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Conclusion

Handicrafts can show sub-culture and believes and relate past and present identity. The art of decorating dresses is a kind of handicraft that extend beliefs and spiritual values of the society. Needlework is the dominant handicraft and the most important cultural aspects in Baloochestan area that concentrates more on women dresses. Most of the people in Baloochestan like to preserve women traditional dress and its needlework. This approach cause distinct cultural and identity landscape in their cities. Widely using and observing this art on traditional clothing repeatedly is because of the importance of cultural identity for this people. So the Baloochy needlework is a good candidate for Baloochy cultural brand. We can mention some reasons to prove the hypothesis:

1. Visible widely using and observing traditional clothing and its needlework in Baloochestan landscape. Baloochy needlework is the only Iranian traditional one that still has function in common dresses. So this art makes this era landscape identified.

2. Baloochs identified relation to their last nomadic life style and still using its geometric signs as a culture in their handicrafts.

3. The original patterns in Balooch geometric needlework patterns have roots in their past nomadic life style. Needlework is the most beautiful and functional past visual identity in Baloochestan area.

4. Properties such as simple geometric patterns, easy way, available raw materials and ability to use for variety of products, make this art be matched with changes of other contemporary pictorial arts.

5. This art patterns are abstract and so interpretable. Then they can be used in city landscape and urban arts. Aesthetic principles of these patterns are extractable easier and usable in cultural branding.

Among Balooch needlework aesthetic principles, their geometric aspects are more important than color or texture and make it suitable for cultural branding. It is also so useful. The most important cultural and identified species of Balooch people reflect themselves on needlework and geometric patterns that are relating to their past nomadic life. Aesthetic and visual values in Balooch geometric needlework can be matched to Baloochy cultural and identified species and Balooch needlework can be a visual equivalent for Balooch’s culture.

Reference List

complicated and always different theories can be mentioned about them. Balooch needlework is an abstract of these people culture, continent and aesthetic. This abstract is in Balooch woman unconscious and is transmitted from generation to generation.

According to Baloochs past nomadic lifestyle, their abstract culture transfers in geometric patterns the best way in needlework. We can mention some reasons for geometric aesthetic of Balooch needlework:

1. Geometric patterns in needleworks are the result of these people nomadic life style. Continuous movements caused using written design became impossible. The force for using mental patterns caused preferring geometric aesthetic.
2. The use of textiles with warp and weft along with mental patterns make needlework easier. Also nomadic hand-woven have Perpendicular divides and they also have warp and weft. Most of the patterns in nomadic hand-woven are also geometric.
Fig. 3. A sample of Balooch needle work shirtfront with traditional colors. Photo: Golnaz Keshavarz, 2016.

Fig. 4.a. A sample of Balooch needle work herbal patterns. Simplified forms of flowers and buds are seen in this sample. Source: www.bing.com.

Fig. 4.b. A sample of Balooch needle work animal pattern that known as peacock’s tail. Source: Rigi, 2012: 48.

Fig. 4.c. A sample of Balooch needle work pattern that abstracted from nature and known as bride tears. Source: Rigi, 2012: 61.
Balooch needlework and its relation to Cultural brand
Golnaz Keshavarz, Shohreh Javadi

Divided into three main groups: Plants, animals, and inspired by nature. (Fig. 4, A, B, C) Geometric herbal patterns are used more than the others. Symmetry is important in this art. (Fig. 5) Balooch needlework patterns are abstract and zigzag. Aesthetic base of this art is geometry. These patterns are mental and changeable during work. “There are 50 to 70 different patterns for Balooch needlework and each of them has a name for itself” (Ranjdost, 2009: 244). The best Balooch needleworks are produced in Ghasem Ababd, Bampoor, Nekooj in Iranshar, Chanof in Nikshahr and Ahoran (Ibid).

It is a long time that Baloochy people are sedentary, but still hairy tents are in yards of many houses in villages. Patterns that are related to past sedentary period are in their needleworks (Fig. 6). Symbolic and abstract patterns are common between Iranian nomadic tribes. Nomadic life style is earlier than sedentary. Geometric patterns are also earlier than curved patterns. Art history studies shows that in early pictorial arts geometric patterns were preferred. Little by little settling in cities caused preferring curved patterns instead of geometric ones. For example a needlework called “Patteh” in Kerman is geographically and culturally near Baloochistan. But because of long urban lifestyle in this era just herbal curved patterns are used in Patteh. Preferring geometric patterns caused using fabrics with identified warps and wefts that are perpendicular to each other. In Kerman’s Patteh crooked way fabrics are used traditionally. (Fig. 7)

The artist is abstract up natural figures. We usually can find patterns in Balooch needlework that have no relation to their natural source (Fig. 8). Because by extracting up, mental ideas become more important. Balooch needleworks are art pieces apart from their handcrafting function. So they can be recognized as non-verbal symbols (Gaut, 2015: 218). So understanding the meaning of Balooch needlework symbols is so
The identifying role of balooch’s needlework

Each Iranian tribe shares their cultural heritage and enriches the Iranian culture. “Costume is the most vivid element to recognize different people in Iran. It is the identity document” (Mosavihaji, Mahmoodi, Ghasemi, 2014: 179) Cultural communication system forms among people by physical signs of clothing. To understand these signs we should know the culture (Bolokbashi, 2004: 17) Balooch people have their special costume too. That is the powerful criterion to differ them with other people of Iran. They protect their cultural values by their costumes and through it protect their cultural heritage. “Little changes in Balooch costumes shows their ethnic identity continuity” (Mosavihaji, Mahmoodi, Ghasemi, 2014: 181).

There are different ideas about cultural costume studies. Among them the theory of social function or ahistorical theories about the dress have symbolic approaches and present dress as a language of signs which can be decoded (Bolokbashi, 2004: 28). In this study, we pay attention to social functions of dress because of the symbolic identifying decorations of Balooch costumes. Protecting dress values, along with understanding their aesthetic, enrich the feeling of cultural belonging. “More than 80 percent of Baloochy people would like to use their local costumes and it can be seen among all age groups” (Mousavi haji, Mahmoodi, Ghasemi, 2014: 198). We should pay more attention to their local costume identity and their needlework to protect their cultural identity and promote culture indices. “Balooch needleworks show the manner of thinking and understanding about creators in the world”(Ibid : 198&199). In fact “Balooch artist show the environment, society, believes, manners, needs and wishes through patterns and designs” (Beyhaghi, 1987: 46).

Needlework is the noblest art between Balloochs, especially women. It is hard to understand its historical value because of the lack of sources (Afsharsistany, 1991: 73). It is not possible to recognize the exact history of needlework art but in prehistoric petroglyphs and potteries, geometric patterns, similar to Balooch needleworks, are recognized (Fig.1). Some researchers believe that this way of sewing was popular among Baloochy tribes from the first ages of Islam and culminated during Ilkhan, Teymori and Safavi period (Khamooshi, 2009: 73).

Needlework is mixed with Baloochy women life. All ladies and girls know this art in that era. The needlework patterns are transmitted from generation to generation, from mothers to daughters (Fig.2) They create art pieces in the form of functional products, not just for satisfaction, but for reflecting the beliefs and wishes that relate to real world. Balooch needlework patterns consist of geometric figures that are got out of natural elements. These needlework designs are varied and created by repeating numerous geometric patterns. This kind of needlework is not limited to Baloochestan in Iran. It has been used in a vast geographical era from past. Balooch needlework got signs of originality from UNESCO and recorded as Intangible Heritage. It also got Iranian Quality sighn.2

Balooch needlework is a kind of surface sewing. Surface sewing idiom uses for arts that “make designs on plain fabric by sewing or pulling fabric warps and woofs. It should be practical and beautiful” (Yavari, 2009: 111). Surface sewing are divided to 6 kinds. “Balooch sewing or Balooch needlework is a laborious kind. In this type, background is not visible and colored sewing make a new background full of patterns (Yavari, 2013: 23). Cotton elegance, color harmony and also prolific sewing define needlework value. The traditional colors of this art are six. They are dark cornelian, Bright vermilion or orange, black, white, green and blue (Ranjdost, 2009: 244) (Fig.3). Natural patterns of Balooch needlework have wide thematic scope and can be
Development cause evolution. There are lots of ways to protect a society culture and issuing it to other societies. One of the most important ways is cultural brand. Cultural brands have very important role on transferring a culture to other societies. They can get attention and find royal attendance. Branding puts memories in minds. This caused paying attention and attending to it. Branding can be used for people and ethnics. Cultural branding identity determine individuality, desires, goals, values and signs for knowing cultural brand. In fact cultural branding is the same as identity. It is important to pay attention to both identity and vision. Cultural branding makes them in people mind. People understand a brand just if it coordinate with their culture. Otherwise they reject it. To prevent past cultural values pretense, we should understand culture deeply during branding. We should understand the usage and meaning of cultural values to control development according to it. During development and tourism activities we should act professional, otherwise intangible heritages will fade. Cultural branding means creating an identity and making differences to make it favorable subject. It makes a culture to be known well. Today branding is very important, because civilization-al movements show themselves in it. Cultural brands make similar social sense. It can make a new cultural movement. Cultural brands are beyond a product. They are experience, story and stable infrastructure of a society.

The history and culture of Balooch nation
Baloochestan is located in south east of Iran, in Sistan and Baloochestan state. Researchers believe that Baloochestan name was come from Nadersha’s period (Ghasemi, 2013: 62). They were nomads and ranchers. Baloochs are a branch of Aryan race. They have strong race relations with other Iranians in south east and center of Iran (Seyed Sajadi, 1995: 55). Bisoton and Persepolis inscriptions are the oldest documents that have some mentioned it. Baloochestan named as “maka” or “moka” in that inscriptions and known as Achaemenid fourteenth State. (Mokhber, 2001: 22) In Sasanian inscriptions, Baloochestan called “Makoran” or “Mokran” (Akbarzade, 2003: 42). Today still many calls this land the same. The name of Balooch, according to geographical and historical studies was used first at 4 Ah. They lived in fields that located in south of Kerman and Bashagerd mountain hillside. Then during Saljogh period, they emigrated to east, to makran and today Baloochestan (Boil, 2001: 64). This area called Baloochestan because of their help to Nadershah (Seyed Sajadi, 1995: 91). They speak Baloochi language. Baloochi language is a branch of Iranian west languages and has Indian-European root (Abolghasemi, 1995: 284) Baloochy people were followers of Zoroaster before Islam but now most of them are Muslims and Sunni religious followers (Ahmadi, 1999: 108)

We do not know much about Balooch culture in very old times. The first documents about them belongs to the early Islamic centuries. They were introduced as strong people that lived by animal husbandry. They had hairy tents. “Until a few decades ago Balooch people lived for tribal and by shepherding and farming” (Shahbakhsh, 1995: 10). Their immigrating lifestyle did not let them to register their culture. They have had semi-nomadic lifestyle in few resent years. “Baloochestan did not have exchanging cities and urban social relations until the end of Qajar period” (Ebrahimi, 2009: 72). Today urban life is a common life style between Balooch people.

By entering Pahlavi army to Baloochestan (1929), modern cities were built. This changed some of the criteria and social values. “Substance identifies Balooch social base” (Borghei, 1958: 66) and make them unified.
reduced. So these people will have little memory or have no identity. Identity connect us to our past or roots (Ibid: 71).

The identity that comes from social sharing is called social identity. Ethnic identity is kind of social identity and is specification and features that make peoples different from each other. Ethnic identity made sense for belonging term and make people as a unit. Like some properties such as special costumes are used by people that share the same identity. Wearing special costumes make the individual feeling of belonging to a special group. In many situations, social identity prevents individual identity (Ahmadloo, Afrough, 2002: 113). This approach is visible between Baloach people. A small percentage of Balooch women like to wear modern dresses (Abdolahi & Hosseinbar, 2002). Their choices are always according to social selections. They deposited their individual differences for ethnic differences compared to other Iranian ethnics. They know themselves part of the Balooch by ethnic similarities such as language, costume and food. Some of these symbols can show ethnic belongings, such as accents and cultural or artistic values. Cultural identity comes from identity as a whole. Values and norms between a group calls culture (Giddens, 2014: 36). Culture can sometimes encompass the whole of human life and sometimes just some specific products. Culture can show itself in the best way in some products, services and arts. Decorative symbols in costumes can show cultural and artistic values and ethnic identity, if repeating during time. We can understand Balooch identity by cultural identity and art. Cultural Heritage is a very important cultural point that is so effective on national identity. Cultural Heritage reflects history and culture of a nation or ethnic. Any objects or elements that help identification are valuable (Fakohi, 2007: 187).

Technology growth and mass Communication have caused cultures getting near together by compressing time and place (Albero, 2002), so cultural identity is confused. These cause cultural identity becomes weaker and then sense of belonging to the past and going to die. Nation importance is getting near to its weakest point through the history by globalization growth. So keeping local identity alive through cultural brand is essential. Cultural brand is a modern way to keep social differences in modern societies. On the other hand globalization expand tourism industry. So identity and cultural brand is not far from modern expanding goals. Cultural brand make intended area known internationally and that causes tourism increasing. Cultural brand make societies become different from each other as they are globalizing.

In this situation, Balooch adherence to traditional costume and its needlework art is so precious. If the most important cultural aspect of Balooch people be known and proselyte as a cultural and ethnic symbol, we can hope that sense of cultural belonging continue between them.

To know Balooch culture we should know their contemporary arts. Their arts are visual aspect of their culture. Art and handicrafts are the most important visual cultural aspect in each society. Handicrafts keeps cultural message of last generations in itself. Handicrafts created in the past and continue its life to the present time and will live long time after. Among Balooch handicrafts, such as mat weaving, pottery, shell mosaic, jewelry and etc. needleworks which used on women dresses are very important. These are used widely and known as an accepted kind of art between these people. This art still keeps its situation even in urban life. Balooch society is so identified that new cultural values could not impress it while other Iranian people are so impressed by globalization. It could not stand against their traditional costume and its decorations.

Making interaction between Balooch cultural and rational values and this land development, is a challenge for cultural officials. Because devel-
Introduction

Balooch costume culture had no changes for more than a century. Iranian citizens have had lots of changes in costume, but still Balooch people try to keep their traditions. The most attractive part of Balooch women’s dresses is their needlework. Costume and its handicrafts can introduce their culture and consider as a visual show of their identity. Balooch needlework has high visual values. Its great usage is the most precious wealth of Balooch culture. We can recognize Balooch culture and its identity in geometric patterns of their needleworks.

In this study, we consider the concept of identity, cultural brand, Balooch historical background, the importance of their costume and needlework. Balooch needlework is going to be proven as their cultural brand. We should show that Balooch needlework aesthetic is matched with Balooch identity and culture.

These questions are answered in this study:
- What is the most important Balooch cultural character?
- Is Balooch cultural characters matched with the aesthetic of their needlework?
- Is it possible to consider Balooch needlework as their cultural brand?

Hypothesis:” Balooch needlework represented their identity and cultural brand.”

Balooch needlework has been studied a lot for its consuming materials, methods, patterns and meanings. E.g. “Balooch needlework” by “Zahra Rigi” and another book with the same name by “Sedighe Sadeghidokht”. Lots of studies also have done about the way of needlework propagation and its use on dress. Such as “Balooch costume and its relation with national identity”, that published in “National Studies” journal. By statistics information in this article, we estimate the Balooch people desire to use traditional costumes and its needleworks. So, more than 90 percent of Balloch people like to use needleworks on their dresses.

There are some other studies in comparison of designs and the usage of needleworking in other Iranian tribes. Turkman’s culture and art is similar to Balooch ones. “Application Transformation of decoration in Balooch and turkman needlework in modern and traditional method” that has published in “Islamic Art Research” journal is an example of this studying. Hossein Yavari also presented many information about Iranian traditional needleworks and Balooch ones in books such as “Iranian Handicrafts” and “Recognition of Iranian handicrafts”.

The concept of ethnic identity and cultural brand

Identity is a set of qualities that make an individual or a community recognizable from other individuals and communities. Oxford dictionary defines identity as who and what someone is (Oxford English Dictionary, 2008). Material and spiritual collection contains customs, believes, science and art that form identity (Rohol- amin, 2009:96) which set boundaries. People of a community share some cultural aspects with ancestors through collective identity (Quoting, Stedman, 2003: 674). Ancestry, source, memory, historical experiences and the same cultural sources can define people (Ashcroft & Griffith & Tiffin, 1998: 84). This concept gradually takes shape and always is changing by human believes. Identity is not pre-existing but always is forming (Taghvai, 2012: 66). People knows themselves from the same source by cultural identity. As the memories be forgotten, then common interests
Balooch Needlework and its Relation to Cultural Brand

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Abstract
Clothing is a way to studying cultural property of people. Traditional costumes in each society can show their identity and culture. Balooch traditional costume is the most precious cultural wealth for its frequent usage. It is the visual element of their social and cultural identity. The main character of Balooch Balooch costume is the needlework needlework on women's dress. Its geometric patterns shows symbolic cultural values and previous nomadic identity. No other nomads in Iran have such geometric patterns on their costume. On the other hand, in recent years, setting the cultural city elements and the brand of their people that introduce their entire culture, were used for local development. Cultural brand can protect people identity and makes cultures famous and familiar. The needlework could be the most important Balooch cultural element of Balooch people-needlework. This article is studying the effect of culture and nomadic identity on dress decoration and considering the proportions of needlework with the cultural brandneedlework. The hypothesis is proven by qualitative research and library and field method of collecting information. We conclude that, needlework can represent the Balooch culture and could be their visual identity brand.

Keywords
Cultural brand, Needlework, Balooch, Identity, Costume.