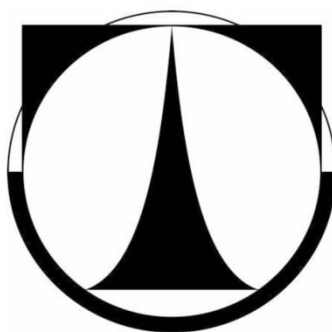


TECHNICKÁ UNIVERZITA V LIBERCI  
FAKULTA TEXTILNÍ

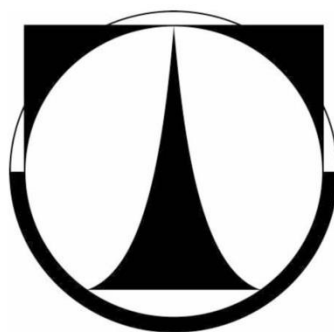


# BAKALÁŘSKÁ PRÁCE



KDE

TECHNICAL UNIVERSITY OF LIBEREC  
TEXTILE FACULTY



BACHELOR THESIS



KDE

**TECHNICKÁ UNIVERZITA V LIBERCI  
FAKULTA TEXTILNÍ**

**ÍRANSKÁ ARCHITEKTURA  
IRANIAN ARCHITECTURE**

**LIBEREC 2013**

**GHAZALEH ABEDI**





Special thanks to Mgr.art. Zuzana Vesela for all her help and motivations,

Ms. Jana Čutková for her kindness and her help in sewing. to my friend

Dr. Sahar Arefnia for helping out with the English translation also to my lovely mother for being there for me all the time and supporting me whenever

I needed any kind of help!

And very special thanks to Ing. Jana Drašarová, Ph.D for allowing me to hand my bachelor thesis in English.

Chtěla bych poděkovat Mgr.art. Zuzaně Veselé za všechnu pomoc a motivaci, paní Janě Čutkové za její vlídnost a za pomoc při šití, dale svému příteli Dr. Sahar Arefnia za pomoc s anglickým překladem a v neposlední řadě mé drahé matce za to, že tu pro mě po celou dobu byla a podporovala mě kdykoliv jsem potřebovala jakoukoliv pomoc.

## **ABSTRAKT**

Prezentace perské architektury, přehlídka rozdílných stylů a barev používaných v architektuře je základním tématem této bakalářské práce: Íránská architektura. Dalším záměrem bylo vybudovat vztah mezi módou a architekturou.

Používání barev, tvarů a geometrických obrazců, které jsou k vidění v íránské architektuře. Více naleznete v psané části. Záměrem praktické části bylo pracování s opakujícími se vzory, měnění střihů, odstraňování nebo kombinování barev, díky kterému vznikají nové oděvy navržené jako blůzy, košile, sukně a legíny. Studování architektury a designu čtyř měst, která mají až rozdílné styly a navrhování založené na každém jednom z nich. Vytváření nových modelů límců, rukávů a sukní navržených se stejným designem a tiskem jako střechy, omítky a kachle na stěnách.

Stejně jako vytváření stejných motivů na látce pomocí vypalování otvoru laserem. Barevná paleta přibližuje atmosféru světa Íránu.

Konečný počet modelů je šest.

## **KLÍČOVÁ SLOVA**

Íránský architektura, střecha, řezání laserem, oblečení, struktury, dámská kolekce.

## **ABSTRACT**

Introducing Persian architecture, showing a different style and different colors of the architecture are the basement of this bachelor thesis: Iranian architecture. Another attempt was to establish a relationship between fashion and architecture

Using the colors, designs and geometric designs seen in the Iranian architecture. You can find in written theoretical part of this thesis.

The intension of the practical part of the thesis was to work with repeating and making some changes in the patterns, deleting or combining colors to provide new clothes designed such as blouses, shirts, skirts and leggings.

To study architecture and design based on four different cities having almost different styles and designing according to every one of them. Creating a new paradigm of the collar, the sleeves and skirt designed with the same design and patterns as on the roofs of the buildings plaster-moulding and the tiles on the walls. As well as making the same pattern on fabric by creating holes on the material using laser designs. Color scale, which raises the feeling of the Iranian world.

The final number of women outfits is 6.

## **KEYWORDS**

Iranian architecture, roof, laser cutting, clothes, structures, ladies collection.



# Title

---

|                                                            |           |
|------------------------------------------------------------|-----------|
| <b>ABSTRACT.....</b>                                       | <b>8</b>  |
| <b>1 INTRODUCTION .....</b>                                | <b>11</b> |
| <b>2 IRANIAN ARCHITECTURE .....</b>                        | <b>15</b> |
| 2.1 Fundamental principles of architecture .....           | 15        |
| 2.1.1 Construction principles .....                        | 16        |
| 2.1.2 Materials .....                                      | 16        |
| 2.1.3 Geometry .....                                       | 16        |
| 2.1.4 Design .....                                         | 16        |
| 2.2 Categorization of styles .....                         | 17        |
| 2.2.1 Pre-Islamic .....                                    | 17        |
| 2.2.2 Islamic .....                                        | 18        |
| 2.3 Pre-Islamic architecture of Persia .....               | 18        |
| 2.4 Islamic architecture of Persia.....                    | 19        |
| 2.5 Persian Domes .....                                    | 20        |
| <b>3 ARCHITECTURAL INSPIRATIONS IN FASHION DESIGN.....</b> | <b>22</b> |
| 3.1 Architecture & Fashion Design.....                     | 23        |
| <b>4 PRACTICAL PART.....</b>                               | <b>25</b> |
| 4.1 Inspiration and resources .....                        | 25        |
| 4.1.1 Roof's configuration.....                            | 25        |
| 4.1.2 Tile work mosaic .....                               | 26        |
| 4.1.3 Windows .....                                        | 29        |
| 4.2 Designs.....                                           | 30        |
| <b>5 CLOTHING .....</b>                                    | <b>33</b> |
| 5.1 Material selection .....                               | 33        |
| 5.1.1 Satin .....                                          | 33        |

|            |                                  |           |
|------------|----------------------------------|-----------|
| 5.1.2      | Satin .....                      | 34        |
| 5.1.3      | Satin .....                      | 35        |
| 5.1.4      | Rayon .....                      | 36        |
| 5.1.5      | Georgette .....                  | 37        |
| 5.1.6      | Lycra .....                      | 38        |
| <b>5.2</b> | <b>Process description .....</b> | <b>39</b> |
| 5.2.1      | Skirts .....                     | 39        |
| 5.2.2      | Blouses .....                    | 41        |
| 5.2.3      | Leggings .....                   | 43        |
| 5.2.4      | Sheer blouse .....               | 43        |
| 5.2.5      | Overall .....                    | 45        |
| 5.2.6      | Dress .....                      | 47        |
| <b>6</b>   | <b>CONCLUSION .....</b>          | <b>49</b> |
| <b>7</b>   | <b>COLLECTION .....</b>          | <b>50</b> |

# 1 INTRODUCTION

The cultural differences, having different religions and nationalities all over the world, would make the people come to the idea of having a new combination of art.

In many countries, people started having less attention to traditions and traditional arts! In fact the traditional art and tools are replacing with the modern art!

Iranian architecture is an ancient, unique and original architecture which is the tale of manners and rituals of Iranian life.

You can observe the fullest of this unique architecture in

Citadel sits in soil ( Arg - e – Bam) <sup>(1)</sup>

Solid columns of Persepolis <sup>(2)</sup>

Zoroaster fire temple <sup>(3)</sup>

Aqazadeh house In Yazd <sup>(4)</sup>

The roof of generalissimo mosque ( Sepahsalar mosque ) <sup>(5)</sup> in Tehran

The stunning graphical consistency of Narenjestan-e-Qavam <sup>(6)</sup>

The unique mirrors and moldings of the Nasir Ol-Molk mosque in Shiraz <sup>(7)</sup>

The Fin bathroom <sup>(8)</sup> and garden <sup>(9)</sup>

The plaster-moulding of Ameri's house <sup>(10)</sup> in Kashan

The masterpiece of architecture and gardening of Dowlat- Abad Garden <sup>(11)</sup> in Yazd

Vank cathedral <sup>(12)</sup> , Naqsh-e-Jahan square <sup>(13)</sup>, Si-O-Se pol ( bridge of 33 arches) <sup>(14)</sup> and Chehel Sotoun ( forty columns) <sup>(15)</sup> in Isfahan.

The purpose of choosing the Iranian architecture, as idea for creating ladies collection is to remind the tradition and culture of ancient Iran to the art and culture of today which is a lot different from what is seen in Europe.\_ Also, showing the traditional architecture in a contemporary European style of the dress.

Therefore, the use of geometric shapes, design and colors of Persian architecture not only create the passion for people but showing them the art of the Orient as well as introducing them to the architectural style.

With the introduction of the collection, I hope I can introduce the Iranian art to the west as well as being reminiscent of this ancient art in the lives of Iranians!



<sup>1</sup> Arg - e - Bam Before Earthquake Kerman.



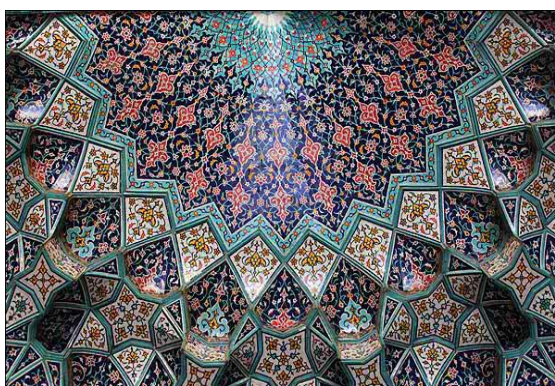
<sup>2</sup> Persepolis Shiraz.



<sup>3</sup> Zoroaster Fire Temple Yazd.



<sup>4</sup> Aqazadeh House Yazd.

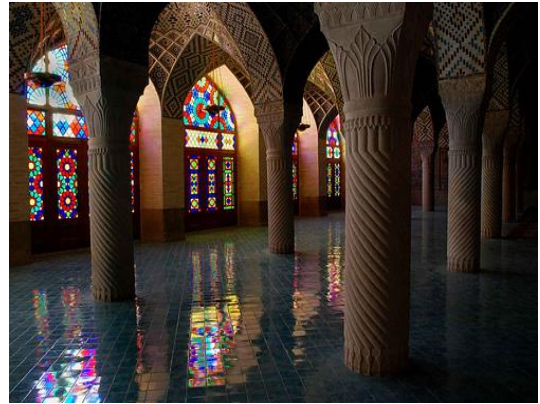


<sup>5</sup> Sepahsalar Mosque Tehran.

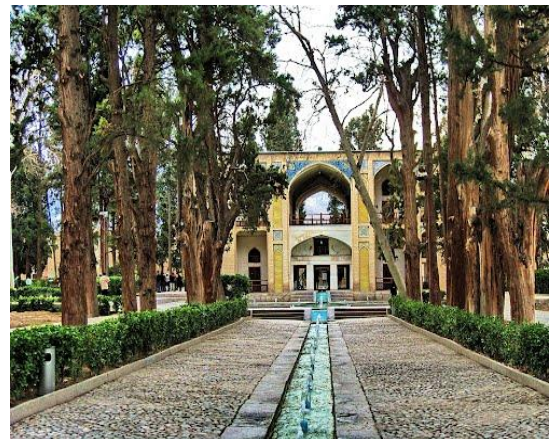
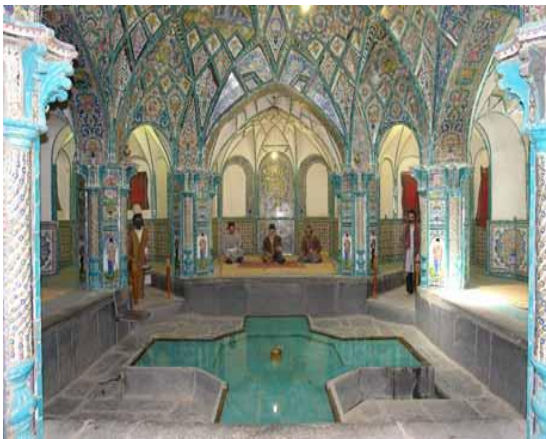




<sup>6</sup> Narenjestan-e-Qavam Shiraz .



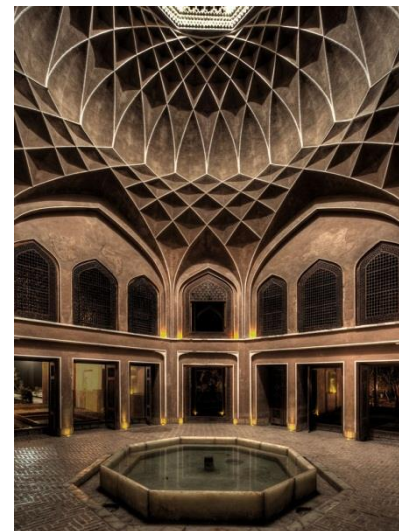
<sup>7</sup> Nasir Ol-Molk Mosque Shiraz.



Fin Bathroom<sup>8</sup> and Garden Kashan.<sup>9</sup>



<sup>10</sup> Ameri's House Kashan .



<sup>11</sup> Dowlat- Abad Garden Yazd.

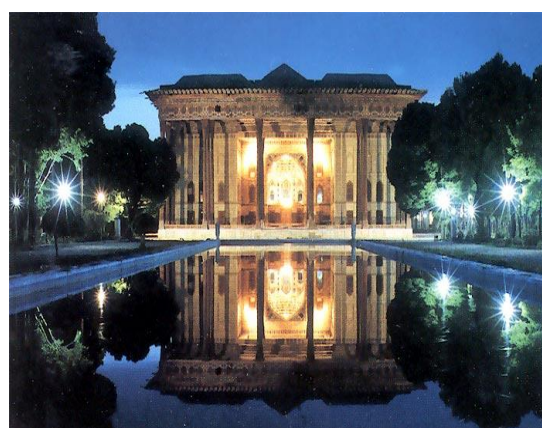




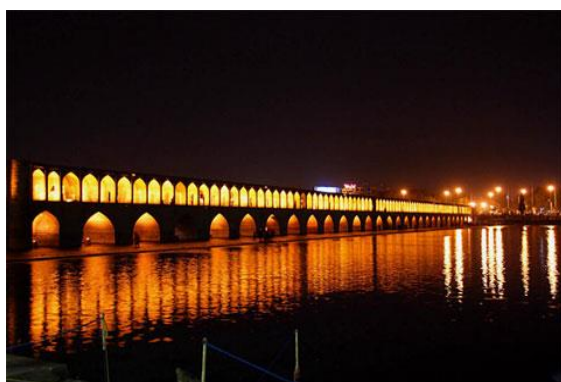
<sup>12</sup> Vank Cathedral    Isfahan.



<sup>13</sup> Naqsh-e-Jahan Square    Isfahan .



<sup>15</sup> Chehel Sotoun    Isfahan.



<sup>14</sup> Si-O-Se Pol    Isfahan.



## **2 Iranian Architecture**

Architecture in The Greater Iran has a continuous history from at least 5000BC to the present, with characteristic examples distributed over a vast area from Syria to North India and the borders of China, from the Caucasus to Zanzibar. During many centuries was created with people by social, political and cultural influences. You can find religious and secular buildings. Persian buildings vary from peasant huts to tea houses, and garden pavilions to "some of the most majestic structures the world has ever seen. Iranian architecture displays great variety, both structural and aesthetic, developing gradually and coherently out of prior traditions and experience. Without sudden innovations, and despite the repeated trauma of invasions and cultural shocks, it has achieved individuality distinct from that of other Muslim countries. Its paramount virtues are several: a marked feeling for form and scale; structural inventiveness, especially in vault and dome construction; a genius for decoration with a freedom and success not rivaled in any other architecture.

Traditionally, the guiding, formative, motif of Iranian architecture has been its cosmic symbolism by which man is brought into communication and participation with the powers of heaven. This theme, shared by virtually all Asia and persisting even into modern times, not only has given unity and continuity to the architecture of Persia, but has been a primary source of its emotional characters as well.

Iranian architecture is based on several fundamental characteristics. These are:

- Introversion
- structure
- homogeneous proportions
- anthropomorphism
- symmetry and anti-symmetry
- Minimalism

### **2.1 Fundamental principles of architecture**

Traditional Persian architecture has maintained a continuity that, although temporarily distracted by internal political conflicts or foreign invasion, nonetheless has achieved an unmistakable style.

In this architecture, "there are no trivial buildings; even garden pavilions have nobility and dignity, and the humblest caravanserais generally have charm. to point and to speak about, most Persian buildings are lucid - even eloquent. The combination of intensity and

simplicity of form provides immediacy, while ornament and, often, subtle proportions reward sustained observation.

### **2.1.1 Construction principles**

Generally, in this architecture, developed several characteristic features. The most characteristic element for building religious concerns became *domes*, whose architectural design is quite different and has undergone a complex evolution during which created a number of problems both distribute weight. Solving these problems allowed to build larger dome. Another typical feature is the use of *keel arches*. Shapes of domes and keel archers became art influences for ladies collection.

### **2.1.2 Materials**

Available building materials dictate major forms in traditional Iranian architecture. Heavy clays, readily available at various places throughout the plateau, have encouraged the development of the most primitive of all building techniques, molded mud, compressed as solidly as possible, and allowed to dry. This technique, used in Iran from ancient times, has never been completely abandoned. The abundance of heavy plastic earth, in conjunction with a tenacious limemortar, also facilitated the development and use of brick

### **2.1.3 Geometry**

Iranian architecture makes use of abundant symbolic geometry, using pure forms such as circles and squares, and plans are based on often symmetrical layouts featuring rectangular courtyards and halls.

### **2.1.4 Design**

Certain design elements of Persian architecture have persisted throughout the history of Iran. The most striking are a marked feeling for scale and a discerning use of simple and



massive forms. The consistency of decorative preferences, the high-arched portal set within a recess, columns with bracket capitals, and recurrent types of plan and elevation can also be mentioned. Through the ages these elements have recurred in completely different types of buildings, constructed for various programs and under the patronage of a long succession of rulers

## **2.2 Categorization of styles**

Overall, the traditional architecture of the Iranian lands throughout the ages can be categorized into the seven following classes or styles ("*sabk*")

### **2.2.1 Pre-Islamic**

**The Parsian style** (up until the third century BCE) including:

**Pre-Parsian style** (up until the eighth century BCE) e.g. Chogha Zanbil,

**Median style** (from the eighth to the sixth century BCE),

Achaemenid style (from the sixth to the fourth century BCE) manifesting in construction of spectacular cities used for governance and inhabitation (such as Persopolis, Susa, Ecbatana), temples made for worship and social gatherings (such as Zoroastrian temples), and mausoleums erected in honor of fallen kings (such as the burial tomb of Cyrus the Great),

**The Parthian style** includes designs from the following eras:

Seleucid era e.g. Anahita Temple, Khorheh,

Parthian era e.g. the royal compounds at Nysa,

Sassanid era e.g. Ghal'eh Dokhtar, the Taq-i Kisra, Bishapur,

### 2.2.2 Islamic

**The Khorasani style** (from the late 7th until the end of the 10th century CE), e.g. Jameh Mosque of Nain and Jameh Mosque of Isfahan,

The Razi style (from the 11th century to the Mongol invasion period) which includes the methods and devices of the following periods:

Samanid period, e.g. Samanid Mausoleum,

Ghaznavid period, e.g. Gonbad-e Qabus,

Seljukid period, e.g. Kharraqan towers,

**The Azari style** (from the late 13th century to the appearance of the Safavid Dynasty in the 16th century), e.g. Soltaniyeh, Arg-i Alishah, Jameh Mosque of Varamin, Goharshad Mosque, Bibi Khanum mosque in Samarqand, tomb of Abdas-Samad, Gur-e Amir, Jameh mosque of Yazd

**The Isfahani style** spanning through the Safavid, Afsharid, Zand, and Qajarid dynasties starting from the 16th century onward, e.g. Chehelsotoon, Ali Qapu, Agha Bozorg Mosque, Kashan, Shah Mosque, Sheikh Lotf Allah Mosque.

### 2.3 Pre-Islamic architecture of Persia

The pre-Islamic styles draw on 3000 to 4000 years of architectural development from various civilizations of the Iranian plateau. The post-Islamic architecture of Iran in turn, draws ideas from its pre-Islamic predecessor, and has geometrical and repetitive forms, as well as surfaces that are richly decorated with glazed tiles, carved stucco, patterned brickwork, floral motifs, and calligraphy.

Iran is recognized by UNESCO as being one of the cradles of civilization

Each of the periods of Elamites, Achaemenids, Parthians and Sassanids were creators of great architecture that, over the ages, spread far and wide far to other cultures. Although Iran has suffered its share of destruction, including Alexander The Great's decision to burn Persepolis, there are sufficient remains to form a picture of its classical architecture.

The Achaemenids built on a grand scale. The artists and materials they used were brought in from practically all territories of what was then the largest state in the world. Pasargadae set the standard: its city was laid out in an extensive park with bridges, gardens, colonnaded palaces and open column pavilions. Pasargadae along with Susa and Persepolis expressed the authority of *The King of Kings*, the staircases of the latter recording in relief sculpture the vast extent of the imperial frontier. Davazdah Cheshmeh Bridge Amol, Old city Iran architecture, Kamboj, Shekleh Shah.

With the emergence of the Parthians and Sassanids new forms appeared. Parthian innovations fully flowered during the Sassanid period with massive barrel-vaulted chambers, solid masonry domes and tall columns. This influence was to remain for years to come.

For example, the roundness of the city of Baghdad in the Abbasid era, points to its Persian precedents, such as Firouzabad in Fars

Mansur hired two designers to plan the city's design: Naubakht, a former Persian Zoroastrian who also determined that the date of the foundation of the city should be astrologically significant, and Mashallah ibn Athari, a former Jew from Khorasan

The ruins of Persepolis, Ctesiphon, Jiroft, Sialk, Pasargadae, Firouzabad, and Arg-e Bam give us a distant glimpse of what contributions Persians made to the art of building.

## **2.4 Islamic architecture of Persia**

The fall of the Persian empire to invading Islamic forces led to the creation of remarkable religious buildings in Iran. Arts such as calligraphy, stucco work, mirror work and mosaics became closely tied with architecture in Iran in the new era.

Archaeological excavations have provided much evidence supporting the impact of Sassanid architecture on the architecture of the Islamic world.

Many experts believe the period of Persian architecture from the 15th through 17th centuries CE to be the pinnacle of the post-Islamic era. Various structures such as mosques, mausoleums, bazaars, bridges and palaces have survived from this period.

Safavid Isfahan tried to achieve grandeur in scale (Isfahan's Naghsh-e Jahan Square is the sixth largest square worldwide), knowing how to build tall buildings with vast inner spaces.

However, the quality of ornaments was less compared to those of the 14th and 15th centuries.

Another aspect of this architecture was the harmony with the people, their environment and their beliefs it presented and manifested. At the same time no strict rules were applied to govern this form of Islamic architecture.

The great mosques of Khorasan, Isfahan and Tabriz each used local geometry, local materials and local building methods to express, each in their own way, the order, harmony and unity of Islamic architecture. When the major monuments of Islamic Persian architecture are examined, they reveal complex geometrical relationships, a studied hierarchy of form and ornament and great depths of symbolic meaning.

In the words of Arthur U. Pope, who carried out extensive studies in ancient Persian and Islamic buildings:

*"The meaningful Impact of Persian architecture is versatile. Not overwhelming but dignified, magnificent and impressive."*

## **2.5 Persian Domes**

The Sassanid Empire initiated the construction of the first large-scale domes in Persia, with such royal buildings as the Palace of Ardashir and Ghal'eh Dokhtar. After the Muslim conquest of the Sassanid Empire, the Persian architectural style became a major influence on Muslim societies and the dome also became a feature of Muslim architecture (see *gonbad*).

The Il-Khanate period provided several innovations to dome-building that eventually enabled the Persians to construct much taller structures. These changes later paved the way for Safavid architecture. The pinnacle of Il-Khanate architecture was reached with the construction of the Soltaniyeh Dome (1302–1312) in Zanjan, Iran, which measures 50 m in height and 25 m in diameter, making it the 3rd largest and the tallest masonry dome ever erected. The thin, double-shelled dome was reinforced by arches between the layers. The renaissance in Persian mosque and dome building came during the Safavid dynasty,

when Shah Abbas, in 1598, initiated the reconstruction of Isfahan, with the Naqsh-e Jahan Square as the centerpiece of his new capital.

Architecturally they borrowed heavily from Il-Khanate designs, but artistically they elevated the designs to a new level. The distinct feature of Persian domes, which separates them from those domes created in the Christian world or the Ottoman and Mughal empires, was the use of colourful tiles, with which the exterior of domes are covered much like the interior. These domes soon numbered dozens in Isfahan and the distinct blue shape would dominate the skyline of the city. Reflecting the light of the sun, these domes appeared like glittering turquoise gems and could be seen from miles away by travelers following the Silk road through Persia.

This very distinct style of architecture was inherited from the Seljuq dynasty, who for centuries had used it in their mosque building, but it was perfected during the Safavids when they invented the *haft-rangi*, or seven colour style of tile burning, a process that enabled them to apply more colours to each tile, creating richer patterns, sweeter to the eye

The colours that the Persians favoured were gold, white and turquoise patterns on a dark-blue background.

The extensive inscription bands of calligraphy and arabesque on most of the major buildings were carefully planned and executed by Ali Reza Abbasi, who was appointed head of the royal library and Master calligrapher at the Shah's court in 1598, while Shaykh Bahai oversaw the construction projects. Reaching 53 meters in height, the dome of Masjed-e Shah (Shah Mosque) would become the tallest in the city when it was finished in 1629. It was built as a double-shelled dome, spanning 14 m between the two layers and resting on an octagonal dome chamber.

### **3 ARCHITECTURAL INSPIRATIONS IN FASHION DESIGN**

Today's one of the most rewarding professions is the designer working in art business. A design process involves a series of creative activities including research, analysis and decision making. The designer creates designs that are attractive and functional and uniquely suited to the human needs. A good designer needs to be a constant observer and creative thinker as well as a good listener, a careful interpreter and a skilled crafts person. Ultimately the designer must be an artist! He must understand style, composition, balance, aesthetics and human emotions and also understand the vision and the psychology of perception. Using these tools the designer must learn to think, feel and create with his heart. The designer needs a new, fresh, innovative spark for creating. It is wondered where all these design ideas come from! Inspiration for design themes can be found everywhere. With an enquiring mind the further extremes should be explored to find an inspiration and almost

everything can be a creative spark to the designer. A designer should always be aware of the environment as well as the changing time; music trends, street culture, films, and fine art movements. Today's interactive world provides innumerable opportunities for the designer. The designer gets to know media starting from the educational period.

The internet and the new technologies in education play an important role in getting to know different cultures. Television is also a visual culture. It is necessary for the designer to follow the new trends and the changes in fashion since it is a retroactive design process. All kinds of media are important in understanding and interpreting the visual perception of the designers. starting from the educational period. The internet and the new technologies in education play an important role in getting to know different cultures. Television is also a visual culture. It is necessary for the designer to follow the new trends and the changes in fashion since it is a retroactive design process. All kinds of media are important in understanding and interpreting the visual perception of the designers.

### 3.1 Architecture & Fashion Design

Architecture can be an inspiration for a fashion design. It may seem a little surprising to use an architectural building as an inspiration for fashion design, but all examples of architecture, whether traditional or contemporary, can cause a creative spark to the designer. Whether it is in the overall theme of a building or just a detail, useful ideas in the architecture can be found as inspiration to create a garment. Architecture and fashion may seem far from each other; in architecture, designing monumental buildings are meant for a long visual life, whereas fashion in clothes changes every season. However, both forms are three dimensional and contain space; both are structured; both are related to fine arts and visual. Three dimensional form and space is the basis of architecture and so are the most designed objects in art. In evaluating a designed object different perspectives should be considered. Three dimensional designs as in architecture, sculpture, and fashion occupy a space which affects the overall form of the design. Fashion designers, who have to have a spatial way of thinking like architects, translate a two dimensional material (cloth) into a three dimensional form (body-shaped garment).

Fabric is a two dimensional shape but when it is constructed as a garment surrounding the human

body, it becomes a three dimensional form which has its own space as well. Fashion designer needs to experiment with form and shape, while designing and constructing a garment that is appropriate to human body.

Riegelman gives a very poetic description of the similarities between architecture and fashion with her following words <sup>(1)</sup>:

“Draping is like architecture: the body is the armature, the internal structure, and the fabric, like skin, glides over this frame. Fabric falls and twists, forms knots, bends and curves, like a river it ebbs and flows over the contours of the body.”

Designed garments have to be conceived in relation to function as well as the contours of the human body that will use the object. Fashion designer is also expected to be extremely creative and eager to explore his or her future environment. Fashion designer must have some idea of the development and origins of fashion and trends that come and go in art and

design. The designer must produce unique and innovative designs which will present new challenges, new obstacles and new human dynamics.

Kunii and Wachi consider fashion to be an influential medium which leads the social trends internationally. Topological model in fashion is mentioned to allow several varieties of dress designs. This is described as a three layers model: topological, geometrical, visual. Topological layer specifies the fashion mode, geometrical layer produces varieties of shapes and visual layer implements the real dress in various media like TV, publications, etc. <sup>(2)</sup> .

This topological approach is also valid in architectural design. The inspiration for garment silhouettes and details can be found in almost any architectural source. The inspiring architecture may be a very familiar traditional building as well as an artifact somewhere in the world which may be very far away. Here interactive media is very important for the designer in getting to know the architecture as well as its different aspects. When the architecture is investigated by the

designer an unexpected detail of a building may become one of the magnificent features of the garment design.

## References

1. **Riegelman, N.**, (2003), 9 Heads- A Guide to Drawing Fashion,(Third Eddition ), 9 Heads Media in assosiation with Art Center College of Design,Pasadena,California,USA, 104.
2. **Kunii, T. And Wachi T.**, “Topological Dress Making as Fashion Media Modeling”, 1998 MultiMedia Modeling, October 12-15, 1998 Lousanne,Switzerland,



## 4 PRACTICAL PART

### 4.1 Inspiration and resources

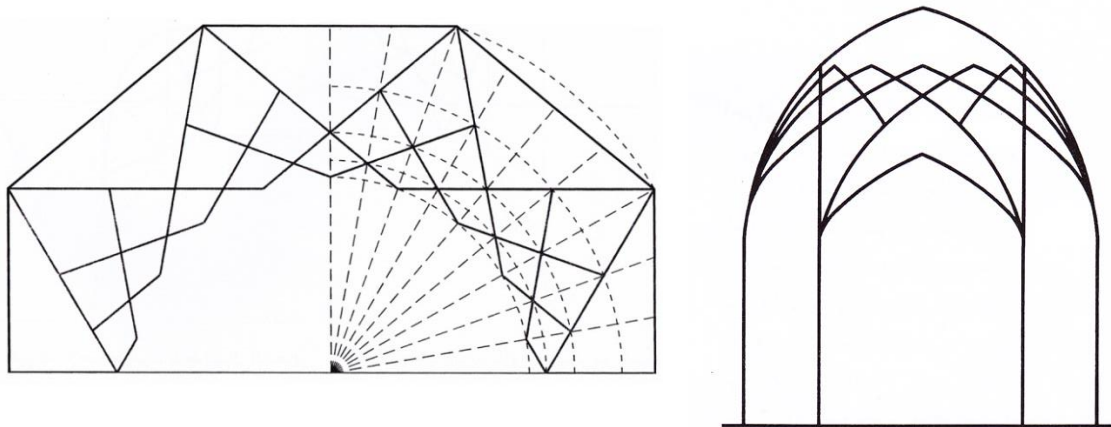
After visiting different places and cities in Iran, I decided to choose and work with the parts of the buildings that you can see all over in historical Iran;

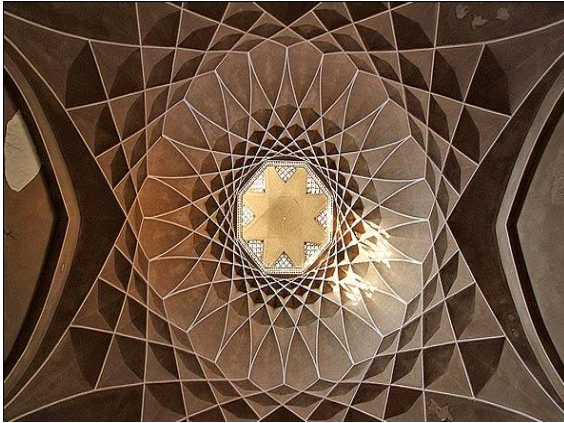
- Roof's configuration
- Tile work mosaic
- Colorful windows

I tried to combine them with each other or analyzed some parts to be simpler for converting them as clothes. And according to each part, I chose the colors (White, Brown, Green, Yellow, Red, Blue) for my collection.

#### 4.1.1 Roof's configuration

Most of the old Persian buildings have ceiling domes and inside the dome is decorated with eometric shapes. When I was a child I used to imagine domes as skirts, now it's the time to use that childish thoughts and convert these domes into skirts , I used the popular ceiling dome's geometric shapes called "Lily ( Sousan) "





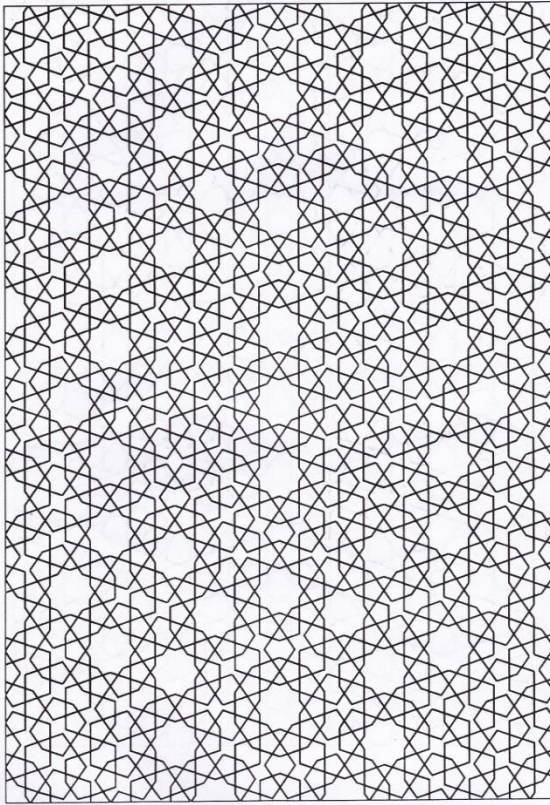
#### 4.1.2 Tile work mosaic

Mosaic is one of the useful construction equipment in the Persian architecture it has different colors, different shape and different design. You can see tile work mosaic everywhere: on the roof, wall and floor, sometimes it's even used in exterior; I used two tip of the tile work mosaic:

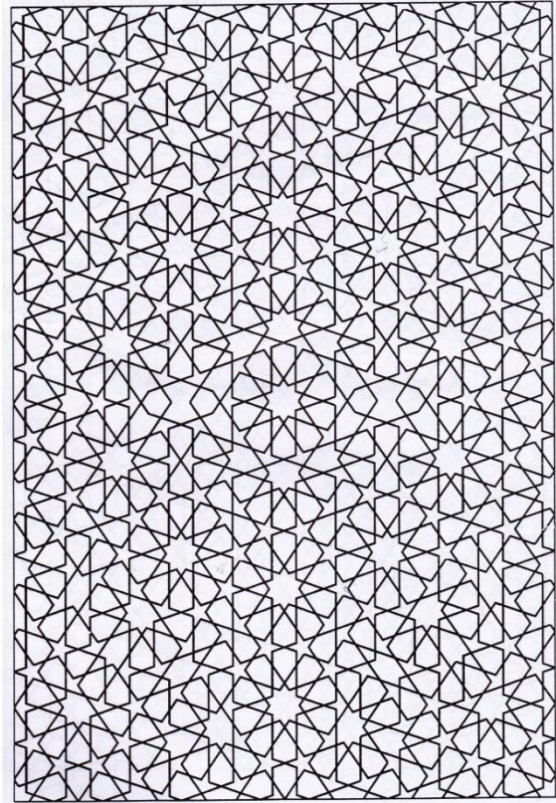
- Blate knot in the knot
- Harsh knot in the knot





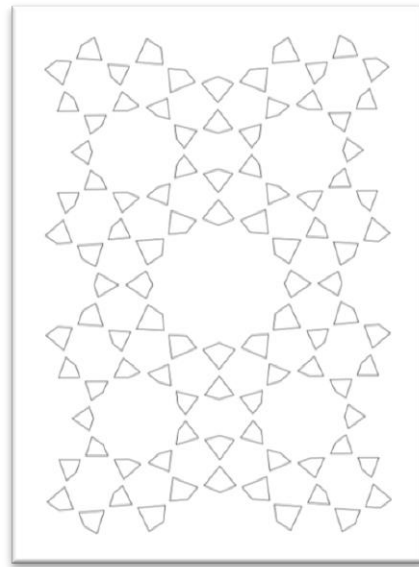
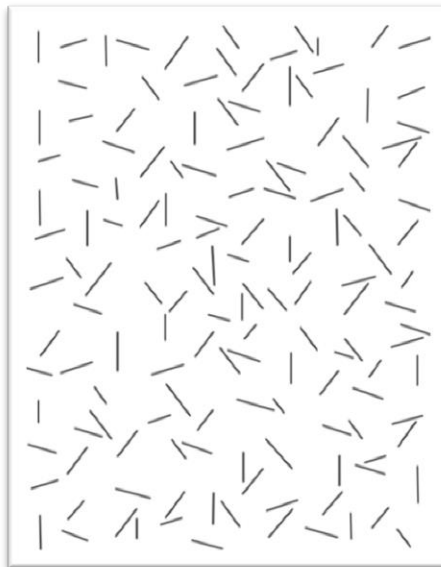


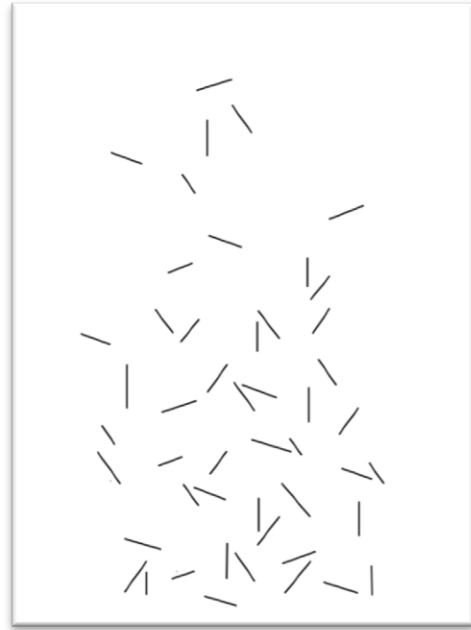
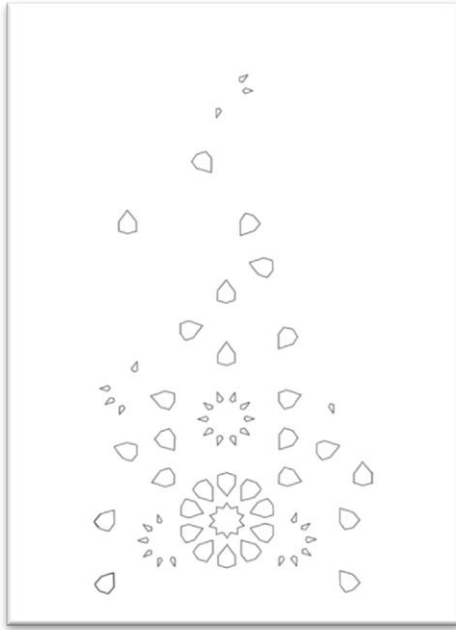
Blate knot



Harsh knot

I selected a part of these shapes and analyzed that part or separated the knot and used only lines but in the same direction. I used final design for the laser cutting and made holes on the material

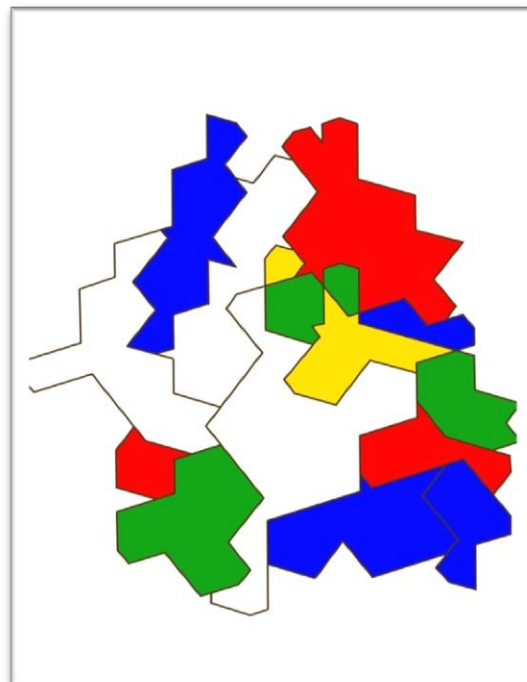
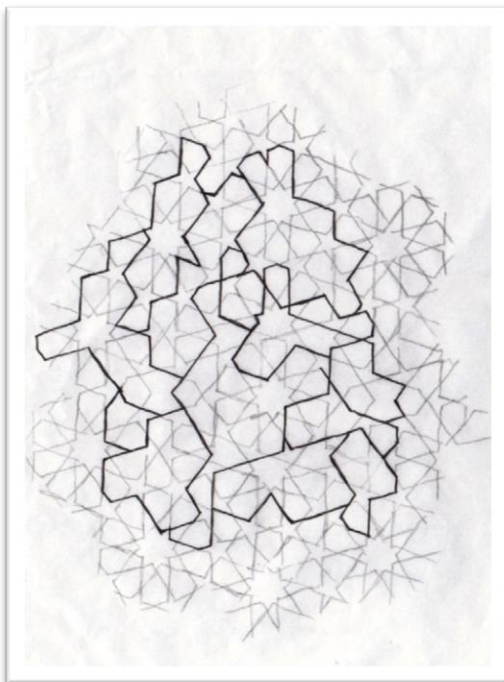
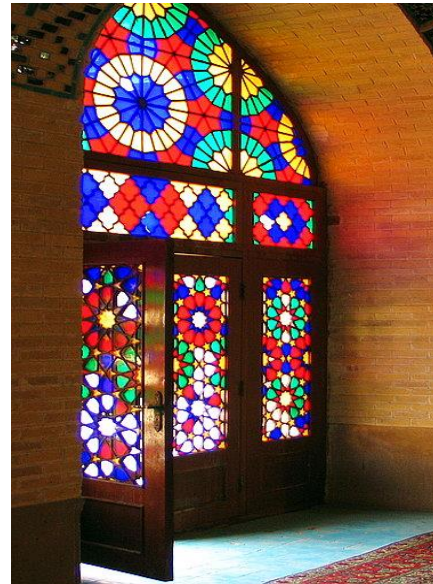
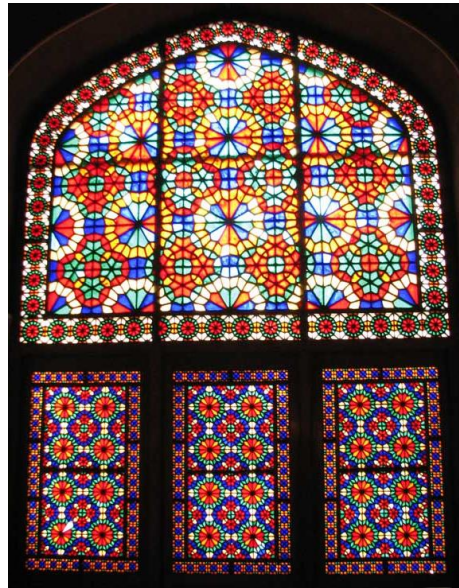




Material

### 4.1.3 Windows

There are stained glass windows on almost each old building in Iran and most of them have the same design as “Harsh knot – tile work mosaic “.But with different colors. I opened the knot and used the same color in the same place but in a larger shape for printing it on the material. I used transparent material to show the feeling that you get from the looking at these colorful windows.





## 4.2 Designs









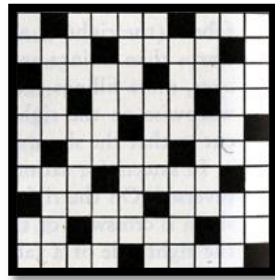
## 5 Clothing

### 5.1 Material selection

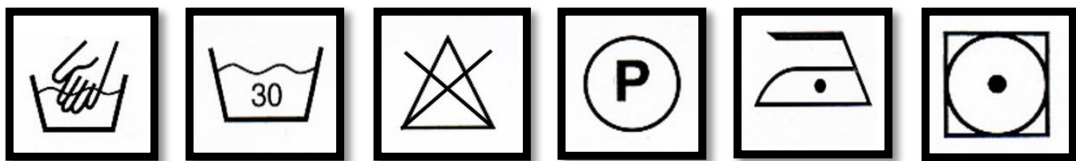
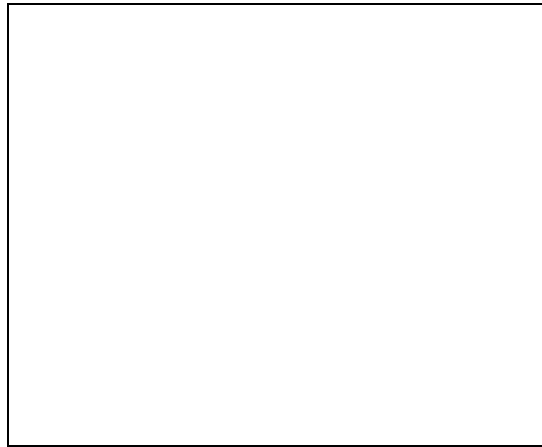
#### 5.1.1 Satin

80% Polyester

20% cotton



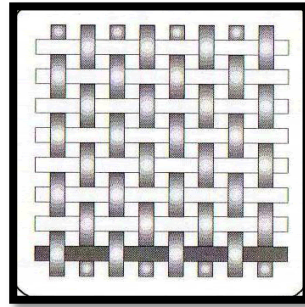
4x1 weave



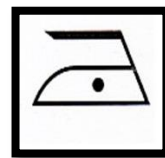
### 5.1.2 Satin

80% Polyester

20% cotton

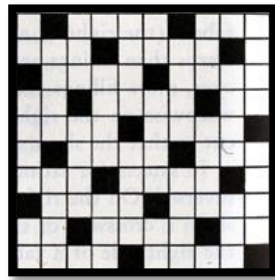


1x1 weave

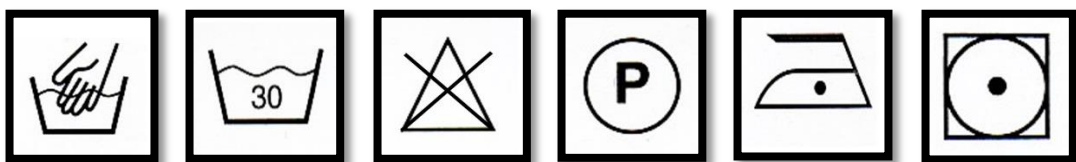
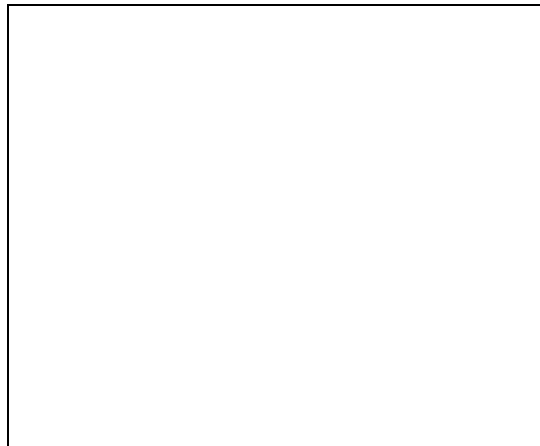


### 5.1.3 Satin

100% Polyester

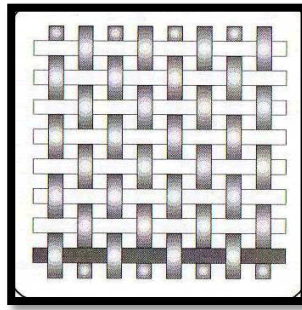


4x1 weave

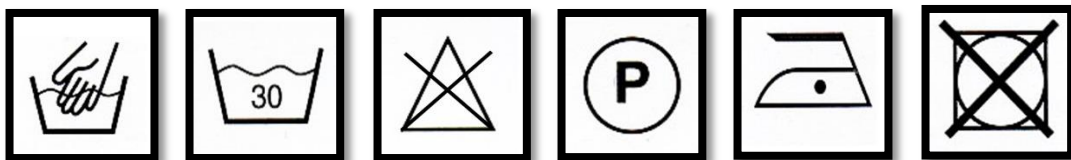


## 5.1.4 Rayon

100% Polyester

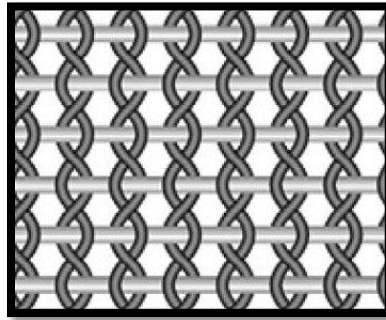


1x1 weave

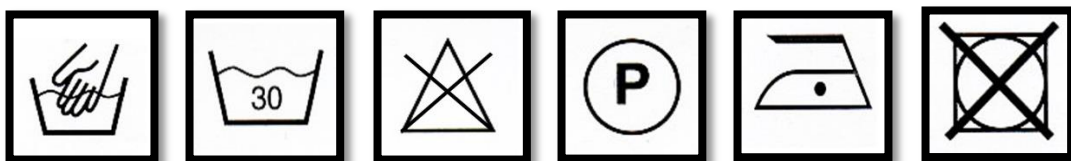


### 5.1.5 Georgette

100% Polyester

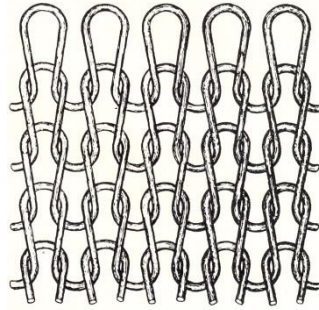


Leno weave

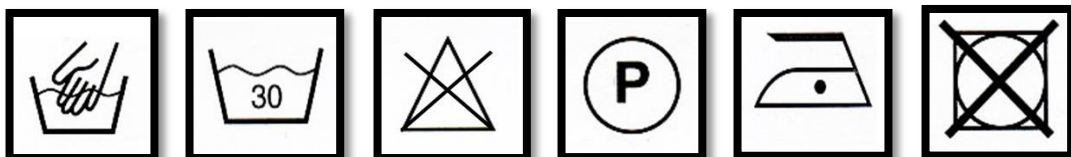
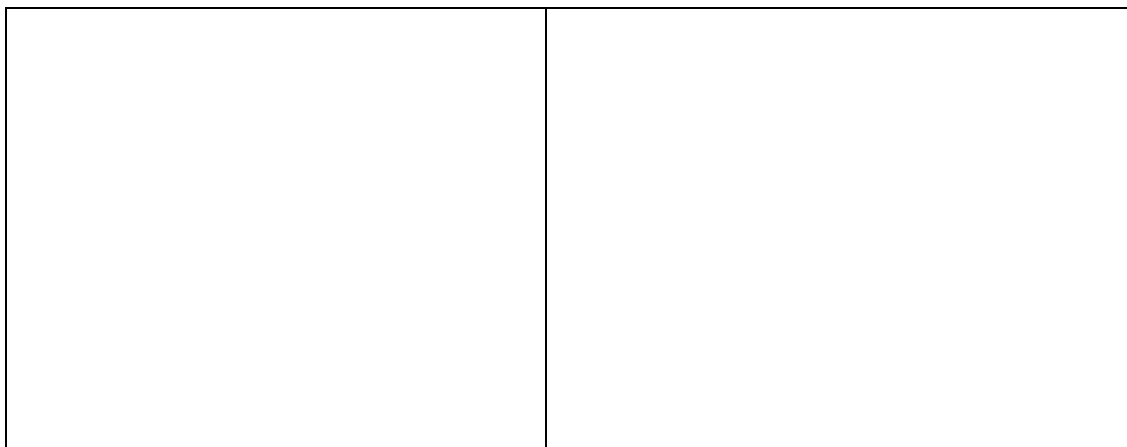


### 5.1.6 Lycra

100% Polyester



Single jersey

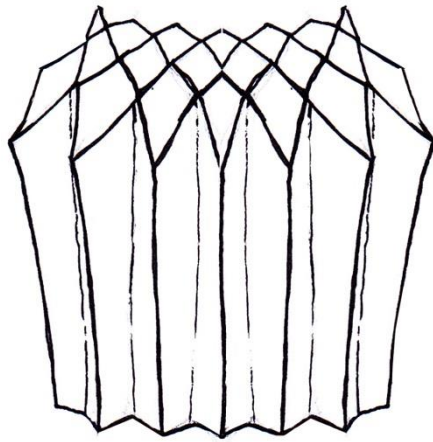


## 5.2 Process description

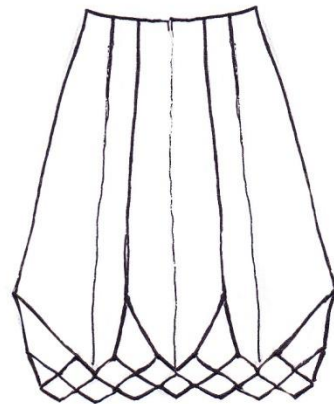
### 5.2.1 Skirts

- Technical drawing

1.



2.

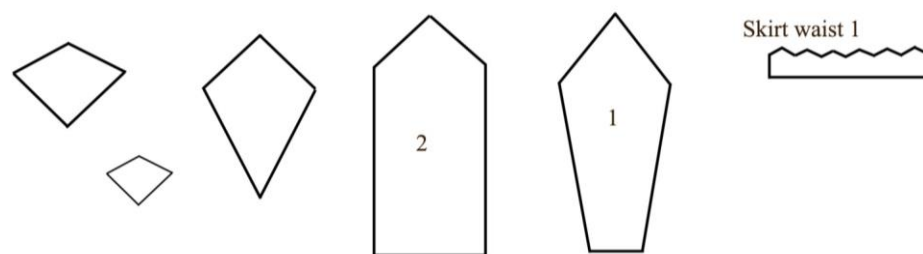


- Description:

1. I measure my model's waist and according to the waist size I draw the rhombs patterns on **Auto Cad**\*. After I printed it and according to the pattern and design; I cut 12 rhombs in the diameter of 5x8 cm, 12 rhombs in diameter of 9x8 cm, 12 rhombs in diameter of 11x19 cm and 12 pentagons in diameter of 14.5x 37 cm on the fabric. I sewed them together the same way as making a maquette. After that I draw the normal waist pattern for skirt and on the top line of patter I draw 12 triangles the same size of 12 small rhombs, cut it on the fabric and sewed it under the skirt, after finishing the skirt I sewed thick brown thread around the longest sides of biggest rhombs and 10cm of each side of pentagons, I folded pentagons in to two parts and iron them and after I sewed wire yarn coated under the longest side of biggest rhombs till the end of the skirt and hide all of them by sewing lining under the skirt.
2. I draw the pattern on Auto Cad, according to my design and I cut that pattern; I cut 12 rhombs in diameter of 5x8 cm, 12 rhombs in diameter of 9x8 cm, 6 rhombs in diameter of 11x14 cm and 6 pentagons with 90 degrees angle in diameter of 18x37 cm on fabric, sewed them and after I folded pentagons in to two parts and iron them together after that according to model's waist I separate two pence for front and 3 pence on back side of skirt ,same as first skirt I sewed wire yarn coated under the longest side of biggest rhombs till the waist and hide all of them by sewing lining under the skirt.

\***Auto Cad** is a software application for computer-aided design (CAD) and drafting. The software supports both 2D and 3D formats. the AutoCAD software is now used in a range of industries, employed by architects, project managers and engineers, amongst other professions.

\* Both skirts made the same way as making maquette.

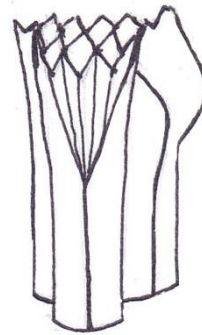
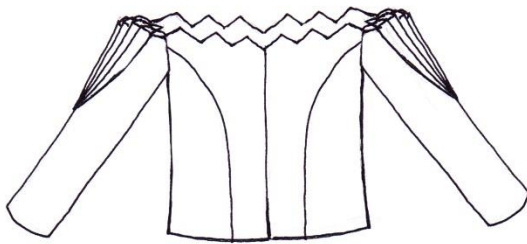




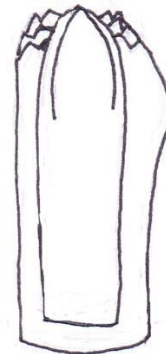
### 5.2.2 Blouses

- Technical drawing

1.

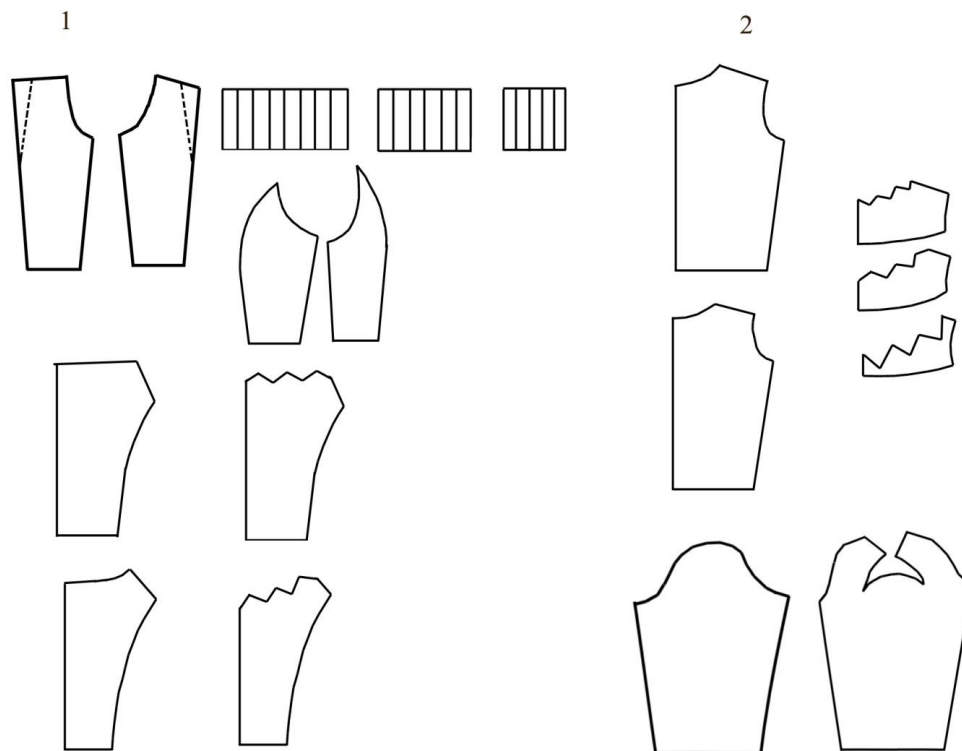


2.



- Description:

1. I draw the pattern for blouse without a shoulder divided each side on 3 parts, sewed it to each other and before I sew the back and front to each other. I draw 12 triangles around the collar and cut them by solder, I divided the sleeve to two part, sewed only 16 cm from the end of the sleeve to the up. I cut 3 rectangular on the fabric in the diameter of 40x20cm folded to 8 part and I ironed it. 40x10cm folded to 10 parts and ironed it and 24x5cm folded to 8 parts and ironed it added to the shoulder part of the sleeve the same shape of roofs and sewed it to the blouse.
2. I draw the basic blouse's pattern after I cut 7cm around the collar with same shape of triangles in the other blouse with solder and did the same trick on the 2 separated fabric and added to the collar on the picture below this note you can see how collar and sleeves are made.



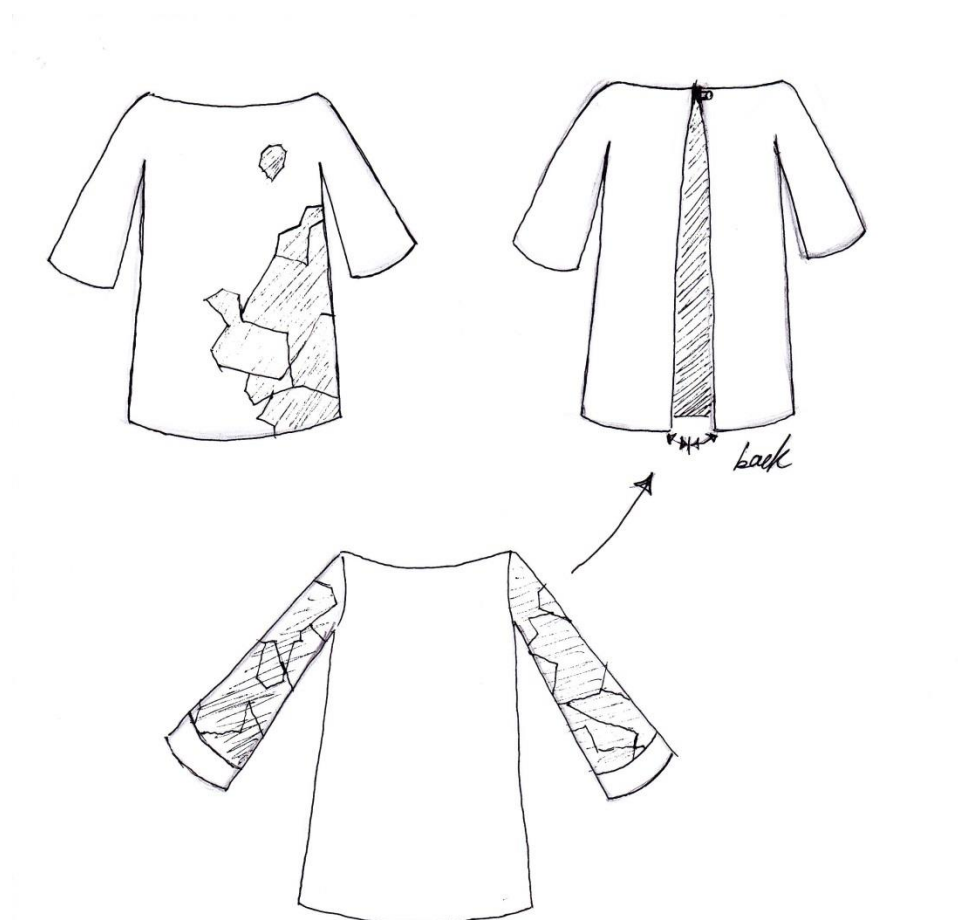
### 5.2.3 Leggings

- Description :

I Draw the special pattern for leggings after I cut the fabric and before sewing I made hole (which I designed from mosaic) on the crus parts with laser cutting than I sewed.

### 5.2.4 Sheer blouse

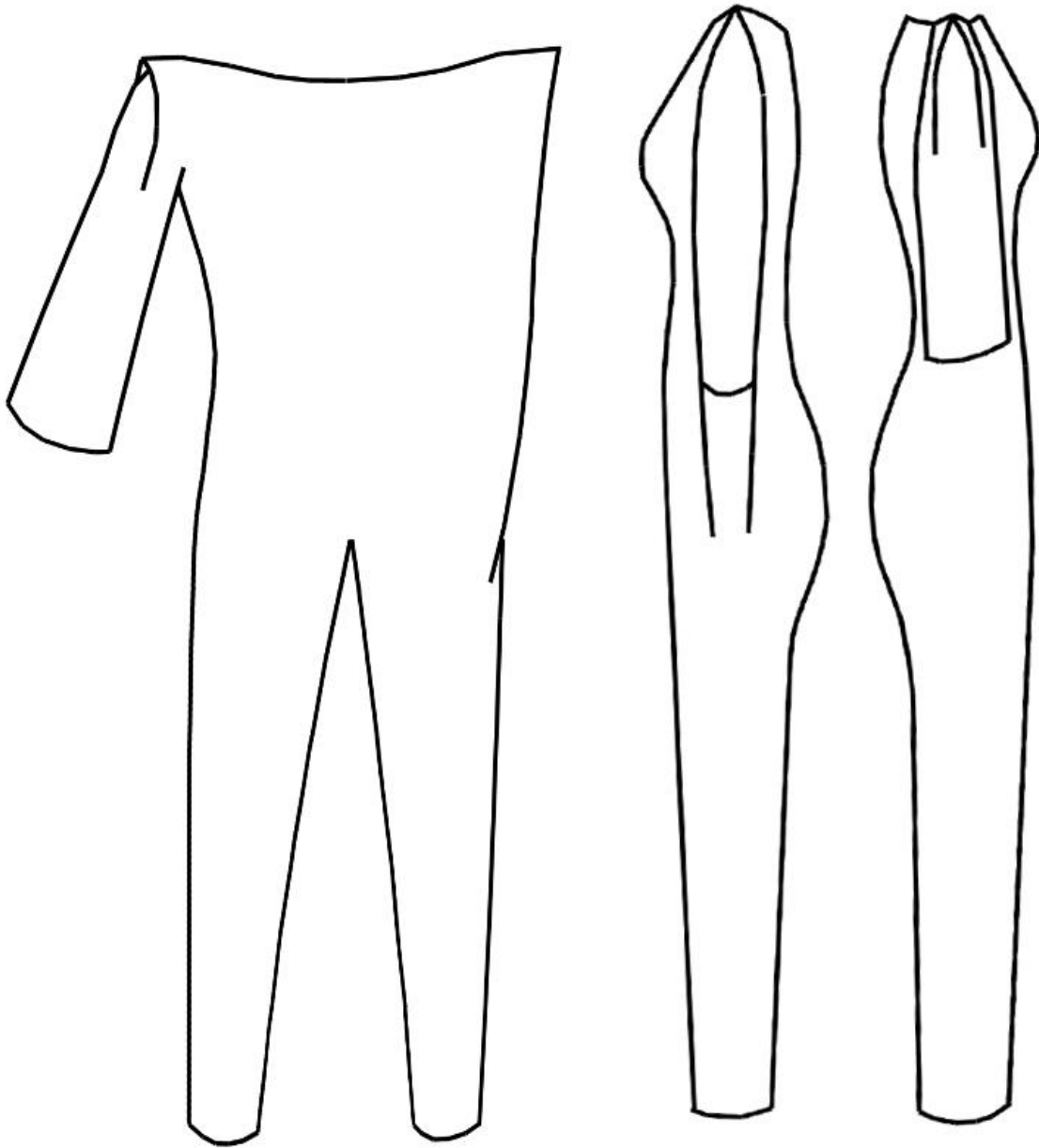
- Technical drawing



- Description :
  1. I used the normal blouse pattern after I cut the back side of the blouse and made it opened and on the middle of collar I closed it by one bottom. I used the transparent fabric for sleeves: first, I printed the windows shape on the silk and then cut the sleeves. I sewed 6 cm of brown silk which I used it for other part of blouse to sleeve cuffs and sewed the sleeves to the blouse.
  2. I made all the blouse same as the other one but instead of using the transparent silk for the sleeve I used it middle of the blouse. I cut out the window shape from the brown silk with solder and added the printed transparent fabric instead of brown part and sewed it by hand.

### 5.2.5 Overall

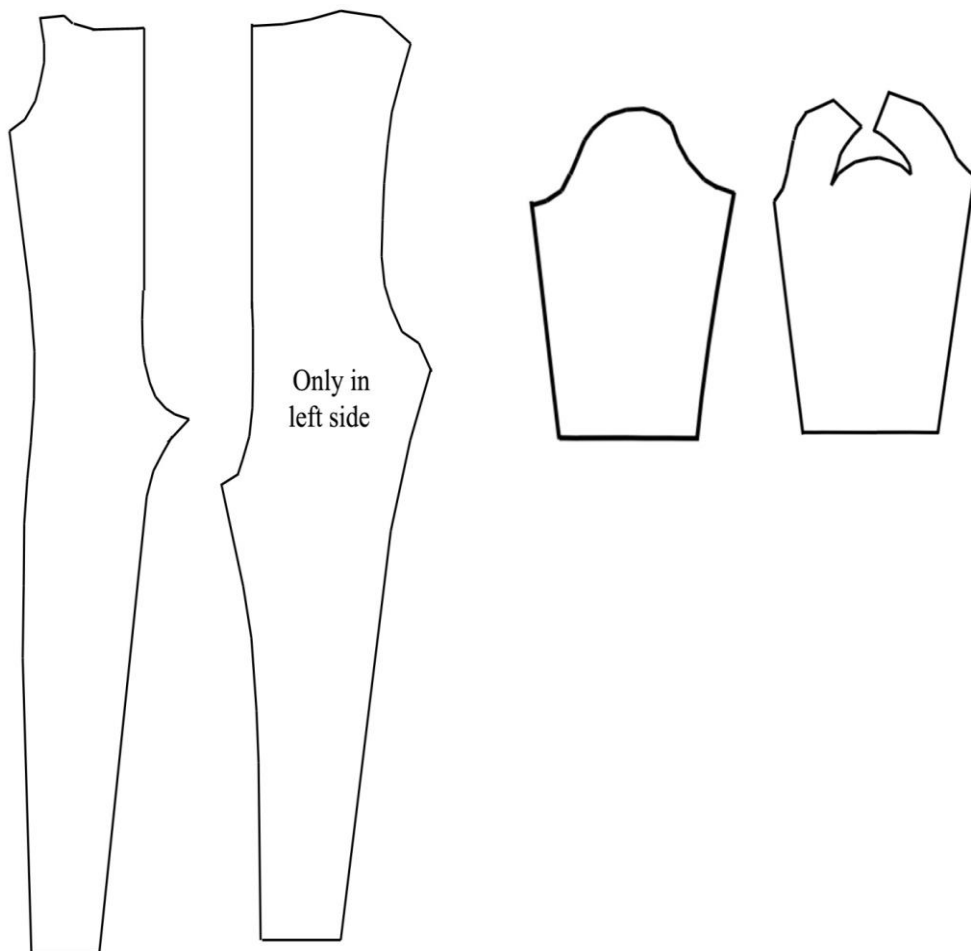
- Technical drawing



- Description:

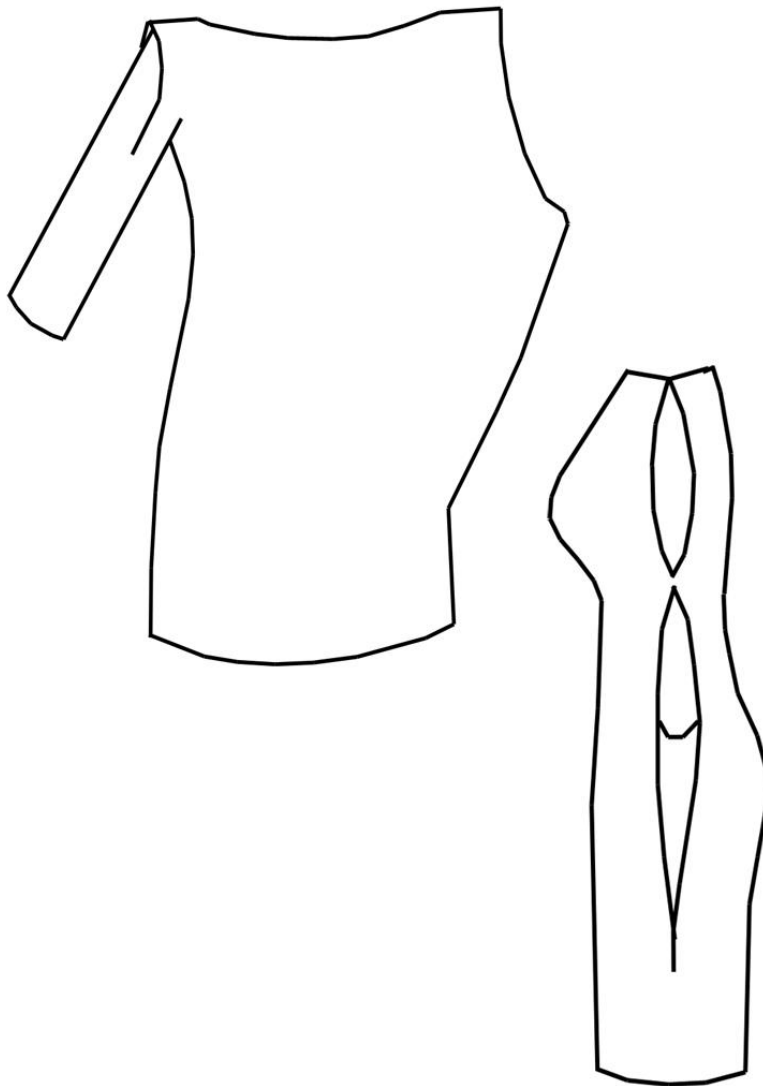
First, I draw basic overall pattern after I changed the pattern of the one sleeve overall and removed the sew line from front and added to the back side of the overall (according to fallowing picture)

And before sewing I made the hole with the laser (which I designed from mosaic)after cutting it and then I sewed it.



### 5.2.6 Dress

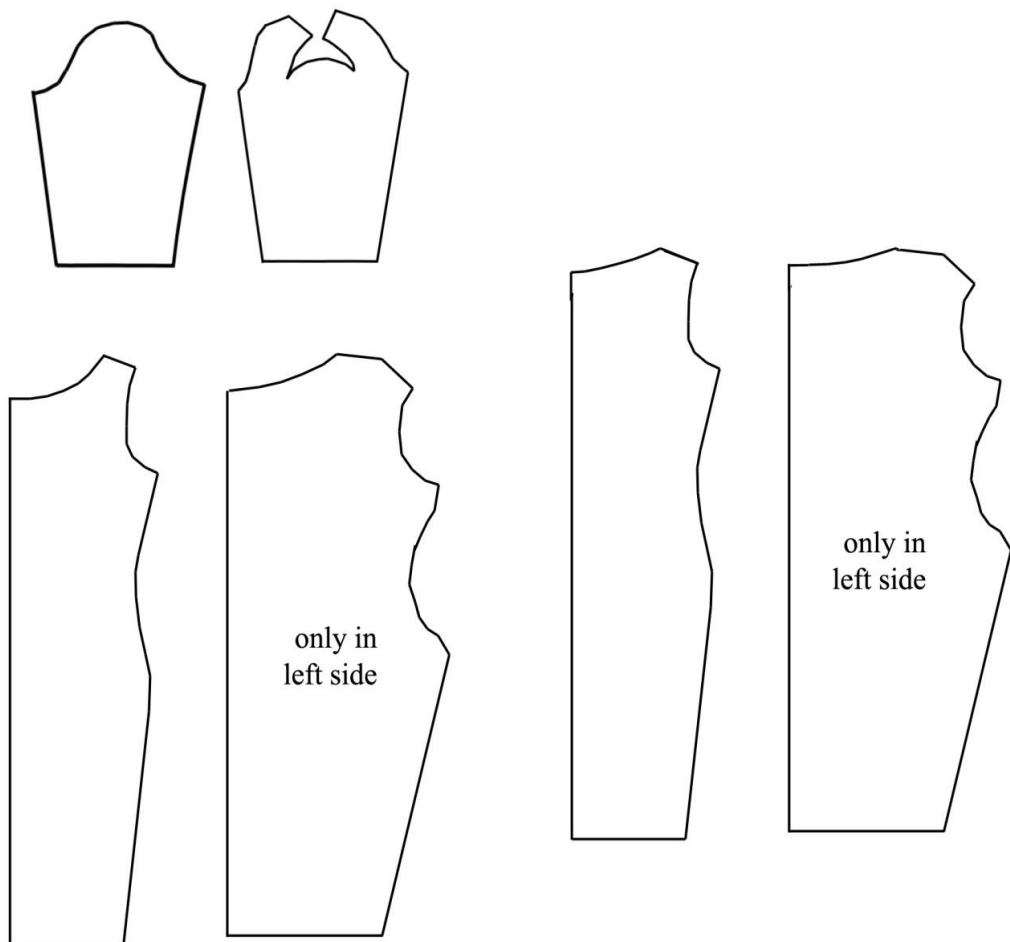
- Technical drawing



- Description:

I draw the normal dress pattern and changed the pattern of the sleeve (according to fallowing picture) The same as it was done with overall before sewing I made the hole (which I designed from mosaic) with the laser cutting and then I sewed.

\





## **6 Conclusion**

The collection clothing is complete. Requirements that I had at the beginning was to try to make an ideal relation between the architectural design and making the patterns for clothing to get them as similar as possible. It took me a long time to draw the patterns at first and I had to use my creativity. Finally everything was finished on time.

The materials generally underline the character of the collection. The colors were carefully chosen.

Hopefully my work is finally be called as a design.

## 7 Collection



