

## The visual analysis of the motifs of Tal Bakun pottery and their application in fabric design

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### Abstract

**Problem Definition:** The wooden door of the tomb of four kings in Lahijan is one of the woodcarvings works available in the National Museum of Iran, which has a special value in terms of antiquity and beauty, as well as the inscriptions used in it. This door belongs to the Kiya dynasty that ruled in the northern regions of Iran at the same time as the Safavid period. Several prestigious artworks have been left from the Kiya period, including the woodcarving technique, one of which is the tomb of four kings of Lahijan and its ancient door. The present research seeks to answer the question of what are the motifs of the mentioned door and also the themes used in it and also identify the themes and contents of this historical work.

**Objective:** The aim of this research is to get acquainted with the Kiya's art in the northern region of Iran and also to get acquainted with the visual and architectural elements of the region.

**Research Method:** The present study has been conducted based on the library resources and historical perspective in a descriptive-analytical manner.

**Results:** The plant motifs including arabesque and khatai have been used with remarkable elegance and variety in the decorations of the door of the tomb of four kings, all of which are the common motifs of the Safavid period. The most used line in inscriptions is the thuluth. Moreover, the themes of the inscriptions also include historical prayers and poetry. In general, by examining the characteristics of this work, it can be stated that the Kiaya government, like the Safavid rulers of their time, have perfectly considered the visual principles of the motifs.

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**Keywords:** Kiya, the tomb of four kings, wooden door, Shiite art, inscription.

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### Introduction

Tel Bakun is an Iranian historical and archeological site that has provided Iranian culture and civilization a rare treasure of ancient painted pottery, products of artists of the period, due to different excavations. Abstract patterns in Tel Bakun pottery are visual values and riches of Iran's previous civilization's creative history, which may develop unique and new works based on initiative due to its visible and hidden talents and capabilities based on modifying and altering the design's shape and structure. In the sphere of visual arts, design with a contemporary definition and function is an important and developing phenomenon that is also the foundation of many arts. Fabric is one of those useful things with a lengthy history that has always been used as a canvas for artists of various ages to paint and engrave on. Fabric design, as one of the new and growing creative and commercial phenomena, joined the realm of contemporary art and was able to exploit its powers today, in the period of replication of arts into more specialized and practical sub-categories. To become one of the design drinking fountains, workmanship and beauty are required. Designing and patterning in the textile art sector are one of the most essential concerns of the designers in the aesthetic dimension, which plays a critical part in the success of this profession among today's consumers and clients. Original and traditional themes in indigenous arts, such as Tel Bakun ceramics, therefore play a vital part in the design and patterning of contemporary textiles owing to their visual and aesthetic capability. As a result, the central subject of this essay is: what are the many sorts of Tel Bakun ceramic designs and how may they be employed in fabric design? In addition, the goal of this article is to present Tel Bakun pottery designs and their categorization based on revamping, altering, and changing their function or usage in order to exploit this visual treasure in textile design.

### Research Method

This study uses a descriptive-analytical research approach following an applied methodology. The data collecting method is also alibrary. The designs were studied first, and then their bodies and structures were vectored (linear and graphic) using Photoshop and Illustrator software, and finally, they are designed on fabric canvas and using an appropriate patterned variety of combinations and the use of creative colors by the authors.

### Research Background

Due to the scarcity of resources related to this topic, the necessity of writing this article has become even more apparent. There are a few sources related to Tel Bakun pottery and its number are listed below. The authors introduce and analyze the visual structure of Tel Bakun pottery patterns in their article "Analysis of the visual structure of Tel Bakun painted pottery" (Naji, Salehi Kakhki, & Talaei, 2009, 7-24). In the essay "Human and animal symbols found in pottery unearthed in three

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areas of Tel Bakun Fars, Silk Hill of Kashan, and Gyan Nahavand Hill" (Dadvar, Bahmani, & Samanian, 2014, 14-1), the writers have investigated and presented the designs of three places using a comparative method. However, in the following article, Tel Bakun's designs will be used in the fabric design.

### Tel Bakun, genealogy of words, geography, antiquity

Tel Bakun is "one of the most uncommon ancient sites," according to the author, and its name "may be a reflection of its ancient majesty and interpretation of the Hill of the Gods." This name was known locally as "Begun," which is a plural of the words "Bek" or "Bagh" and was also a word for God's name in ancient Iran (Alizadeh, 2004, 26). In Fars province, its original pronunciation, the term Tel signifies hill. Tel (hill) Bakun is made up of two hills that are adjacent to one other in the Marvdasht plateau in Fars province, near Persepolis. In 1932, this site was added to Iran's list of national monuments with the number 187, and "Ernst Hertzfeld" investigated it in the same year. (See Figure 1). The historical monuments discovered on this hill date back to the fifth millennium BC. This region is fifty-four thousand square meters in size covered with clay mud.



Figure 1.

Tel Bakun during excavation.

Source:

[iranvabakun.blogfa.com](http://iranvabakun.blogfa.com)

### Pottery Artifacts Discovered from Tel Bakun

The earthenware discovered at Tel Bakun suggests that these objects were handcrafted, with pea hues ranging from black to dark brown. Open and wide-mouthed utensils and bowls, neck-shaped bowls with outward-facing sides, wide-conical bowls, cylindrical and tall glasses with a base are among the ceramics recovered in this ancient mound. He pointed to cooking pans that were round, flat, and short. Many themes of stars and heavenly bodies may be seen on the body of Telbakun ceramics. Numerous sculptures have also been discovered at Tel Bakun, most of which are statues and statues of women (goddesses of the mother) with a sun or swastika theme (See Figure 2).

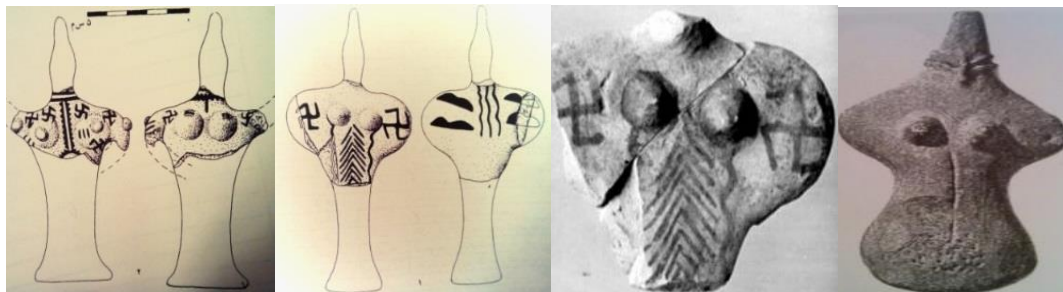


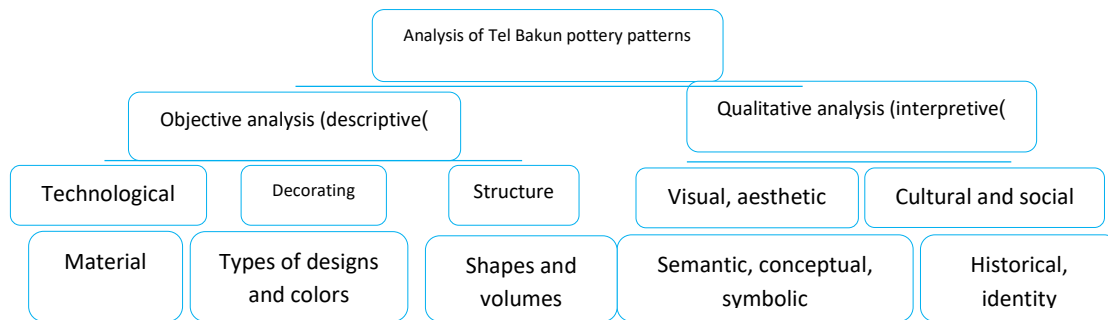
Figure 2.

Statues of women (mother goddesses) flourishing from Tel Bakun.

Source: [iranvabakun.blogfa.com](http://iranvabakun.blogfa.com)

**Analysis of the Dimensions of the Pottery Patterns of Tel Bakun**

Tel Bakun pottery, like other visual arts, contains patterns with different elements and qualities that are examined and evaluated appropriately. The quality of the design analysis is classified into two levels: interpretative and objective/descriptive, with each of these components broken into subcategories (See Figure 3). The emphasis of this article is on objective and descriptive analysis, which encompasses formal (container shape and volume), decorative (pattern and color kinds), and technical (materials) components, all of which are formal values and visual features including Rader works.



**Figure 3.** Analysis of different dimensions of Tel Bakun pottery. Source: Authors.

**Formal and Visual Values of the Pottery Motifs of Tel Bakun**

Iranian painted pottery may be investigated and analyzed from numerous aspects due to diverse parts and components in construction and decoration, and it symbolizes a part of Iran's visual culture and creative heritage. At the same time, it demonstrates how Iranian artists use, continue, and evolve Iranian traditions in their work (Mousavi & Rajabi, 2008, 68). Since its origin, one of the most significant transmitters and places of experimental taste has been the expression of ceramic artists' thoughts and creativity. As a result, one of the most significant factors mentioned in Tel Bakun pottery is the aesthetic component, which involves designing, patterning, and painting the surface of the pottery. On this foundation, one of the consistent traditions in the process of stylization and beauty, the flow of emotional perception, and conveying the taste of ceramic artists have been embellishing the rough body of pottery. The formal values, form, and shape, as well as the content dimensions and symbolic notions, and the technical dimension, manage the complementary values of the work of art. Form and substance have always played a constructive part in the examination of a work of art, and they are proportionate to one another. Hence, it focuses on pictorialism and formal pattern analysis while examining the designs of Tel Bakun pottery. Formalism is the emphasis on form and formalism is the emphasis on form and procedure. It is an approach to art that stresses the value of form as a source of mental attraction of the work of art" (Naji, Salehi Kakhki, & Talaei, 2019, 8) instead of stressing content. "Analysis of the apparent structure of a work" is a method that focuses on

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aesthetic, style, and form technologies that are independent of meaning, as well as links between visual and compositional components, color, and intrinsic levels. "The piece of art accentuates" (Gharabaghi, 2004, 155). Rhythm and repetition, numerous combinations such as spiral, square, and rectangular, positive and negative space, restricted framing, and avoidance of space (filling the area as much as possible) are all used in this piece. Also, the Bakun pottery's visual coordinates and formal values are confined to black, red, brown, and occasionally purple. Patterning in Tel Bakun ceramics is often done in horizontal gaps and frames. "The overall structure of the pattern arrangement in the picture frame, which may be split into a strip and non-strip kinds, is included in the illustration technique. In many dishes, the picture is made up of one or more horizontal or vertical strips with recurring themes" (Naji, Salehi Kakhki and Talaei, 2019, 13). In addition to the geometric, plant, animal (animal animals, reptiles, and insects), and human themes, the artist has employed a range of abstract geometric, plant, animal (mammals, reptiles, and insects) and human motifs.

### Abstraction, Visual and Symbolic Quality in Tel Bakun Pottery Patterns

Abstractism and abstraction are two of the most significant and old means of illustration and design in art, dating back to the prehistoric era and the first design on the body of the earliest pottery works, and with the passage of time, the arrival of Dynamics. "No natural shape or form in the universe can be detected in abstract art, and it expresses its contents solely via metaphorical and artificial colors and forms" (Atkins, 1993, 54). Bakun has viewed the environment through the lens of his world by creating designs that arise from the mind, taste, and visual perception, which is not merely a pure imitation of the natural subject and elements of nature, but a chosen moment of the world within the symbolic and representative elements and is granted an abstract fashion with a cognition thought and the audience interacts with it via their shared perceptions, cultures, and knowledge and therefore the most succinct graphic representation is offered.

### Unconscious Geometry, the Ideal Geometry in Designing and Creating Tel Bakun Pottery Patterns

Human history has given Howard Whitley Ives two types of knowledge of geometric notions, according to him, the dual categorization of "unconscious geometry" and "scientific geometry" aids in explaining this knowledge, which has developed through time. "Scientific geometry arose from the extraction of rules from disparate geometric facts that could all be solved in a single step. Geometric guidelines were given to these broad solutions. Scientific geometry is the same as this great and advanced level" (Ives, 2004, 4-1). The unconscious geometry, on the other hand, was created by ancient man and seems to be based on the basic premise of man's capacity to perceive natural forms and compare sizes.

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Meanwhile, the building of walls and dwellings established basic conceptions and geometric forms such as rectangles, squares, and triangles, while the determination of land borders created simple concepts and geometric shapes such as rectangles, squares, and triangles. Ancient man exploited unconscious geometry in the creation of ornamental artifacts and patterns" (Ives, 2004, citing Mohammadzadeh, Fazel & Samani, 2014, 53). Since "the effect of the transcendence of geometry in the human mind is magically beautiful," this category of geometry is often referred to as ideal geometry. In reality, human exposure to the world has resulted in this form of geometry. The human mind imposes an ideal geometry on the environment, which represents human order and the ambition to create a flawless shape that does not exist in nature. This sort of geometry, which acts in the human mind and within a particular spectrum of mathematics, is not related to the actual world and is not fully reliant on the mind. Circles, squares, right angles, axial and proportional symmetry, such as one-half, one-third, two-thirds, and complicated ratios, are among its constituents. (Ives, 2004, citing Mohammadzadeh, Fazel, & Samani, 2014, 54). "The beauty of ideal geometry is that it is made only by man in the world, and only he can build them without contemplating the difficulties of these forms" (Simon, 2007, 148). All of the Tel Bakun pottery artist's efforts in creating and sketching on the body of the pottery, conquering the restrictions, getting order, and attaining a flawless and imperfect shape were all exhibited via this and in the form of ideal geometry and it is seldom seen in nature before. Indeed, man (here, the potter) may force his will on the world via this geometry. Everything he creates is the outcome of his mind's exudation and observation of the world around him. Figures 3 and 4 show abstract forms of the inner world intended by the artist as instances of ideal and unconscious geometry.

## Identification and Classification of Tel Bakun Pottery Patterns

The pottery motifs of Tel Bakun are divided into four main categories and sub-categories, which are shown in Table 1.

**Table 1.** Classification of pottery motifs of Tel Bakun. Source: Authors.

Abstract trees, flowers, and shrubs		Herbal	Normal, abnormal (exaggerated)	Abstract	Types of motifs on the pottery of Tel Bakun
Exaggerated men and women, woman-mother (goddess)		Human			
Square, Rectangle, Triangle, Square, Cross, Crescent, Broken Wavy Lines, Zigzag and Curve, Stars, Moon		Geometric patterns			
Goats, deer, ewes, boars, wolves, horses, donkeys, dogs, horned wild animals	Animals	Animal			
Pelican, fish-eating chicken, stork	Birds				
Turtle, snake, lizard,	Reptiles				
Tarantula, rolling dung	Insects				
Fish	Poultry				

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The animal class has the greatest representation in Tel Bakun ceramics, owing to the significance and status of animals in the minds of the people and, by extension, the artists of the period. "In the history of primordial man's worship, we discover that at some point man adored and sanctified animals, such as the worship of all types of creatures in their surroundings, (Cassirer, 1925, 76-75). Also, Cassirer (1925) believes they are the gods of the moment and eventually this type of devotion is aimed toward functional gods, who are chosen based on their functions and life interests. "Animals were adored and sanctified on the basis of their varied interests in food, clothing, tools, and so on, out of dread of predation or their lethal features, and in a magical and healing form (Cassirer, 1925, 76-75). In other words, they discovered heavenly abilities. However, when human humans get a better awareness of themselves, they begin to take the appearance of animals and subsequently replace them. (Malek & Mokhtarian, 2012). Human and animal motifs such as goats, horses (and donkeys), birds, dogs, and wolves, as well as reptiles and insects, may be observed in the following (See Table 2) geometric motifs and the following (See Table 3) of human and animal motifs.



**Table 2.** Coordinates of common and geometric shapes (symbols) engraved on the body of telbakun pottery. Source: Authors.

Geometric shape	Image	Description
Triangle		?
Square		A square or four-quarters is one of the basic geometric shapes in prehistoric pottery motifs, which from a visual point of view, is a symbol of strength, solidity, and stillness, and the manifestation of the power of earth and matter. The square on the spheres is associated with land (agriculture).
Circle		The circle "is one of the most mysterious human symbols, a reflection of the world" (Adkinson, 2009, 566).

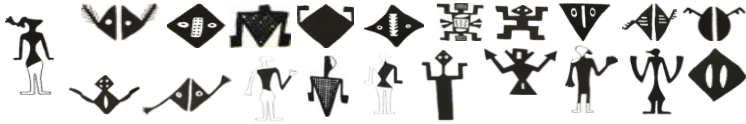




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Geometric shape	Image	Description
Cross		<p>The symbol of the sun "In every structure, the manifestation and sign of the rotation of the wheel of infinite time and its process to the face: birth and death, is and is not, is wide, closed, joined and broken. It spins and crushes everything. It has neither a beginning nor an end (Bokhortash, 1356, 184).</p>
Zigzag and continuous broken lines		<p>The broken or curved lines that are continuously plotted in the bag are a symbol of running water, boiling, and flow of this life-giving substance. "Water is a symbol of life, purity, and salvation, the secret of creation, fertility, and growth, revival and metamorphosis" (Esmailpour, 1998, 20).</p>

**Table 3.** Classified patterns in Talbakun pottery. Source: Alizadeh, 132, 331-319.

Motifs	Image
Human	
Animals	
Birds	
Reptiles	
Insects	



## The Art of Designing and Weaving Fabrics

Cloth design is the process of producing a shape on fabric using different methods, which began in early civilizations and grew with the manufacture of textiles, particularly carpets and fabrics. The importance of various designs and patterns on functional fabrics in the clothing of kings, courtiers, and the aristocracy, which were made of silk, velvet, and satin. Textile weaving and the nature of textile design is one of the most significant skills and methods in both antiquity and the Islamic period, according to the surviving works in Iranian art and civilization. "Iranian weavers beheld a long history of expertise and initiative in the art of weaving" (Dadvar & Hadidi, 2011, 15). As a result, Barber supports the presence of woven cloth and (patterned) striped materials in Susa around the fourth millennium BC (Barber, 1991, 1641). This indicates that "one of the earliest textiles recovered from the Iranian plateau bestows delicate botanical and texture origin that corresponds to the civilization of the destroyed city and dates back to 2700 years BC" (Seyed Sajadi, 2001, 30). Through trade and commerce, high-quality textiles and, in certain ways, Iranian weaving extended to other countries and civilizations of the period, such as Rome, Byzantium, Egypt, and others, and were popular and reproduced in their fabrics. In the art of textile weaving and, of course, fabric design, Figures 4 & 5 are examples of textiles and their designs and patterns from the two dazzling and golden periods of Iranian culture (ancient and Islamic). During the Sassanid dynasty, "The range of pattern and color in Sassanid weavings demonstrates the period's weavers' thorough awareness of the Iranian people's ethnic culture and living environment. At the period, all types of silk, wool, and linen textiles were manufactured to a high standard, and the delicacy of the appealing designs and patterns sparked a lot of interest in many nations" (Riyazi, 2002, 4). "Skillful use of complicated weaves, color combinations, and fabric design innovation led to the manufacturing of distinctive textiles, and Shah Abbas' interest in trade and commerce enhanced the country's textile sector; also, the creation of several weaving factories in Isfahan and other towns, where textiles and silk wraps were produced under the watchful eye of supervisors, enhanced the production of elegant and valuable materials" (Sivari, 1984, 138-137).



Figure 4.

Patterns of winged horse and lion in Sassanid fabrics. Source: [www.christies.com/img/LotImages](http://www.christies.com/img/LotImages)

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**Figure 5.**

Velvet fabrics from the Safavid era with the design of Safavid riders and the captivity of the Georgian leader (right), the design of Khosrow and Shirin (middle), the flying prince (open) on the hands and young dervishes (middle), the design of the hunting ground and the trap (left). Source: [Metmuseum.org/art](https://www.metmuseum.org/art)

### Application of Tel Bakun Pottery Motifs on Fabric Designs

The enormous capacity of Tel Bakun ceramic patterns in terms of diversity of visual aspects, as well as simplicity as one of the most essential visual and aesthetic qualities of these works, led to the development of textiles based on visual quality, inventiveness, and invention. In the construction of new patterns and samples, examples of textiles, the structure and organization, alignment, unity, and composition of patterns and colors should be developed and presented in their traditional design. Tel Bakun pottery's traditional and indigenous graphical qualities have been combined with a fresh and innovative interpretation. We attempted to illustrate the features and characteristics of the created samples, as well as an element that adds to the visual and aesthetic aspects of the design, such as golden ratios, the law of two-thirds, negative spaces, symmetry, asymmetry, diffusion, and dispersion. Any concepts that are a diagram of unity and proportion of forms and themes should be employed, including texture, point, line, and surface. The use of varied hues in ancient and Islamic ceramics and textiles was also utilized in the design process.

### How to Apply Pattern and Color in the Sample Designs

In aesthetics and forming the framework and basis of works of art and visual arts, patterning and color are always two essential components. Barber contemplates that "what is vital in design is the creation of a shape that can support the idea and message and adjust its practical needs to its essence" (Baker, 2007, 8). As a result, numerous cultural aspects including content and semantics, mythical and visual dimensions, such as shape and color, ought to be included in the design and ideal

mapping. As a result, the indicated dimensions have been intrinsically kept and charted throughout the subsequent procedure, both implicitly and explicitly. In creating and patterning textiles based on visual and aesthetic features and attributes such as repetition, profiting from positive and negative space, the general shape of pottery, color, and so on, Tel Bakun pottery patterns were used. The examples were designed using a variety of strategies, including the presence of themes and the construction of unique combinations, and they are discussed fully in the following paragraphs. Simultaneously, visual principles and guidelines have been stressed and taken care of throughout the design process.

### 1. Patterns (Motifs)

#### 1-1. Utilization of Single Motifs

One of the most preferred techniques of patterning textiles in the distant past was to use a motif as the axis of patterning. The focus on the relevance and permanence of a function in the viewer's mind is emphasized by the recurrence, extension, and evolution of that shape throughout the fabric, making the text of the fabric more pleasurable. The mapping of the fabric area is enhanced by applying a motif and eye-catching, and visual communication from a visual and aesthetic standpoint simply by repeating and producing a structure or composition of distribution through circulation, spherical and radial regular rhythm or via an irregular vertical, horizontal, oblique and rhombus network; moreover, the accompaniment of one, two, or three colors were utilized in this fashion. However, in other circumstances, the lower section of cloth's size is limited, and the function may only be used for a short and narrow strip. The dimensions and size of the motif are the same or different in certain instances as it is developed in different colors. The designed examples are shown in [Figure 6](#). The development of positive and negative space on the body of the pottery is a significant qualitative and visual aspect in Tel Bakun themes. "Visual alignment between positive and negative space is a distinctive characteristic of many pictures of this time." Non-striped structures or specimens with exaggerated and state-oriented animal motifs have greater movement and rotation. The majority of Bakun's samples are illustrated within a narrow space and the patterned samples of one row with two motifs have produced images with complicated geometric surfaces ([Naji, Salehi-Kakhki & Talaei 2018, 7](#)).

#### 1-2. Utilizing two or More Motifs

The usage of two or more motifs in the fabric design structure is explored in this example. In this approach, the motifs are complemented by a regular harmony and arrangement of the original framework. Furthermore, based on the idea of inequality and disparity in employing maps and presenting the desired design,

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**Figure 6.**

Designing samples based on single theme and using the visual element of repetition and composition of the publication in the field. Source: [Authors](#).

the designer has attempted to utilize one more motif in mapping than other motifs. Simultaneously, the mix of the color element and diverse neutral, warm, and cool hues is particularly evident in the fabric surface processing of this design (See [Figure 7](#)).

### 1-3. Utilizing the Engraved Space on Pottery

The whole area carved on the pottery is utilized to create the fabric in this way. The distinctive space that is visibly and optically represented on the body is one of the peculiarities of Tel Bakun pottery. Since part of the shape of the body was lost at the time of discovery for various reasons, the researcher or archaeologist attempted to find the damaged and erased parts based on the evidence and even re-design and recreate his mental creativity in accordance with the remaining pattern or the vessel was left incomplete and intact. As a result, in a number of patterns, two sections (colored) (or dark) and white existed. Alternatively,

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potteries have hues that are aged, faded, and pale. In general, the motifs have an exaggerated, unexpected shape, and unique elongations, and these characteristics are part of Tel Bakun pottery's aesthetic and formal qualitative aspects. The third approach of fabric design, based on this, is to utilize and use the characteristics indicated in these works (See Figure 8).



Figure 7.

Samples designed based on the use of two or more themes and positive and negative space.

Source: Authors.



**Figure 8.** Samples designed based on the use of pottery remnants and the positive and negative space resulting from the redesign of the pottery. Source: [Authors](#)

## 2. Color (Color Classification)

Color selection in Iranian works of art has always contributed to the promotion of formal, aesthetic, symbolic, and semantic aspects and values in these compositions, whether deliberately or unconsciously and this is merely distinguished by its color. Color softens and provides depth to the piece of art, as well as reduces its roughness. Looking at the earliest works of art and uses, such as the Tel Bakun pottery, and the artist's endeavor to paint the surfaces of his artwork emphasizes this significance. The use of color (briefly) in sketching, coloring, and objectifying the artist's greatest views, interests, and mental aspirations is one of Tel Bakun pottery's most notable aspects. By applying two hues of black and ocher on a backdrop of pottery, the artist has conveyed his thoughts and desires (See [Figure 9](#)).



**Figure 9.** The role of color in objectifying the mentality of the potter Telobacon. Source: [Authors](#).

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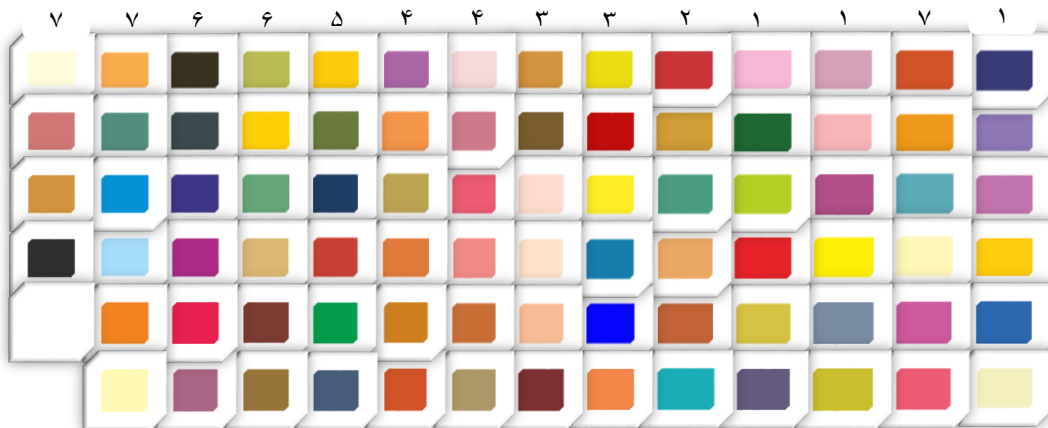
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Different types of colors and color spectrums were employed in the aforementioned samples, as indicated in [Table 4](#).

**Table 4.** Coordinates of color tones used in designing fabric samples based on the CMYK color model. Source: [Authors](#)



Initially, based on the parameters of creativity and innovation, which was the emphasis of the present method, according to the fact that the essence of the fabrics is based on a variety of colors, a varied range of similar color shades or contrast in color classifications were applied. Also, in this process and I kind of accompaniment of colors, observing and paying attention to the visual and graphic aspects and avoiding color arrangements that disturb the artistic effect and the visual connection of the audience with the design and coloring canvas were considered. Therefore, it is imperative for the audience to pay attention to the visual dimensions in the field of fabric. Colors in the form of shapes and motifs create a direction that helps the viewer to move and rotate within the frame with the appropriate rhythm and harmony, and on the eye-catching and, most importantly, to communicate and this adds more aesthetic elements to the fabric. Therefore, for regular use, especially in determining the use of color spectrum, color model 6 CMYK, which is used in graphics and illustration software, has been used. All the creative designs seen in the sections above are a reflection of this approach. Table 4 shows the types of CMYK color model tonalities used in the sample design. In designing the samples, 83 different tonalities were used (for each spectrum, a certain percentage of four colors was used). Secondly, in spite of the limited capacity of Tel Bakun pottery, in order to make the most of the visual and visual capacities of the designs and patterns of the pottery, some representations of the design were mapped based on the design structure of the pottery. That is, the pattern and composition on the pottery have been redesigned without changing the fabric background (See [Figure 9](#)). In the meantime, limited colors (black and ocher) used in pottery have also been used.

### Conclusion

Studying and evaluating the ceramic works of prehistoric and ancient cultures from many viewpoints, particularly aesthetic aspects, is one approach to identify and comprehend their worldviews, beliefs, and mentalities (formal and visual, symbolic). There are two technifocusfocusing for this element. The first is that it will lead to a deeper knowledge of the civilizations' cultural aspects and creative history, and the second is that the visual and graphic qualities implied within in the patterns, motifs, and colors are considered as favorable circumstances as it is the perfect means for utilizing and modeling them in today's arts and phenomena. Tel Bakun's pottery, as well as the patterns and drawings on their bodies, follow the manifestations of the aforementioned techniques in this fashion. Tel Bakun, in the province of Fars, near Persepolis, is one of the earliest hubs and origins of pottery and pottery in Iran. Tel Bakun pottery is pea-colored and decorated with a variety of geometric and abstract patterns. Furthermore, Tel Bakun's painted pottery is the world's most cultured pottery. One of the aims of the paper, which was done in the form of investigation, identification, analysis, and categorization, was to consider patterns and motifs as the most essential form and aesthetic components of Tel Bakun pottery. Patterns, particularly in the realm of design, communicate things such as beliefs, beliefs, thoughts, goals, ambitions, principles, procedures, and aesthetic talents as the primary ornamental element in ceramics. The first portion of the article's primary question (what are the different varieties of Tel Bakun ceramic motifs?) is based on this. Herbal and animal themes (animals, birds, reptiles, insects, and poultry), as well as geometric forms, are divided into numerous groups. The second part of the question, which was related to the practical and applied aspect of the article, was to apply and accompany all kinds of colors and color tonalities in three stages (using single motifs, two or more motifs, general space of pottery), for example, in a regular process and using visual principles and rules such as symmetry, types of composition, positive and negative drawing space on pottery. In addition, 83 tonalities and color spectrum were employed in the coloring of the samples using the color model (CMYK). The article's last and most important argument is to emphasize that indigenous, traditional, and applied arts, such as pottery and its ornamental themes, are treasures and values of cultural heritage with a great potential for use and exploitation. One of its formal aspects is in the creation of today's inventiveness and innovation.

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