money is more critical for you than your art's nature. Post your art's price occasionally; it is enough, and inform your followers that your art is for sale; let them come to your PV if they like. Show your works at festivals, art fairs, or shows to involve your audience and tell them you are an active artist bringing your works to the public.

Write about Exhibitions

If you participate in a special exhibition, please tell your audience, keep them up-to-date, and write about its location. Do not forget to show your sold works and display some images with new owners. Do your best to benefit from social media and invite more people to join you and explore your art.

Increase Your Site's Visit

Thanks to the dominance of the Internet, many artists can bring their artworks in

front of people living in remote parts of the planet. Most artists have designed a personal website to upload their pieces and share the art world's beauties with eager art lovers. A recognizable group of artists enjoys the positive outcome of uploading their works, while other groups become disappointed due to the unsatisfying online traffic. The second group uploads their art images on their website or social pages, keeping these interacting channels up to date. Invite people to visit their website and page, print business cards, including website address, social media pages, and whatever brings people to see their art, but they may not achieve desirable results. Designing a website or launching a social page focuses on making you known to more people, increasing your audience, and engaging them to create pleasurable happenings. Uploading pieces of art concentrates on two goals: publicizing your art and inviting more people, except for your friends and relatives, to admire your artistic muse and take pleasure from the provided opportunities. You can promote your website's traffic by employing practical techniques and principles. Your website should be easily accessed and attract people with specific tastes; however, be alert about your social media page, which guides your followers to your website. Sometimes your followers may need to click on the website address linked on your Instagram page. However, it is rare, and you should arrange your website items perfectly and organize them in relevant subcategories so that the visitors find the intended topic with a simple click.



Why Do Artists Need a Personal Website?

If you are among people thinking social media replaces websites, think twice. You are the owner of your website but not the actual owner of your page; in other words, you are uploading photos and content on a platform under someone else's authority who may change the rules or delete your page if you violate these rules. You should follow a defined format and sometimes annoying content restrictions while your audience may be tempted to try other social media options and live your page. In a social media owner's eye, people's time on social media is more important than how often they visit your page. On the other hand, you are the website owner and decide about organizing, classifying, and presenting your art. You are Desirably free to share appropriate content. Your website stays active as long as you want, changes whenever you like, and no one can constantly force you to follow annoying principles. Please refrain from presenting your website like an ordinary artist sharing unorganized information, pieces of art lacking understandable descriptions, and employing specialized language which is not easy to recognize by ordinary people. Try to organize your website for all people, including the art figures and usual groups; everyone can easily access your website and understand art descriptions.

An interesting point about launching a website is that some people can land on

your well-organized website and discover your art by chance, then become curious to find out who you are and what is your art's topic. On the other hand, you will have some fans who want to find your website and experience a new exploration of your art. Bringing people from outside of social media is a great success which makes the artists motivated to introduce their artworks on a website and increases the chance of being seen by more people. In addition, your audience promotes your artistic activity by purchasing your art, inviting you to participate in exhibitions and art shows, or asking you to meet artists with similar interests. All of your website visitors have the potential to promote your art, so make your website accessible and welcome all groups of art and none art lovers.

Points to Increase Your Website Visit

As mentioned earlier, your artwork needs a name, and the same story repeats for titling your website pages consisting of your artwork's images. Search engines target the titles and help people land on the desired pages; hence you should select unique titles for each page by considering suitable keywords. Using various titles targeting special keywords brings more people to your website. Warning: Avoid long and tedious titles instead of concise and irrelevant ones; otherwise, people get in trouble finding your website. The selected titles should explain the content of each page and encourage the visitors to scroll down and explore the body of the title; it is like the headlines of news describing the



story briefly. Don't use one title for all pages, be creative and find suitable items; for instance, if you have Marco pages under one title like "Emma's Art," only a group of people know you will land on your site. Amir Sharifi, the executive manager of Amiran Holding Company, suggests you mention the name of the geographic location of your art in the title so that people searching for this place may find your art too.

The good news is that they may like your art and text you to purchase it or suggest their art-lover friends check your website; these recommendations increase your website traffic. Designing an art website aims to bring more people to see your art, so you should devote proper descriptions to your art images; otherwise, the search engines will not show your website in people's search. Employ suitable descriptions for your art, and in two paragraphs, include details such as its name and size; it guarantees that your website will appear on Google search results. By devoting a specific URL and description for each piece of art, make it visible, and if you need help, ask a web designer for minute points. Make these points correctly and enjoy the results. Finally, you become closer to success as long as people spend more time on your website.

Suppose everything is neat and organized; visitors can find intended pages quickly and know where they land and why they are on your website. You have 60 seconds to connect your audience with your art; however, if your website visitors need clarification or help to find exciting points, they will leave your website. You can pre-

vent the creation of this story by spending enough time presenting understandable information and conveying all your visitors' questions. If your art is conceptual, it needs more clarification. Otherwise, it challenges your audience; please guide them to the second page to read detailed explanations and acquire more information. Presenting these detailed descriptions on the main page may frustrate them to search other parts of your website and lose their interest; however, curious people looking for more explanation click the attached links to see more words. Design your website professionally and efficiently and assist your visitors go anywhere they want quickly.

Keeping your website updated is the next important point you should consider because regular updating shows your artistic evolution. Upload new images of your art and update your resume to show your visitors you are active in the art world. For example, have you experienced clicking on some website addresses and not responding to your request through cell phone chrome? Most people use mobile data instead of computers, so your website should be mobile-friendly to guide people to the intended pages. Remember that the more mobile-friendly your site is, the higher its ranking in Google results.

Devote one part of your website to "About Art," and in 400 words, describe your art. This section acts like a movie trailer and familiarizes people with your art; it helps you cover your website visitors' questions. The next step is arranging the "About the Artist" page to include information about your artistic background, introduce yourself

and elaborate on the inspiring elements in creating artwork. Indeed, there are two influential items in buying an artwork: the people's love to buy a piece of art and the artist's fame. The more accessible you are, the higher your chance of selling artwork. Organize your works and send them to suitable subcategories to avoid wasting your audience's time guessing your art's topic. Well-organized galleries give a sense of art's worthiness, and your audience will appreciate your art. When you write about your art, avoid ambiguous descriptions, but simple sentences explain your art and make it identifiable to your website visitors. The more they understand your art, the better they communicate with you to use the most employed sentences and phrases to explain your art. Make everything clear and try to increase people's time on your website.

Shape the Body of Newsletters, Posts, and Website

An artist should be professional in different fields, including being inspired to bring a piece of art into being, making art, marketing artwork, and producing content for newsletters, social media, and websites. Each artist, gallery, and organization should act professionally in writing about upcoming events, exhibitions, art shows, and other relevant activities. The more proficient they become, the better results will produce. The critical point is to ensure that people read this content, understand it completely, and continue reading until the

last word. It is like selling art by artists and purchasing by customers, consisting of several steps such as attending art shows, assessing an artwork, and deciding to buy it. Ensure that your sentences are informative and engaging so that people care about them and spend their time reading from A to Z. As long as the sequence of your sentences presents meaningful information, your audience follows you. It keeps reading to know what's new. However, you may expose yourself to the risk of being unfollowed if you share nothing meaningful. People will not continue to read unclear and undecipherable texts, so you should employ an easy-to-understand language to assist everybody in understanding your sentences and the topic of an announcement.

One of the big mistakes in writing about art is using specialized language and hoping everyone appreciates it; you write for an unlimited number of people, experts or non-experts; therefore, it is worth avoiding sophisticated and full of specialized idioms texts. So, consider your buyers, followers, and collectors' language level, then select the stream of words to announce the news. Nowadays, most people use their smartphones to check email, website addresses, and social media pages, so you should arrange announcement formats to be mobile-friendly. Be alert that if you do not pay close attention to this criterion and your announcement's receivers cannot read it quickly and effortlessly; they may delete and ignore your message. Thanks to the advantages of the Internet age, people help repost and share content and invite more people to read a message and be in-



formed about various events. It is another piece of evidence proving the necessity of employing understandable language to upload information.

Write Concisely

Unfortunately, human beings lose interest quickly and spend less time reading along with contacts, so avoid boring long descriptive content to motivate people to read thoroughly. The more concise your context is, the better it influences people. Resist your desire to provide more information on the country, keep your audience thirsty, and wait to ask for more information. It is unnecessary to go through specialized detail and only cover the main items; however, if you have to present details, please provide them after writing about the basics and principles. Many beginners among your followers need more information to understand the whole story of sharing your announcements, so allow them to discover relevant links or contact information to acquire more operation or ask for in-person visits. In addition, you should include critical information at the beginning of your announcements; it attracts your audience's attention to the essential parts of your announcement. Finally, devote an engaging headline to your announcement to make people curious about the body of the message.

Concentrate on Five Wh-Questions

Your announcement, newsletter, or social media posts should focus on five wh

questions to remove ambiguity. Provide meaningful answers to your audience's questions, starting with why, when, who, where, and what, so that they recognize who is the message's audience. When does it happen? Where is the location? Why did you share this message? And what is its topic? For instance, you can start your message with the title "the Rainbow Collective Exhibition of South Dakota Opens at the Museum of Arts on December 10" and then explain why this exhibition will launch. Give a summary to your audience and, if necessary, deal with details separately. Some readers may not know you and need more information, so it is better to refer them to the "About Us" or "About Author" page. Finally, provide some information, such as who you are. When did you start your activity? where is your address? What is your particular field of activity? What is specific about you? But do not override one page.

Include Your Personal Information

Remember to include your contact information, including your email address, phone number, Instagram address, and Facebook address. Adding your image to your website or social media would slow your audience to see more. Your images download quickly and keep the audience engaged; however, avoid uploading a cluster of photos and making them exhausted. Allow your audience to decide whether they want to see more or not.



Don't Waste Audience's Time

Time is money and flies; avoid wordy context, notifications, and messages which waste your audience's time. If you send a text to a famous press, keep it short and understandable because they receive an uncountable number of announcements, need more patience to read long and wordy pages, and hate to waste their valuable time. If they cannot understand the topic of your announcement, they may press the delete button, so confine your sentences to 3 paragraphs to be understood quickly. Some professional people glance at the text and know how much time they need to read it, and if they conclude that reading the text wastes their time, they ignore it easily. Compete with art galleries and other artists wisely.

Consider an Index for Your Content

If you are writing for a website and providing information about a series of events, please consider the table of content to allow your audience to access classified information. This time-saving technique brings order to your content; sending relevant events to one category is better. The online attention span is concise, and the audience wants to find and read whatever they need comfortably; otherwise, they will leave you behind. Consider this reality whenever you want to write an announcement or decide to update your content.

The Bottom Line

Consistency in posting on social media is an essential factor taking your success. If your followers are still looking for a meaningful relationship between your posts, they will return and remember you for good. Try to concentrate on posting about your art; otherwise, people think you are more interested in other activities than art. Think carefully about your art, then post it; however, it would be best to ignore it if you are still looking for a relevant connection. You should care about the content of your posts so that your visitors can understand who you are, what your art is about, and what your goals are in creating a particular kind of art.

Sometimes you have to write about your personal life affects your artistic activity; ask yourself whether your fans like to hear about it. If your answer is positive so go ahead. If not, please forget. If you want to advertise your art on advertising sites, please ask yourself do I have something valuable to present, like new works? If you have impressive art pieces, feel free to use this chance; otherwise, save your money because your page and website are enough. Following artists sharing similar interests and enjoyable posts on their pages help you learn more about their inspiration and social networking skills. When you interact with these artists or write comments under their posts, draw people's attention to know you and discover your perspectives better. If they enjoy your comments, they will follow your page, and the story will continue.



ARTWORKS



MARJAN YAZDANBAKHSH



Artist Resume:

My name is Marjan Yazdanbakhsh born on 18 April 1987 (35 years old) and started my artistic activity in Sewing, and cloth design since 6 years' ago.

About Me:

In 2020, I graduated from the Institute of Higher Education of Engineers in fashion design.

Instructors and Resume:

Resume:

- Fashion Business Management Institution: HAVARD CERT UNIVERSAL Date: 12 Jun 2020
- Fashion Business Management Institute: TQS CERT Date: 12 Jun 2020
- Basic, structure, documentation of quality management Customer Satisfaction - Guidelines for Monitoring and Measuring ISO10004:2018 Institution: TUV GROUP Date: 12 Jun 2020
- Fiber Science Institute: Mehrazzi school of Art Date: August 22, 2022
- Sewing and Fashion Design Institute: ISTANBUL AU, International Makeup Company Date: 3 & 4 September 2022
- Fashion Design Workshop Institution: ALTINBAS UNIVERSITY Date: 3 & 4 September 2022
- Fashion sewing design and



customer jewelry University: ALTINBAS UNIVERSITY Date: 3 & 4 September 2022

- Principles of Success and Management Institution: AD CERT Date: September 3, 2018
- Introductory collection design course by Ms. Tektam Hemtian, summer 2018
- Practical and industrial collection design by Ms. Hamtian, winter of 2019
- Portfolio, creativity and fabric design by Sara Mahdian, spring 2021
- Origami by Mr. Farshad Heydari, December 2021





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