
Design of Iranian-Islamic Postmodernism Mantle Using Nanomaterials

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Abstract

Clothing is one of the divine blessings and gifts that are in harmony with the spiritual and physical characteristics of human beings. Hence, man is naturally inclined to it. Iranian Islamic clothing is a category that is rarely seen on the body of an Iranian Muslim woman. This article defines the style of postmodernism and also examines the relationship and effects of this art style with design, fashion and clothing. So, the connection between postmodernism and Islamic art was specifically mentioned. Then, Iranian-Islamic mantles were designed with a postmodernist approach and it was tried to provide mantles that are a combination of all these. On the other hand, due to the coating of the mantle, silver nanoparticles were used to prevent the growth of bacteria, and the results showed that the use of this material can have a positive effect on the antibacterial property of the mantle.

Keywords: Postmodernism; Iranian-Islamic Art; Mantle

1. Introduction

Modernism, which refers to the postmodern era, is composed of two words, post and modern. The term postmodernism, also called postmodernism, claims to return from modernity, which itself goes beyond tradition (Genter, 2011). Postmodernism is the title of school that emerged in the late 1970s. Some authors date it to the last decade of the 19th century and the beginning of the 20th century. The term was first used in 1917 by the German philosopher "Rudolf Panowitz" to describe "nothingness." It was then used in 1934 in the works of

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the Spanish literary critic “Federico de Onís Sánchez” to refer to the reaction against literary modernism (Fraschina et al., 1982).

It was used in 1939 by “Bernard Edingzel” to recognize the form of secular modernism and return to religion, and by “Arnold Joseph Toynbee”. for the emergence of mass society. But the use of the term in philosophy dates back to the 1980s. In 1975, “Charles Jencks” used the term for architecture, which was criticized by “Daniel Bell” in 1976 (Crowther, 2018).

However, the term reached its peak of popularity in the last decade of 1960 to 1970 and became widely used today as a school of thought in all fields of knowledge such as music, art, novel, film, photography, architecture, literature, philosophy, man. Applied in sociology, sociology and geography. Postmodernism first took shape in the field of art, especially architecture; then it was extended to other fields such as literary criticism, film, cinema, painting, politics, language, sociology, etc.

Although Freud, Marx, etc. are considered as a kind of beginning of postmodernism; But in fact, the origins of postmodernism go back to Friedrich Nietzsche, who was not well known in his day. His main idea was to falsify facts and the role of power in this field, which formed the basis of postmodern thought. Nietzsche considered truths created by super humans to be temporary, false, and false (Gaggi, 2015).

Modern art and postmodern art are two words that are often misunderstood because there is no proper understanding of the concepts and ideas associated with them. Modern art is based on the creativity of the artist. Hence, in the modernist era, art was considered as a unique creation of the artist. It was believed that the works of modern art have a deep meaning. This is due to the fact that the artist is a modernist, over time he gives more importance to the goal than the postmodern artist (Silverman, 2017).

On the other hand, in the postmodern era, especially after the advent of the computer, art became digital, meaning that it was represented in graphic forms. This is the main difference between the term’s modern art and postmodern art. The preservation of art is done with the help of digital media in the postmodern period. In other words, works of art begin and are copied and preserved using digital media. The original meaning of creativity has disappeared in the postmodern art period. Everything is computerized. Modern art believes in the theory of deepening. Postmodern art, on the other hand, does not believe in delving into the subject. In fact, relying on technology, the frontiers of art have grown in the postmodern period. The influence of the media is more on postmodern art, while the influence of the media is less on modern art (Sandler, 2019).

Instead of organizing its beliefs about how, what, and why it exists, postmodernism organizes its beliefs based on an identity constructed and reconstructed from multiple cultural sources, rather than based on identity formed and established by social tradition. It becomes, it pays.

In postmodern thought, human beings move from found and formed morality, which is the result of cultural and religious heritage, to construct and designed morality, which is the result of dialogue and selection. As a result, they become relativists who place themselves in the position of decision-making and judgment in the context of culturally changing and constructed worldviews of society (Malpas et al., 2005).

Islamic art includes different characteristics and various aspects, each of which expresses a characteristic of its characteristics. Most definitions have a reductionist view. Hence, it eliminates some features and focuses on others. This process separates the interpretation from the original text. This process, with a semiotic approach, reproduces the nature of Islamic art, in the role for which it is intended in each of the definitions, although in such cases, the position of each predetermined

structure deprives the freedom and coherence of the definition. However, the extensive efforts of art scholars to provide a comprehensive definition of Islamic art, along with the re-examination of theoretical foundations, however, have not yet achieved the hopeful coherence in providing a comprehensive definition and prevention of it and the semantic reproduction of Islamic art. It will be possible only in the shadow of contemplation and attention to its theoretical foundations and principled concepts (Hanash, 2017) (Ettinghausen et al., 2003; Hagedorn and Norbert, 2009).

Islamic art is considered to be an art that conveys divine and Islamic themes. Therefore, art must be at the service of Islamic teachings and guidance of the people so that it can be called Islamic. Islamic art is an art that indicates the manifestation of the superior worlds in carnal and religious constructions. Art that with its sanctity fills the material world with divine messages (Kathleen Kuiper Manager, 2009; Behrens-Abouseif and Vernoit, 2006).

A mantle is a covering that is worn as a cover on clothing to attend a community. Since in the last decade, mantle's have lost their original form and finding a mantle in which Iranian-Islamic factors can be found is less common, it seems that today the world of mantle design has a special place, especially in Islamic countries. The subject of designing an Iranian-Islamic mantle is a concern of many designers and researchers.

Despite the antiquity of Iranian culture in the past, clothes that were used for the outside of the house until the Qajar period, when it was customary to wear tents, women's clothes, clothes with Iranian decorations or fabrics such as cashmere, etc., which were made of original Iranian woven fabrics were used.

The first and most important factor for choosing the right clothes is the color and design. The role and design of the clothes are different and significant at any age, and despite the fact that the designs of today's tight coats hinder women's freedom in terms of ergonomics and comfort of clothing.

On the other hand, most of the mantle's designs have sharp colors or, in slang terms, screaming, although in Islam there is no objection to covering colors or, conversely, emphasizing wearing light colors, it is less used and manufacturers use these colors less. Only a few specific tastes, which may be due to the custom of the society or the forms that some organs mistakenly cover with color.

It seems that considering the fact that the effect of colors can have a positive effect on the morale of people in a society and this does not contradict the culture and values of society, it is better to produce and use bright and sharp colors more (Books, 2010).

In last decade, researches have been done about grafting nano materials on fiber or fabric in order to obtain new properties of the final product such as anti-microbial, UV protection, self-cleaning, water resistance property and etc. one of these nano material is nano silver which has anti-bacterial property (Kooshamoghadam et al., 2021; Ghiasi et al., 2021; Zohoori et al., 2014; Zohoori et al., 2017; Karimi and Zohoori, 2013).

2. Material and Method

In this article, cotton fabric with the weight of 110g/m² with density warp of 24(1/cm) and density weft of 13(1/cm) was used. The specifications of used nano silver listed in Table 1.

Table 1 Specifications of used nano silver

Nano material	CAS No.	Molecular weight	Particle size
Ag	7440224	107.87	<100 nm

Initially, the cotton fabric was washed with distilled water. Then the sample was dried in an oven at a temperature of 110°C for 3 min. On the other hand, the Ag nano powder was sonicated in an ultrasonic bath. The treated fabric immersed in nano solution was sonicated. Later, the finished fabric was dried at 110°C in an oven for 2min in order to fix the nano particles on the fabric.

3. Result and Discussion

The consequence of the antibacterial experiment against *Escherichia Coli* bacteria is presented in Fig 1. As it is demonstrated, there is not any antibacterial property on blank, but the sample that contains nano Ag has antibacterial property. As it was shown, the antibacterial activity of the sample, which is treated with nano Ag is about 97.1%.

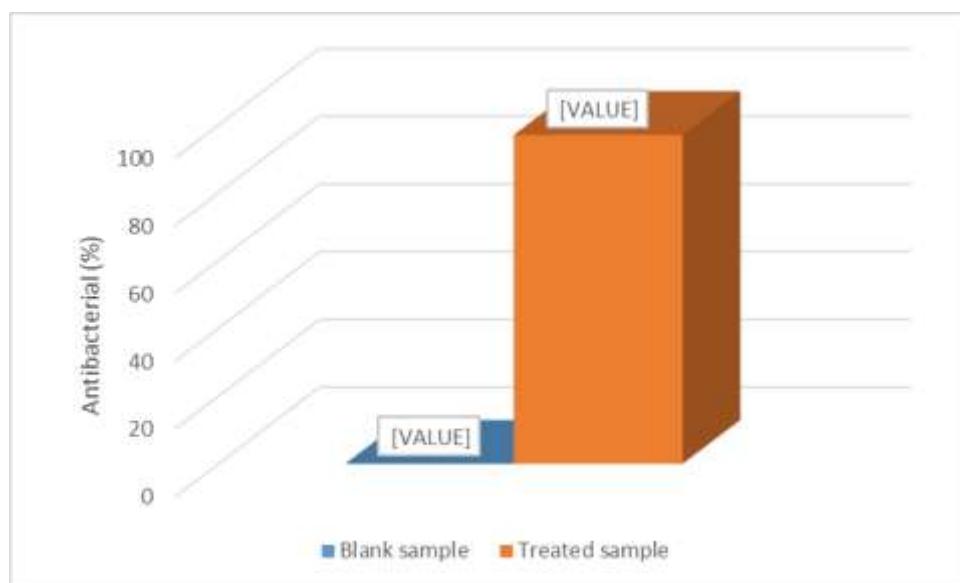


Fig 1 Antibacterial property of samples

National costume is the clothing that people of any country wear to attend conferences, seminars or any other program abroad to show the identity of that country and the specific symbol of each country is its clothing. In Arab countries, silk fabric is often used to sew mantle, which is sewn in two or more layers and is used.

Iranian clothes means these clothes have an Iranian design. That is, let's plan and not follow the example of the West. All our designers are creative, and we can create millions of designs. Therefore, national dress does not mean that we believe in wearing a certain set of clothes, but we should all wear various clothes that have Iranian symbols. Wearing and having different climatic designs from each city is the most important feature of Iranian clothes. The coverage of any nation changes over time due to historical events, climate and cultural conditions and developments. Looking at the history of clothing in our country and the diversity that can be seen from the north to the south of the country among different ethnic groups, we come across a rich treasure trove of beautiful and national designs, models and ideas. Updated and adapted to the tastes of today's society.

4. Cloth Design

Considering the theoretical foundations study design was, after confirming the sewing sweatshirts made up based on the data obtained on the theoretical foundations of research and analysis of a sample of coats Islamic Iranian Available to submit proposals dealt with the Be in line with the atmosphere of contemporary Iranian society. For this purpose, at first, the existing mantles were analyzed and by examining their structure and color, information was obtained in this field, and while analyzing the aesthetic elements of Islamic art, findings were made to continue the design process.

In order to work in the direction of the art project, the theoretical foundations of research and study of mantle brands in Iran and the world were discussed. Various Iranian women as well as the results of Weber statistical data based on the goals previously explained in this dissertation, the researcher has presented a design and mantle that is suitable for today's opinion and taste.



Fig 2 Linear sketch of mantle design



Fig 3 Final designs

According to the main purpose of the research, which was to combine Islamic Iranian mantle with postmodern style, the desired design is a combination of elements such as cypress, which is one of the old spikes in the original Iranian designs and calligraphy of *Ahmadian* calligraphers, which is inspired by postmodern style. His works can be seen and postmodern style elements have been used in the design of the chair cut.

5. Conclusion

In order to formulate the criteria of the Iranian-Islamic mantle with the postmodernist approach, according to studies, the veil in post-Islamic in Iran is dominated by the hijab, and women's clothing is a cover similar to the long and loose mantle with wide sleeves. It was also seen in lithographs before Islam and has faded today. Beauty is one of the factors that women pay a lot of attention to. According to the great philosophers of Islamic art, if the designer is satisfied only with statistical data, he cannot achieve a mantle design different from the models available in the market. Therefore, if fashion designers in Iran pay much attention to the aesthetic criteria of original Iranian art, they can achieve acceptable results by combining theories proposed in the field of Iranian and Islamic art. On the other hand, in this article, silver nanoparticles have been used to prevent the growth of pathogenic bacteria to improve its health, which the results showed that the use of this material has a positive effect on reducing bacterial growth.

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