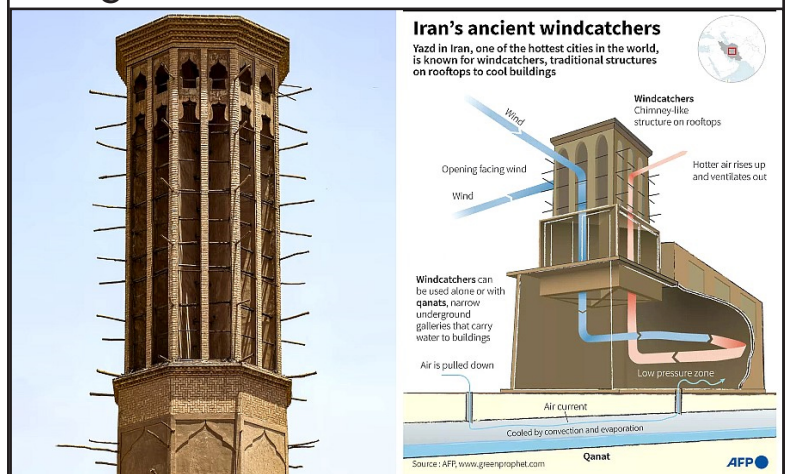


Badgirs: Iran's Architectural Marvel



TEHRAN -- As interest in eco-friendly architecture grows in the face of bulging energy bills, an ingenious Iranian way using natural resources for ventilation is gaining global attention for its potential to inspire innovative solutions.

More than 6,000 years ago, people in central Iran where temperatures reach 40C in the summer built edifices made of clay, mud-brick and adobe that provided insulation against the torrid heat.

Today, many homes in Iran's dry areas such as Yazd, Kerman, Kashan, Sirjan, Nain, and Bam are still built with a simple but effective cooling device known as a wind catcher, which requires no electricity, according to Press TV.

Protruding from the rooftops of old houses, the elegant chimney-like structures called badgirs in Persian entrap the cool air and propel it downwards either into the halls or into underground storage rooms to refrigerate perishable goods.

Inside, vents directing the air often lead it into sardabs or deep cellars where water from qanats cools the incoming air.

Qanats are another engineering marvel of ancient Iranians who used underground channels to transfer water from mountains to remote settlements called abadi in Persian meaning a place where water flows.

In 2017, UNESCO listed Yazd as a World Heritage Site, describing the city as a "living testimony to intelligent use of limited available resources in the desert for survival".

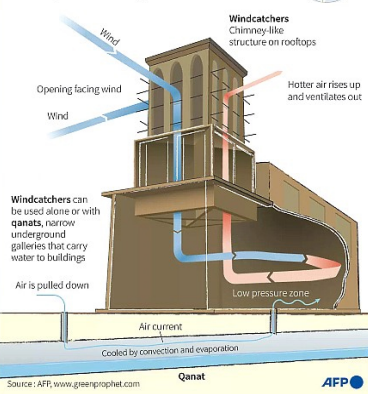
Wind catchers do not necessarily need wind to operate. When the air is still, they act as thermal chimneys where the sun heats the structures and the air within them, creating an up-draft of air.

An updraft is a meteorological phenomenon in which a mass of warm air will typically be less dense than the surrounding region and so will rise vertically, giving way to colder air to settle in. The suction created at the chimney's base can be used to improve the natural ventilation of buildings.

Addressing business energy cost un-

Iran's ancient windcatchers

Yazd in Iran, one of the hottest cities in the world, is known for windcatchers, traditional structures on rooftops to cool buildings



certainty amid the net zero transition, wind catchers and cooling towers have found their role in today's sustainable design models. They help reduce energy needs by providing natural ventilation and cooling solutions, which is crucial for eco-friendly architecture.

Statistics show that despite concerns about energy efficiency, buildings continue to consume the largest amount of energy in the world estimated at 40 percent.

This reality coupled with global efforts to reduce pollution and the decline in global energy resources has ushered in a net zero energy consumption mandate requiring all new buildings to be nearly Zero Energy Buildings.

With the race for renewable energy truly on and homeowners and property developers trying to find the most effective home insulation technology, Iranian wind catchers are among the ideal solutions.

As an epitome of harmonious relationship between architecture and the environment, they are gaining newfound attention, inspiring modern designers who seek innovative ways to harmonize human habitation with the natural world.

In the UK, for example, about 5,500 wind catchers have been installed in the last 30 years. One of the most commonly used wind catchers in modern use is the one providing natural ventilation to commercial buildings under the names of Monodraught and Windvent.

In Iran, the residential and commercial sectors use natural gas for space heating, with officials saying much of the energy produced in the country is consumed at homes.

The wonderful design of wind catchers is an inspiring example of creating sustainable and efficient living spaces for humanity without harming the nature.

The great legacy of the structure requires Iran to be a trailblazer in integrating ancient knowledge with modern technology and creating new buildings answering the goals of sustainable development and resilient economy.

Ammar Film Festival Receives Over 200 Entries

TEHRAN -- The 15th edition of the Ammar Popular Film Festival has received a remarkable response from filmmakers across the world, with more than 200 films submitted to the international section.

The submissions span multiple categories, including documentaries, animations, virtual pages, and clips.

According to Fatemeh Ebrahimi, a member of the Policy Council for the festival's international section, a total of 293 works have been submitted. The entries come from several countries, including Turkey, Palestine, Iraq, Syria, Lebanon, and Tunisia, with the majority of the films hailing from Palestine. Submissions from Turkey primarily consist of works created by Palestinians residing in the country.

Highlighting the thematic focus of the festival, Ebrahimi emphasized that the core of the international section revolves around anti-colonialism and support for resistance movements.

"Supporting popular and student movements, such as the protests of American students against Zionists, or global anti-colonial actions — especially those targeting America and Israel — are among the themes of this section of the festival," she said.

Regarding the screening process, the official in charge of recruitment and follow-up in the international section noted that most of the submitted works had already been showcased at other film festivals or on their own platforms. The exception, she said, were a few works from Lebanese directors that have yet to be screened due to the ongoing war. Ebrahimi also highlighted the strong artistic ties



with countries such as Iraq and Lebanon, stating that filmmakers from these regions actively participate in the festival. However, attracting works from regions such as North Africa, Europe, and America poses significant challenges.

She cited a specific case involving a director based in London, who had previously collaborated with the festival. The director, despite having a completed film, declined to participate in this year's event due to security concerns. The director feared that her participation might endanger her or her family's safety.

The Ammar Popular Film Festival is known for its focus on grassroots and resistance-driven narratives, with particular attention to films that challenge colonialism and imperialism. The festival has grown in prominence in recent years, drawing submissions from filmmakers worldwide, especially from countries grappling with social and political struggles.

The international section of the festival continues to position itself as a platform for cinematic voices of resistance, highlighting stories often overlooked by mainstream film circuits.

'Salman the Persian' Reaches Recreating Sassanid Era

TEHRAN -- The historical TV series "Salman the Persian", directed by Davoud Mir-Bagheri, is bringing the grandeur of Sassanid Iran back to life through the construction of meticulously designed film sets that show the era's stunning architecture.

Abbas Bolvandi, the set director for the show's "Ancient Iran" part, revealed the massive effort behind recreating iconic landmarks and architectural marvels of the Sassanid period, iFilm reported.

Leading a team of 400 craftsmen and artists, Bolvandi said that filming locations were built in several Iranian sites, including Ghazali Cinema Town, Shahroud, and Absard Dam-avand, to reconstruct key elements of Salman the Persian's life from his birth to his youth.

Among the key sites brought to life are the ancient cities of Tisfun (the Sassanid capital) and Jei (modern-day Isfahan),



as well as the military camps of Bahram Chobin and Khosrow Parviz. Temples, palaces, streets, and markets reflecting the architectural prowess of ancient Iran were recreated with precise attention to historical detail.

Bolvandi noted that each site was designed to faithfully replicate Sassanid architectural features, including columns, domes, decorative carvings, and wall inscriptions.

Given the scarcity of surviving Sassanid archaeological sites, the production had to construct most of these locations from the ground up. In some cases, older filming locations from other historical productions were restored and adapted for use in the series.

The production also included scenes shot in Behardeshir and Baghdad, with the construction of docks and ship ports to reflect the maritime movements of the

era.

Bolvandi emphasized the project's long-term value, stating that the film sets were built with solid engineering foundations to ensure sustainability and future use in other cinematic and television productions. He highlighted the significance of preserving these locations as a cultural and artistic legacy for future generations.

Filming of the series began in 2019 and is expected to span three parts with a total of 60 episodes, covering the life of Salman the Persian, a prominent Iranian companion of Prophet Muhammad (PBUH). The storyline is divided into three chapters, exploring the regions of Sassanid Iran, the Byzantine Empire, and Hejaz during the early days of Islam.

The series features a star-studded cast, including Alireza Shoja-Nouri, Daryoush Farhang, Farhad Aslani, Majid Mozaffari, and Ehteram Boroumand.

'Cry Alone' Marks New Chapter in Iranian Filmmaking



TEHRAN -- The highly anticipated series "Cry Alone" is to mark the first collaboration between the Islamic Republic of Iran Broadcasting (IRIB) and Iranian VoD platforms.

Set to premiere soon on Ofogh TV, the groundbreaking production introduces a new era of joint television and digital content production.

Produced by Milad Haji-Parvaneh and directed by Ali Derakhshandeh, the series tells the story of a woman's life, struggles, sacrifices, and resistance.

Spanning across two seasons, the plot follows the protagonist's transformation from a girl dealing with her father's hardships in childhood to a woman who sacrifices her love, youth, and dreams to confront op-

pression and injustice.

In the second season, her mission deepens as she gives up everything she owns, including her wealth and livelihood, to pursue her ideals.

The story unfolds over the course of three decades, capturing key moments in Iran's modern history.

Co-written by Derakhshandeh and Payam Kordestani, the screenplay is said to be an adaptation of a novel with the same title.

The cast of "Cry Alone" includes a lineup of prominent Iranian actors such as Khatereh Hatami, Afsaneh Kamali, Siavash Cheraghipour and Rahim Norouzi.

Filming locations for the series include various iconic sites in Iran, with a production process that has drawn significant attention for its historical depth and authentic portrayal of key social themes.

Picture of the Day



People carry the remains of an anonymous martyr from the 1980s war for burial in the village of Malekshir in Chaharmahal and Bakhtiari province.

Photo by IRNA