

A Study on the Design and Motifs of Bijar Carpets of the Contemporary Era

Abstract

Bijar carpet is well-known worldwide due to its strength and high texture density. This carpet revived and began to flourish during the Qajar period. In order to achieve a general understanding of Bijar carpet, one must become acquainted with its patterns and designs. The types of carpet designs in this area include: Mahi, Mina Khani, Semanbarkhanum, Lachak Toranj, Arabesque Dahan Ajdari, Guldani, Gul and Bulbul, Baghi, Majnoon Willow, Daru Gol, Shagargah, Golfarang and Mostofi Golfarang. Moreover, a number of such designs such as Majnoon and garden willows are not weaved in this area. The focal point presented in this article is introducing the Bijar carpet in the present era and perceiving its characteristics of design and color in the contemporary period. In this research, based on library and field studies, all types of Bijar carpet designs in the contemporary period have been collected and studied. The compatibility of these designs with the native and traditional culture and the taste of the people of this region has been explored. With the passage of time, the non-observance of design principles in carpets has become ingrained in the culture of this region and now this heresy has been accepted among carpet weavers. The types of colors in the carpets of this region are influenced by the culture of the people of the region and are compatible with their beliefs. The presence of new designs and their acceptance among the people of the region has been due to their suitability to their taste.

Research aims:

۱. Acknowledging Bijar contemporary carpets and various types of designs and patterns of carpets of this region.
۲. Remarking the structure of Bijar contemporary carpet designs through their correspondence with traditional design principles.

Research questions:

۱. What are the characteristics of Bijar carpet designs?
۲. What are the carpet color indicators of the Bijar area?

Keywords: Bijar carpet, carpet design, structure, design, color.

Introduction

The world fame of Iranian handwovens should be attributed to its design and role. Designs and patterns have been transferred from one generation to another over the centuries and have been imprinted on handwoven fabrics. Meanwhile, the artistic aspects of Iran's hand-woven carpet, which is considered a perfect expression of the national art of this land, are often studied around its beautiful design and pattern. These motifs have undergone changes over time or have been transferred to the next generation in the same way and have always been used in different centers of weaving in Iran. Bijar is a small town in Kurdistan, located in the west of Iran, and is one of the most important centers of carpet weaving, which is famous for having strong and dense carpets.

An acknowledgment of Bijar carpet requires a perception of its designs; The types of carpet designs in this area include: Mahi, Mina Khani, Semanbarkhanum, Lachak Toranj, Arabesque Dahan Ajdari, Guldani, Gul and Bulbul, Baghi, Majnoon Willow, Daru Gol, Shagargah, Golfarang and Mostofi Golfarang, Moreover, a number of such designs such as Majnoon and garden willows are not weaved in this area. Accurate knowledge of these designs requires having knowledge and tools suitable for it, and on the other hand, one should have the necessary information concerning its color characteristics. Nonetheless, the importance and necessity of this research is familiarizing with Bijar carpets and understanding its beautiful designs; In order to achieve this knowledge, written and field sources were used to identify carpet designs in the Bijar region.

In this research, designs used in this region have been analyzed and among these findings, we can point out the observance of design principles in contemporary Bijar carpets. In the field of research, two design experts of this type of carpet were interviewed and their knowledge was applied. Saeed Ronagian Tabrizi, a researcher and specialist of hand-woven carpets and traditional weavings, and Ms. Nasrin Khodabandehlou is one of the young and promising designers of Bijar who are currently collaborating and partnering with Jaber Nia Company in Bijar.

Research history shows that so far no independent work with this title has been published in the field of writing, therefore, the writers are determined to investigate the coordinates of Bijar carpet in the contemporary period by relying on the existing examples. The present research

investigates this category by descriptive and analytical method and relying on field observation of existing plans and detailed examination of library resource data.

Conclusion

In this research, while identifying and introducing the design and motifs of Bijar carpet, the origin of these designs was investigated as well as the aesthetics and structure of such carpets. The motifs and designs used in Bijar as a part of the old motifs and designs of Iran have been passed down from one generation to another, nevertheless, in the contemporary period, fluctuations in people's thoughts and tastes, changes in the market and overall perception have affected such designs. Others are still enduring even though they contradict traditional design principles. In terms of aesthetics, the Bijar carpet follows the principles of design as far as the traditions are not harmed, but then again, the borders in Bijar are slightly out of proportion and the corners are problematic. Having said that, the design and pattern of the Bijar carpet is intertwined with the culture of the people of this region.

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