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THE DESIGN OF NATIONAL FOUNDATION OF FASHION AND CLOTHING FOR IRANIAN WOMEN WITH CONTEXT-ORIENTED ARCHITECTURE APPROACH IN TEHRAN

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ABSTRACT
Today in the world, fashion industry has great importance. In the past, fashion was something created only in the United States, Europe as well as well-known countries such as Italy, and France and later through an amazing journey became spread all over the world. Today although, American and European fashion designers relying on their experience in this field are leading, other countries have started the work so that important investments in this area have done. Holding numerous events and exhibitions on fashion around the world, the creation of schools specific to fashion and educating many young designers are examples of the activities done in this broad industry. The increasingly growth of this industry not only has created many jobs, but also have increased activities in the production cycle of new fabrics and in the textile industry, which in turn has increased the need for new innovative designs in textile production and textile processes. However, this industry and locations of demonstrating fashion and clothing are considered as the cultural identity of each country, and thus it needs taking into account the architectural aspects. The purpose of this article is to review the experiences of fashion and clothing design centers in other countries as cultural institutions and finally to assess the creation of such centers in Tehran. In this study, descriptive-analytical method is used and to collect data, documentary and library as well as the field observations were used. To analyze the collected data, we used qualitative content analysis.

Keywords: *Foundation, Fashion and Clothing, Context-oriented, Tehran, Iranian Women*

INTRODUCTION
Identity is consisted of various elements that play an important role in its structure. These numerous and different components together form the foundation and identity of a nation and include religion, language, geography, real or mythical history, the political heritage of government, cultural and literary heritage and so on.

One of the most important components related to identity is the clothing of people in the community, which undoubtedly has close relationship with other elements so that interact each other. All the components of identity are linked inevitably with culture. When we speak about the Iranian identity, our mean is the Iranian identity, which covers various fields and when it is asked about the Iranian culture, the purpose is expressing the cultural identity aspect. The prevalent clothing in each region is a very suitable area for discussing the material and non-material cultural issues and there is a close relationship between architecture, clothing and national identity in various aspects, which is studied in this research. Dress as a flag provides the man with identity. As the flag of a country shows the power, wideness and even the character of a country, clothing shows the human personality. About the dressing and fashion, it can be said that clothing at least meet three needs of the people: protect him against the heat and cold, help to maintain the chastity and modesty, and finally provides the man with adornment and dignity. In every society, the type and quality clothing for men and women in addition to being affected by the economic, social and climate conditions also affect from the ideology and values governing the culture of the community. Mindset and ideology of person is very effective on the clothing he chooses. Man uses clothes to make himself adornment and beautiful, which causes positive mental and psychological effects on him as well as on others. Therefore, type of dressing in addition showing the individual's character is effective on the evolution and formation of his personality.

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Some examples of the relationship between fashion and life style are as follows. Putting adorned dress and avoiding any type of confusion and distress is a symptom of a thought system and common taste in humans. Thus, it can be said that external perturbations is a sign of inner turmoil. Because a human being who have natural and healthy characteristic avoids confusion and chaos, and he prefers order, arrangement and clearness to chaos and distress.

Avoiding self-assembly and adopting confusion in clothing, given its conflict with the indigenous demands of human being, has bad psychological effects on people. So that gradually leads to mental depression and destruction of the human sense of man as well as leads to psychological balance, to the extent that decreases the interests of human being to life and blessings to a level lower than the moderate and as a result makes him an isolated person.

When appearance arrangement is accompanied with internal self-assembly results in the only success key to win the affection of people and penetrating into their heart. In fact, without having an ideal inside, the expectation of popularity just because of modern appearance is not a rational expectation. The quality and type of dress in terms of color and model as well as in terms of adornment and cleanness is a symptom of individual's personality. Even it is possible that individual because of wearing a certain types of clothing become depersonalized and his behavior and actions completely will change. It is enough that when crossing the street to look at the shop's windows more carefully to notice that most models of clothes are similar. Young people become interested to these models for a period and after a short time replace them by new models. Young people use those clothes that are fashion.

The purposeful abundance of these clothes at the commercial centers leads to increased interest of young people to the fashionable clothes. Fashion and taste of humans to choose clothes do not affect by the Act, but we can through performing the enforcement law of fashion and clothes to show to the Islamic-Iranian people that these plans are not in conflict with these fashion. We can even turn the designs into fashions.

On the other hand, contextualism is one of the important issues in the field of architecture and urbanization, which must be taken into consideration in designing fashion centers. This view is focused on the specific characteristics of a location and their application in the design. In the modernism period due to the lack of attention to the context and bed, we have observed imposed interventions. In recent years, architects and planners have recognized the importance of context-oriented and decided that in designs further consider the context of the design (Asaditabar and Shirani, 2014).

Context-oriented is an attitude related to the specific characteristics of a place and the use of them in the contemporary design and sees the city as a whole. Thus, while considering implicitly the locational distinguish, explicitly look for the continuity of physical and non-physical values. However, it does not reject the new values. On the other hand, since it is related to the principle of the relationship between the form of context and the mass of space and knows the whole resulted from this relationship valuable, implicitly refers to the principle of unity/diversity. The main approaches in context-oriented is the understanding of the context values and continuing them in the future (Mir Moghtadaei, 2004). By definition, context-oriented is consistency with the physical, historical, social and cultural contexts, according to which the past ideas and forms are present in shaping the body of the contemporary buildings. Context-oriented architecture should be able to understand the characteristics of a location and make it as part of the design (Tavalaee, 2002). Each of three above-mentioned contexts has special features, which somehow should be considered and be effective in design (Asaditabar and Shirani, 2014).

MATERIALS AND MATHODS
Research Methodology
The methodology determines the way we test a proposition of the research. In other words, research methodology provides the framework of searching operations or measures to realize the purpose of the research through testing the hypotheses or giving answers to the questions (Bazargan *et al.,* 2006). In this research, the methodology is descriptive-analytical and data collection tool is library, field and survey. In this method, the researcher used his best tool, i.e. note taking, and by reviewing all the identified resources writes all the important and needed in research notes and writes detailed information of the

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resources. Then, using the tools of observation and interviews in the environment and finally the qualitative content analysis, we analyzed the collected data.

RESULTS AND DISCUSSION

The Fashion Art

Parallel Practices in Fashion and Architecture

In 1980, with an increase in the number of Avant-garde architects, a forward movement was started in the design of clothes with architectural structure. This coincided with the period in which in many fields of architecture, forms and materials were being used boldly.

This expansion was a result of the emergence of countless technologies, which caused a revolution in the construction of buildings and techniques such as Felding become part of the architecture dictionary.

Figure 1: The Mikimoto Building and the clothing designed according to it

Sociology and Psychology of Fashion

Some sociologists believe that fashion has stemmed from social inequalities. Spencer believes fashion contrary to procedures causes competition between people from top levels and in fact is an imitation caused by competition not an imitation caused by praise. In this regard, Hoomenz suggested that among actions that the person does, those action that further lead to rewards are likely to be repeat. Therefore, it can be said that although a person may conflict with his group due to using the fashion, among his peers will be encouraged and approved. In addition, when communicating with the opposite gender they will more likely succeed and since these successes have been due to the fashion, their tendency towards fashion will increase. In addition, different psychological factors are mentioned for tendency towards fashion. In other words, tendency to fashion among young people in addition to historical and social infrastructures follow also a series of psychological principles and structures, which is associated with several motivations and needs.

Contextualism

Contextualism is an approach resisting against different forms of domination including globalization and synchronization of structures, which eliminates local differences. It is not a style but it is an ideology, concept, technique, approach or intellectual condition, which provide the context for the revival of life within boundaries of a region (Canizaro, 2007). Contextual approaches believe in involvement of historical, natural and cultural contexts of the effect in the process of planning and implementation management and follow the ideal of creating a balance between the local and global funds and interaction between people with culture, history and the specific identity of the region.

Contextualism is identified as a factor giving identity to the architecture and replaces the sense of place with that of the space. The linkage between architecture and urbanism is in a given context, where an architecture work is associated with the larger urban system and through a hierarchy of collections leads to the historical continuity. In fact, contextualism is mainly an urban concept and not merely related to

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architecture, because contextualism extends to the scale of the city so that issues locally, then in districts of the city and final issues at the city level.

Tzonis and Lefaivre had also identified the regional footsteps even in the most important work done of Vitroos, i.e. Ten Books (25 BC). Since Vitroos spoke about layout in building and referred to the dependence of the quality of house's location and the health of residents (Tzonis & Lefaivre, 1981), contextualism is an approach that can be traced even in the political and civil actions of Greece, Ancient Rome and Persia.

Contextualism as an approach looking for mediating achievements of world's civilization and local experiences as well as creating a synthesis between modern critical theory and postmodern perspectives of the 1960s became an important paradigm in urban thinking and architecture attracted the attention of researchers and caused great impacts on the architectural experiences.
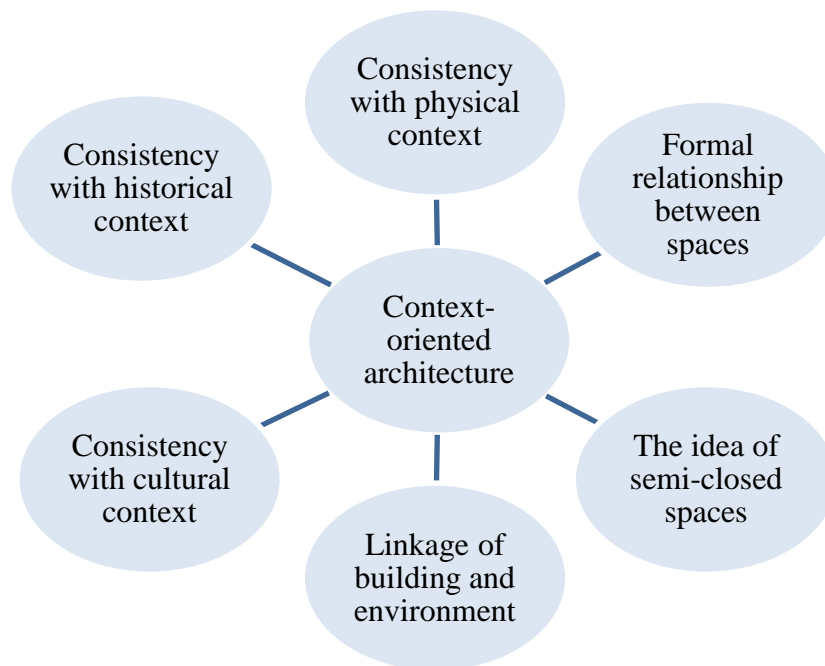

Figure 2: Elements of context-oriented architecture

Brief Considerations on Iranian Architecture

Architecture in Iran has more than six thousand years of history. Iranian architecture at first has religious meaning and purpose and magical character. It has had a continuity that although it has been subject to many internal conflicts or temporary aberrations. However, it has reached to a style that cannot be mistaken with any other style. This architecture is varied so that including from peasant hut to palaces and the most beautiful and most majestic buildings that the world has ever seen. In fact, its appearance over the history includes simple and solemn shapes with rich arrangements. Iranian architecture in most periods has had rich and varied shapes and colors that during the Islamic times achieved unparalleled strength and coordination so that its appearance can be seen in today's parametric architecture.

An Overview on Features of Iranian Context-Oriented Architecture

The great land of Iran is among the few areas of the world that during its life has proposed a specific architectural culture to the world. The important cultural and geographical features of Iran have made its architecture very diverse. If we are in accordance to the existing divisions curtly review the various areas, we will see that even a limited geographical area has considerable diversity in different parts of its architecture. This issue has had major role in the formation of the context-oriented architecture in Iran. The most important features of Iranian architecture include its willingness to show the greatness of scales,

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the intelligent use of simple and bulky shapes, and its stunning stability in purposeful repetition of the elements. Most of the Iranian architectural buildings are clear and rational. The composition newness and simplicity of shape provoke immediate thinking, whereas understanding detailed designs often requires more consideration. The volume and appearance of buildings is often simple and inspire the spirit of peace and safety. This approach is largely appreciated by Iranians. Iranian architecture in most areas has had rich and varied colors. In Iranian architecture, brightness and clarity both are favorable and darkness and ambiguity are hated.

Contextualism and Contemporary Architecture in Iran

Consideration of the identity and authenticity in architecture that for a long time had caused introduction of different theories and ideas, e.g. regionalism and nativism, has always been a concern of a number of theorists and designers in Iran.

If we are going to introduce the time that contemporary architecture in Iran started, the formation of the first generation of Iranian contemporary architecture seems to be a good time, because their main concern of them was tendency to the European modernist architecture and its spread in Iran in the Pahlavi era. Therefore, modernization of Iranian architecture has its roots in the works and thought of these architects and Iranian contemporary architecture was mainly supported by the work of architects and the main European ideas, including international style, the Bauhaus school, the work of Le Corbusier, Frank Lloyd Wright. Richard Neutra, Alvar Aalto, James Stirling and others.

The Iranian contemporary architecture from the beginning until now can be divided into three historical periods. The first and second periods are the period of westernizing the Iranian thought (First Pahlavi period), and the period of making Persian the Western ideas (Second Pahlavi period). The third one is the period of wavering between tradition and modernity of the period of looking at tradition from the viewpoint of modernization ideology (the period of the Islamic Republic of Iran).

In Iran factors such as diversification, pluralism, and diversity of views are among the main indicators of Iranian contemporary architecture in recent decades. One concern for many thinkers of this period has always been inability in creating an architectural style that is in line with modern architecture, is responsive to the changing needs of users, is able to maintain its relationship and continuity with historical architecture of the country and even have something to say in the international arena. Today, Iranian society is such that confusion between the global and local perspectives has been one of the biggest challenges.

Contextualism and Modernity in Iran

The movement of Iranian culture towards the global culture inevitably leads to movement towards the global architecture, because the architecture is associated with cultural, social, political and economic activities and subject to these various and rapid changes has become diverse and vulnerable.

Iranian architecture is faced with an evolving community, which experiences industrialization, globalization and networking. Historical, cultural, economic, social and environmental backgrounds are very effective factors in the shaping of the architecture works. However, tendency toward global perspective in architecture results in separation from the past. Iranian architecture has shaped in a context that has been constantly subject to modernity, industrialization and globalization. In most cases, without theoretical knowledge and detailed recognition of intellectual concepts of the global trends, the Iranian architecture has followed a blind and superficial imitation. Our society never has had completely the modernity infrastructures and technically, there have been always many deficiencies. Given deficiencies existing in building styles, sometimes architecture has reduced to superficial mimicking of the modern architecture.

Our symbolic architecture externally has been inviting the public, urban symbol, identity maker in cities, and has led to pleasant, attractive and environment where social interaction and cohesion takes place. After the Islamic Revolution, emergence of paradigms in conflict to the traditional culture of the community caused many changes in the field of architecture. In fact, what it produces is was construction and not architecture, as well as urban development and not urbanization. The meaning of architecture and urbanism is creating informed and thoughtful space for the life of individual and society (Habibi, 2006).

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Urbanization and industrialization has evolved the traditional ways of life and along with it, the moral concepts and values about the normative and unworthy will also collapse (Bakak, 2007).

Consideration of the Principles of Islamic Architecture

Iranian architects insisted on the principles of Islamic architecture. Based on their eastern methods, they were familiar with Islamic architecture features of different countries as well as a range of principles and criteria and used in a simpler range from the symbolic forms to create spatial and shape readability as well as consistency with the principles of the life of Muslim audiences.

Monotheism view not only includes the architecture and its generality, but also includes all the elements creating a form of architecture, including space, shape, light, color and material. Across the Persian architecture, geometric shapes are more than mere industrial measures. Although they have always an architectural function, beyond their performance, which have material order, are qualified for other performance with more importance, which recall the spiritual principles to humans through their symbolic aspect.

Principles of Islamic architecture can be used in two ways: first, in the context of the use of some spaces, motifs or specific elements of Islamic architecture in new buildings with metaphor-oriented attitudes, second, the formation of the structure of concepts and spatial ideas based on principles of Islamic architecture such as geometry, spatial hierarchy, introspection privacy, symmetry and centrality.

Figure 3: Recall of the spiritual principles through symbolic aspects to human

Figure 4: Regional hints using materials and decorations in warm and dry areas

Details of the using Native Materials and Decorations

Regionalism through microelements of scale such as arrangement materials and details has a long history. The use of materials in addition to placing in the framework of technical and environmental features refers to certain regional concepts such as place identity and belonging to building.

The work of architecture in this area is full of regional hints, which are exposed through the materials and decorations. The use of local materials shows the efforts of architect for reviving the regional identity. In many cases, these materials in their symbolic form, regardless of their structural impact, have signs from

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coordination with the background. For example, tendency to nativist in the works of Kamran Diba rooted in the aesthetic of architectural traditions and urbanism in Iran. He through his tendency looks for a modern architecture that is combined with Iranian tradition and history. His architecture includes the local and native culture as well as the global culture.

Inspired by Regional Specific Concepts
New approaches to regionalism emphasizes on architect's attention to the specific characteristics of the region, especially structures of human's social life.

The approach in dealing with the changing environment shows the architect not only a professional but also an artist and thinker.

He should capture the gold dust that is spread in the space and predict the future. Consideration of specific regional concepts is used in the following ways:

Consideration of the spirit of the place: it is the deepest level of interaction between the architect and the design place, which manifest through consideration of intangibilities, understanding the sense and the spirit of the place.

The understanding of inherent spirituality in some places needs having the same beliefs. Here, the architect must be familiar with wisdoms too.

Understanding the sanctimony of concepts and objects: in some regions, the value of some shapes, concepts and objects are beyond their physical effects. In the culture of Iranians, water, development and security are three sacred concepts, which in some works is at best understood and expressed.

One aspect of culture is structuring the human behavior systems, which over time become models building power structures and social relations among community's people. Iranian architects define regionalism in connection with the foundations of social and cultural life of people and retelling them with the language and patterns of the architecture. They also never deny the manifest of their responsible creativity.

Figure 5: The Inspiration of certain regional concepts

Comparative Study of Examples of Fashion Centers in the World
After mentioning various and effective sights of fashion and fashionism, we have examined some examples of buildings and their importance in the present era is discussed. These buildings include Wai Tink Tank museums in Japan, the center of fashion and beauty and dance studio of Anzac, and Parax art path collection. In this survey, we have shown that how each building display the day fashion and culture.

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Table 1: Comparative analysis of examples of fashion and clothing centers

The case name and its characteristics	The design features of the case	Image	Conclusion
Wai Tink Tank fashion museum in Japan	It is known as a powerhouse in the fashion world. Design of terraces protruded from the surface has made the volume non-uniform.		Much high is not suitable for the fashion museum. Because of the low height of the surrounding buildings, the building has become a symbol.
Vertical Omotesando/Wai Think Tank	The winner of international competitions (Arquitectum), reflecting the culture of fashion and clothing in Omotesando city of Turkey, unique design of each floor		Turning the horizontal to the vertical surface is one of the positive aspects of design's concept, the use of attractiveness other floors by using large elevator
Anzas Fashion and beauty center and dance studio	Walls are covered with mirrors graded point that create the illusion of dust suspended in the air, the use of white paint on the floor, ceiling and walls and white lights under objects make more beautiful the shapes and color		Being exposed to repetition by mirrors has caused the feeling of space important
Artway Parax collection	Responding to the needs from design to sewing, holding exhibitions on Islamic women's clothing		Comfortable and easy choice of clothes, it includes the sale, selection, design and theaters

Conclusion
Cultural development results in the formation of self-esteem in the society, which plays important role in formation of the cultural development identity of the society. Cultural development in terms of giving importance to the local and national values should be able to respond to the social and cultural planning and the spiritual and material needs of the community. Design of cultural centers such as the Foundation for women's fashion and clothing include concepts related to the cultural development, which is considered in recent decades of the country. The purpose of this phenomenon is the systematic and new development and progress of the society. On the other hand, in the study field of fashion and clothing design, we should pay attention to the relationship between culture and technology. Often, the development of technologies appropriate to the culture of a society leads to the growth and awareness of the culture. Clothing and fashion design foundation considers the national and local approaches of the community relative to the industries and cultural achievements, which are relevant to the issue of technology. It has been somehow effective on the growth of local and national cultural identities. Another necessity of the foundation of communities is through interaction between nations. Globalization moves

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the people's life towards western societies or Americanization. Design of Clothing and Fashion Foundation for Iranian women through strengthening native and national cultures causes kind of heterogeneity and variety in the globalization. In evaluating the development of community's provinces, we should consider natural, social, and cultural conditions and to take into consideration type of spatial and regional planning system. According to the above issues, it recommends to determine the strategic, developmental and application policies of the country through designing the foundation for fashion and clothing to use exploratory and fundamental study of the culture and performance structure over the history, current situation and to prepare and implement sustainable and balanced development horizons in Iran.

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