

NASSER NISHABURI

Mr. Nasser Nishaburi is a design entrepreneur with a new take on the future of Persian Rugs. The Nishaburi family has been in the carpet business for six generations.

Mr. Nasser Nishaburi carries on his shoulders the weight and responsibility of a well respected family name in the Persian Carpet Trade.

Aware of the rapid shifting trends of the interior design market, he sees the need to apply dynamism to an otherwise isolated and self contained production world.

He has a unique and personal approach to the world of carpets. His deep knowledge of classic and tribal Persian rugs places him at a privileged position to merge the traditional and design worlds.

He believes in innovation through collaboration and in the need of a dialogue between the artisanal

world and well respected international designers.

At the same time, he is an advocate of the fair remuneration for the weavers, being this factor one of the main pillars in this project. These fair wages will allow communities from remote areas to preserve their ancient weaving traditions while sustaining a good life standard.

He strongly supports the incorporation of design to innovate the Persian carpet world to make it suitable for the decorative demands of the 21st Century Interiors. A market ruled by high quality standards, ecologically sensitive and a high awareness of style and beauty.

NASSER NISHABURI

HERITAGE⁰⁶, KOWLY¹²,
AZELBAIAN²⁴, ZILU³⁴, DIGITAL⁴⁶

Nasser Nishaburi is about Persian Craft, Values & Tradition.



We are a socially motivated brand focusing on craftsmanship, thoughtful design and affordable Luxury.

Our mission is to inspire Interior Design professionals, collectors and consumers to value ancestral weaving techniques and to create together living spaces with conversational pieces.



HERITAGE

HERITAGE DIVISION



In our Heritage Division, we seek out vintage and antique rugs and we strive to connect them to modern day relevance, creating interesting spaces with stories to tell.

Please contact our offices in Singapore or Tehran to receive information of the more than large collection pieces we have available.



The
Kowli
Collection
talks
about
nomad
gypsy women,
about
wandering
lives,
traveling
cultures and
inquisitive
minds.

THE KOWLI



The kilims in the collection are woven by nomadic girls for their own use and not as a commercial item. This fact explains the odd sizes of each piece. They use whatever materials they have to make the rugs, including stripes of fabric from their home cloths.

The designs are created from memory and influenced by the weaver's personality and circumstances in which the kilims are woven.

The Kowlis who make these rugs moved centuries ago to live in Kurdistan of Iran. They had mixed marriages with local nomads. In summer they travel up to cooler areas and to the warmer south in winter, where they live in tents outside the main cities in groups of 10 to 60 families. Each tent represents a marriage. They do not own sheep or farmland, their main occupation is the manufacture of drums and sieves that are made and sold by the men. They also repair shoes, make bamboo bird-cages and flutes.

Kowli women weave carpets and peddle cloth and haberdashery around an itinerary of regular customers. These women tend to have a stronger economic position, because they inherit their customers from generation to generation.

That's why Kowli women are a solid presence in their community, not only they pass on a legacy to their daughters, they strengthen their economic options and give them a venue to create and express themselves.



Through colors and shapes they provide a path for innovation by incorporating whatever resources are available to them.

These rugs are woven at lost time, when the women sit together and enjoy lively conversations while embedding scrap rags. It may look as if they are incorporated without much thought but as we observe the final outcome we realize that along with the laughter and the apparent random use of the rags, there is a deep thought invested in the process of integrating a new rag piece in their design.

Not two look alike. Each weaver has a clear and distinctive voice, their masterpieces are neatly crafted and astonishingly artistic. They have a fresh contemporary look that emanates the originality of each weaver's take on the materials they recycle.

These textile works of art represent the work of a community of women that is catching up with the society of waste, upcycling it to beautiful and functional rugs. Their original designs and intricacy give them art quality features that add style and warmth to a space from the moment they are placed on a surface.

Straining the raw materials through traditional motifs and inventing new ones, these pieces are handwoven from recycled materials. The result be-



ing some of the most dramatic, gorgeous, colorful area rugs we have ever seen produced by nomad weavers using such humble materials.

These pieces once placed, motivate and intrigue the minds of those lucky enough to share a space with them.

The Kowli Collection represents textile art in its pure form, intuitive and spontaneous. It invites us to be part of a sustainable world. By reducing solid waste, we instill responsible ideas around us and we offer a better world to the young.

Kowli represents hope against waste. The fact is that in a developed country 15 million tons of used textile waste can be generated per year. Through a costly process they are destined mainly to serve as land fill materials.

This craft shows how through their traditional value of recycling and preventing waste the Kowli women adapt their crafts to a rapidly changing world while retaining tribal values and a distinctive ethnolinguistic identity as one of Iran's ancient national minorities.

Each
piece
is an
honest
reflection
of a
beautiful
mind.





We are
advocates
of unique
designs and
craftmanship
that add a
personal
human
dimension
to each
piece.

In our Design division we reinterpret the Persian rug heritage through the eyes of international product designers with the goal to create new products that tell stories of where they are made and how.

DESIGN

We believe there is a space in the market for a dialogue between weavers and international product designers that can bring a fresh perspective to this ancient Persian craft, opening the door to innovation and to new creative forms. Working with a curatorial philosophy inspired by tradition we source techniques and styles reinterpreting them in a modern manner.

Nasser Nishaburi Design is committed to create a craft production model respecting the artisanal process with an urban perspective and with the notion that every rug tells a story an every craft represents cultural wealth.

Above all, we are passionate about the dialogue we can generate by incorporating international design voices in our creative process.

We want to bring together discerning communities of people who appreciate uniqueness, quality, craftsmanship and who understand the idea and work behind a product, the craft behind a piece and the unique human tales that made them special.



The
Azerbaijan
collection
is the
heart



of the
Nasser
Nishaburi
project.

SILENCE
AZERBAIJAN

The Nishaburi family is from Tabriz, the historic capital of West Azerbaijan province, a city with an ancient culture. Tabriz is a very strong base for Nasser Nishaburi, the owner of our brand. In his own words:

“My ancestors have been weaving carpets and trading there as exporters since 1750. The name Nishaburi was given to us due to the extensive trade that they did with the East through the Silk Road on which the city of Nishabur was a major stop.

What we produce in Tabriz is a continuation of an old tradition that is intertwined in my soul and strongly responsible for my love for rugs.”

The Silence Azerbaijan collection is truly the meeting point of old and new, tradition and modernity. A knowledge that is transferred orally and through practice.

Starting a new carpet always meant a feast, but the completion of a rug meant a greater celebration for the family.

As we, the European team, were visiting the workshops and homes in Tabriz, we met men working in the carpet workshops and women weaving in their home.

A conducive thread between home and workshop was the impeccable hospitality that welcomed us to both. It didn't matter if the hosts were busy, they graciously paused and sat down with us on a carpet to share an aromatic tea and a sweet.

The rooms that initially could have felt a bit bare and scarcely furnished, came across as warm and welcoming due to the anchoring power of the carpet they had woven themselves. Without ceremony they welcomed us to sit on their most precious belonging and to share the heart of their existence.

We city peddlers were taken by surprise by the quietness in the home, the calm in the villages and the profound silence in the workshops.

The omnipresent silence grasped our attention, the silence and the rhythmic and steady movement of the weavers. Sitting in a simple cross-

sed leg posture, an ephemeral dance right to left, left to right guided the dorsal spines whose hands were flying through the warp.

Azari weavers at ease, keeping themselves to their thoughts in a meditative attitude, concentrated on their execution of the design.

Their honest and straight forward looks stroke a deep cord in our hearts.

The Azerbaijani Collection as tradition dictates started with a feast. The quiet undisturbed world of the Azerbaijani weavers embracing the European design that seemed so foreign to their own esthetic world.

They embrace innovation and development; we have been introduced to their profound inner silence. We all accept our challenges to continue a fascinating dialogue among friends.





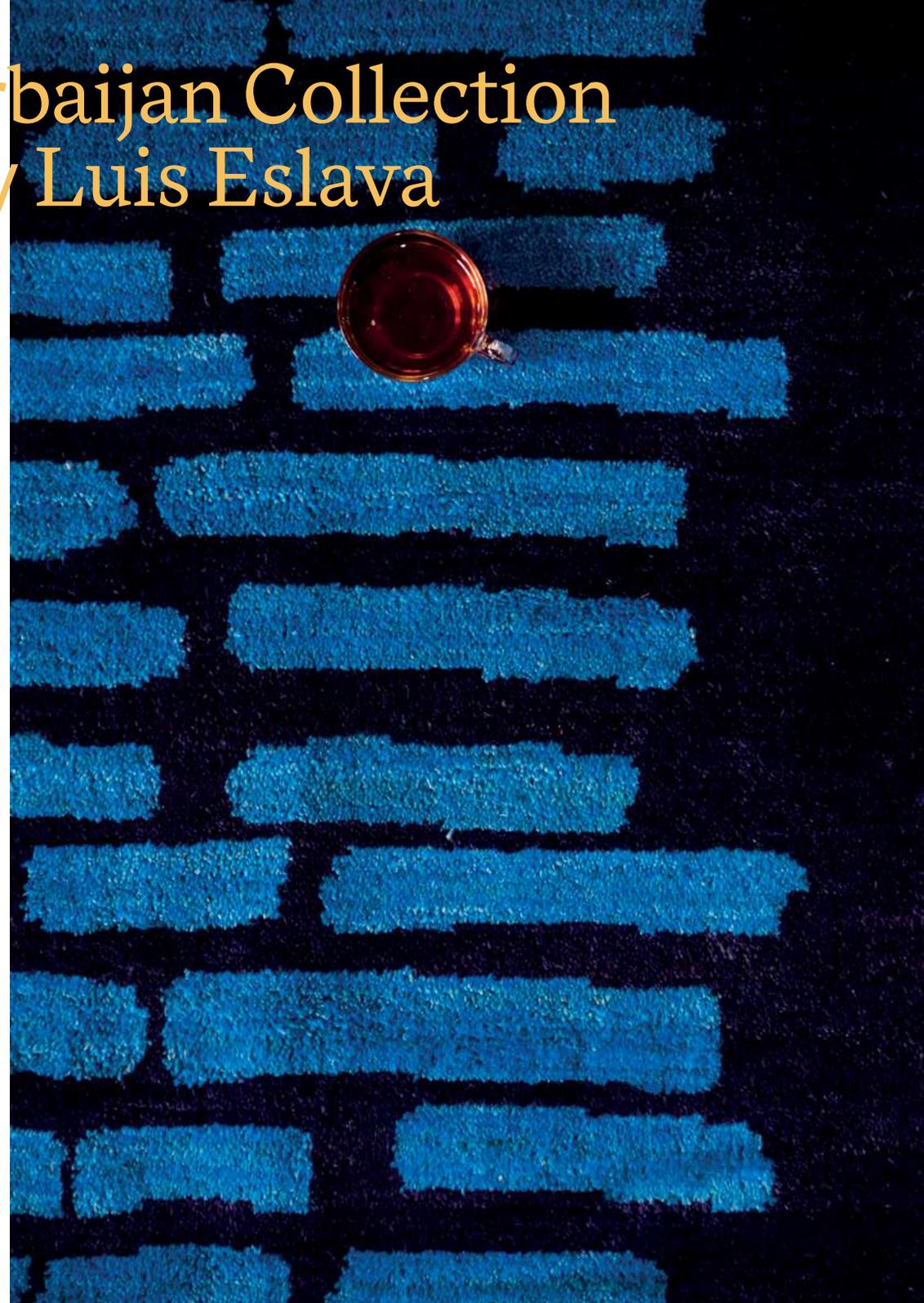
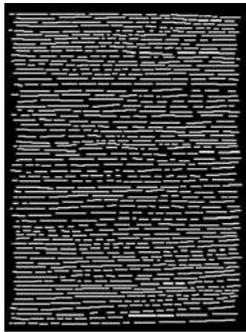
The Silence Azerbaijan Collection designed by Luis Eslava

Silence

Absence of Words, Absence of Sound.

This is the Beauty of Silence.

Sizes — S 2,40x1,70 m | M 3x2 m | L 3,5x2,5 m



Please contact our offices in Singapore or Tehran to receive information about colours, finishes and sizes.



The Zilu collection aims to preserve and reenergize the production of a weaving technique on the verge of disappearance. A human heritage at its best.



SILENCE
ZILU

As Mr.Parvaz Tanavoli says in his book “Persian Flatweaves” the Zilu is “the most intellectually demanding of flatweaves”.

A unique type of historic and traditional rug with similarities to Hasisir mats, mankind’s earliest known hand-woven item.

For almost a thousand years, the zilu weaving has been produced along the perimeter of the Kavir desert.

Made of cotton thread to adapt to the hardship of the extreme desert heat, the earliest mention of zilu weaving is by Nasser khosrow (1033- 1088) who refers to 400 zilu weaving looms in the town of Tun.

As a gesture of generosity many citizens would donate intricately woven Zilu rugs to the local mosques to be used by random citizens attending the prayers.

In a specific case the donor specially ordered a custom made Zilu on which his name was woven, along with a request for the accidental user of the rug to do a prayer for him. This piece can be admired at the cosy Meybod Zilu Museum. Along with fantastic antique Zilu, including the earliest one dating from 1405.

The weaving techniques applied to create a Zilu are much more complex than the ones found in other kilims

and adds to its difficulty the fact that they are the only ones woven entirely by memory.

In August 2017 we were briefed by some local officials on how fragile the Zilu existence was. With just about 40 weavers working. It is a drastic contrast with the 2,500 looms that existed prior to 1979 according to an article by John Tompson. He also illustrates the sharp decrease by saying that in a period of four years they went down to 1,000 looms.

The decrease in interest for Zilu is linked to the industrialization of the area and the consequent attractive job opportunities for the young in the factories. Along with it comes the lack of attention and innovation invested in the Zilu production.

As we cannot allow to loose such ancient human wealth and knowledge we have partnered with Luis Eslava to create a new design that shows the beauty of Zilu to the contemporary world.





We really believe in this project and through the support of our customers, we trust we shall be able to restore the craft to its splendor, forming generations of new craft master weavers. And insulating new air through innovation and design to this otherwise weakened technique. Zilu weaving is a community affair. Women and men participate in their creation.

When we visited a workshop in Meybod the weavers explained to us that since ancient times when there was a baby born in a household, the parents would plant a tree. When the kid was a man ready to marry, the tree was cut off vertically

in half and it would be used to build the weaving frame for the new household. This image of skill linked with wealth and family values reinforces our need to treasure this resource for the community.

The final outcome is a strong and beautiful product made to last, perfect for hot climates and fit for an active and fun urban life.

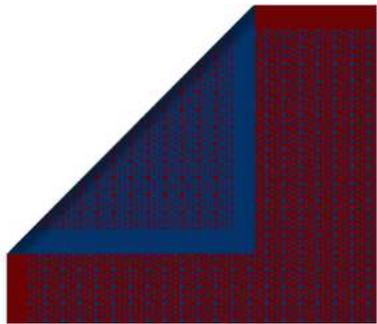
It is also ecologically efficient and it supports fairly and directly the weaving community.



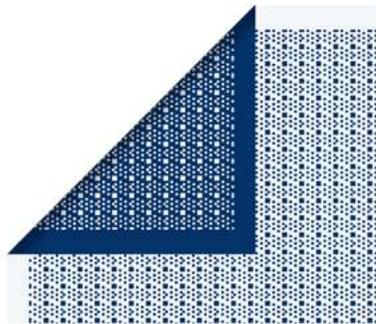
The Silence Zilu Collection designed by Luis Eslava

Each stitch is a mark time.
Time passes but marks stay.

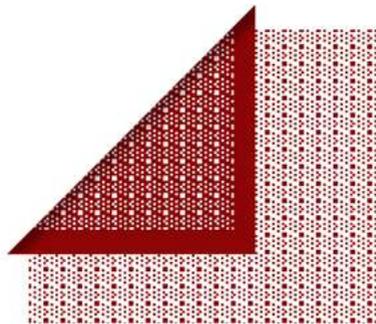
Sizes — S 2,40x1,70 m | M 3x2 m | L 3,5x2,5 m



Z1 Red + Blue



Z2 Blue + White



Z3 Red + White

Please contact our offices in Singapore or Tehran to receive information about colours, finishes and sizes.







The briefing to Luis Eslava behind the Silence Digital collection was to challenge the machines and to create a designer product with a handmade feel.

**SILENCE
DIGITAL**

We live in an increasingly digital society that requests originality and fast changing decorative trends. Our clients want something fresh, functional and “cool”.

Only digital technology can catch up with this fast progression of creative trends and Nasser Nishaburi is up for it. How do we achieve the fast pace innovation that appeals to a fashionable digitally discerning public?

Luis Eslava believes sophistication and simplicity are key elements.

Brain versus execution made him come up with a challenge for those gigantic technological marvels that produce carpets in a minimal fraction of time.

His answer was to program the machine to generate color degradation to convert it into analogical quality.

The result was mind blowing. Rich colors with three dimensional visual effects. An aesthetic revolution only possible thanks to the accuracy and quality of those “futuristic wonder weavers” and their human programmers.

These pieces bring color and design to an international public, appealing to many spaces and decorative styles.

Nasser Nishaburi looks forward to make new efforts to probe that human creativity combined with digital technology can achieve surprising results and to challenge the carpet making world to reach unsurpassed frontiers.



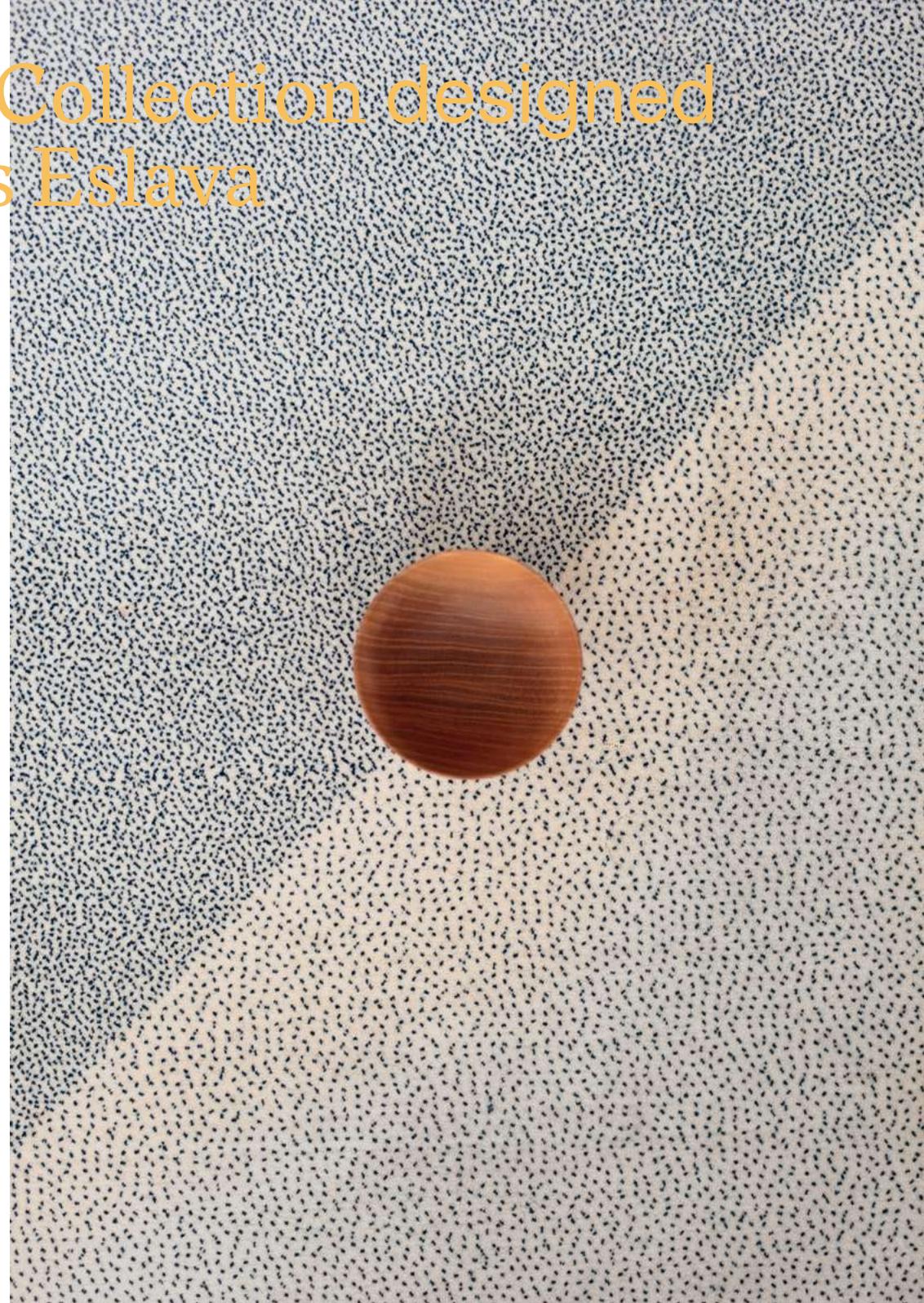
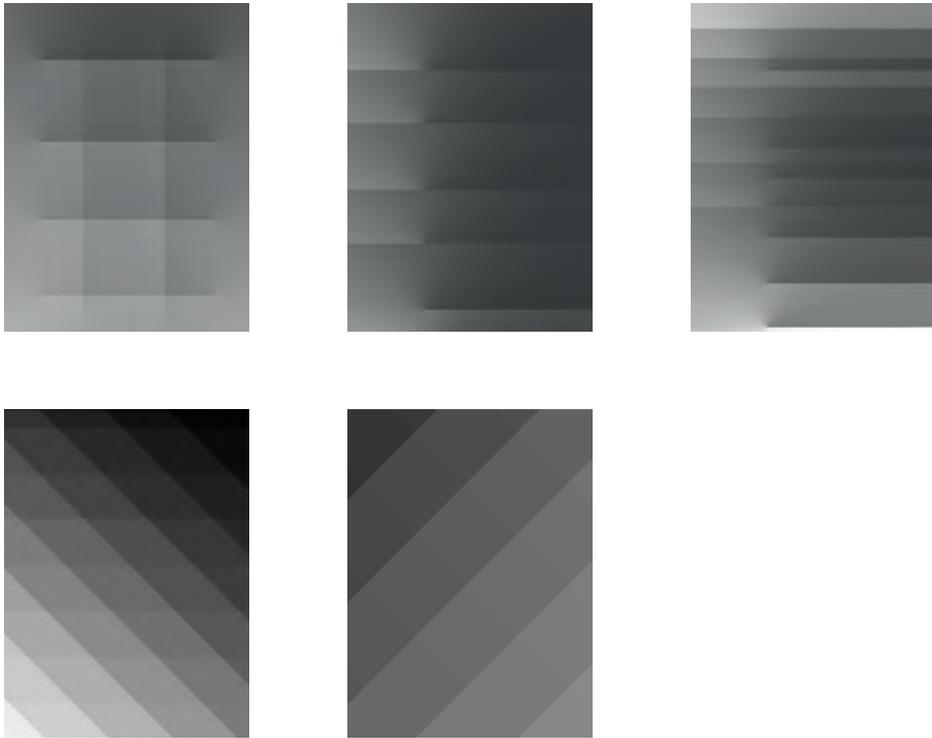
But
above all,
we still need
silence
to think
digital.



The Silence Digital Collection designed by Luis Eslava

Light and shadow, the transition to Darkness, from Noise to Silence.
A collection that explores the gradients, between light and darkness.

Sizes — S 2,40x1,70 m | M 3x2 m | L 3,5x2,5 m



Please contact our offices in Singapore or Tehran to receive information about colours, finishes and sizes.



Teheran

Nasser Nishaburi

Iranian Carpet Building, 8th Floor
601 Khayyam Avenue
Tehran - Iran

nasser@nassernishaburi.com

+98 912 77 86 210

Singapore

Mikel Orbe

201 Henderson Road
#06-19 Apex @ Henderson
Singapore 159545
Republic of Singapore

mikel@nassernishaburi.com

+65 8150 5767

Chile

Piso Urbano

Nueva Costanera #3986 Piso 2.
Vitacura – Santiago.

monica@pisourbano.cl

Tel: + 569 94353430

China

Razi Furnishing (Danyang) Co., Ltd

Situ Industry Zone
Danyang City
Jiangsu Province
China

Leo Shao Hua

30632253@qq.com

+ 86 13 8151 99700

(QQ) 30 63 22 53

Razi Furnishing (Danyang) Co., Ltd

江苏省丹阳市开发区司徒工业园
邵华

Leo Shao Hua

30632253@qq.com

+ 86 13 8151 99700

(QQ) 30 63 22 53

