



www.hayanfarjani.com h.farjani@hayanfarjani.com

# Mediterranean p r o j e c t

## Akdeniz Medeniyetleri Projesi

Mimarisi ve sanatıyla Akdeniz Bölgesi'nin eski uygarlıklarının; edebiyat, yasalar, yazı ve istikrar gibi birçok alandaki başarılarından ve mirasından ilham alan bir şehir projesidir.

Projemiz, Akdeniz medeniyetlerine ait mimari ve kültürel üslubu somutlaştırarak tarih boyunca en önemli halklar arasında entelektüel etkileşimin nasıl gerçekleştiğinin bir tecellisi olacaktır.

Projemizin mimarisi; bölgenin bilimsel, sanatsal ve tarihsel kimliğini öne çıkaracaktır. Uyum içinde yaşayan halklarının inceliğini, yüce ruhunu ve ortak değerlerini gösterecektir.

Projemiz kapsamında sunulan çalışma ve araştırmalar dünya çapında saygın bilim insanları tarafından yürütülmüş olup insanın doğayla birlikte uyum içinde yaşamasının en güzel örneklerinden biri olacaktır.

Projemiz, antik sanatların çağdaş yaşama ve geleceğe uyarlanarak nasıl kullanılacağı ve geliştirileceği konusunda uzmanlık kazandıran iş fırsatları sunacaktır. Bu amaçla, hammaddeleri Türkiye'de bolca bulunan fabrikalar tasarlanmış olup bu fabrikalarda çalışan Türk uzmanlar tasarımları ve çok orijinal ürünleri sayesinde dünya çapında ün kazanacaktır.

Projemizin turizm sektörüne çok ciddi bir katkısı olacağı gibi; ziyaretçileri, bölgenin en önemli medeniyetlerini yakından tanıyacak ve ön yargılardan uzak bir yaklaşımla o medeniyetleri uyum içinde birleştiren bir şehirde yaşayacaktır.

Çeşitli medeniyetlere ait hanlar (oteller), tarzıyla benzeri olmayan evler, uluslararası düzeyde bir konferans salonu, otantik koleksiyonu ile birlikte Akdeniz Fosil Müzesi ve Akdeniz fosilleri ile ilgili Türk akademisine bilimsel bir çekirdek çalışma oluşturabilecek New York Fosil Müzesi ile Rusya Bilimler Akademisi'nin iş birliğiyle yürütülmüş Akdeniz Fosil Araştırması, projemiz kapsamında sunacağımız öğelerden sadece bazıları.

Ayrıca bu projenin, büyüklüğü ve sunacağı uzmanlık sayesinde siyasi, ekonomik, kültürel, mesleki, tarihsel ve gelecek perspektifleri gibi birçok alanda faydası olacaktır.

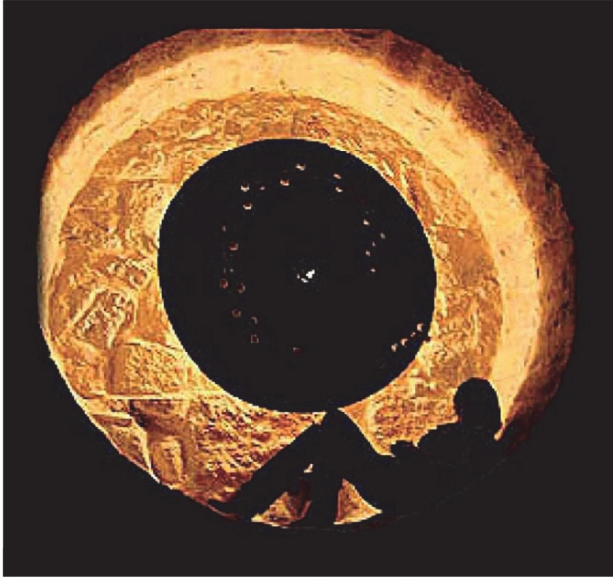
Projemiz, tamamlandıktan sonra Dünya Kültürel Miras Sözleşmesi'nin 56. maddesi gereğince Dünya Miras Listesi'ne alınmak üzere sunulacaktır. Bu konuda ilgililerle mutabık kalınmıştır.

Ekte bulunan daha önce yaptığımız çalışmalar daha net bir vizyon sunmaktadır.

Saygılarımla arz ederim.

Hayan Farjani

## مشروع حضارات المتوسط



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### مشروع حضارات المتوسط

مدينة مستوحاة من التراث الحضاري القديم بحوض البحر الابيض المتوسط بعمارتها وفنونها وانجازاتها في الاستقرار والادب والأنظمة والقوانين والكتابة من خلال تجسيد النمط المعماري والثقافي وتوضيح كيف تم المس الفكري بين هذه الشعوب الأهم إنسانيا عبر التاريخ عمارة موظفة علميا وفنيا وتاريخيا بطابعها الجمالي المعبر عن الحس الرفيع والروح السامية بتاريخ انساني مشترك لهذه الشعوب وقد شارك اهم علماء العالم بدراساتهم ليصبح المشروع مشروعاً يحترم التجانس والانسجام مع الطبيعة في الحياة الإنسانية

يحقق المشروع فرص عمل يتخصص من خلالها الاتراك بكيفية توظيف الفنون القديمة وتطويرها بما يتناسب مع الحياة المعاصرة والمستقبل وقد تم اعداد مصانع لذلك خاماتها متوفرة في تركيا ليحلق بها الاتراك في هذه التصاميم عالميا كوننا الاقدر على ذلك وسيكون عنصر المفاجأة بهذا النمط الحضاري دورا كبيرا في تنشيط السياحة المستقبلية حيث سيتعرف الزائر على تاريخ الحضارات ويعيش فيها بمدينة استحضرت من تاريخ اهم الحضارات الإنسانية بعيدا عن التحيز

يتضمن المشروع فنادق (خانات) وبيوت وقاعة مؤتمرات عالمية وثلاث مراكز لمنح التخصص في مجال الفن والتاريخ والقانون وسوف نقدم مجموعة خاصة اصيلة عبارة عن متحف مستحاثات المتوسط مع دراسة لحوض المتوسط اعدت من متحف نيويورك للمستحاثات واكاديمية العلوم الروسية وهو بمثابة نواة أساسية لأكاديمية علمية تركية في هذا التخصص وستعم فائدة عظيمة لهذا المشروع من الناحية السياسية والاقتصادية والثقافية والمهنية والتاريخية والمستقبلية

وبعد الانتهاء من المشروع يعرض ليدخل ضمن قائمة التراث العالمي حسب المادة 56 من الاتفاقية الدولية وهذا ما تم الاتفاق عليه مع المعنيين بذلك

ان اعمالنا السابقة المرفقة تتضمن رؤية بشكل أوضح..

وتفضلوا بقبول فائق الاحترام والتقدير ...

## Dr. Afif Bahnasi

Thousands of years ago before it reaches the human creative genius to invent artificial stalactites such as the formation of the stalagmite and stalactites, but since the beginning of his tour in the prospects for the earth stood stunned in front of Hayan Ferjani genius nature of creativity in rock formations no limit to the diversity and creativity in the formation or those verses rock sculptures. Was not difficult to Hayan to look back the history of art and architecture, I realize that this man thousands of years ago has become a present during the achievements of technical stunning but through the return of this day and age to the embrace of nature after that was absent for long centuries here is lies in a layering of wild architectural It began at the Pyramids Sqarp and ended in the architecture of palaces, castles and temples. Hayan wanted to go back to rock the huge boulder into the arms of nature. I have realized that the re-architecture to the era of Almanhir where the remainder rocks on the nature of the investigation function architecture dating back to the pre-history to the adopted constitution architecturally new special tags based on respect for the rock and twist it with sensitivity and respect is committed to the configurations of natural whatever was part of a mountain or a cave or isthmus in the sea and before the implementation of the constitution architectural determination and the challenge of daring to establish Mnciath believer in natural beauty and creativity Challenger and abide by the glory of nature that still litter the universe hard firm through time eternal Any project with the architectural model rocky feat of genius Hayan Creative committed not ANSA impression Isthozni when you visit any site of its work is coming from the depths of history and the birth from the womb of history and I appreciate you Hayan up your mind creative in building facilities and diverse which make up the unit architecture is unique, I have already that thinker creative architect, think creative sculpture represents his work impressive display in the hall, Ms. inspiration Mr. Ten years ago at least. Then I said to Hayyan: most Margbt be with me in two rounds of this international artist such as Salvador Dali rise from slumber long to see after decades of absence in the oldest city in the world a young artist at his age is to see who can walk paranoia monetary dimensions has not dreamed of by the critic wrote for oddity Gallery Dali sculpture and drafting in order to talk about techniques that had not come to mind and raw materials did not strike out earlier to live up to the level of beauty. things that were abstract or neglected was her glory to become signs and perhaps a critic comes from the far west will be a witness to the birth of art in mid-east, raise a new banner of creativity without fear of deviation of modernity and the control of nihilism to a public that I can preach the birth of the sun were not illuminated were not colored were not filled with surprise and astonishment. demonstrated ingenuity Hayan architectural respect for the job, had been given spaces and spaces the most spacious in its effects architecture, the concept of architectural beauty coupled with always the concept of glorious career and is rarely seen in modern architecture in deference to the first principle in the science of architecture, a "job prudence architecture" and not vice versa, is this principle of diversity of architectural design in all projects executed in spite of the unity of style, architecture and construction, which tends beyond modernity. I am well aware of the fate of modern architecture to the homeless after the shrines to the realism of expression that carries connotations Rights, which was accompanied by waves through the rocks thousands of years. Has created Hayan Ferjani Mqmat of rocks in the architecture of post-modernism.

Email: afif.bahnasi@gmail.com

## Regional Assembly for archaeologists

Hayan Ferjani – artist and designer, who used brilliantly on his projects links membership of the remaining effects known to the old building and the Middle Ages. We have evolved the way in the second half of the twentieth century in terms of building edifices of modern style, interior, compared with her original interior. It allows installing the new structure established within the historical collections. Interiors designed by Hayan Ferjani re-create the artistic value and aesthetic issues. The work done by this artist are such famous sites such as Palmyra, Damascus, Latakia and other sites. There are many reasons for the use of technical solutions in projects related to the development of infrastructure surrounding Bellowed and historical sites

Email: npmaar@mail.ru



Palmyra project



### The Institute of Historical Studies of prehistoric human

#### Prof. Dr. Jean Otnsor

Archaeologist and director of the Institute of Historical Studies of prehistoric human  
Member of the Academy in Switzerland  
To Hayan after visited his project – Palmyra-  
For the archaeologist, who is diving to understanding the ancient life of our ancestors? It is amazing and strange and wonderful to be a face to face with contemporary creation, inspired by traditions dating back thousands of years at the crossroads of cultural influences of this wonderful country, congratulations for this project hidden in the folds Royal Bank to destroy the gardens. I wait impatiently to see the effects after termination of

### Archaeologist from Zurich Vera Volkenstein

I am very upset about this magic Almtuare of sight of the Syrian art, which you, O ye generation of contemporary Syria  
I hope that these reservations about the energy and magic of this brilliant museum of the effects of national

### Archaeologist – Tadeusz Pascal University – Switzerland

Palmyra is one of the most beautiful oasis in the world  
This place really is an oasis of paradise where creating trees with ancient stones that give the air can not be compared with anything else in this existence. If the garden was an open city Hva everyone goes from here it adds an important element to our culture.  
I wish you a lot of good for this project and when I come here I hope to be able to participate in the air and your colleagues also Parvquet

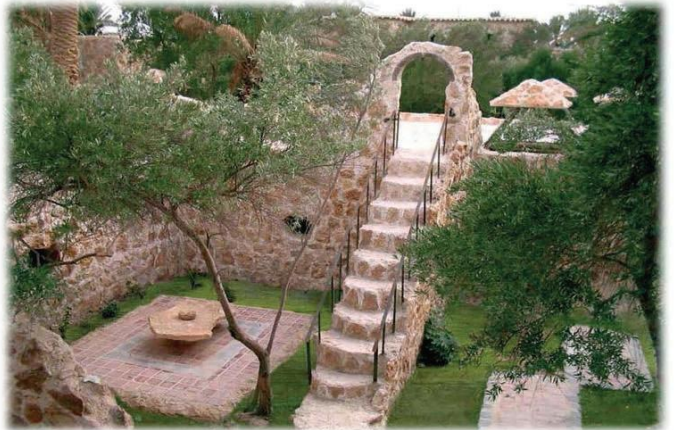
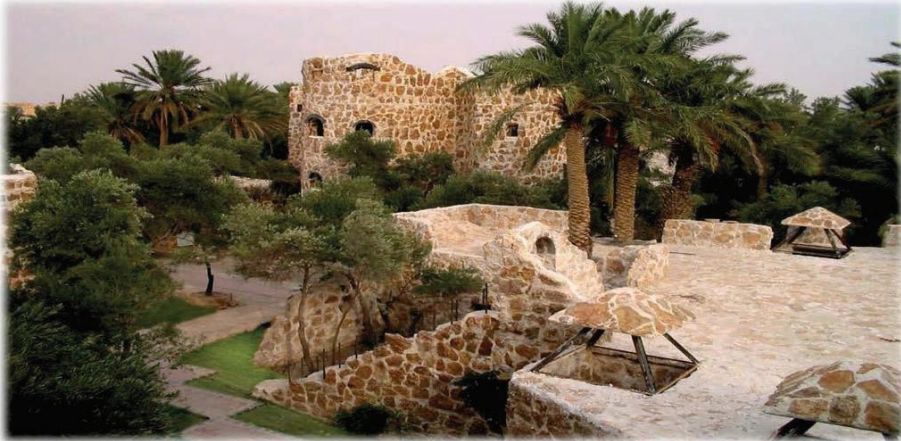
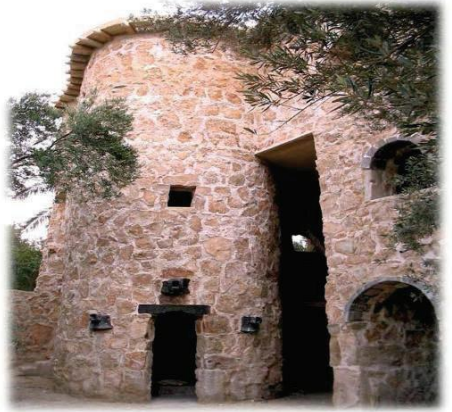
### UNESCO – World Heritage Centre Orly Valtait

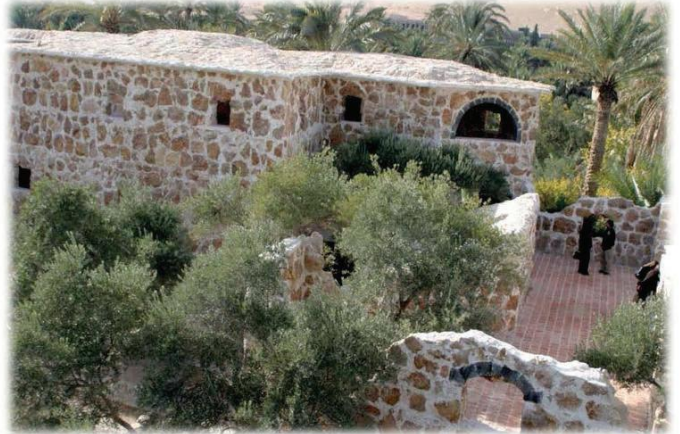
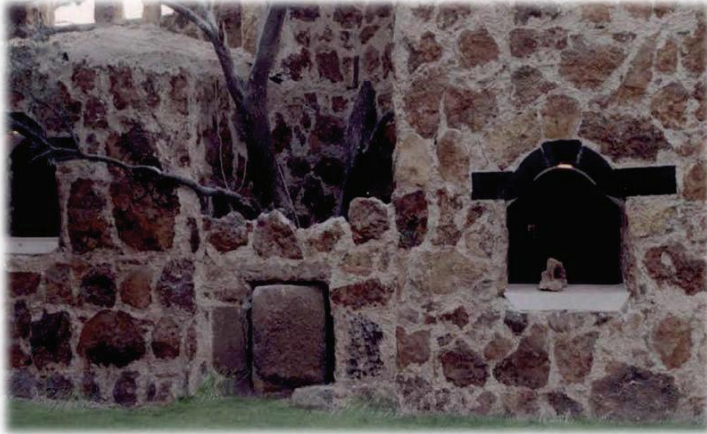
#### UNESCO – World Heritage Centre

To the human and the artist that this place is like heaven you have to maintain the wonderful and magical atmosphere of this oasis I am sure you will hear achieving your great success for Europe.

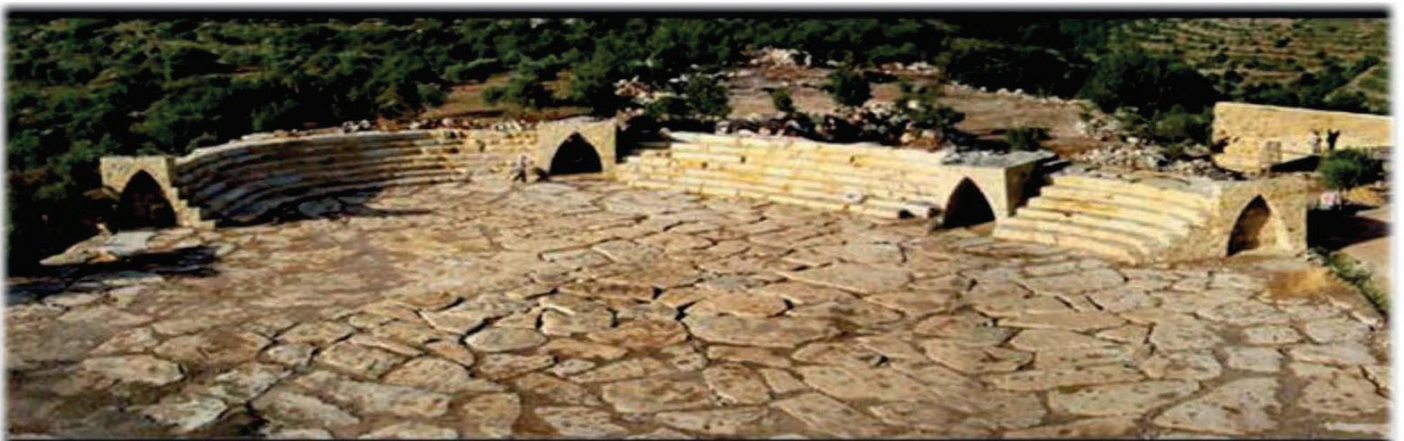
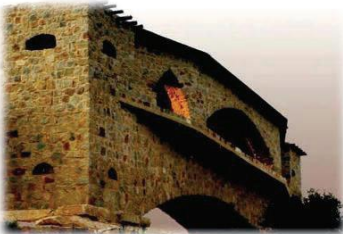
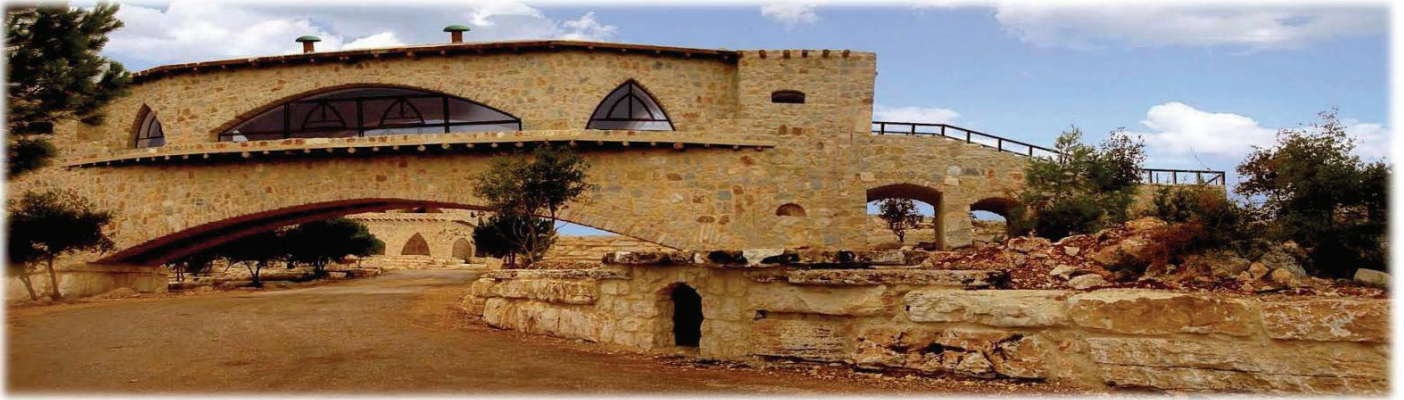
Email: analtat@free.fr

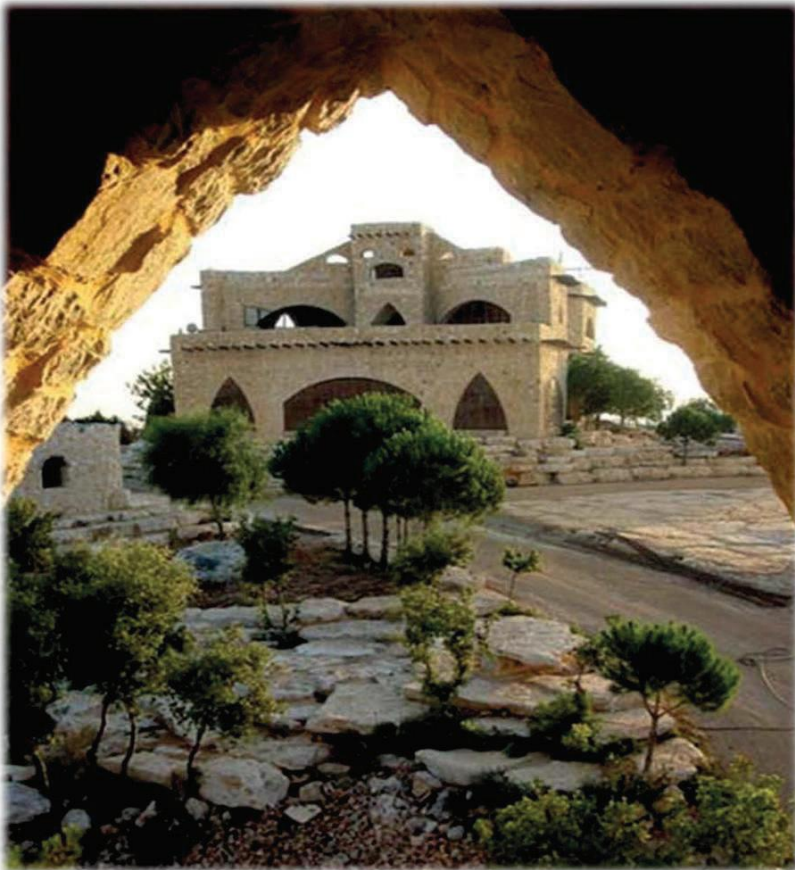
Email: Thomashavele@gmx.ch





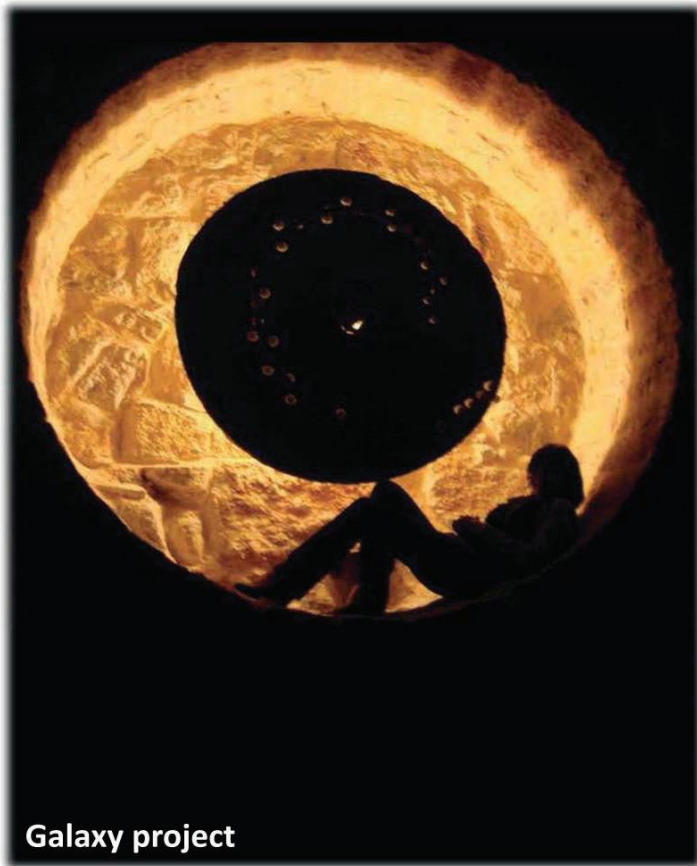




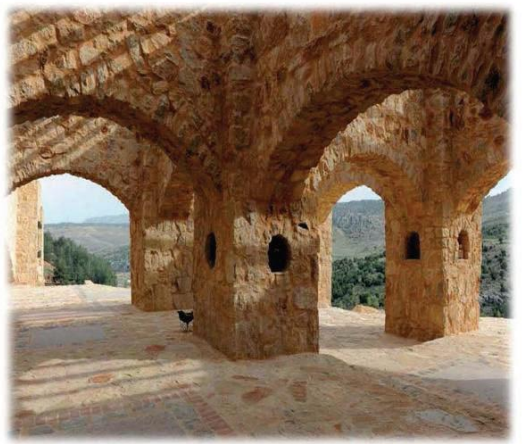
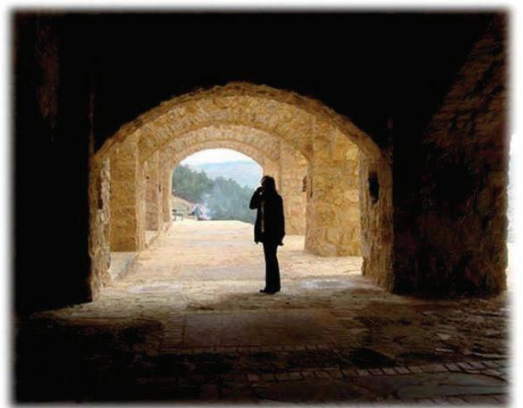
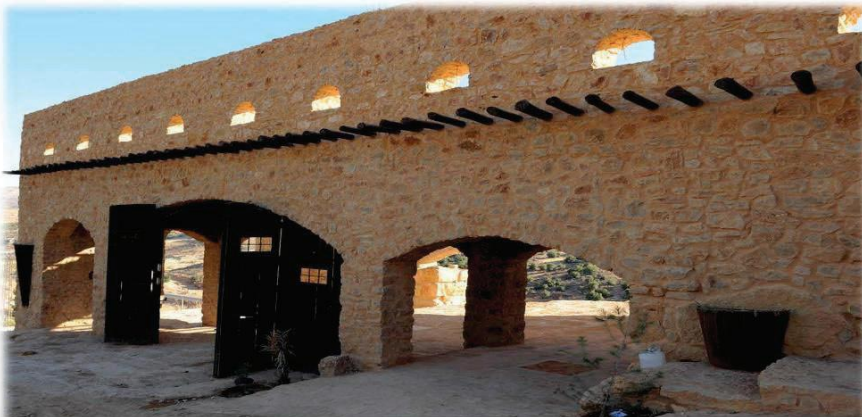
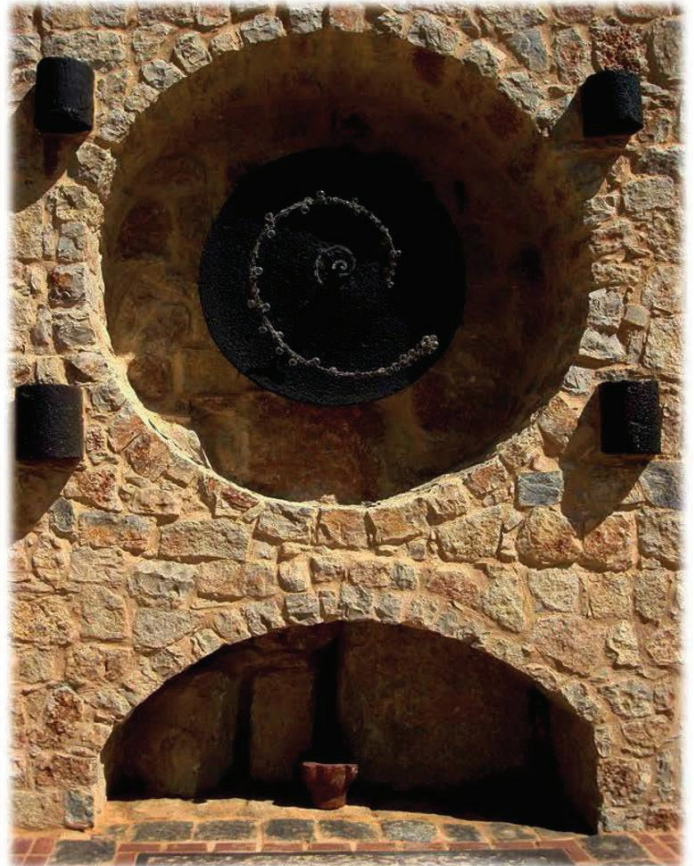


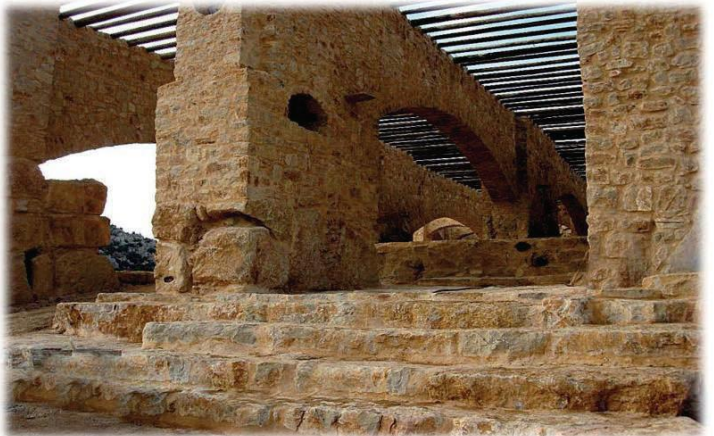
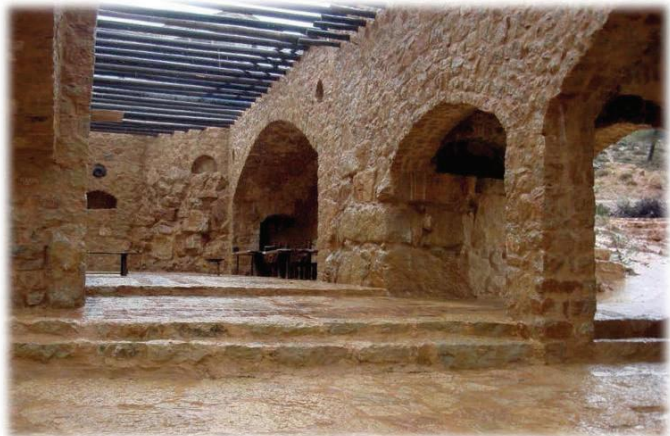
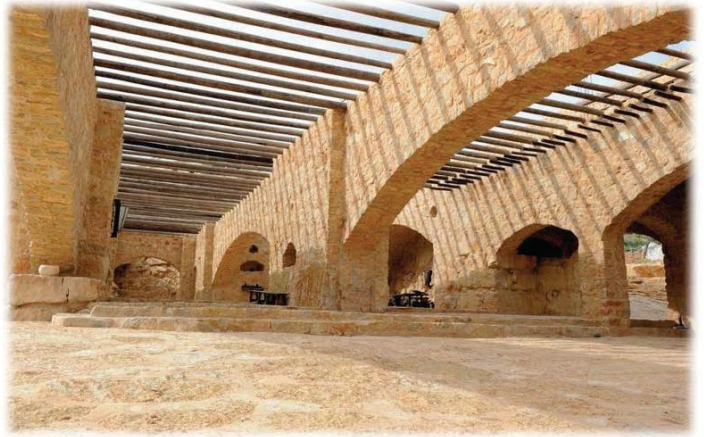
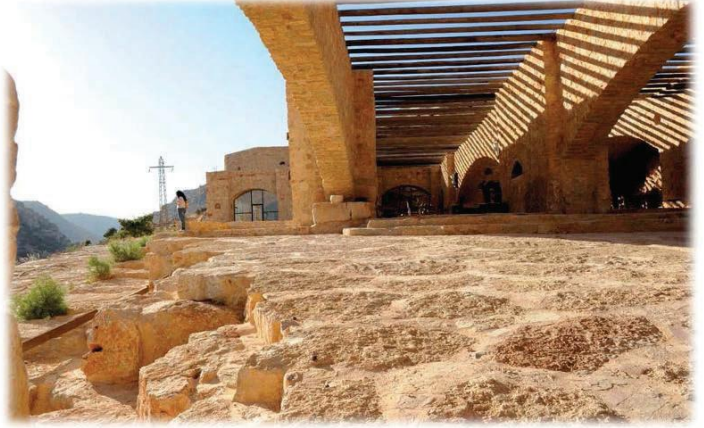
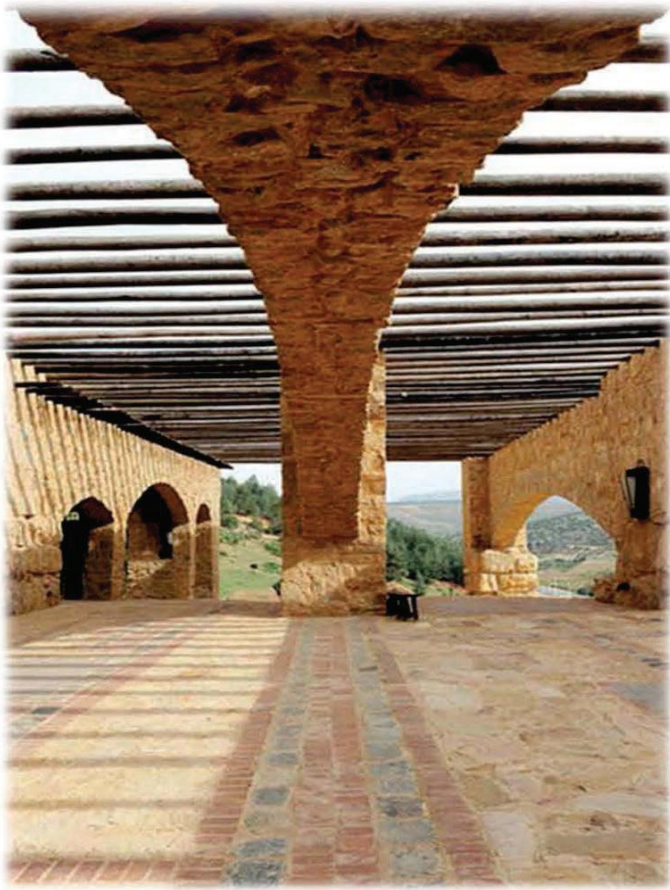


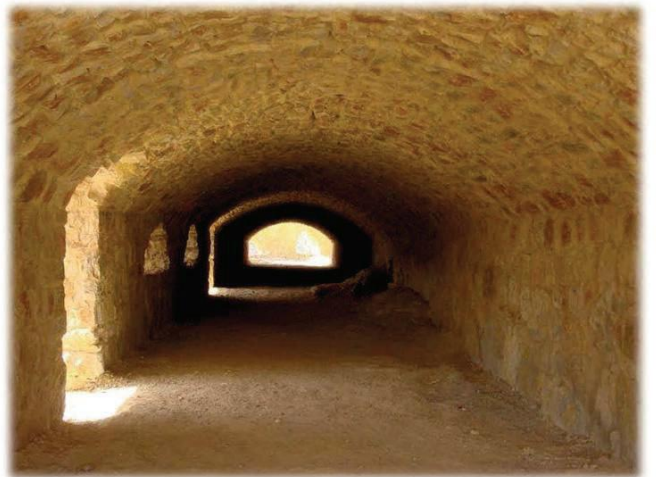
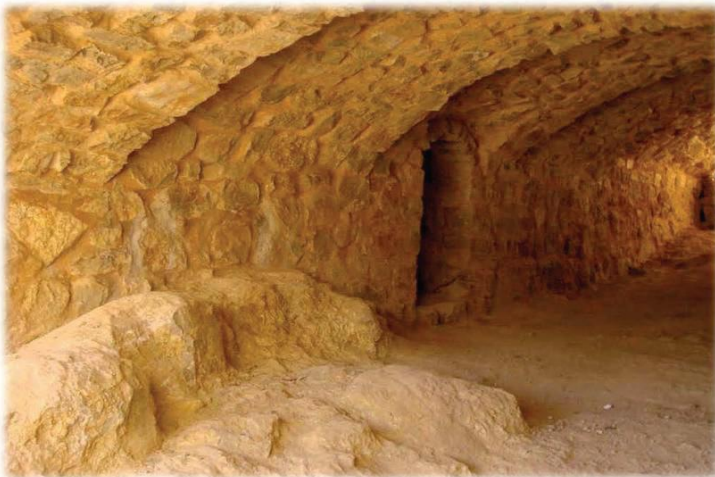
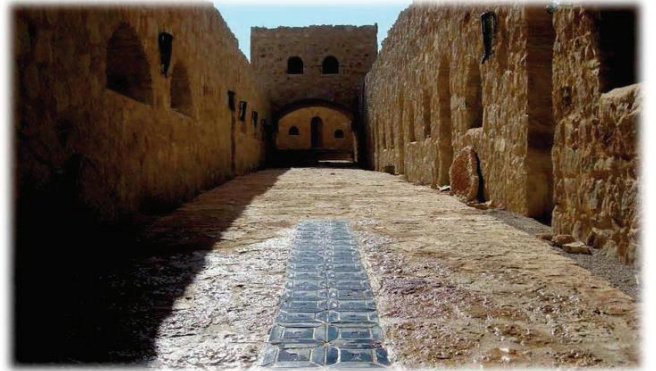
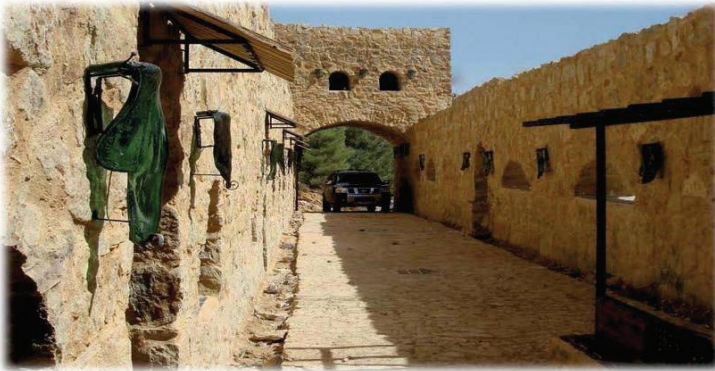
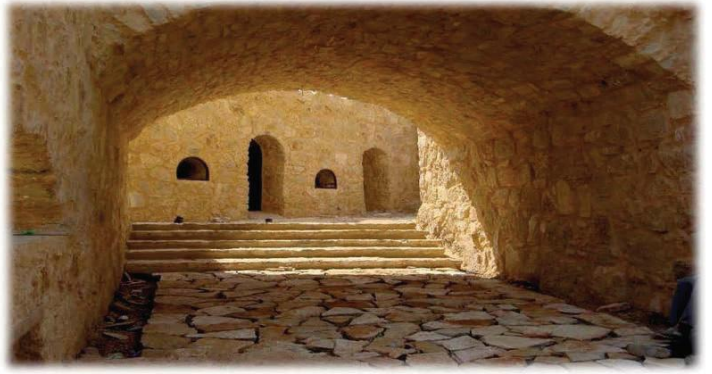




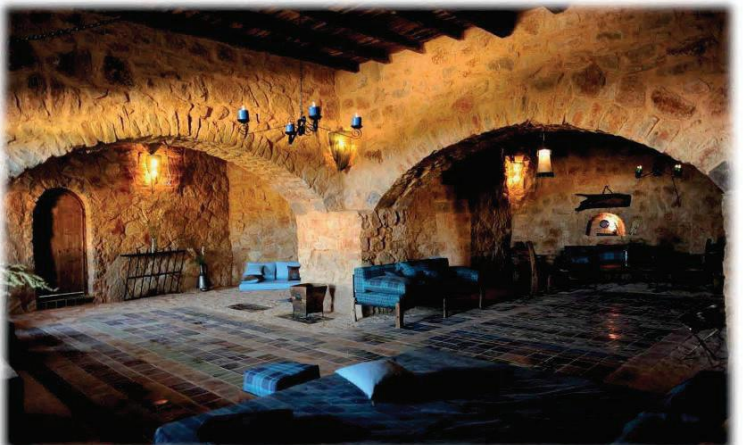
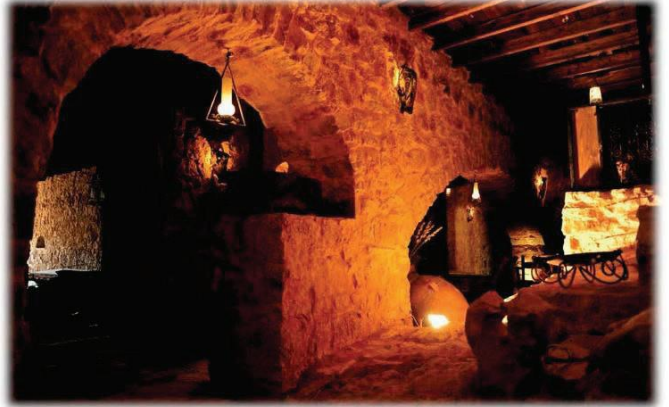
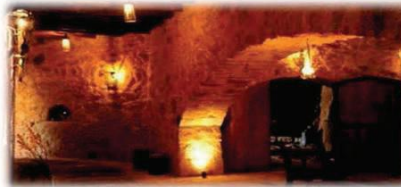
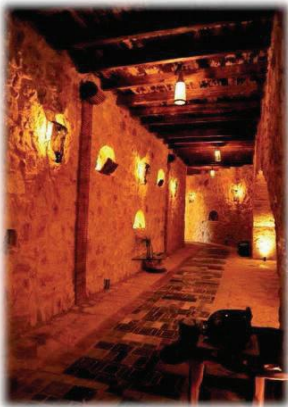
Galaxy project

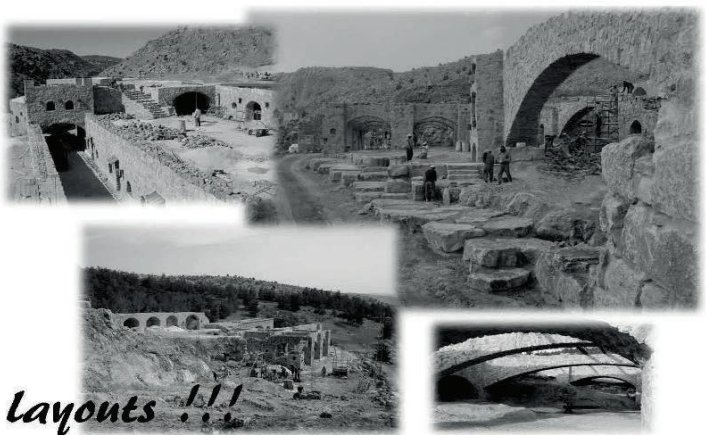




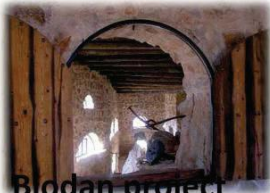
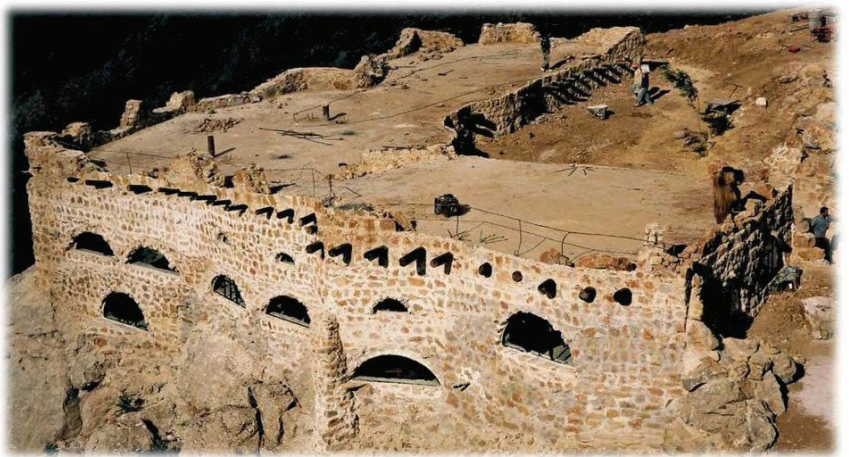
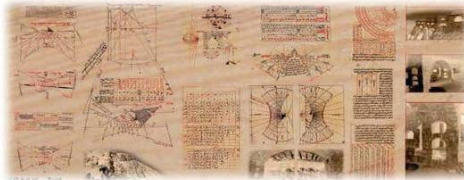








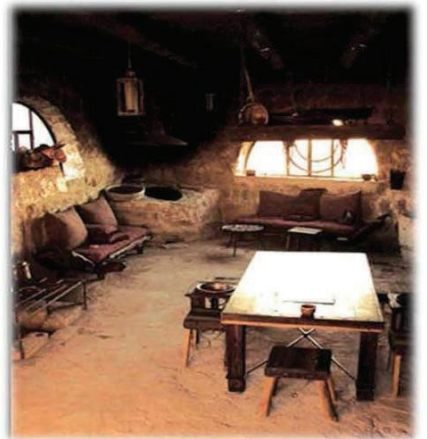
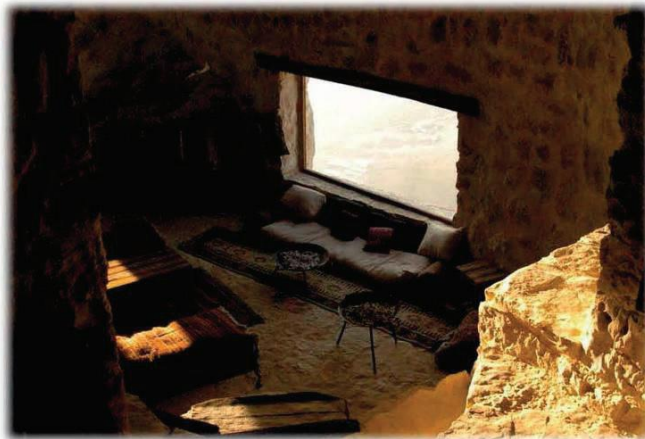
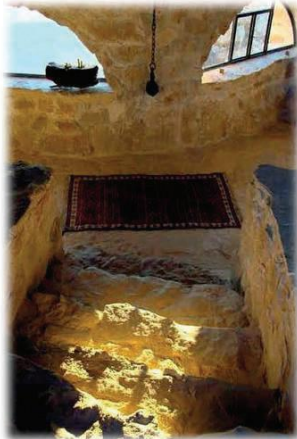
*All Hayan's projects without layouts !!!*

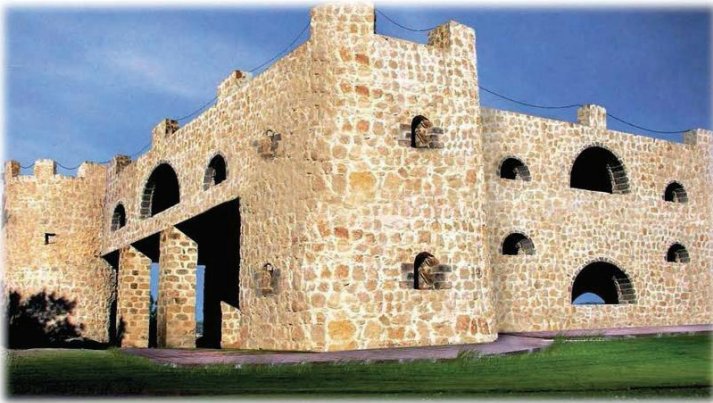


Blodan project





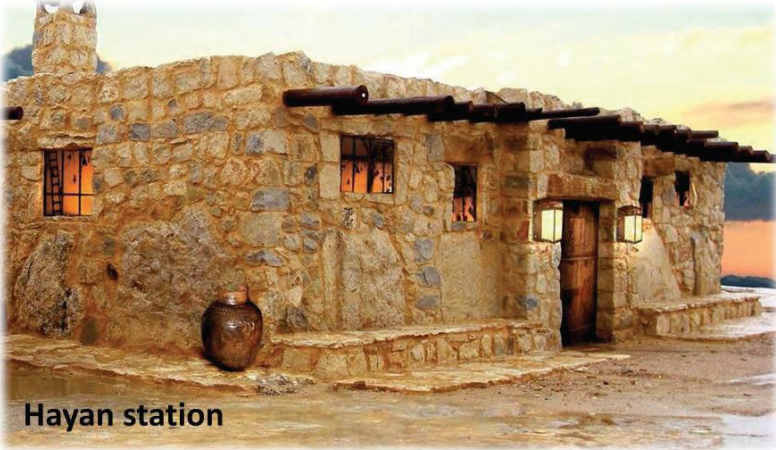
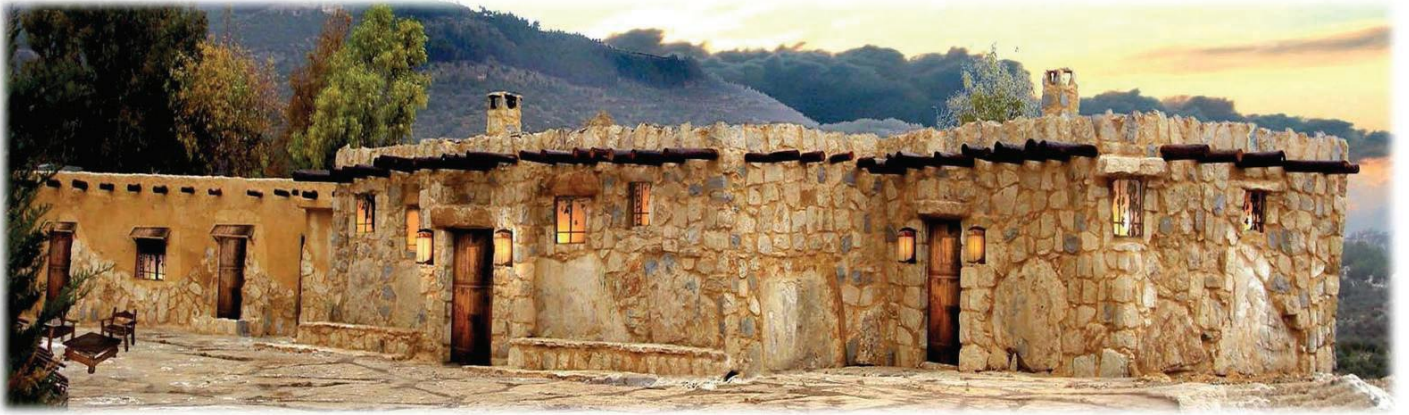




Lattakia project



Yabos project



Hayan station



Yabos project





Hayan offices



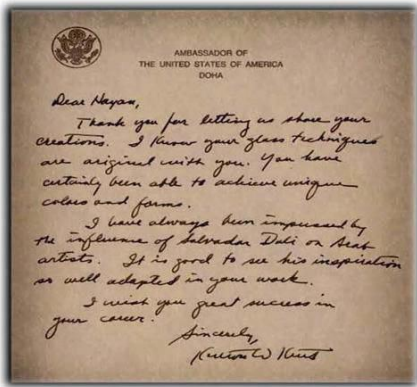




Fish restaurant



Fish restaurant



Wood and Glass  
48x21cm



Glass  
25x30cm



Wood, Iron and Glass  
90x62cm



Wood, Iron and Glass  
62x60cm



Wood and Glass  
100x40cm



Glass  
23x50cm



Glass  
30x20cm



Glass and Bronze  
25x30cm 8 kg



Iron and Glass  
65x40cm





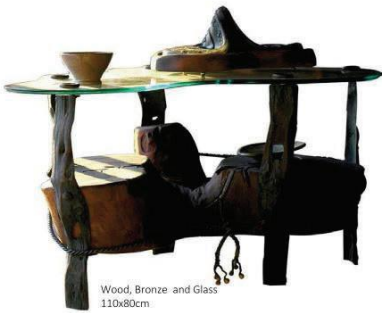
Bronze and Glass  
35cm



Wood and Glass  
40x30cm



Wood, Bronze and Glass  
60x25cm



Wood, Bronze and Glass  
110x80cm



Glass  
27x30cm



Wood and Bronze  
120x80cm



Bronze and Glass  
40cm



Bronze  
70cm



Bronze and Glass  
52cm

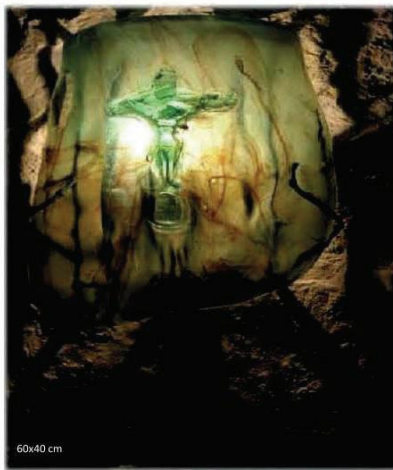
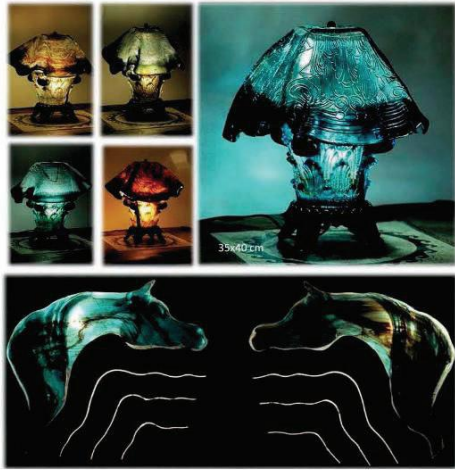


Bronze  
30x30cm

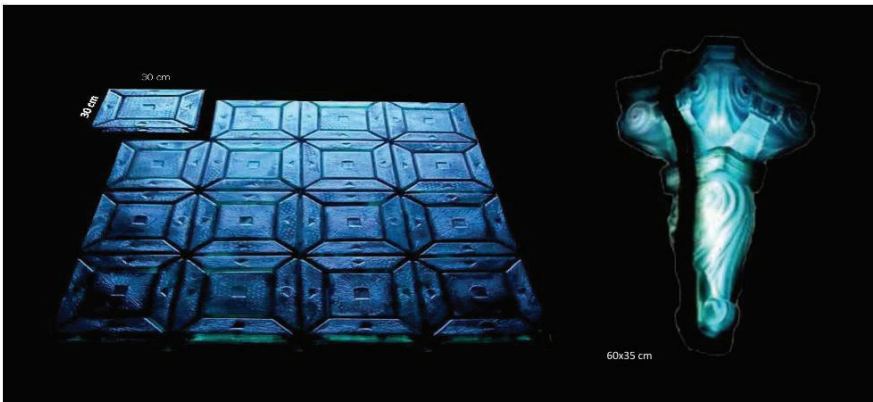


Wood and Bronze  
90x80cm





The first Islamic coins



special ceramic colors



55 x 22  
special glass colors





**THE BOX**  
 Iron & Wood & Bronze  
 70 X 40 ,CM



**Corner Lighting**

50X50 cm

30X120 cm

Dear Mr. Hayan Farjani

The glass vessel with letters of different scripts is very impressive. I am now consulting my colleagues to get a list of basic characters of the Sumerian and Old Babylonian (Akkadian) cuneiform scripts. I shall send it as soon as it is ready for it may be of some use for your work.

Best regards,

Alexander Nikitin

20X10 cm

	1- Amorriti : بعدو تاريخه الى 1600 قبل الميلاد. الفاء بن ملكه سورى و الكاهن الامورى ولما ساهم وكفى انهم يترشح ( يترافوا )
	2- Amorriti حوالي 1600 قبل الميلاد الالهة كاترت بشخصية ملكية
	1- سارگونك : بعدو تاريخه الى 2300 قبل الميلاد معبوده ملكه اله الشمس - الفاء - الكاهن
	3- العهد الايل القديم حوالي 2500 قبل الميلاد مصفاة حيوانات و اعطال
	1- ايوك : بعدو تاريخه الى 2300 قبل الميلاد حيوانات لشمس و امرأه متسعة مع اطفالها في
	2- العهد الايل القديم حوالي 2500 قبل الميلاد ماشوه وبيدة بحضور رجال وبيده
	3- سارمونك : بعدو تاريخه الى 2300 قبل الميلاد معبوده ملكه اله الشمس - الفاء - الكاهن
	4- العهد الايل القديم حوالي 2500 قبل الميلاد مصفاة حيوانات و اعطال
	5- Amorriti حوالي 1600 قبل الميلاد الالهة كاترت بشخصية ملكية
	3- العهد الايل القديم حوالي 2500 قبل الميلاد مصفاة حيوانات و اعطال
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	4- سارمونك : بعدو تاريخه الى 2300 قبل الميلاد معبوده ملكه اله الشمس - الفاء - الكاهن
	5- Amorriti حوالي 1600 قبل الميلاد الالهة كاترت بشخصية ملكية

# 70 Art wok Documenting 300 year of the iron industry in Syria...

ИТН Ассоциация археологов арабских стран  
 19853, Саван Плато, Тунис, стр. 4, 714, тел. 1941 нел. А. Е. mail: iaa@iaa.tn, сайт: 17.612.129147

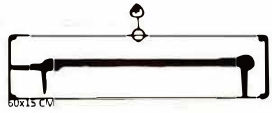
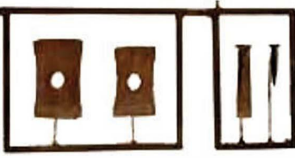
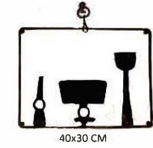
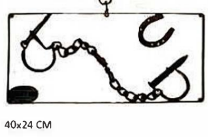
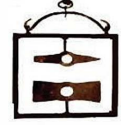
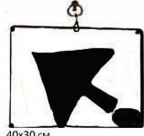
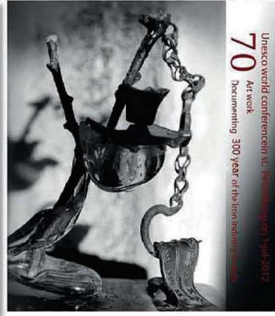
№ 09/02 от 25.05.2012

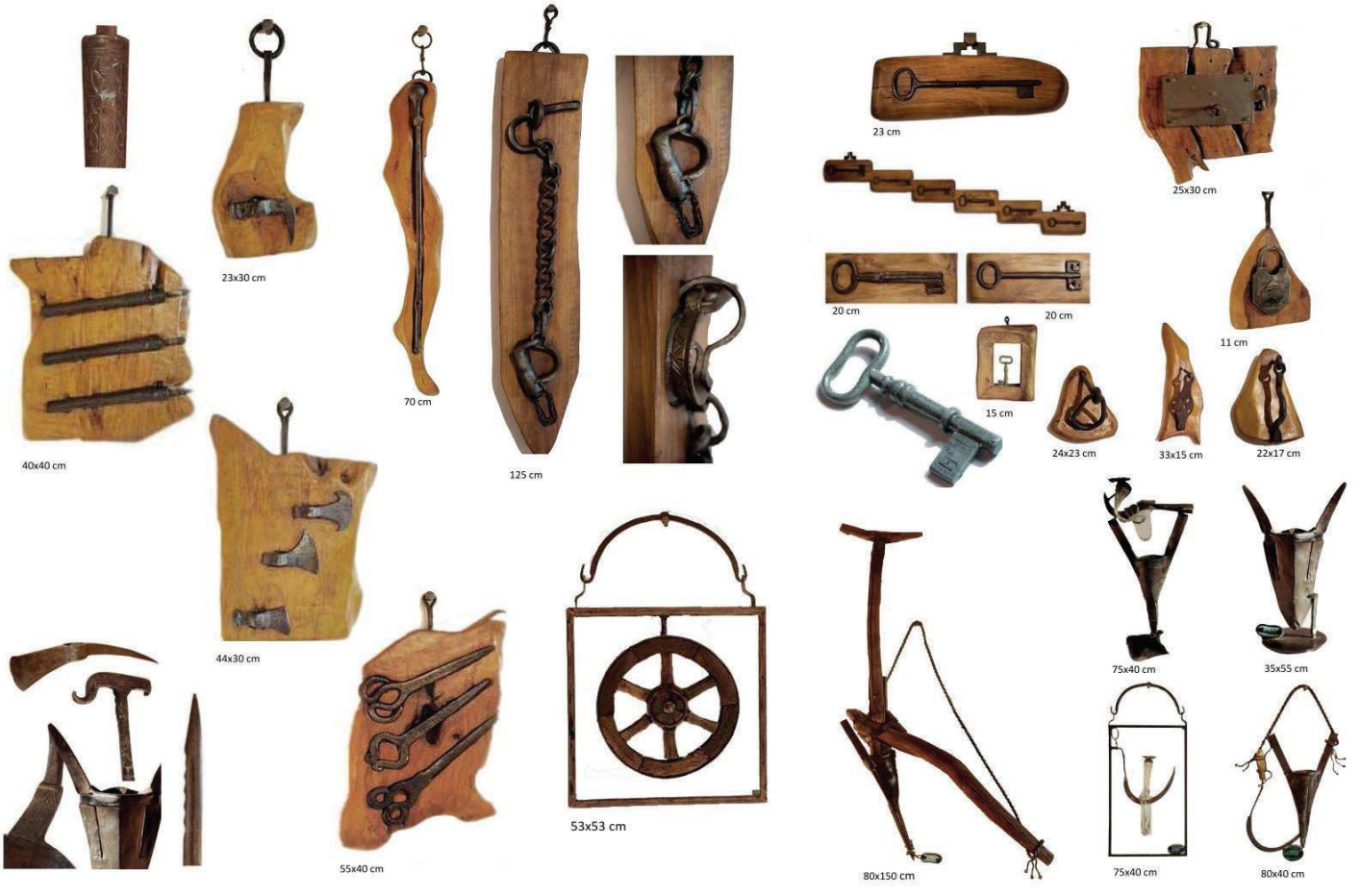
To Mr. Hayan Farjani

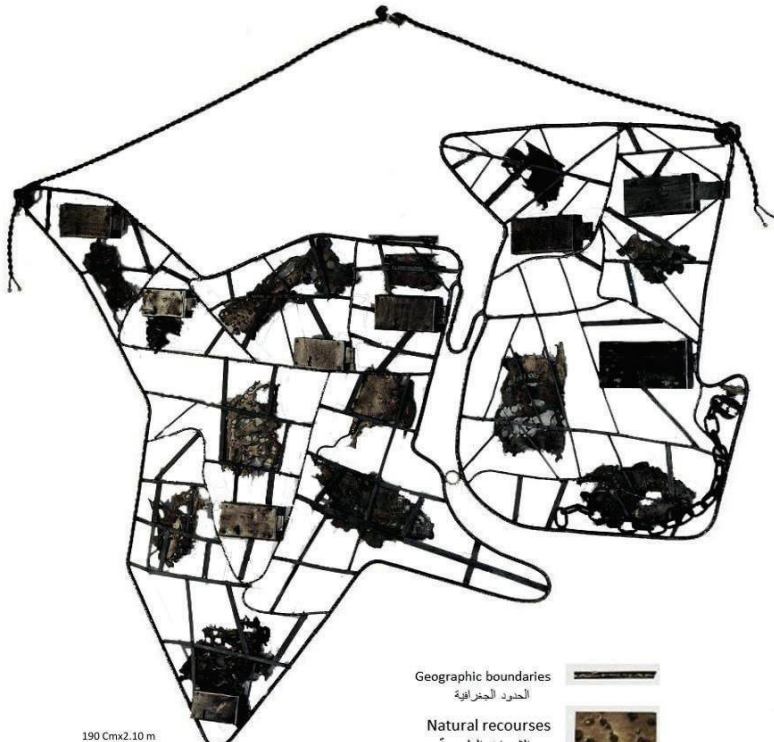
Dear Mr. Hayan Farjani:

We have the honor to invite you to take part in the discussion of the actual problems connected with the preservation of the objects of culture and archeology. The discussion (round table) takes part in St. Petersburg, Russian Federation, from the 1st of July to the 5th of July 2012.

Deputy director of the non-commercial partnership  
 "International Association of Archaeologists"  
 Alexander Melnik

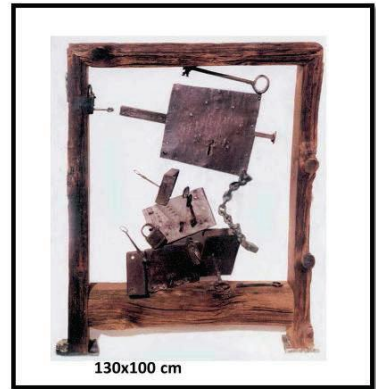






خريطة الوطن العربي من الحديد ، الأقفال مغلقة دون مفاتيح  
تعتبر عن كيفية التقسيم الثاني بعد سايكس بيكو على اساس مذهبي وطائفي.

Map of Arab world, made of iron, the locks locked  
without keys.  
Shows how the second division will be after  
Sykes-Picot, on the basis of sectarian and confessional.



- Geographic boundaries  
الحدود الجغرافية
- Natural recourses  
الثروات الطبيعية
- The cultural ministries & scientific  
الوزارات الثقافية والعلمية
- Religious doctrine & sectors  
المداهب والطوائف

### НАСТЯННЫЙ ОТЧЕТ О НАУЧНОЙ КОНФЕРЕНЦИИ

26 января в Государственном Эрмитаже (Россия, Санкт-Петербург) проводится очередная научная конференция известная мировому научному сообществу как чтения памяти Евгения Леонидовича Филиппова - ученого-востоковеда с мировым именем и яркого советской научной разведки, на протяжении многих лет руководившего Востоком Государственного Эрмитажа.

Этот особый форум востоковедов России привлекает пристальное внимание специалистов по культуре Востока во всем мире. Помимо сотрудников Эрмитажа в форме приема участвуют специалисты научно-исследовательского института востоковедения Российской Академии Наук, Восточного факультета Санкт-Петербургского Государственного Университета и иные заинтересованные организации и институты. Общее руководство конференцией осуществляет директор Государственного Эрмитажа академик Михаил Штронцман.

Научный доклад христианства отряда Востока Государственного Эрмитажа, Германского директора Ассоциации Археологов России Александра Нининга и творчество мастера Хайана Фордажана выдают продолжительную и весьма бурную историю. Долгая сопровождалась обширным и содержательным анализом, исполненным лично господином А.Никитиным, а так же исключительным иллюстрированным материалом, отражающим как отдельные черты творчества мастера Фордажана, так и общую направленность его деятельности. Особое место в докладе заняла тема о роли личности Х. Фордажана, как деятеля культуры, в деле сохранения и возрождения исторического, культурного и империалистического наследия на территории страны Ближнего Востока. Данный тезис вызвал особенно бурные дискуссии, участником конференции, как по существу содержания тезиса Х. Фордажана, так относительно его личности. Особую остроту добавит привнесло следующее обстоятельство. Немного до проведения конференции в Санкт-Петербурге закончилась выставка работ Сальватора Дали, которую большинство присутствующих разумеется посетили. Естественно, на выставку, интуитивно, у многих присутствующих представили научную, культурную и интеллектуальную элиты Санкт-Петербурга имели сравнение творчества Фордажана и Дали, однако на уровне художественно-монументальной скульптуры думают о нем и о его творчестве.

При этом мнение присутствующих разделилось в сторону Дали. Считали, что в эссе мастера Фордажана проглядывают творчество и думного наследия великого Дали, и наоборот. Другое, странное явление наблюдалось, связанное с творчеством Дали и Фордажана при этом, что роль идет о новом направлении в искусстве и в целом, и особенно в частности. Другое, странное явление наблюдалось, связанное с творчеством Дали и Фордажана при этом, что роль идет о новом направлении в искусстве и в целом, и особенно в частности. Другое, странное явление наблюдалось, связанное с творчеством Дали и Фордажана при этом, что роль идет о новом направлении в искусстве и в целом, и особенно в частности.

Так же в дискуссии участники отметили, что реализация проекта такого масштаба, особенно в истории современности, помимо принадлежности современным IT-технологиям является уровнем исследования и в первую очередь, участие в создании единого пространства культуры, истории и искусства. По мнению участников конференции, очень важным является участие в создании единого пространства культуры, истории и искусства. По мнению участников конференции, очень важным является участие в создании единого пространства культуры, истории и искусства.

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مقارنة ما بين الفنان حيان فرجاني والفنان سفلاورد دالي  
في السادس والعشرين من كانون الثاني اجري في متحف الارميلاج الحكومي بروسيا، مدينة سانت بطرس بورغ المؤتمر العلمي الدوري المعروف للمجتمع العلمي العالمي كاجابه لذكرى  
فلاذيمير لوكوتين.  
عالم مستشرق مشهور على مستوى العالم ذو سمعة علمية كبيرة، كان على امتداد سنوات كثيرة مشرفا على قسم الشرق في متحف الارميلاج الحكومي بروسيا.  
ان هذا المنتدى العلمي للمستشرقين في روسيا يستحوذ على اهتمام كبير من قبل المختصين في مجال الثقافات الشرقية في كافة بلدان العالم.  
الى جانب الموظفين العاملين في المتحف شارك في المؤتمر مختصون من المعهد العلمي للابحاث والدراسات في الاستشراق التابع للأكاديمية الروسية للعلوم ومن كلية الاستشراق بجامعة  
سانت بطرس بورغ الحكومية ومؤسسات وهيئات معنية اخرى.  
قام بالاشراف العام على المؤتمر مدير متحف الارميلاج الأكاديمي ميخائيل بيوتروفسكي.  
اتار التقرير العلمي للمسؤول عن قسم الشرق في متحف الارميلاج المدير العام لرابطة الاتاريين في روسيا الكسندر نيكيتين حول أعمال حيان فرجاني وأثار نقاشات ايجابية وحادة.  
راقف التقرير عرض فيديو شامل غفاه الكسندر نيكيتين شخصا كما رافقته مواد تصويرية مثبعة تغير عن بعض النواحي لإبداعات المايسترو فرجاني والاتجاه العام لأعماله.  
نجد مكانة خاصة في التقرير وهي بحث حول دور شخصية حيان فرجاني كرجل ثقافة يعمل في إطار ايجاد التراث التاريخي والثقافي والحضاري والحفاظ عليه ضمن اراضي بلدان الشرق  
الاطوسط.

اتار هذا البحث نقاشات وجدل حادا لدى المشاركين في المؤتمر حول جوهر مضمون الأعمال الإبداعية لـ حيان فرجاني وحول شخصيته.  
أما النقاش الأكثر حدة فأتارتها الناحية التالية:  
قبل اجراء المؤتمر بفترة قريبة بمدينة سانت بطرس بورغ اقيم معرض لأعمال سفلاورد دالي وقد زار هذا المؤتمر أغلبية الحضور المتواجدين في المؤتمر.  
من الطبيعي أنه في مستوى الراعي بدأ الحضور من ممثلي النخبة الثقافية والمثقفين بمدينة سانت بطرس بورغ بدأوا بمقارنة أعمال فرجاني مع أعمال سفلاورد دالي وجدوا نواحي روحانية  
مشتركة بين أعمال هذين الفنانين على مستوى التلقي الحسي وحدث تقاسم جزري بين آراء  
دالي ويعتقدون بأن الأمر يتعلق بوجود اتجاه جديد في الفنون عموما وفي الرسم الزيتي بصورة خاصة.  
وهداك آخرون من أنصار المذهب الكلاسيكي الكاذب، اعتبروا أعمال كل من دالي وفرجاني على أنها خيلاء.  
أما نهاية النقاشات التي هدئت بالانتقال إلى شخصية الحضور فوضعت رأي السيد نيكيتين "إن إبداع ابداع بالنسبة للمعاصرين إذ لم يكن تقليدا أعمى لشخص ما أو شيء ما، نستوعبه على أنه  
خيلاء"

هكذا كان الأمر دائما وسيكون دائما، بعد سنوات عديدة سوف يصبح واضحا "أنا كنا معاصرين لفنان موهوب أو لفنان كلاسيكي".  
انتبهت النقاشات جامعة الحضور بحالة تأمل وتحولت بعد ذلك إلى مناقشة الحلول الداخلية وحلول المنظر الطبيعي لدى المايسترو فرجاني.  
قيم الحضور كله عالميا للتميز الفني والوظيفي للتكوين المعماري الفني من ناحية المعلومات التي أصبح المحور الرئيسي فيها نسخة التعرفة التذميرية وقد تكون رأي عام لدى الخبراء  
المستشرقين بأن تكنولوجيا المعلومات المستخدمة تقرض من الممكن ومن الصواب إعادة تكوين نسخة متكاملة للتعرفة التذميرية ليس بالأسلوب المعماري أو المنظر الداخلي للمتحف، وإنما  
بالأسلوب المنظر الطبيعية لتنتم.  
اكتشفت إحدى البعثات الأثرية قاعدة كتب عليها التعرفة التذميرية التي كانت موجودة أثناء إنشاء الأساسات.  
من الطبيعي أنه بشرط المتابعة العلمية متعددة الجوانب للمشروع وتحت رعاية المايسترو فرجاني سوف نحصل على سابقة ومثال للتقليد في العمل على القيم الثقافية والفنية المتداخلة على  
مستوى العالم.

نوه الحضور أيضا إلى أن تحقيق المشروع بهذا الحجم لأول مرة في التاريخ المعاصر إلى جانب استخدام تكنولوجيا المعلومات بالمستوى العالي من الإدارة سوف يتطلب بالدرجة الأولى  
مشاركة علماء مستشرقين بمستوى عالي من الكفاءة ومختصين في مجال الهندسة المعمارية والتصميم المناظر الطبيعية بمستوى حيان فرجاني.  
إذا أخذنا بعين الاعتبار أن أعمال المايسترو فرجاني تعكس احترامه العميق للتراث التاريخي والثقافي للشرق الأوسط والعالم الإسلامي ككل، فنجد أنه على معرفة تفصيلية بالوقائع التاريخية  
وبأحداث الماضي ونجد لديه القدرة على الاستيعاب الفني لشكل ومضمون عناصر الثقافة والفنون للفنون الغربية بالمستوى الحسي الشخصي.  
إن الاستيعاب الحاد للشكل والحجم والنقش الفني الرفيع والترايب المحكرف للثقافات والمواد المصرية والتقليدية والإحساس السليم بالمنظر التاريخي والخصائص التاريخية الجغرافية للمكان  
يسمح لفنان فرجاني خلق عدد من المشاريع الفنية لإعادة تكوين عدد من ورانغ الأعمال الفنية للفنون السابقة.  
الذكور في العلوم العسكرية  
الحاصل على لقب الاستحقاق في التعليم المهني العالي  
الاستاذ المساعد - النقيب في الاحتياط، أ. خورسين

توقيع  
مصادقة رئيس القسم  
أ. بيرشوك - توقيع وختم

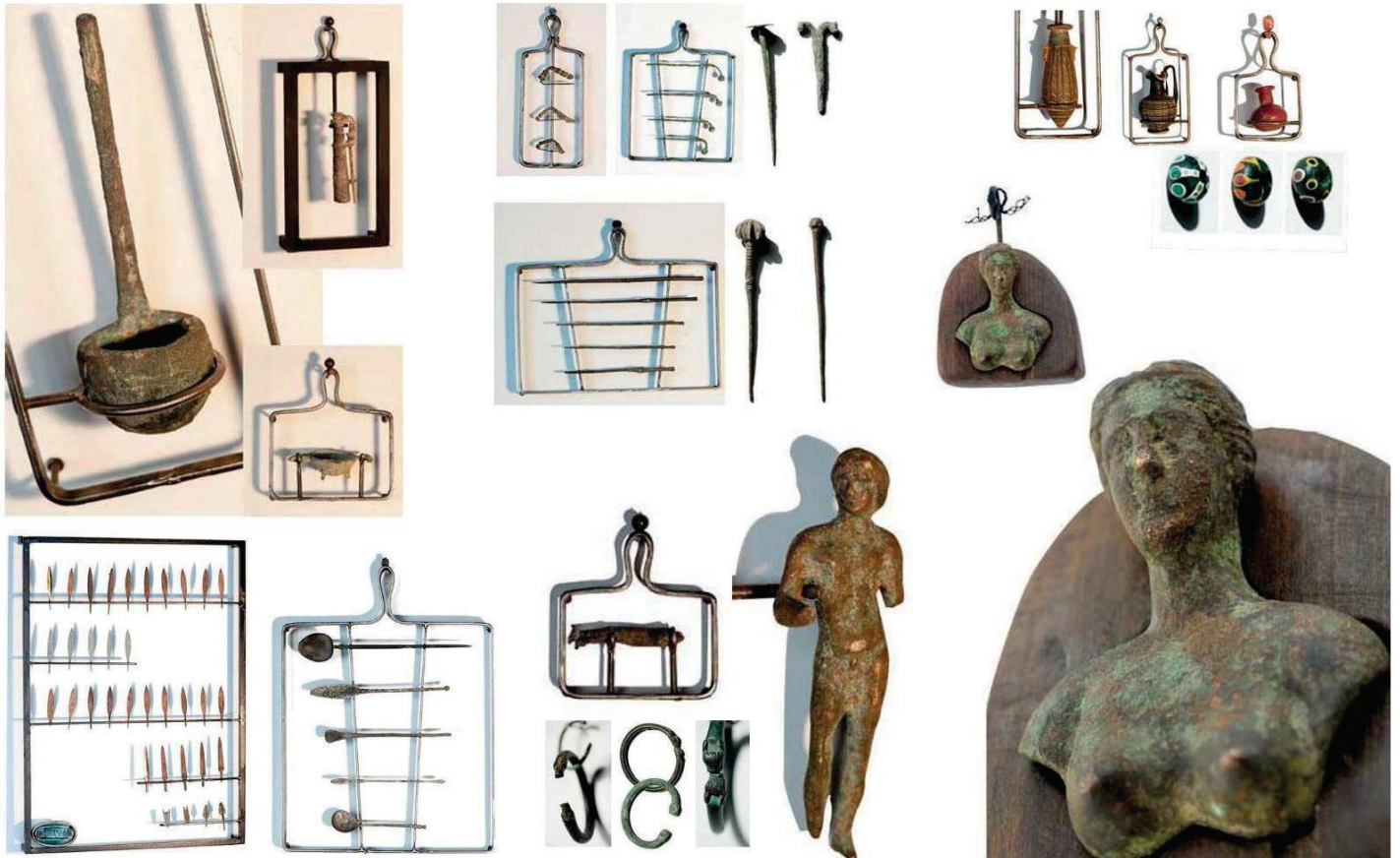
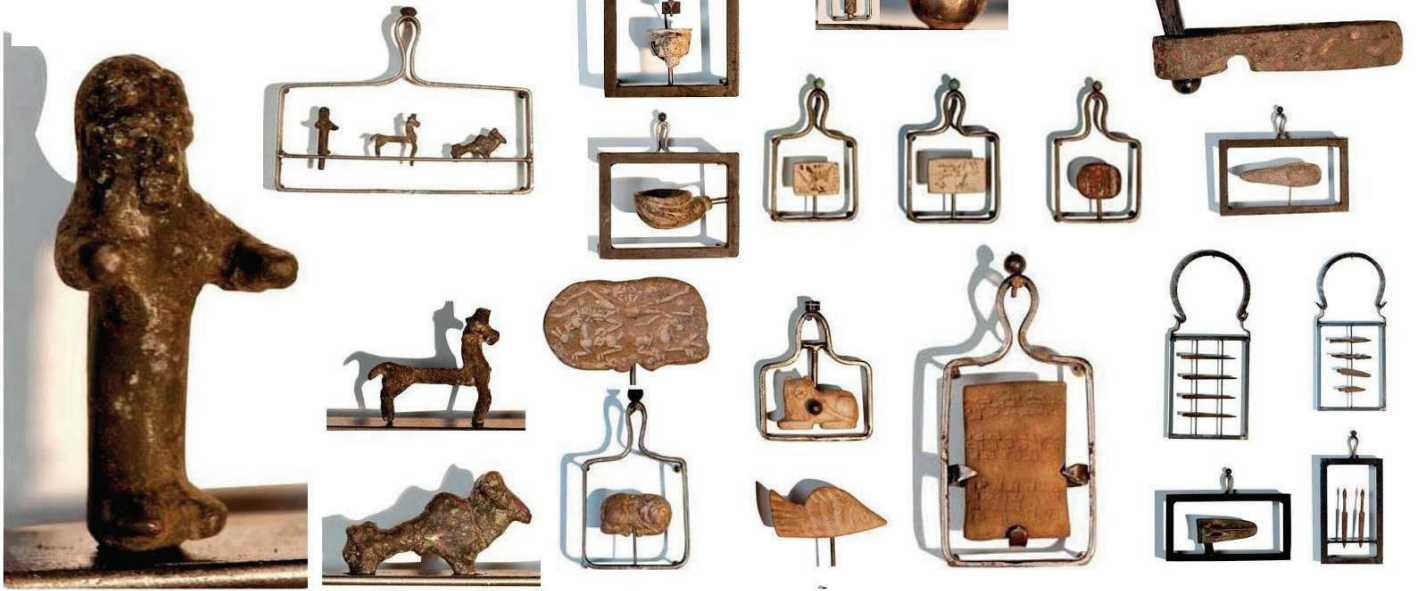
5 آذار 2011

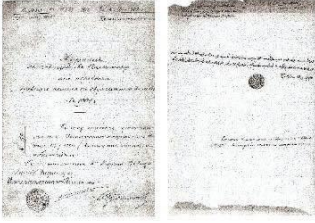
Distinguished Employee of Russia High Professional Education, Associate Professor, Military Science Ph.D., Captain of Intelligence - Commodore.

# Arts

Of Human Race ...

From A to Z





I would like to thank Russian government and all the Officials of Armitage for their trust to give me documents file of the Tariff law



Tariff law's copy in Tadmora hotel in Palmyra





*Comparison between the artists Hayan Ferjani and Salvador Dali*

*In the twenty-sixth of January, the Periodic scientific conference was held in the State Hermitage Museum in Russia, the city of St. Petersburg, which known to the global scientific community as reviving the memory of Vladimir Lokony.*

*Vladimir Lokony: an orientalist scientist famous in the world of great scientist reputation, was a supervisor of the Levant department in the State Hermitage Museum in Russia, over many years.*

*This scientific forum that was held in Russia for orientalists attract attention by specialists in the field of eastern cultures in all countries of the world.*

*In addition to the working staff in the museum, specialist of the scientific institute for research and studies in Orientalist which is string along with the Russian Academy of Sciences and the Faculty of Orientalist at the governmental University of St. Petersburg as well as other institutions and relevant bodies has participate it.*

*the general supervision done by Mikhail Piotrowski, Academic Director of the Hermitage Museum. the scientific report that talked about Levant department in the hermitage museum made the general manager of the Archaeologists Association in Russia Alexander Nikitin interested in the work of hayan ferjani which put him in positive and heated arguments.*

*the report was accompanied by a comprehensive video which was carried out by Alexander Nikitin personally, as well the graphic filled materials express some innovative aspect of the Maestro Ferjani and the general concept of his work.*

*we also find a special interest in the report in looking in the role of Hayan Ferjani character as a man of culture works in the context of the revival of historical, cultural, and civilization inheritance, in addition to keep it within the territory of the countries of the middle east.*

*this research sparked a sharp debate about the essence of Hayan Ferjani's creative work and his character, among the participant at the conference.*

*the sharpest arguments was about the following aspect:*

*before holding the conference in a short period in the city of St. Petersburg an exhibition was held for Salvador Dali works, and the visitors was the majority of those who has attendant in the conference.*

*in the level of unconscious or let's say ordinary the attendance began by the representatives of the cultural elite and Intellectuals in St. Petersburg, so they have started comparing those two works, Ferjani and Salvador Dali, as well they found spiritual common aspects between the work of these two artists at the technical receive sensory, that what made a radical split between Dali views, as well they believe that it regards with a new trend in the arts in general and in oil painting particularity.*

*There is others supporters of the classic false doctrine, which those considered each of Dali and Ferjani works as pride. The end of the debate which has threatened to move to the personal attendance so it took Mr Nikitin's opinion" the creativity for contemporary, if it is imitate someone or something, we call it as pride"*

*This is it and it always will be, after so many years it will become clear" that we were Contemporary to talented classic artist".*

*the arguments were done, making the audience in a state of thinking, and it become later to a discussion the internal solutions and landscape solutions for the Maestro Ferjani.*

*The attendance value the high technical and functional excellence of the composition of the technical architect from the information aspect which has become a main focus which contain a copy for introduction to Palmyra, and may it be a general view among orientalists experts, that the used information technology is possible to assume that is right to reconfigure Integrated copy to represent Palmyra not only in Architectural style or the interior of the museum, but also in its landscape.*

*one of the archaeological mission discovered a base that has written on it represent to Palmyra which was existed during the creation of foundations.*

*It is natural that the scientific follow-up requirement of multiple aspects of the project and under the auspices of Maestro Ferjani we will get the previous example of a imitation in the work on the cultural and artistic values of the overlapping Worldwide.*

*the attendance also noted that to achieve the project of this size the first time in contemporary history as well as the use of information technology high level of management will require primarily participation of orientalist scientists with high level of efficiency, specialist in the field of architecture, sculpture, landscape design as level as Hayan Ferjani.*

*If considered that the work of Maestro Ferjani reflect deep respect for the historical and cultural rugged for the Middle East and the Islamic world as a whole, we find that the detailed knowledge of historical facts and so the event of the past we find the ability of artistic Assimilation for the form and the content of the elements of culture and the arts for centuries gone by the level of personal sensory.*

*the sharp assimilation for the shape, size and the high artistic taste and the professional linkage of the modern and traditional techniques and materials, in addition to the proper sense of the historical scene and historical geographical characteristics of the place.*

*we allow artist Ferjani to create a number of unique projects to re-configure a number of wonderful art work of previous centuries.*

*Doctor in military science  
The winner of the title of merit in higher occupational education  
Assistant Professor - a captain in the Reserve. Khorstin  
Signature  
Head of Department authentication  
a. Berishok - Signature and Sealing  
March 2011/5*

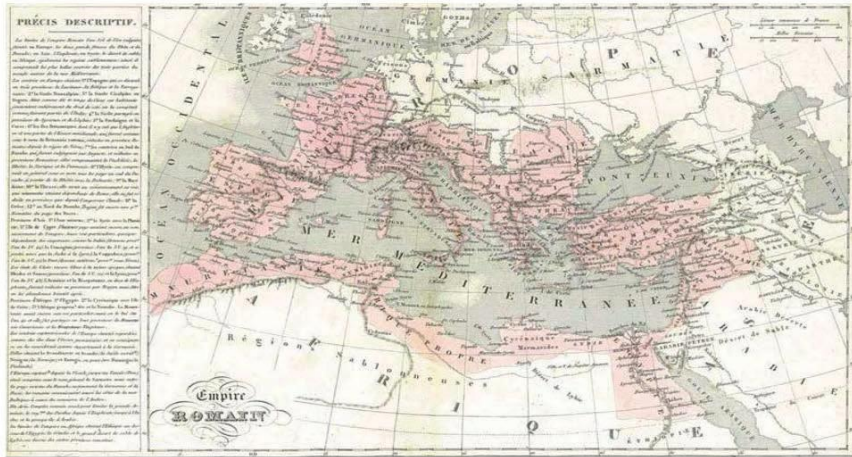


**A**lthough the project aims to build a modern city, it inspired by the ancient cultural heritage in the Mediterranean basin whether it is in the various elements of architecture, decorations, or arts known by ancient civilizations. It embodied in various types of civil, religious, military, and economic building or others, which dates back to thousands of years. The city known by the major achievements in the religions and other creations of human civilization throughout the ages. The purpose here is to revive the civilized and cultural heritage of the peoples and civilizations of the Mediterranean and linking between the past and present and looking forward the future. In addition, the assistance in highlighting the historical identity of these peoples and their relationship to the mutual culture over time and strengthen the chances of coexistence in the future. Project shows him aesthetic and practical values to the Mediterranean effectiveness, and asserts the continuing relevance and effectiveness of these values in the present and the future. The great architectural variety, raises within a stylistic and technical peoples of the Mediterranean. The Project also respects the harmony as well as the homogeneity with the nature and its surrounding terrain to appear like a natural civilized unit, integrated and harmonious in form and content with the preservation

of nature and its beauty connected with the contemporary creativity and the construction on authentic heritage style. The Project preserves the use of traditional, ancient historical, ancient historical material and with providing technologies and constructional contemporary without harming the ancient history through its authenticity and safety. The Project combines between the artistic taste and innate sense of history and geography data as well as the interest for the users in a practical and functional way. The benefits of the project is taken from the expertise and contribution of researchers and specialists in various branches of civilization, monuments and ancient history, anthropology and may others as well as engineers, architects, technicians, accomplishing this project is supervised by a unique artist in the vision, knowledge and creativity. In conclusion, the project is based on the revival of the great cultural heritage for the peoples of the Mediterranean basin, taken benefits of the available data for the past and advantages of the many years of researching and studying and what connects the past with the present and look forward to the future, from a deep-rooted civilization and viable and constantly evolving, this qualified project is to accommodate different types of housing needs and activities of daily and recreational cultural and other. Researchers and academics in the field of culture and heritage, history, and they found you,

Hayan more of an artist and more educated, we got on your originality and unique sincerity and spontaneity of your business in dealing with nature and man, a school in the Heritage and the Arts, a creative vision in modernity, we hope that the day will come Incefk everyone, and not long inability to absorb some wonderful creations  
Jean-Marie Otnsoror, Helen Otnsoror (University of Basel – Switzerland)  
Adorti Sac (Technical University – Berlin)  
Claus Peter Hazy (Islamic Museum – Berlin)  
Recaro Eichmann (the German Archaeological Institute)  
Michel Gavijekivsky (Warsaw University)  
Jean-Claude Margrun (Higher Institute of Applied Studies)  
Sophie Klozan (Louvre)  
Vera Volkstein (University of Basel)  
Joey Makoriston (Ohio University)  
Jean-Yves L'Hospital's (French Institute for Middle East)  
Takeru Okazawa (University of Tokyo)  
Giorgio and Marilyn Puccilaty (University of Los Angeles)  
Jean and Janine Balti (University of Paris IV, Sorbonne)

Sultan Muhesen  
(smuhesen@hotmail.com)



Dear Sir or Madam

I have known Hayan Farjani in Damascus as a talented, original artist creating architecture, sculpture and glasswork.

As I have visited some of his building sites I can say with confidence he is one of most creative person I never met.

His very high level skill on conceptual design, presentation and imaging concept graphic, and is able to convince anybody about his imaginative and personal conception of architecture. Being effective to adapt to any kind of country, environmental aspect and requirement, enthusiasm with a team and always very precise, he can conceive well-planned house as a restaurant, an hotel or museum... and achieve the very high standards he is aiming for. With great pleasure, I recommend this architect for all original project requiring a strong personality, great creativity, adaptation, and capacity to bring to a successful conclusion. Feel free to contact me should you need any further information I could provide.

Marie-Chantal Frere-Sautot  
Former curator of Museums  
Director of Cultural Park  
Consultant in a Motorway Building Company  
55 rue de Dijon  
France 21121 DAIX  
Tel: 00 33 (6) 80 06 24 00 Email: mc.frere-sautot@prf.fr

Prof. Dr. Claus-Peter Haase  
Honorary professor of Islamic art and archaeology  
Free University of Berlin  
Retired director, Museum of Islamic Art, National  
Museums at Berlin  
Concern: Project of the Syrian artist Hayan Farjani "Mediterranean Civilization" 2014

To whom it may concern Berlin, 16th September 2013

It has always been a great pleasure and the best of surprises to meet the artist Hayan Farjani in Damascus several times since the late 1990s. Not only was his home a mine of new finds and art projects, but his ideas of bringing the ancient cultures of Syria and its neighbouring countries to the notion of today's general public were most attractive. The method of creating a historical atmosphere of houses and living, be it authentic or remade, in order to impress the emotions of a technically and otherwise influenced public by its setting within an deserted ancient village or next to the authentic ruins of great architecture appeared most effective to me. His creativity in concentrating on the important lines of architecture set into landscape and allowing for an easier access to its views and beauties through the lenses of this architecture is brilliant. It is a great loss that his projects did not meet with the economic interests of the former institutions in Syria and were not prolonged, but the renown and the excellent reception of his plans among wide circles of the population speak for its values. His collections of authentic simple and beautiful examples of handicraft of all ages, his excellent eye for the unusual and aesthetic are most impressive. It is urgent in these days of unrest and turmoil that the hardly educated, and unwilling youths and uneducated grown-ups be confronted with surroundings of harmony in architecture and nature, in handicraft and some technical improvisations. The cultural and entertainment factor of his ideas is unusually high and I find it always convincing when seen from the higher zeals.

Let me promote any new idea he is momentarily developing in one of the safe countries neighbouring his terrified homeland: it will surely be the best to bring main traits of its culture to a general notion – not the unreachable luxury objects, but an environment and collections which are of broadest impact. And I may add that he is a most effectively organized artist whose projects have phantasy and realization capacity at the same time.

Prof. Dr. Claus-Peter Haase



After careful consideration, comprehensive study and through analyses of presented by Master Hayan Farjani materials for projects, related to Mediterranean civilizations on Turkish Coasts and Hermitage on the Peninsular, I consider it necessary to make the following comments:

The ideas stated, creative intentions and materials were investigated by myself using systems analysis means, content analysis of emotional-synthetic approach to impact on public conscience and other scientific and methodological instruments of investigation appropriate to level of complexity and measure of significance of the tasks and problems set.

The results of the investigations are as follows:

The offered cultural-civilization projects are unique cultural-business enterprises. Courageous in conception, unexampled in cultural-civilization significance and, without any doubt, realistic in performance. The only side effect is that the projects are doomed to tremendous commercial success. The bright idea to consolidate in the same territorial-temporal field a complex of hotels and museums is of great cultural, educational, humanitarian and economic significance.

All Master Farjani's projects are characterized by combination of deep respect to cultural heritage of the past with the highest level of artistic taste and mastery of performance, cautious attitude to landscape with the latest building technologies, harmonious correlation of the spirit of classicism and national form of its expression.

There is no doubt that talent, mastery and experience of an outstanding figure of the contemporary culture and art will make it possible to turn the realization of these projects into monuments of triumph of spirit, human spirit, high art and outstanding artistic and engineering solutions.

A number of public organizations, officials, representatives of business and culture have expressed their approval and readiness to support Master Farjani in realization of his

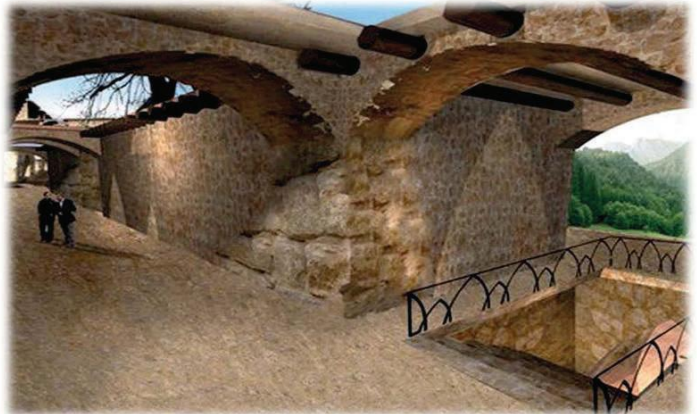
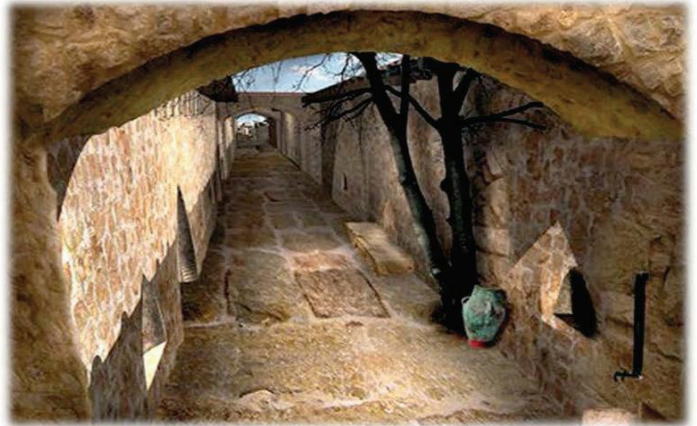
With deep respect, sincerely yours,  
Candidate of military sciences, retired captain of the 1st rank, honorable workman of the higher special education of the Russian Federation

A. Khurin

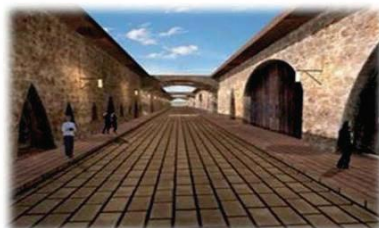
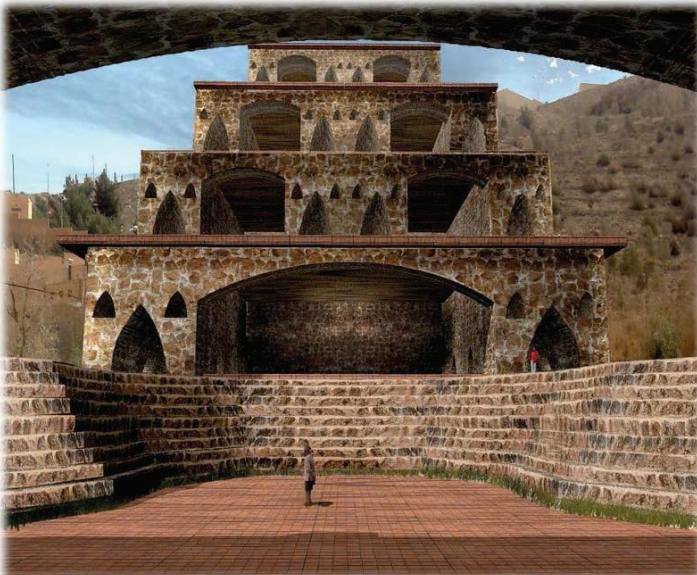
The signature of Khurin A.L. is certified.  
Head of the Navigations Department of the Peter the Great Naval college  
Captain of the 1st rank  
A. Bereshuk



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



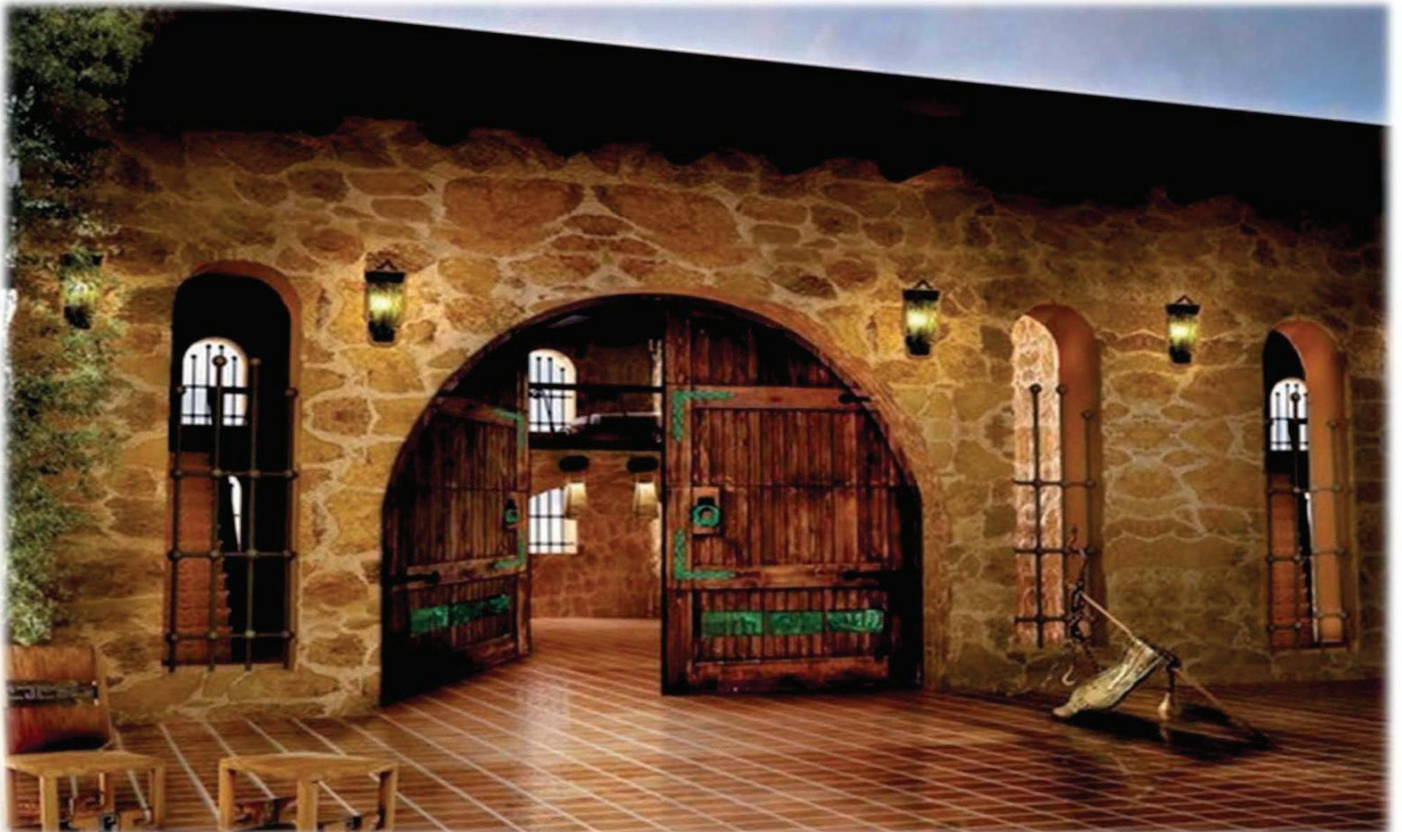
Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...

Russian Academy of Sciences  
**BURISIAK PALEONTOLOGICAL INSTITUTE**  
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Sheikh ABDUL AZEEL TIHANI  
 Address: Qatar, Doha, Box 11802

Exhibition organized  
 "Paleontological Treasures from Russia"

Dear Sheikh Abdul Aziz Al Thani,

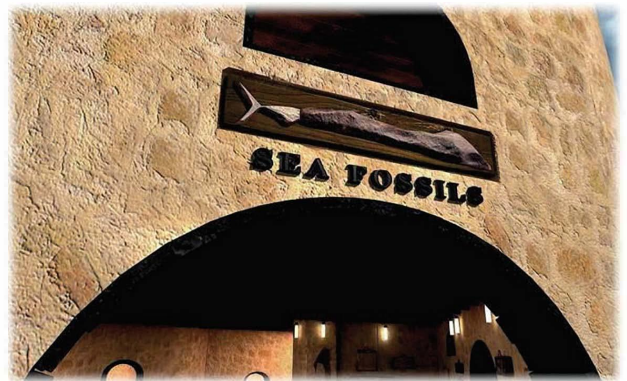
In addition to our discussions in this January, I'm sending you attached information about a potential exhibition "Paleontological Treasures from Russia".

I suppose that this project may be important beginning for other our cooperation areas.

Sincerely yours,  
 Director  
 Academician  
 June 10, 2009

*Prof. Aleksey Yu. Rozanov*

**Abdul Azeel Al-Thani fossils collection**, which contains more than 1,000 Piece, back to 95 million years ago. Most of this collection are characterized as rare and unique. The collection had been studied by most important scientific organizations in the world, to be scientific academy and museum in Mediterranean civilizations project.





## Vision for Mediterranean civilizations project...

Some data from the study conducted by the Russian Academy of Sciences delegation in Doha, to study this rare collection.

### SUPERORDER ACANTHOPTERYGII ("spiny-rayed teleosts")

This is today the most diverse group of fishes, with more than 250 families and 13,500 species. The vast majority of these are perchlike fishes (Percomorpha), which are divided into at least eight Orders. One of these (the Order Perciformes) is very large, with over 9,200 modern species including many well known tropical reef-fishes and freshwater fishes. The Cretaceous fossils from Lebanon include some of the earliest known acanthomorphs, which are scientifically important because of what they tell us about the early history of this incredibly diverse group. These fossils include some very primitive acanthomorphs, as well as more advanced kinds related to the living Orders. Curiously, there are no percormorphs among these fishes, and the earliest fossils of this group are all somewhat younger.

**INVERTEBRATES** (animals without a backbone)  
The most abundant invertebrates in the collection are arthropods (animals with jointed limbs). Other groups include molluscs (represented by bivalves and ammonites), crinoids ("sea-lilies"), and an insect. The association of these fossils indicate a marine environment, with the exception of the insect which probably died when it fell in the water.

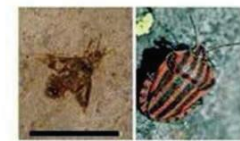
**PHYLUM MOLLUSCA** (shellfish). These creatures are adapted to every type of aquatic habitat and some have successfully invaded the land. Many different kinds of molluscs are known, but only two are represented in the Lebanese fossils.

**CLASS CEPHALOPODA** (squids, octopus, cuttlefishes, argonauts, and Nautilus). This class is exclusively marine. Many extinct cephalopods such as ammonites had an external shell. Today, only the Nautilus has a complete external shell. In other living cephalopods such as cuttlefish, the shell is internal, reduced or absent.



**SUBCLASS AMMONOIDEA** (ammonites)  
I-08: undetermined ammonites, uncoiled form (left), and tightly coiled form (right).  
RARE. There are four specimens in the Al-Thani Collection. Some of them are on slabs with fossil fishes (sometimes on the reverse surface).  
No ammonite species are alive today, and the group became extinct at the end of the Cretaceous Period.

**CLASS INSECTA** (insects)  
**ORDER HEMIPTERA** ("true bugs")  
**SUBORDER HETEROPTERA**



**FOSSIL: I-10.** Undetermined heteropteran (left). VERY RARE. There is only one specimen in the Al-Thani Collection. This is an important fossil because no insects have been recorded before from these limestone deposits, although Cretaceous insects in amber have been found in Lebanon.  
**MODERN:** a heteropteran, *Graphosoma*. Most heteropteran bugs feed on the juices of land plants. There are more than 80,000 modern named species.



**SUBCLASS COLEOIDEA** (shell internal or absent).  
**FOSSIL: I-07;** undetermined sepiid cuttlefish (above); internal shell with traces of ink and soft parts of body). RARE. There are seven specimens in the Al-Thani Collection.  
**MODERN:** cuttlefish (below) have an internal shell (cuttlebone), large eyes, and eight arms and two tentacles with suckers with which they secure their prey. They also have a gland that produces ink. Traces of this ink can be seen in the fossils as a dark color stain.



### FAMILY TRACHICHTHYDAE (roughies, redfish, slimeheads)



**FOSSIL: *Stichopteryx lewesi*** (No. 031-01, above). VERY RARE. There are three specimens in the Al-Thani Collection.  
**MODERN:** orange roughy *Hoplostethus* (below)



**CLASS CHELICERATA** (spiders, scorpions, horse-shoe crabs, etc.)  
This class comprise a large and varied group of arthropods which do not have antennae but which possess special pincers (chelicerae) and biting appendages called pedipalps). Most of them are terrestrial but horse-shoe crabs such as *Limulus* are aquatic.

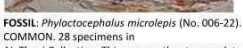
**ORDER XIPHOURA** ("horse-shoe crabs")  
These curious creatures were very abundant in the ancient seas, but they declined through the Mesozoic and today there is only three genera and four species. They are the only living aquatic chelicerates. *Limulus*, the familiar horse-shoe crab, is the living species.

**FOSSIL: I-06** *Limulus syriacus* (left). RARE. There are 10 specimens in the Al-Thani Collection.  
**MODERN:** *Limulus*, the Atlantic horseshoe crab (right).



### ORDER AULOPIFORMES FAMILY HALECIDAE

**FOSSIL: *Phylactocephalus microlepis*** (No. 006-22). COMMON. 28 specimens in Al-Thani Collection. This was another top predator.



**FOSSIL: I-04** *Eryma* sp. ("small crayfish", above left). RARE. There are only four specimens in the Al-Thani Collection. This crayfish species is only a few centimetres long. Like the modern crayfish, the main pincers are symmetrical and the tail is fanlike.  
**MODERN:** rusty crayfish, *Orconectes* (above right).

**SUBORDER BRACHYURA** (crabs)  
Decapods with a small abdomen folded under the cephalothorax.



**FOSSIL: I-05.** Undetermined Brachyura. VERY RARE. There are four specimens in the Al-Thani Collection. The crabs from Lebanon are generally small forms (about 4 cm across).  
**MODERN:** a crab.

**PHYLUM ECHINODERMATA** (starfish, sea lilies, brittlestars, sea urchins, and sea cucumbers).

All modern echinoderms are marine, and all their fossils are from marine sediments.

**CLASS CRINOIDEA** ("sea-lilies")  
These plantlike creatures are actually related to sea-urchins and starfishes. They are rare today but were very common in the past. Some crinoids are attached to the sea floor by a "stalk", but others (called "feather stars") lack a stalk; some of these forms float free in the sea.



**FOSSIL: I-12.** *Pteracoona* sp. ("feather star", on the reverse side of a fossil slab). RARE. This feather star probably floated in the water and was not attached to the sea floor. The specimen is incomplete and probably corresponds to parts of the arms.  
**MODERN:** a feather star on a reef (this form is attached to the sea floor).

## Some data from the study conducted by American Fossils museum-New York- in Doha.

### THE ABDUL AZIZ AL THANI COLLECTION OF UPPER CRETACEOUS FOSSILS FROM LEBANON John G. Maise INTRODUCTION

This document will provide a more comprehensive and detailed description of the fossil collection than in my preliminary report dated February 16, 2007. As stated in that report, the collection consists of more than 1000 pieces, all from the famous Cretaceous fossil beds of Lebanon (located about 40 km north of Beirut). All the fossils in this collection are authentic and of very high quality, making them highly suitable for exhibition, education, and research. Many different kinds of fossils are represented in the collection, and the Al Thani collection is far superior to many of those in major museums overseas. Some statements made in the preliminary report are reiterated below.

#### HISTORICAL BACKGROUND

The fossils (especially fishes) from the Cretaceous of Lebanon are important because of their excellent preservation and great diversity, making them scientifically very informative. Fossils from these deposits have been collected and studied by scientists internationally for more than a century, but their history can be traced back much farther in history. Fossils from Lebanon were first noticed by the Greek historian Herodotus, about 2450 years ago. Much later, Sir de Joinville wrote in his memoirs of the seventh crusade (1249-1254) that the French king Louis IX discovered some fossil fishes in Lebanon and was greatly impressed by the detail of their form. Serious scientific interest in these fossils began in the mid-19th century, first by French scientists and subsequently by German, British, and American investigators. Research into these fossils continues to this day. Consequently, several major international museums have important collections of these Lebanese Cretaceous fossils, including the Natural History Museum (London), Museum National d'Histoire Naturelle (Paris), American Museum of Natural History (New York), Field Museum of Natural History (Chicago). Many other museums around the world also have collections of these fossils.

Despite this widespread scientific interest in these Lebanese fossils, no major regional collection is known to exist in the Middle East (although a small but important collection is housed in the American University, Beirut). However, large collections of these fossils have been made by local collectors and dealers in Lebanon, and historically most of the specimens now in museum collections worldwide were obtained from these sources. Many of the fossils are collected in privately-owned quarries and excavations. These fossils are from deposits of limestone that formed in shallow seas which covered the eastern Mediterranean region about 95-85 million years ago. Although the limestones now extend across much of the eastern Mediterranean coastlands, curiously the fossils only occur in a relatively small region between Beirut and Tripoli. Furthermore, the fossil-producing sites are typically very limited in extent (often only a few hundred meters in any direction). The reasons for this restricted occurrence have only become clear in the past few decades, as more scientific attention was paid to these limestones by geologists (see next section). Historically, four principal sources of fossils are known in the region: Haql (the most northerly site, known since the time of the Crusades), Hjoula (the richest source of these fossils, about 4 km south of Haql), en Namoura (only recently discovered), and Sahel Alma (the most southerly site, situated about 20 km north of Beirut, and now largely neglected). Each of these localities has produced a diverse and prolific assemblage of fossils, and many important scientific works have been written about them (see bibliography below). In addition, fossil deposits of approximately the same age are known in Ramallah (Palestine) and in Israel.

**GEOLOGICAL SETTING** The Lebanese fossil occurrences owe their existence to a remarkable series of geological circumstances that are also largely responsible for forming the rich deposits of oil and gas upon which the modern economies of Qatar and neighboring countries are based. Thus, these fossils deserve recognition as an important part of the regional patrimony.

The Mediterranean region has been subjected to repeated and intense geological deformations related to the growth of the Atlantic Ocean and the collision of the African continental plate with southern Europe. The distribution of the lands and seas in the region about 150 million years ago (i.e., the late Jurassic) was very different from that of today. At that time, there was no Mediterranean as we know it; instead, an enormous ocean (named Tethys by geologists) extended from the

western Pacific, forming an essentially triangular sea bordered to the north by a continental plate that is now Europe, Turkey and Russia, and to the south by another continental plate (known as Gondwana) represented today by Africa, India, and parts of south-eastern Asia (Fig. 1). Throughout the Cretaceous period (between 145 and 65 million years ago), the southern continent began to break up into smaller plates which were successively driven northwards to collide with the northern land masses. Ultimately, these collisions led to closure of the Tethys Ocean, the formation of the Alps and other mountain ranges, and the extension of southern Europe. Present-day Italy, central Turkey, and western Iran all represent land masses that broke away from Africa and were transported northward by plate tectonics to collide with the European-Russian landmass (Fig. 2).

The sea floor of western Tethys was destroyed by subduction (the geological process whereby the sea floor is over-run by continental crust) between these advancing terranes, while a new ocean floor (the present day Mediterranean) formed between them and Africa. For a while, during the middle and late Cretaceous (about 95-65 million years ago), these microplates formed a platform (the Apuleian Platform) that formed a bridge of continental crust between Europe and the Arabian Peninsula. This bridge was mostly submerged by the sea, and was bordered by the ancient Tethys ocean to the east and by the newly formed Mediterranean to the west. Warm, shallow seas covered this bridge, and carbonate and mud deposits accumulated on its surface. The marine environment on the platform was rich in organic material and the sea was filled with many different kinds of creatures. The remains of these organisms became trapped in the sediments and are the source of the fossils we now find in Lebanon. Qatar was situated some distance to the south of this platform, and the eastern margin of the present-day Arabian Peninsula faced a wide expanse of the ancient Tethys Ocean, which was gradually obliterated as the Peninsula was driven against the Iranian microplate after the Cretaceous. This geological event helped create the enormous oil and gas fields of the Gulf region, as Cretaceous, Jurassic, and older rock strata such as the Khuff Formation (German age: 300-250 million years) became buried sufficiently deep for the generation of gas and liquid oil. The Arabian Peninsula separated from the African plate only about 25 million years ago, as the Red Sea began to form. Thus, the Arabian Peninsula is bordered by a much younger sea floor to its west than to its east. As with the Apuleian Platform was in the Cretaceous Period when the Lebanese fossils were formed.



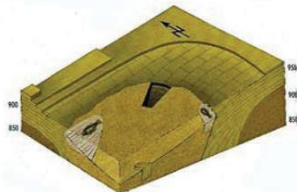
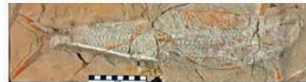


Fig. 3. Block diagram showing how a marine landslide may have preserved the fossils at Hjoula and Hakel © Dalla Vecchia, 2004

**TELEOSTEI** ("modern" ray-finned fishes)

**ORDER ICTHYODACTIFORMES**

An extinct group of teleosts that were dangerous predators of other fishes. They lived in the Jurassic and Cretaceous periods and some grew to lengths of several meters.



FOSSIL: *Eubiodectes libanicus* (No. 034-01). Two specimens are in the Al-Thani Collection. RARE. *Eubiodectes* can be distinguished from other ichthyodectids by its unusual tail, in which the lower lobe is longer than the upper.

**ORDER AULOPIFORMES**

**FAMILY EURYPHOLIDAE** (viperfish)



FOSSIL: *Eurypholis boissieri* (above, No. 004-12). 17 specimens in Al-Thani Collection. UNCOMMON. This is one of the most famous fishes from Lebanon and is easily recognized by the three large bony plates behind the head. It was a ferocious predator and had slightly smaller tooth fangs than *Enchodus*. MODERN: viperfish, *Chauliodus sloani* (below).

**Order Rajiformes** (rays)

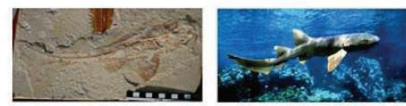
**Family Sclerorhynchidae** (primitive sawfishes)



FOSSIL: *Libanopristis hiram* (Collection No. 021-01, above). RARE. FOSSIL: *Micropristis solomani* (Collection No. 027-01, center). RARE. MODERN: *Pristis pectinatus* (below)

**Order Galeomorpha**

**Family Orectolobidae** (nurse sharks)



FOSSIL: Undetermined orectoloboid shark (above: No. 028-01; on same slab as *Libanopristis* sawfish No. 021-01). VERY RARE. The Al-Thani Collection includes a single specimen of this shark. MODERN: Nurse shark *Ginglymostoma cirratum* (below).

**Order Rajiformes**

**Family Cyclobatidae**

**FOSSIL: Cyclobatis oligodactylus** (No. 029-05)



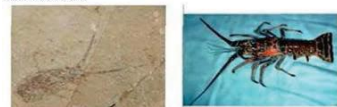
Related to modern stingrays. Seven specimens are in the Al-Thani Collection. RARE.

**NANTANTIA** (shrimps)



FOSSIL: I-01 *Carpopenaeus collaristris* ("long-nosed shrimp", above left). COMMON. It can be identified by a long, upward curved rostrum with 10 teeth dorsally. There are more than 203 specimens of *Carpopenaeus* in the Al-Thani Collection. Many more specimens were seen on slabs with fossil fishes. Sometimes the preservation was not good and the identification was certain; more than 57 specimens are listed as I-02 (= undetermined shrimp). Most of these could also be *Carpopenaeus*. FOSSIL: I-11 *Penaeus arambourgi* ("short-nosed shrimp", below left). RARE. It has a short rostrum with six teeth. There are seven specimens in the Al-Thani Collection. MODERN: Two modern shrimps are shown for comparison, *Pandalus* (upper right), and *Penaeus* (lower right).

**REPTANTIA**



FOSSIL: *Linuparus* sp. ("spiny lobster", above left). VERY RARE. There is only one specimen in the Al-Thani Collection. It is very small (about 5 cm long), and is probably a juvenile individual. Larger lobsters are known from the Lebanese deposits. One unusual feature of spiny lobsters is their very thick antennae. MODERN: Palunius, a spiny lobster (above right).

**ORDER ANGUILLIFORMES** (eels)



FOSSIL: *Urenchelys* sp. (above; No. 015-08). UNCOMMON. 17 specimens of eels are in the Al-Thani Collection. MODERN: The conger eel, *Leptocephalus wilsoni*.



**ORDER AULOPIFORMES**  
**FAMILY DERCETIDAE** ("snakefish")

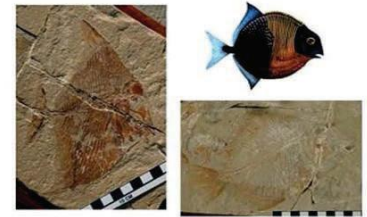


FOSSIL: *Rhynchoderces serpentinus* (No. 005-02). VERY RARE. Three specimens in the Al-Thani Collection.

**OSTEICHTHYANS** (bony fishes)

**ACTINOPTERYGII** (ray-finned fishes)

Order Pycnodontiformes Pycnodont fishes were very abundant and successful from the Triassic Period until the Eocene. They lived near reefs and had pebble-like teeth to crush invertebrates. Their body was flattened from side to side and often round in profile.



**Family Nursallidae**

FOSSIL: *Nursallia* sp. (left; No. 013-04); seven specimens in the Al-Thani Collection.

RARE.

FOSSIL: *Proscinetes* sp. (lower right; No. 014-02); five specimens in the Al-Thani Collection. RARE.

RECONSTRUCTION: *Proscinetes* as it might have appeared in life (upper right).

**Order Rajiformes**

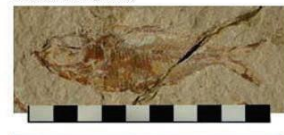
**Family Rhinobatidae** (guitar rays)



FOSSIL: *Rhinobatos maranita* (No. 022-02, above). RARE. FOSSIL: *Rhinobatos whitfieldi* (No. 023-03, center). RARE. MODERN: *Rhinobatos rhinobatos* (below) Nine specimens of *R. whitfieldi* and six of *R. maranita* are in the Al-Thani Collection

**ORDER CLUPEOMORPHA** (herrings and sardines)

**FAMILY PARACLUEPEIDAE** (extinct "double-armored" herring family)



FOSSIL: *Armigatus brevissimus* (above; No. 017-32). COMMON. 47 specimens are in the Al-Thani Collection. MODERN: a herring, *Clupea* (below).

**FAMILY PYCNOSTEROIDIDAE**



FOSSIL: *Pycnosteroideus levispinosus* (No. 030-01, left). RARE. There are at least five specimens in the Al-Thani Collection. Another very beautiful, small round acanthomorph fish with delicate rounded scales covering the body. MODERN: (right) a boarfish, *Antigonia*, a Zeiform (dory). The zeiform fishes are also primitive acanthomorphs and look similar to *Pycnosteroideus*, but they may be only distantly related to each other.



FOSSIL: *Stichocentrus* sp. (No. 033-03, left). RARE. There are four specimens of squirrelfish in the Al-Thani Collection.

MODERN: (right) a squirrelfish, *Myripristis*. Squirrelfishes are today among the largest and most widely distributed family of beryciform fishes. They live in tropical and subtropical seas, especially on coral reefs and in rocky areas, where they hide during the day and come out at night. This nocturnal habit is reflected by their large eyes, which are adapted to low light levels. This can also be seen in the fossils.

**INFRA DIVISION ELOPOMORPHA**

These fishes include the modern tarpon, bonefish, and eels. The fossils from Lebanon show that these modern groups of elopomorph fishes were present in the late Cretaceous.

**ORDER ELOPIFORMES** (tarpons and ten-pounders)

**FAMILY MEGALOPTIDAE** (tarpons)



FOSSIL: *Sedenhostia dayi* (above; No. 025-07). COMMON. More than 60 specimens are in the Al-Thani Collection. *Sedenhostia* is much smaller than modern tarpons. MODERN: *Megalops*, the tarpon, is a popular sport fish (below).

**SUBORDER BRACHYURA** (crabs)

Decapods with a small abdomen folded under the cephalothorax.



FOSSIL: I-05. Undetermined Brachyura. VERY RARE. There are four specimens in the Al-Thani Collection. The crabs from Lebanon are generally small forms (about 4 cm across). MODERN: a crab.

**PLANT**

**CLASS ANGIOSPERMAE** (flowering plants)



FOSSIL: P-01. *Sapindopsis libanensis*. Leaves of a flowering plant. UNCOMMON. There is only one specimen in the Al-Thani Collection. This beautiful fossil probably came from the Nammoura locality, where plant fossils are fairly abundant. By contrast, plant fossils are not known from Hajula. Flowering plants are very common today, but were rare in the Cretaceous Period, and Cretaceous fossils such as this are therefore important scientifically. Plant fossils from Nammoura were first described in 2000.

**SELECTED FOSSILS FROM THE AL-THANI COLLECTION**

The following illustrations are intended to demonstrate the great diversity and excellent preservation of the Lebanese Cretaceous fossils in the Al-Thani Collection. Where possible, a close living relative of the fossil form is shown for comparison.

**1. FISHES** CLASS CHONDRICTHYES (sharks, rays, and their relatives)

**Order Galeomorpha**



**Family Scyliorhinidae** (cat sharks)  
FOSSIL: *Scyliorhinus arambourgi* (above). UNCOMMON. The Al-Thani Collection includes 14 specimens of this small cat shark (No. 020)  
MODERN: *Scyliorhinus canicula* (below)

**Order Rajiformes**

**Family Rhinobatidae**



FOSSIL: *Rhombopterygia raioides* (No. 037-01) Two specimens are in the Al-Thani Collection. VERY RARE.



Vision for Mediterranean civilizations project...



Vision for Mediterranean civilizations project...



## Hayanzim Fossils Art



Russian Academy of Sciences  
BORISSIAK PALEONTOLOGICAL INSTITUTE  
(PIN RAS)

Profsoyuznaya st. 123 117987 Moscow, Russia  
Phone: +7 (495) 339-10-22 Fax: +7 (495) 339-12-66 email: admin@paleo.ru http://www.paleo.ru

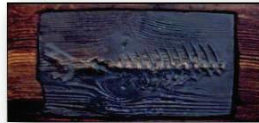
Mr. Hayan Farjani  
E-mail: hayanfarjani@yahoo.com

Dear Mr. Hayan Farjani,  
I admire of your artistic activities. On my opinion, you combine metal and glaze in your arts very impressively. With the greatest pleasure I see the quality of antiquity and modernity in yours words. Thank you very much for your admirable arts.  
Palontology as a science possesses the duality of your arts in our Paleontological Museum should be very interestion. I ask you to consider the possibility of conducting of this exhibition in our Museum. We would like to offer you the hall of about 100 sq. m. if you believe that this project is interesting for you, we would like to ask you sent the list of the exhibits with the dimensions and probably photos.

Scientificy signs  
Director  
Alexander Gerasimov  
May 15, 2010



Prof. Alexey Yu. Rozhnov



wood and Bronze  
30x12 cm – 26x12 cm

Hayanzim

أكاديمية العلوم الروسية  
مؤسسة بوريسياك للعلوم الحفوية  
(PIN RAS)

Profsoyuznaya st. 123 117987 Moscow, Russia  
Phone: +7 (495) 339-10-22 Fax: +7 (495) 339-12-66 Email: admin@paleo.ru http://www.paleo.ru

السيد حيان فرجاني

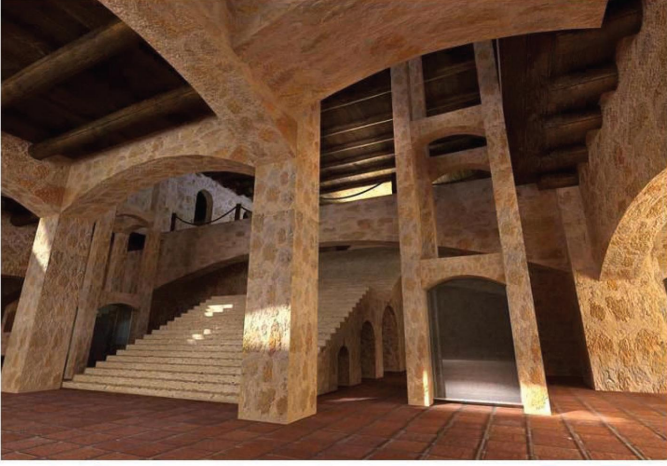
البريد الإلكتروني: hayanfarjani@yahoo.com

عزيزي السيد حيان فرجاني  
إنني معجب بشغفك الفكري - و برايتك الشخصية - أرى أن جمعك للمعالم و الزجاج في أملاكك لأمر شاعلي  
و بكل السور، أرى الإبداعية في كتابك بين القدم و الحاضر. شكرا جزيلاً لك على هذا المقترح للإعجاب.  
علم الحفويات هو علم يمتلك الإبداعية الموجودة في فلكنا لهذا أرى أنه قد تمتلك اهتماماً بمتحف الحفويات  
الحاضر بنا. و هو أن أملاكك عن إمكانية القيام بمعرض في متحفنا حيث أننا سنكون مسرورين بتوفير 100 متر  
مربع لمعرضكم.  
في حال كنت مهتماً بهذا العرض، نود منك تقديم قائمة بالمعرضات تتضمن صورها و أبعادها.

مدير المتحف  
الدكتور ألكسندر أليكسي يوزخنوف







Alexander Nikitin'den Eğitim ve Galeri Projesi  
Kimden: Alexander Nikitin  
Kime: h.farjani@hayanfarjani.com  
Tarih: Çarşamba 13:14

Sayın Bay Hayan Farjani,  
Burada eğitim programı ve galerinin taslak planını  
bulabilirsiniz.  
Saygılar  
Alexander Nikitin

#### Eğitim Merkezi Projesi

Proje insan kültürünün gelişimini gösteren nesnelere ve parçaların sergilendiği bir Galeri ve gerekli tüm ekipman ile donatılmış bir amfi içerir. Tarihî olaylarını, kültür, bilim ve sanatın gelişimini adil bir şekilde ele alan bir eğitim programı ve ders kitapları geliştirmek gereklidir.

Galeri aşamalı olarak kültürün gelişimini yansıtan orijinal sanat objeleri ve dünyanın farklı müzelerinde korunan başyapıtların kopyaları ile doldurulacaktır. Galerinin konsepti ve eğitim programının ana ilkesi, kültür ve bilimdeki başarıların neredeyse tamamının Avrupa uygarlığına atfedildiği güncel Avrosantrik konseptte popüler olandan farklı olarak, tarih ve kültür ile ilgili gerçeklerin objektif bir şekilde ele alınmasıdır. Dolayısıyla Avrupa uygarlığının temeli olarak Yunan ve Roma kültürleri kabul edilmiştir. Ancak, bu kültürlerin tarafsız bir şekilde araştırılması bunların başarılarının çoğunun

komşularından, özellikle de Doğu'dan ödünç alındığını göstermektedir. Başkalarının icatlarını benimsemekte oldukça başarılı olmalarına rağmen, kendilerine ait bir şey hemen hemen hiç geliştirmemişlerdir. Daha sonraki dönemin Avrupa uygarlığı gibi, kendi ilerlemelerinden ziyade başkalarının gelişimini engellemeye daha fazla efor sarfetmişlerdir. Bu politikanın sonucu Roma İmparatorluğu'nun düşmesidir.

Avrupa kültürü Doğu'dan ödünç alınan bilgi ve teknolojilerin ve fetih ve yapma yoluyla birleştirilen maddi kaynakların kullanılması ile 16. yüzyılda gelişmeye başlamıştır. Avrupa gelişiminin birincil istikametleri, Avrupa saldırganlığının amaçları olan, sömürge saldırılarına yardımcı olan ve başka ülkelerin gelişimini engelleyen teknoloji ve refahtır.

İnsan kültürünün kısa bir tarihini içeren ders kitabı tarih, kültür ve sanatın farklı yönlerindeki yazarlar, uzmanlar grubu tarafından oluşturulabilir. Galerinin ve amfi için eğitim programının içeriği daha fazla detaylı planlama gerektirmektedir.

Alexander Nikitin

يتضمن المشروع صالة عرض يُعرض من خلالها عناصر وقطع فنية توضح تطور الثقافة البشرية وقاعة محاضرات مزودة بجميع المعدات اللازمة.

ومن الضروري تطوير برنامج تعليمي وكتب مدرسية تعالج بإنصاف أحداث التاريخ وتنمية الثقافة والعلوم والفنون. وسيملاء المعرض تدريجياً بعناصر فنية أصلية تعكس تطور الثقافة ونسخ من الروائع المحفوظة في متاحف مختلفة من العالم. والمبدأ الرئيسي لمفهوم المعرض وبرنامج التعليم هو معالجة موضوعية للحقائق المتعلقة بالتاريخ والثقافة، والتي تختلف عن المفهوم الشائع في أوروبا في الوقت الحاضر، حيث تُنسب جميع الإنجازات تقريباً في الثقافة والعلوم إلى الحضارة الأوروبية. وقد تم قبول الثقافتين اليونانية والرومانية من خلال تحولهم المنحاز للحضارة الأوروبية. غير انه تبين من خلال دراسة استقصائية غير متحيزة لهذه الثقافات أن معظم إنجازات هذه الحضارات قد تم استعارتها من جيرانها، وفي الدرجة الاولى من الشرق. حيث انهم نادراً ما طوروا شيئاً من تلقاء أنفسهم، على الرغم من ذلك كانوا ناجحين جداً في الاعتماد على اختراعات الآخرين. وعلى غرار الحضارة الأوروبية في فترة لاحقة، حيث طبقت المزيد من الجهود لإعاقبة تنمية الآخرين بدلاً من تنمية أنفسهم. وكانت نتيجة هذه السياسة سقوط الإمبراطورية الرومانية.

بدأت الثقافة الأوروبية في التطور ليس قبل القرن السادس عشر باستخدام المعرفة والتقنيات المأخوذة من الشرق وكذلك الموارد المادية المتراكمة عن طريق الغزو والسطو. وكانت الاتجاهات الأساسية للتنمية الأوروبية هي التكنولوجيات والحروب، التي ساعدت العدوان الاستعماري وأعاققت تنمية بلدان أخرى، وهذه هي أهداف العدوان الأوروبي. الكتاب المدرسي الذي يحتوي على تاريخ موجز للثقافة البشرية يمكن أن يُوضع من قبل مجموعة من المؤلفين والمتخصصين في مختلف جوانب التاريخ والثقافة والفن. اما محتويات صالة العرض وبرنامج التعليم لقاعة المحاضرات تحتاج إلى تخطيط أكثر وأن تكون أكثر تفصيلاً.

الكسندر نيكيتين

03.05.2017

nikitin225@yandex.com

The Education and Gallery Project. From Alexander Nikitin

Dear Mr. Hayan Farjani,  
Herewith is the outline plan of the education project and the gallery.  
Best regards,

From [Александр Никитин](mailto:h.farjani@hayanfarjani.com)

To [h.farjani@hayanfarjani.com](mailto:h.farjani@hayanfarjani.com)

Wed 13:14

Date

Education Center Project

The Project includes a Gallery exhibiting objects and pieces of art illustrating the development of the human culture and a lecture hall supplied with all the necessary equipment. It is necessary to develop an education program and textbooks impartially treating the events of history, the development of culture, science and art.

The Gallery will be gradually filled with original objects of art reflecting the development of culture and copies of masterpieces preserved in different museums of the world. The main principle of the concept of the Gallery and of the education program is the objective treatment of facts concerning history and culture, different from the popular at present Eurocentric concept, where almost all achievements in culture and science are ascribed to the European civilization. In their turn as a base for the European civilization the cultures of Greece and Rome were accepted. However, an impartial survey of these cultures demonstrates that most of their achievements were borrowed from their neighbors, mainly from the East. They hardly developed anything of their own, though they were quite successful adopting the inventions of others. Like the European civilization of a later period they applied more effort to hindering other people's development than to making their own progress. The result of this policy was the fall of the Roman Empire.

The European culture started to develop not earlier than the 16<sup>th</sup> century using the knowledge and technologies borrowed from the East as well as material resources accumulated by means of conquest and robbery. The primary directions of European development were technologies and warfare, which helped the colonial aggression and hindered the development of other countries, the objects of European aggression.

The textbook containing a brief history of the human culture can be produced by a group of authors, specialists in different aspects of history, culture and art. The contents of the Gallery and the education program for the lecture hall need further and more detailed planning.

Alexander Nikitin



НП «Межрегиональная ассоциация археологов»,  
199053, Санкт-Петербург, Тучков пер., д. 11/5, пом. 15/1, лит. А. E-mail: npmaar@mail.ru, факс +7-812-3293167

№ 06/02 от 09.06.2010

On the artistic works and design by Hayan Farjani

Hayan Farjani - artist and designer, who skilfully uses in his projects, organically connected with famous monuments of Ancient and Medieval architecture, the method developed in the second half of the twentieth century of adapting the style of modern edifices and interiors to that of their original historical surrounding. It allows to set the new structures into established architectural ensembles. The interiors designed by Hayan Farjani recreating the atmosphere of the past present a significant artistic and aesthetic value. The works by this artist are represented in such famous historic sites as Palmyra, Damascus, Lattakia and many others. There is all reason to use his artistic solutions in projects connected with the development of infrastructures surrounding historical monuments and sites.

Генеральный директор  
НП "Межрегиональная ассоциация археологов"  
General director of the non-commercial partnership  
"Interregional Association of Archaeologists"  
Alexander Nikilin



الجمعية الإقليمية لعلماء الآثار

المدير العام ألكسندر كينكيتين

الأرميتاج 2010

حيان فرجاني – فنان ومصمم , الذي استعمل ببراعة في مشاريعه الوصلات العضوية للآثار المتبقية المشهورة للعمارة القديمة ومن العصور الوسطى.

لقد تطورت الطريقة في النصف الثاني من القرن العشرين من حيث بناء أسلوب الصروح الحديثة والداخلية مقارنة مع إحاطتها الداخلية الأصلية. إنها تسمح بتثبيت البنية الجديدة داخل المجموعات التاريخية المنشأة. الأشياء الداخلية مصممة من قبل حيان فرجاني الذي أعاد خلق القيمة الفنية والجمالية الهامة. إن الأعمال التي قام بها هذا الفنان تتمثل بتلك المواقع المشهورة مثل تدمر, دمشق, اللاذقية ومواقع أخرى.

هناك الكثير من الأسباب لاستعمال حلوله الفنية في المشاريع المتصلة بتطور البنى التحتية المحيطة بالأوابد والمواقع التاريخية

البريد الإلكتروني: npmaar@mail.ru

Art and Function in  
The Iron of ancient Turks

Eski Türklerde demir  
sanatı ve işlevi



www.hayanfarjani.com

الفن في صناعة الحديد عند الأتراك القدماء

**DEMİR**, tüm icatların tarih boyunca maddi temeliydiSanat, insan uygarlıklarını bize öğreten bir referanstıTürkiye, uzak geçmişte ve günümüzde insan uygarlıklarına temas ettiği için tüm mesleklerde yaratıcı sanatlarıyla öne çıkıyor.

الحديد هو الأساس المادي عبر التاريخ لجميع الاختراعات والفن خلفية نتعرف من خلالها على حضارات البشرية تتميز تركيبها بفنونها الخلاقة بكل المهن كونها لامست في الماضي البعيد والحاضر المعاصر حضارات الإنسانية

**IRON** is the materialistic essence of all inventions through history.

And art is a background we can learn through it about the human civilizations.

Turkey is exceptional for its ingenious arts in all professions as it touched human civilizatuons since ancient history of humanity until contemporary era.



6.cm ↔



9.cm ↔



9.cm ↑↓





13.10.10.8.cm ↓



17.cm ↓



15 - 24 - 40.cm ↓



28.cm ↓



96.cm ↔



36.cm ↓



16.cm ↑↓

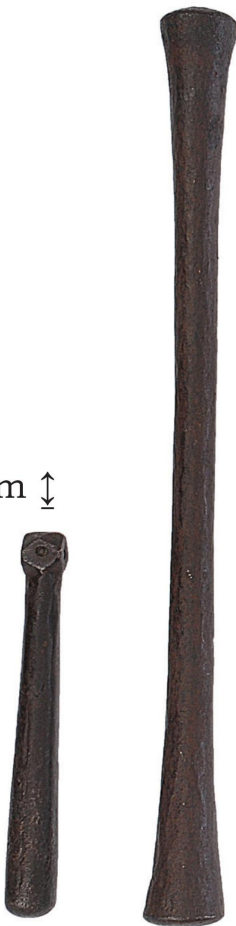


16.cm ↑↓

29.cm ↑↓



37.cm ↔



26.cm ↑↓

62.cm ↑↓



61.cm ↑↓

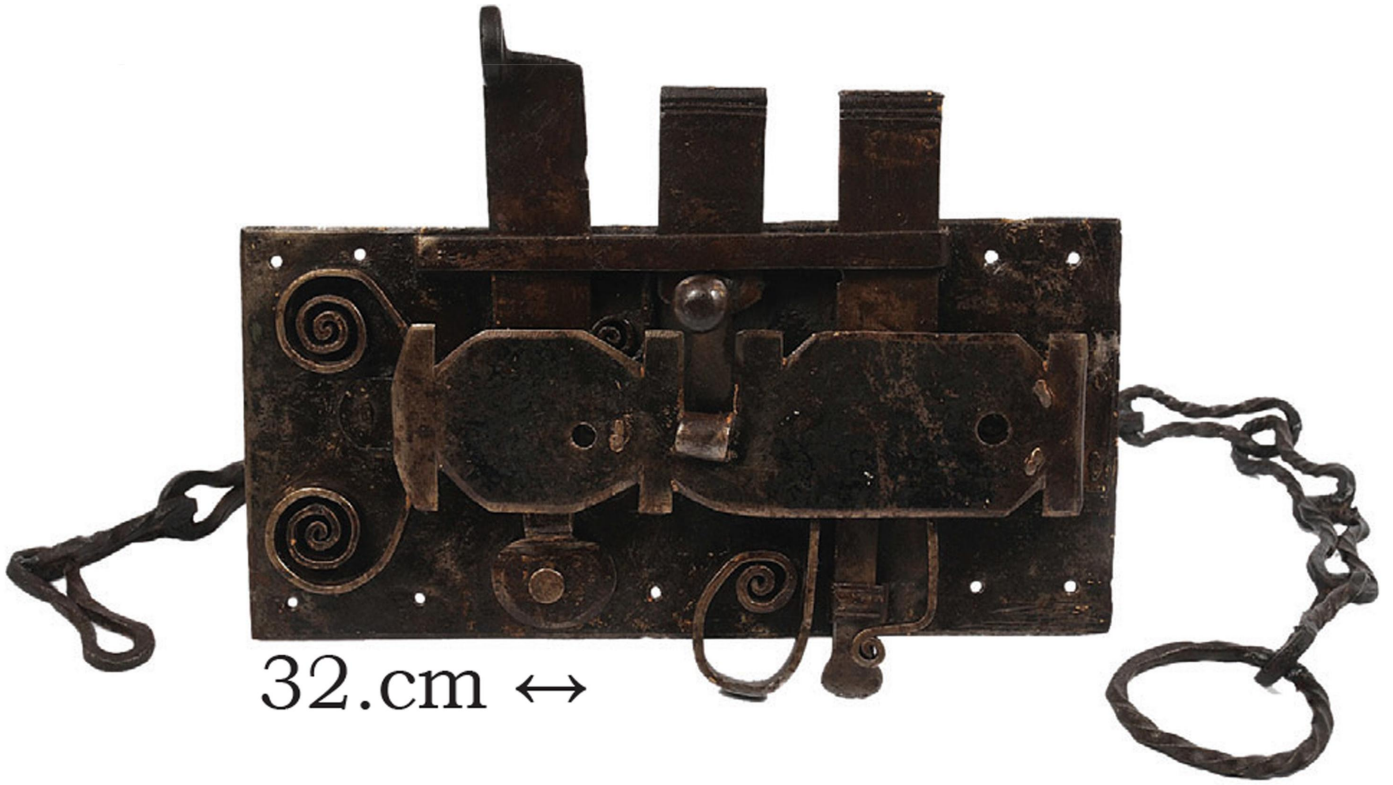
21.cm ↑↓



15.14.15 cm  $\updownarrow$



44.cm  $\leftrightarrow$



32.cm  $\leftrightarrow$



21.cm  $\updownarrow$

Bushel ölçü birimi  
Bushel measurement unit

مدّ... وحدة اوزان



19.cm  $\updownarrow$



33.cm ↑↓



42.cm ↑↓



17.cm ↔



19.cm ↔



50.cm ↔

24.cm ↔

Eski Türklerin demirinde sanat ve işlev  
Art and Function in the Iron of ancient Turks  
MAYAN www.hayanfarjani.com



НП «Межрегиональная ассоциация археологов»,  
199053, Санкт-Петербург, Тучков пер., д. 11/5, пом. 15Н, лит. А, E-mail: nptaar@mail.ru, факс: +7-812-3293167

№ 06/02 от 25.06.2012

To Mr. Hayan Farjani

Dear Mr. Hayan Farjani,

We have the honor to invite you to take part in the discussion of the actual problems connected with the preservation of the objects of culture and archaeology. The discussion (round table) takes part in St. Petersburg, Russian Federation, from the 1st of July to the 5th of July 2012.

Deputy director of the non-commercial partnership  
"Interregional Association of Archaeologists"  
Alexander Nikitin



**Saygıdeğer Sayın Hayan Farjani,**  
**sizi kültürel nesnelerin ve arkeolojinin korunmasına ilişkin gerçek sorunlar hakkındaki tartışmaya katılmaya davet etmekten onur duyuyoruz.**  
**1 Temmuz - 5 Temmuz 2012 tarihleri arasında Rusya Federasyonu Petersburg Caddesi adresinde bir tartışma (yuvarlak masa) yapılacaktır.**

عزيزى السيد حيان فرجاني.  
إننا نتشرف بدعوتك لحضور النقاش حول المشاكل الحقيقية المتعلقة بالحفاظ على القطع الثقافية و علم الآثار.  
سيتم عقد نقاش (الطاولة المستديرة) في العنوان :  
الاتحاد الروسي, شارع بطرسبرغ. من تاريخ 1  
تموز حتى 5 تموز 2012 .  
نائب مدير الشراكة غير التجارية  
الرابطة الإقليمية لعلماء الآثار

الكسندر نيكيتين



200 X 70.cm

**Eski parçalara sanatsal bir dokunuş katarak onları koruyabileceğiz ve çağdaş yaşamda kullanabileceğiz.**

بإضافة لمسات فنية على القطع القديمة يصبح بإمكاننا المحافظة عليها وإيجاد مكان لها في الحياة المعاصرة.

**By adding an artistic touch to old pieces we will be able to preserve them and use them in contemporary life**

١٤٢٤م



120 × 40.cm

Osmanlı Tüfeđi

Demir & Ahşap & cam

18. Yüzyıl





Hayan Farjaniden, Türkiye Cumhuriyeti Kültür Bakanlığına armağandır.

kanuni süleyman 1550

IV. Mehmed

1654

Mahmud II

1813

Abdulaziz

1863

iii. Murad

1591

Mustafa III

1759

Abdulmejid I

1845

Bülent Ecevit

1994

## KANAL ISTANBUL



100 X 140.cm

Iron & Wood & Precious Stones

Mohamed Hayyan FARJANI

HAYAN

