



The Identity of Iranian Architecture and the Formation of Fashion Design Ideas

Pouria Mohammad Karimi ^{a*}, Cyrus Bavar ^b

^a *MSc of Architecture, Saveh Science and Research Branch, Islamic Azad University, Saveh, Iran.*

^b *Faculty of Architecture and Urban Development, Tehran Science and Research Branch, Islamic Azad University, Tehran, Iran.*

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Abstract

Throughout history, fashion and architecture have repeated each other in terms of form and appearance. It seems quite natural that they share not only their initial function, which is to provide shelter and protect human; but also show skills in creating space and volume beyond the two-dimensional plates and materials. In recent years, the relationship between clothing design and architecture has become more significant. Computer tools and software have changed the borders of designing each one. Buildings are more fluid and clothes are more architectural. The architectural alphabet in fashion from one hand, and on the other hand the fashion ideas and methods used in architecture as well as experiencing similar themes in both domains are among the features of these arts. The exploitation of such common points among the two areas challenges the conventional ideas and pre-defined concepts of design, putting forward new solutions and experiences for designers. In this research, some of these common ideas have been studied and how these ideas are linked within both of these domains. The method of this research is descriptive and analytical; and data are collected from documents and research materials including books, articles, photos and electronic resources. This research seeks the common ideas in architecture and fashion and their mutual interaction with each other and provides some examples in both arts. The results of this research show that architecture has an effective role in shaping fashion and the attitude to the clothing design.

Keywords: Architecture Identity; Iranian Architecture; Design; Fashion.

1. Introduction

The living space and physical appearance have always been the attachments of humankind and have been differently shaped in accordance to its climatic, cultural and social conditions, and the aesthetic and artistic taste of people at any period of time, in every nation. Architecture and fashion design can be regarded as the most practical arts in responding to this attachment. These two arts are inextricably linked because of their permanent influence on life and the extent of their dominance in individuals' lives. "The relationship between the two disciplines is very significant: in both of them, design is largely based on proportions, the human body, mathematics and geometry, to create a protective coverage for sheltering human beings." [1]

Coverage is a common element of these two arts. The concept of covering was a fundamental concept since more than half a century in architecture. The construction of facade or a frame from fabric, transformed the concept of surface in architecture into something like clothing, and showed that buildings define the concept of coverage. In architecture, covering the living space and separation from the external environment to protect human against environmental damage, preserving privacy, equipping the interior with a variety of functions, and the need for beauty; and on the other hand, in fashion and clothing design, covering the body to protect it against possible environmental

* Corresponding author: pouriamkarimi@yahoo.com

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hazards, providing comfort, catering religious beliefs as well as the cultural and social norms, and ultimately for the sake of beauty and novelty. Thus, the coartness and the concept of shelter in both of these arts is a common and almost identical factor that can be the reason for the presence of many shared concepts and ideas in the design in both disciplines. "Fashion design has never been far away from architecture. from the beginning of human life apparel provided shelter in the form of clothing for the body, and then architecture appeared in the form of a structure and a body for protecting humankind against animals by protectors at the roof and wall [1]. This study tries to focus on the phenomenon of architecture and its effects on the tastes and minima of individuals, and explores the inner layers of fashion. To this aim, three questions as the following are discussed:

- 1) What are the commonalities among architectures and fashion?
- 2) What role does Iranian architecture play in the ideas for and designing clothes?
- 3) What are the implications of presence of fashion and its roots in architectural culture for the clothes design?

Considering that fashion design is considered a newer trend compared to the architecture; hence, the emergence of common experiences between the two of them is hinged upon the advancement in design and ideation in this art, the formation of the fashion industry and the artistic look of designers in clothing shows, the advancement of technology in both fashion and architecture, and the formation of schools of thought and the influential artistic styles in both of them. The need to introduce collaborative and effective ideas for users of both disciplines is a way to more creativity. The purpose of this research is to understand the inter-textual connection between text in architecture and fashion design. Understanding the common points between these two arts can challenge the conventional ideas and pre-defined concepts of design, providing innovative solutions to the designers of both disciplines. The dynamic relationship between architecture and the design of clothes opens the way for new possibilities that take the two disciplines to other directions. One of the most important and most influential elements in architecture and fashion design is nature, which cannot be discussed here due to the diversity and frequency of the topic. Discussion of common experiences is focused on the introduction of shared ideas and concepts in these two arts, and the recognition of common relationships and mutual influences.

To do this and achieve the desired result, we take into account that the definitions of design, fashion and architecture have significant commonalities, and also the type of attitude to the architecture capital system can be observed in fashion, and the roots of fashion are in the architecture, and investigated the content and concepts and obtained the results of the present research.

2. Research Methodology

The methodology of this research is descriptive and analytical, and the method of collecting data is using library documents and the research materials including books, articles, photographs and electronic documents. The theoretical principles of this research are based on the concepts of architecture and fashion from the point of view of the experts. This research focuses on finding the shared ideas in architecture and fashion through an inter-textual reading and providing some examples in both arts. Through a descriptive approach toward the architecture and fashion relationship as well as other works of art, the instances provided in this study are examined in terms of the philosophical, cultural, and social concepts as well as the structural and technical elements, and taking into account how these ideas are formed in both disciplines.

3. Research Background and Review of Literature

The most important book on this subject is *The Fashion of Architecture* by Bradley Quinn in 2003, which examines the impact of architecture on fashion in the contemporary world and presents this study through the architectural techniques and ideas in fashion. Quinn's emphasis is basically on fashion rather than architecture [1]. A thesis entitled "Inquiry on the Interrelationships between Architecture and Fashion Design" by Abbas Hedayat, is presented at architecture department at Eastern Mediterranean University, in 2012, which examines the impact of architecture and fashion art on each other, as well as the techniques and concepts common among these two areas [2]. The article titled "clothing, visual arts and architecture: An inter-textual discourse" written by Shirin Bozorgmehr and Manzar Mohammadi in 2010 is a comprehensive study based on the inter-textual reading of clothing and tracing its textual relationships with cultural and social developments, with a focus on the visual arts category [3].

In 1982, the Museum of the M.I.T University held an exhibition entitled "The Intimate Architecture: Contemporary Clothing Design", which portrays the formal aspects of the works of eight fashion designers from the architectural perspective. This influential exhibition can be named as the first formal presentation of fashion that simultaneously examines the architectural dimensions of contemporary clothing design, and shapes the relationship between the two professions. Also, between 2006 and 2008, the Los Angeles Museum of Contemporary Arts held an exhibition in three cities: Los Angeles, Tokyo, and London, entitled "The Common Experiences in Fashion and Architecture," which has had a great impact on future studies.

Crewe (2010), in his study "Wear: Where? The Convergent Geographies of Architecture and Fashion," examined fashion and architecture practices equally relevant to questions about color, sensory experience, persistence and display; and concluded that the new fashion has followed the understandable shape and form of urbanism in which it is present [4].

Paksoy and Yalcin (2005) in their study titled "Architectural Inspirations in Fashion Design" studied a group of fashion design students at the Faculty of Fine Arts at Cukurova University designing cloth inspired from architecture. They began their work by considering the architecture magazines and interactive media, and selecting a building; and concluded that there were common points and mutual influence between some of the factors of architecture and fashion design and the importance of these two phenomena [5].

Hedayat (2012) in his thesis, "Inquiry on Interrelationships between Architecture and Fashion Design," showed that the relationship between fashion design and architecture was somewhat focused on the social dimension of architecture and fashion. Fashion design is under the influence of architecture; i.e., it is becoming more and more structural and technical. The impact that each of these trends had on each other made them stronger and in some way allowed designers to expand their horizons and pay attention to the aesthetic attitude of people [2].

Kotb (2014) in his research showed that the structure, materials, decoration and motifs are Deco's three most famous works of art. So, as a source of inspiration for innovation, fashion design was used and this trend was fashioned and added value. The design inspired from the analysis is in accordance with the relationship between the source of inspiration (building) and the concepts of fashion design (functional, structural, and aesthetic) based on the principles of fashion design, and it strengthens the architecture and glamour of fashion design [6].

Kaur (2014) explores the development of one-piece uniforms for college girls, inspired by architecture, in the city of Livonia; and concluded that a general overview of the preferences of the respondents for the designs developed from a one-piece cloth is inspired by architecture. In addition, one-piece clothing gains a lot of attention due to the design, the suitability of the color combination, the similarity, comfort and overall appearance of the dress [7].

In the article "Comparison of the Functional Minimalism in Fashion and Architecture", Park and Yim (2013) looked at the function of similarities between architecture and fashion. As the features of functional minimalism, they found these results: simplicity in a structure that highlights structural lines in a non-decorative design, the pursuit of a subsidy pattern with economic value, which showed effectiveness through repetition in the unified process and pattern for its economic effects [8].

Sourian and Taheri Sarmad (2015), in their article "A Comparative Comparison of Architecture and Fashion" showed that architecture, fashion and clothing have a direct relationship with culture, art, nature and religion. Over time, it has been affected by science and technology. They concluded that architecture and fashion have common features such as beauty, stability, resistance, efficiency, and performance, but there are many differences in terms of the organization of space and the use of light in design and the kind of material.

Kateb and Khodi (2015) showed that the common points between architecture and fashion design are due to the clear and viable effects of those elements that exist in the form of an idea or concept or the real representation of them in the works of both domains. In some of the factor and elements, such as technical solutions, light, structural representations and geometry, the influence showed itself more obviously. In some others, such as literature, visual arts, deconstruction, identity, and the process of construction (structuralism), adaptations were often in the form of complex and symbolic works [10].

4. Definitions and Concepts

4.1. The Concept of Clothing

The word clothing is derived from dress up infinitive in Arabic (doubt and form), with this connotation that it is a means to distort the shape of the body and transform it to another shape, a means for eliminating the state and specification of body. The Persian synonyms of this word include cover, footwear and Clothes with the verb form wear, which simply means covering the body and hiding it which is understandable for every class. The main source of the emergence of clothing is to be preserved (from cold and heat and natural factors), chastity, virtuousness, beauty and dignity.

4.2. Fashion Concept

Dehkoda Dictionary defines Fashion as "French word", which means a temporary method that regulates the way of life, dress, etc., according to the taste of time. The dominant life style is called social life [11]. The social sciences encyclopedia defines fashion as: a relatively fleeting way of action in personal appearance or speech, and many other behaviors. The difference between fashion and custom is that durability is a feature of custom, while fashion is fresh, and people follow it for its novelty.

4.3. The Concept of Clothing Design

Fashion design is the use of design, aesthetics (sensual) or a natural beauty for the creation of clothing and jewelry. Fashion design is affected by geographic latitudes, cultures, and societies, and as diverse as these differences. Fashion and its media, i.e. clothing is a symbol of the social and economic status of societies. Fashion designers are trying to figure out who the audience is and how to make what they are designing a function of beauty and pleasure; they must consider who the audience of the different kinds of clothes is and when they are worn. To do this, they have a wide range of ingredients, as well as a wide range of colors, patterns and styles.

5. Common Ideas in Architecture and Fashion

Perhaps the major changes that took place in both architecture and fashion design in the 80s can be considered as the start of the alignment of these two arts. The enormous energy and indomitable thirst that came about the cultural affairs in the decade gave rise to an inquisitive, incompatible, self-made, and individualistic spirit that arose from the post-modern nihilism. It seems that the constraints between the various branches of art gradually mingled through the intellectual schools of thought, and achieved a common language which sought to promote the exchange of ideas and the potentials. This time provided a good opportunity for the rise of a generation of architects and designers who chose parallel or joint paths to process their ideas. The intimacy and sharing, which in practice could not be escaped, was then introduced to art through reflection on art and the presence of philosophical approaches, schools of thought and common ideas in the arts. For example, the first parallel experiences with the deconstructive approach in architecture and fashion were made in the final years of this decade [10].

The presence of Japanese designers with a radical approach to fashion in the eighties, for example, Rei Kawakubo, Yuji Yamamoto and Isi Miyaki, led to the formation of a new generation of designers such as Hossein Chalayan, Victor, Rolf and Martin Marzella in the 90s and afterwards. On the other hand, in the 90s architecture, the creation of computer programs and software made the design process and its results different from the past. The architects, whose ideas were only used on paper in the eighties, could now see the true outcome of their design, and this provided them with new concepts and ideas.

Perhaps the presence of computers and new technologies can be considered as one of the factors of the convergence of arts in recent decades. Innovation, subjectivism, experimentalism and technique, the emergence of new media, and in other words, the interaction of art with technology and the creation of multimedia art, are among the other factors contributing to the emergence of new art in different ways, and choosing the way of expression in artwork, including architecture and fashion has been purposeful and intended to serve the content of the work in many cases. Clearly, there has been a wider freedom in terms of materials, media, and techniques used by artists in these years; however the scope of these tools has not necessarily increased, but the implications that the choice of them brings is more important [12].

So, in the era when media tools and the mediums of expression of art guide the artist's for expressing the ideas or finding concepts by the audience, the choice of the language is an important factor of its affectivity. Using the architecture alphabet in fashion as well as the elements used in the clothing design in architecture, and the shared experiences of the themes and ideas in both fashion and architecture, are the inevitable features of contemporary art, and the artists who have experienced in both areas are not few. These architectural works that are inspired by fashion lead to a new and different result in both disciplines which are more fluid and vibrant and have a greater artistic expression, while the fashion design inspired by the architecture is more systematic, more structural, and more technical. [2] The concepts and themes of the field of fashion and architecture can include literature, visual arts, identity, shelter, geometry, spatial planning, manufacturing process, deconstruction, structural view, light, and technical solutions.

The aesthetic sense and the cultural position of the audience is not the only approach obtained of a literary text, but the physical equivalent, for example in the form of an art work which reflect the objective perception of the audience sometimes gives a more tangible image of the reader. Literary adaptation in artistic language has always been the subject of interest by artists from various disciplines, including architecture and fashion. Various literary texts including fiction, poetry, and philosophy, and even in some cases, the story characters have been depicted in the form of a building or dress, and have been the subject of their design and ideas. [10]

Visual arts provides that a person to be present simultaneously both in reality and virtually" and obtains an understanding of the space beyond the temporal-spatial limits of the place [8]. while buildings and clothes provide a correct image of the damages and social ideals, poetic language transfers the paintings, statutes and visual arts as well [1].

The expression of personal and social concerns has always been one of the issues for artists; architecture and fashion design are also based on the fact that both architecture and fashion are not the exception. They are from personal ideas, social problems and cultural identity [2].

Protecting humans against environmental damage is among the functions of both architecture and clothing design. In the field of architecture, tent is one instance of the fabric-related architecture, and the most prominent manifest of a shelter as the third layer of humankind, after the skin and dress [13].

One of the most important common themes between fashion and architecture is the use of mathematics and geometry through simple shapes such as squares, rectangles, circles, ellipses, and more complex shapes like the crescent [14].

The presence of new raw materials and advanced technologies in both fashion and architecture provides a framework for designs that create texture, form and volume. Spacing and dimensions through two-dimensional and flat materials has distorted the proportions and contractual forms in both disciplines, and gave way to new forms, which sometimes even affect each other [13].

The idea of demonstrating the construction process through revealing the methods of execution, the stages of construction and emphasis on structural elements used in literature, has been also employed in architecture and fashion design for drawing the attention of audience to constructive elements and details of the work [13]. In this model of clothes, stitch, seams and folds were out, as if the clothes were still in the design process. Designs, such as digital information in which the paths are coded for the first products, were built into a complex structure by complex curved textures and often common materials and colors were used for product design [15]. As a result, one can say in this trend, fashion designers look at the design as a problem-solving process, and the recognition of the components and the representation of it is the whole work.

More than a kind of artistic expression, deconstructive thinking is a critical approach to study different art styles. Although this approach can be traced since the earlier years in paintings by artists such as René Magritte, but in architecture and fashion, deconstructive designs do not have a history before the 1980s. [13]. Deconstructive fashion designers design clothes that deny external contracts, social status and gender segregation, and are specially designed for boutiques that are more similar to art galleries [3]. In both fields of architecture and fashion, the overall impact of the deconstruction category has been in the form of adaptation from a concept [10]. As a result, deconstruction affects architecture and fashion design and makes them interconnected.

An approach that has been observed in both fields over the years is to combine the exterior façade with the internal structure, skeleton and framework, the two combining eventually as a whole and represent the work as a united entity of structure and facade. This can be used as the most important idea in design and aesthetic work [13]. Hence, in the models of both fashion designers and architects, the structural system can be used as the main idea of design and the aesthetics of work.

In art and architecture, light is one of the components that comes along with other elements and concepts such as structure, materials, and so on, and should play its role in design as a separate element [9]. One of the common elements between architecture and fashion design is the use of light as a decorative, functional or smart element. In architecture, lighting is often used for the external facade, and sometimes for the creation of a picture or image, and can have three aspects of architectural, sensory or communicative-advertising [13]. Fashion designers were heavily influenced by the use of lighting in apparel with the help of technology. Fashion designers have designed clothes that are equipped with lighting equipment, and the lights change color according to the emotional and personality relationships of the user [2]. In this way, lighting plays an important role in architecture, and new technology allowed fashion designers to create illuminated clothes.

Techniques and methods of construction play an important role in the production process, for example, textile and clothing sewing and designing techniques including packaging, folding, twist, pile and china, texture and printing have a structural role in the production process; besides, they themselves are the main motivation of designing the clothes. In recent years, these architectural techniques have also been the source of inspiration for the design of textured structures, resulting in the formation of more complex and fluid structures compared to the past. On the other hand, some architectural elements such as foundations, suspensions, as well as building materials such as concrete are the main source of some fashion designers, in addition to their special emphasized use in buildings design. Some handcrafted paper techniques such as origami, kirigami, paper cut and collage are also used in both fashion design and architecture [13]. Therefore, the main reason for using techniques in fashion design is maximizing the functionality in order to maximize the performance of the clothing, even independent of the user and the environment.

6. Fashion and Design of Clothes Inspired by Architecture

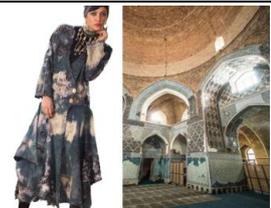
Developing ideas and using the principles, symbols and the atmosphere of different arts have been combined with each other so that artists can create new and novel works; involve the beauty of other arts in their field of expertise and double the effect. Today, in the field of fashion and textile or clothing design, some artists have come to the fore who have been inspired by Iranian architecture [13]. Here, interactive media is very important for the designer in recognizing architecture and its various aspects. When architecture is studied by a designer, unexpected details of a

building may become one of the glorious features of dress design [5]. In this way, designers are more inspired by the architecture of the famous monuments of the world and they adapt from them for their clothes and any other work.

In this regard, a number of clothing designers who have paid special attention to Iranian architecture can be mentioned. Some of these patterns may be close to the colors and architectures of Iranian buildings. Table 1 provides various examples and works of designers in which the architecture of Iran and the world can be observed.

Table 1. The Interrelationship between the objects of design

Ref	Image	Examples from architecture	Ref	Image	Examples from architecture
Foreign			Iranian		
[5]		Guggenheim Museum, Bilbao, Spain.	[13]		Using the map of local neighbor hoods in clothes design.
[16]		Zaha Hadid, Heydar Aliyev Center, Baku.	[17]		Afif-Abad Garden, Yazd.
[18]		Brion Cemetery by Italian architect Carlo Scarpa near Treviso, Italy.	[17]		Eil-Goli Gardern, Tabriz.
[5]		Centre Georges Pompidou, Richard Rogers.	[19]		The Tower of Freedom, Tehran.
[20]		Hearst Tower, New York City.	[17]		Dowlat-Abad Garden Yazd.
[20]		Sydney Opera House.	[13]		Using blue color and tiles Eslimi design.

[8]		San Cataldo Cemetery, Aldo Rossi.	[21]		Kabud Mosque, Tabriz.
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7. Conclusion

Due to the fact that fashion design is considered as a novel art compared to the architecture, the emergence of shared experiences between the two is related to the advancement in design and idea development in this art; the formation of the fashion industry and the artistic look of designers toward clothing shows; and technology advances in both fashion and architecture; and the formation of schools of thought and influential artistic styles in both of them. In general, it can be said there are many sources of inspiration including various texts and concepts that have been the source of artistic creation both in architecture and in fashion design; some of which has been studied here including literature, arts, identity, shelter, geometry, dimension, space, fabrication, deconstruction, structural representations, light and the technical solutions with an inter-textual and para-textual approach proposed by Gerard Genet, , and the existence of these types of relationships and their strength and weakness were studied.

The results are obtained from the study of two examples from architecture and fashion in each of the common themes. As said earlier, the use of light in the provided examples of architecture and fashion explains an explicit intertextual relationship, simply by the presence of light in an interactive way, and by the interaction of the audience with the work; while this relationship could become a paratextual feature with the presence of a pretext, such as a literary text, artwork or a cultural or social concept. Thus, the results obtained here, takes into account these considerations, which criticizes how the themes and elements used in both disciplines are shared.

Examining the common points between architecture and fashion design indicates the obvious or vague influence of those elements that are present in the form of an idea or conception or as an actual representation in the works in both domains. The study of the shared experiences between architecture and fashion shows that the shape and form of artistic work—here building and clothes—makes a difference in the process of retrieval and transferring, "including literary texts, other works of art, discourses and philosophical, cultural, social, structural and technical elements" by the author, the "architect artist or fashion designer", which is quite natural.

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