

Ahvaz Clothes Complex Approach to Validation of Local Clothing Culture

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Received: 17 January 2018 / Received in revised form: 12 July 2018, Accepted: 16 July 2018, Published online: 05 September 2018
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Abstract

One of the most visual, yet liveliest instances of the cultural life within a society can be observed from the clothing and the costumes of its people. The purpose of this paper is to articulate principles for designing a park in which people will appreciate the value of the originality of Iranian clothing, and will also create a part for teaching and designing dresses for an Iranian designer student.

In respect to research method, this paper is a descriptive and applied study. In this research, a scientific-survey method has been employed. The method of collecting information was through library archives, and the used collection tools were questionnaires. To calculate this coefficient, the variance of the scores of each sub questionnaire and total variance were first calculated. T-test and Friedman tests were performed using via SPSS22 has been used to analyze the data, and a sample of 30 has been used to examine the reliability of the questionnaire.

The results of the research display that the Ahwaz clothing Park should be constructed in a huge place, and its site should be a good place, and Ahwaz is the right place to build this place, where it is needed. Moreover, the construction of such a place would make it more efficient for the residents, especially women, to spend their free time.

Keywords: Park, Clothing, Culture, Native Clothing, Ahwaz.

Introduction

Everything that covers or beautifies a part or whole of the body is called clothing. "At the beginning of the creation, man did not need to cover his body because his body was mainly covered by hair, but as a result of the evolution and reduction of the hair on the skin that occurred in terms of the natural state, the necessity to cover the head and body to defend oneself in the face of heat and cold, and other natural factors arose." (Ghibi, 2008).

Every nation's clothing is considered part of the culture and civilization of that nation, and a variety of causes, such as geographical, historical, cultural, religious, economic, and political factors determine the clothing of every ethnicity." Clothing represents the evolution of every society, while expressing the

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differences that exist among various segments of that society. (Ghibi, 2008).

Due to its geographical location, Iran has always had a distinct status in the Middle East and the Near East. Hence, many of the cultural and civilizational manifestations of Iran and other countries in the world have been interacting ever since. (Ghibi, 2008).

Consequently, the study of Iranians clothing is a boundless effort that entails a lot of time and resources; hence, most researchers who have studied in this field have chosen a specific timeframe for their research. (Rahimi, 2012).

Research Literature

Definition of Art

Art can stimulate man from a ruptured to a complete and comprehensive being. Art can give human beings an understanding of reality, and not only help him in the recognition of reality, but also bestows upon him a determination that makes him more worthwhile. Art is a social reality in its very own regard. The community needs this wizard of art, and he has the right to ask him to be sentient of his particular social role. (Fisher & Shirvanloo, 2004).

Discussion on the fundamentals of the philosophy of art

Aesthetic has been dubbed the science of finding beauty and harmony, and it is sought after by two different groups:

1. Philosophers, who deal with the comprehension of art and provide an interpretation of it in general while discussing various theories and styles.
2. Artists and critics, who always try to deal with art with a case-by-case basis.

Following the definition of art, another debate that naturally arises is the history of the philosophy of art. This discussion is rooted in ancient Greece and Plato, and continues with Aristotle's views and opinions. Many of the principles of modern arts and the rule of law in this regard are taken from the book of Aristotle's poetry. (Fisher & Shirvanloo, 2004).

Clothing

Clothing is intended to protect the human body from the weather and the hazards in nature. Clothing can also be used for comfort, modesty, as well as for safety. Clothing can represent religious, cultural and other social values. Today, in the 21st century, clothing is rather used for fashion and stylishness than for comfort and other uses.

The type of clothing in the prehistoric Iran has always followed a special style. Researches have revealed that both men and women have always covered their whole bodies in different ages, and have never embraced nudity. But it should be kept in mind that the whole-body-covering clothing that the women in Iran used was very different from the black Arabic-style veil. Some believe that this fully fledged clothing can be considered the very first instance of hijab in the history. (Dehkhoda & Dehkhoda, 1998)

Relationship between clothing and culture

The material, color, and style of sewing, and the vocabulary related to clothing, are mixed with a set of cultural, moral and spiritual criteria such as modesty, dignity and grace, attraction and charm, greatness and humility, pride and compassion and humility, sexual attraction, social and economic status, mourning and happiness, poverty and richness, and religious beliefs and ideals. Therefore, the study of the clothes of a nation, both in the past and present, and studying the historical and social transformation of each of the clothes and their functions within the society, as well as their impact and influence is of paramount importance in anthropological studies. The cultural patterns that the people follow in choosing the clothes, their colors, sizes and shapes, and patterns of sewing is one of two important factors in the clothing of the people of a society, the other of which is the functionality of the clothes in various fields of social, cultural, and occupational activities and religious rituals and ceremonies.

Relationship between clothing and culture

There are various similarities and differences between designing clothes and buildings.

Clothing and building are both used for protecting and covering the body; both have a social role; and finally, there are many common points in their methods of creation.

Man perhaps came up with idea of clothing simply to protect itself from natural phenomena like heat and coldness, and for the very same reasons humans first sheltered themselves to protect themselves against the harsh nature. Therefore, it is safe to say that perhaps the most important use of both clothing and building can be sought in the protection of humans against these natural factors.

Clothes have always been used as a means of showing the social status and the way people thought, and played the role of a symbol. In architecture, these different architectural styles are also used as signs to reflect the social status of the building or the building owner. Usually, we are all used judge one's personality based on their clothing, or similarly by beholding at a house trying to figure the character of its residence. Although we make mistakes in most of such prejudices, we will use the clothes and home of individuals to recognize their character. In many cases, particular forms of

clothes and architecture are attributed as a sign to particular social classes. A very tangible example can be sought in the clothing of the clergy and the different architecture of religious buildings.

Another field of similarity can be sought in the method of creation. There are many common points in the form and styles of art between fashion and architecture. Functionality is another common field between clothes and architectures. People use different costumes for different events; people use tuxedos for official events, while the clothing they pack for a vacation is completely different. In architecture, there are different styles for building mosques, museums, or art exhibits.

Decoration is another common field between clothing and architecture. We use a variety of methods to make a garment distinct from other clothes. For instance, we use buttons, linens and various figures and symbols to beautify clothes. Even finer details, such as the use of decorative belts, tie clips, badges, or such items are used to complement clothing, a method which similarly followed in architecture. (Hadad al-'Adel , 2010)

Yet, there are also some difference between architecture and fashion, the most prominent of which is difference in scales. There is no doubt that this difference in the scale leads to the fact that many things that you can do in the field of fashion cannot be implemented in architecture, and vice versa. Another difference is in tangibility. Clothes can be touched, but most people do not like to touch buildings. On the other hand, clothes only exhibit their features while being put on by humans. But although architecture is also human, it means, but the form and form in architecture are not dependent on the existence of man within it.

Another prominent difference between clothing and architecture is the change of form in clothes. In other words, there is a difference between a garment you are wearing and the very same garment not being worn. This is feature only seen in fashion; in architecture, the forms of buildings are unchangeable.

Native clothing of Khuzestan province

- *Khuzestan Arabs' Clothing*

1. Men's clothing

- **Deshdashe:** A long, full-ankle cloth which is usually white. It comes in in two variations of Iraqi (with collar) and Gulf or Emirati (without collar).
- **Basht or Khachiye:** Another costume of the Arab people of Khuzestan, which is worn on the Deshdashe, and is made of thin woolen yarn. Some embellish tops with cufflinks and sleeves with beautiful silk paint. The other type is called "mezviah" which is made of thick wool and is specially used for the winter, and is usually brown, black or dark blue in color. Its sleeves are sewn with golden-colored nets. Today, most older men use mezviah.
- **Chafiyeh or Kufiah:** a type of headwear used to protect the head, eyes and mouth of people against the sun and sand. Sayyids (descendants of the Islamic prophet

Muhammad) use black or green colored ones, while other use white colored or black and white colored ones. It is not necessarily worn on the head, as it may sometimes be worn around the neck, or on the shoulder for other purposes. The origin of the term Kufiah is rooted in Kufa city in Iraq.

- Eghal: A black ring of woven threads that is placed on the head to hold the Chafiyeh still.

2. Women's clothing

- Abayah or Aba (Arabic veil): A black veil that Arab women wear and, unlike common veils in Iran, there are cuts on the sides of the shoulder of the veil, through which the arms can come out. In case of severe wind, the Arabic veil is not blown away from the body
- Shilah: A scarf used by Arab women to cover the head and chest. The color of this scarf is usually black and it is made of silk or pure yarn. Shilah is usually available in two types of thin summer cloth and thick woolen one for winter. wealthy women who use the pins named "Ghabchi" for decorating their heads and necks use a thinner scarf to exhibit the beads underneath it. The most famous form of shilah is called "Futhej". Shilah which is woven from linen fibers are Bolbul, and it is suitable for use in summer. shilah called "Joz" is a high quality Arabian female scarf of Khuzestan.
- Chellab: A pin made of gold or silver, used to tighten the Shilah on the head. For further beautification, a turquoise is usually strapped on it.
- Osabeh or Charaghdieh: a black fabric made of silk or flaxen that middle-aged elderly women usually wrap around their heads, in which case, the shilah is placed on top of the head and below the Osabeh. Most women use it at mourning ceremonies, and they paint it with some mud to express their grief. The size of the Osabeh depends on several factors. These factors include the age, social class, and whether the wearer is Sayyidah or not. That is, the higher the age of a woman or the higher social class, the bigger the Osabeh. Hence, women of sheikhs, especially women from the Bani-Taraf clan, use large silk Osabehs. This garment is commonly used in Iraq, Kuwait, Jordan, Syria, southern Palestine in the Gaza Strip and the Arabs of the city and villages of Khuzestan. In the folklore of Khuzestan Arabs, there are a number of different stories of regarding the Osabeh. One of these stories is about a beautiful woman, who had a big ugly spot on the forehead. The woman covered the spot with some cloth, which, as a matter of fact, looked good on her. Since then, Arab women have become familiar with this type of cloth.
- Nefnof: A long dress that Arab women wears. Usually, young women use bright colors, like bright red, yellow and orange colors, while older women wear dark colored ones.
- Albas: Arab women's trousers are called "Albas", which is not different from ordinary pants of other ethnic

groups, except that in some parts the trousers are tight and in some others they are loose.

- Thob: Lace-shaped and long-wearing dress black in color, often worn on Nefnof, covering up the middle of the leg up to the wrist and tied behind the neck.
- Bushiyeh: The original term for Arab veil in the past which is now rarely used. Its fabrics are woven from silk and lace. Women with more religious beliefs use Bushiyah to cover their faces from strangers

One of the embellishments that Arab women use is tattooing. Tattooed figures are among the decorative motifs of the ethnic arts of the Arab people of Khuzestan and are based on ideas that seem to be different from other parts of the country, which are exclusive to the natives of that region. Arabic tattoo designs are rooted in pottery mosaics and wall paintings of Dasheh and Mirmardi caves from prehistoric periods in the Lorestan, including abstract designs, and figures from animals and plants. These tattoos, which have long been common among the Arab people of Khuzestan, have both therapeutic and decorative purposes and are commonly witnessed in middle-aged and elder men and women. [Source: Author]



Figure 1: Clothing of Arab women (Islamic Revolution Culture News Agency)



Figure 2: Clothing of Arab women (Islamic Revolution Culture News Agency)

- *Ancient and local Bakhtiari Clothing*

According to foreign and Iranian scholars and researchers, Bakhtiari's clothing is similar to the remains of the Achaemenid, Parthian, and Sasanian images. In this regard, historians have stated that the Persians (Achaemenids) had loose leather skirts before they conquered Lydia, as all their clothes were made of leather. These loose pants are known as "Debit" trousers among Bakhtiari, and are currently used as Bakhtiari's local costumes.

Bakhtiari's local uniforms, especially the Bakhtiari women's clothes, are very similar to the current and official Zoroastrian garment. Regarding Zoroastrian women clothes, Mohammad Javad Mashkour writes: "According to a description of European travelers in the seventeenth century from the Zoroastrians clothes, the Iranian Zoroastrians' clothes in the Yazd and Kerman villages has not changed dramatically three hundred years since that time. It can be guessed that they have retained their clothing from the time of the Sasanians until now, and they wear the same clothes that still have not met their towns in the countryside. The current dress of Zoroastrian women is called "Kaj" which is fine-woven and made of red, green and yellow pieces. The sleeves of the very simple and upright. To cover the head, first a triangular piece of cloth called "Macno" [Mina in Bakhtiari] is worn which about three meters in length and is made of silk.

The description stated by the author and many western and Iranian scholars from the clothes of Zoroastrian women is very analogous to those of the Bakhtiari women.

Regarding the resemblance of Bakhtiari and the clergy clothing, Dubed writes: "Most of the Bakhtiyari wear an open front bezel that reaches almost to the knees and extends upwards to the throat. This garment is similar to the that of clerics of ancient Iran during praying."

Isabella Bishop states that: "The Bakhtiari people usually wear a coarse linen cloth and wear blue linen cloth trousers. The legging of Debit is two yards long. They wear a long cashmere scarf around their waist and wear a brown felt cloak on their clothes. Khans usually wear black Debits ... Each Bakhtiari man hangs a long and decorated rifle on his left shoulder. Those who do not have firearms carry a stick or mace decorated with leather to attack or defend. (Kateb, 2015)



Figure 3: Bakhtiari women clothing



Figure 4: Bakhtiari men clothing

Methodology of Research

Introduction

Data analysis is a multi-stage process in which the data provided through the tools used to collect them in a statistical sample is summarized, encoded, categorized, and eventually processed to provide a variety of analyzes and relationships between these data in order to test the hypotheses. In this process, data is both

conceptually and empirically refined, and various statistical techniques play a significant role in deductions and generalizations (Bahrami, 2014).

Validity and Reliability

- *Validity*

The concept of reliability evaluates the extent to which the measuring instrument measures the desired attribute. Without knowing the validity of the measurements, the accuracy of the obtained data cannot be guaranteed. The measurement tools may be valid for measuring a specific feature, while they may not be valid for measuring another feature. In the present study, the validity of the measurement tool was assured by turning to experts and professors in measuring the variables of the research.

- *Reliability*

The purpose measuring the reliability and stability of a questionnaire is to ensure its functionalities at different times and locations. In fact, a study is called reliable when the instrument used for measurement is reliable, i.e. if the research is carried out by another researcher, or by the same researcher at a different time or location, similar results are obtained.

To test the reliability of the questionnaire, a sample of 30 was used.

Table 1- Cronbach's Alpha Coefficients

Index	Number of Questions	Cronbach's Alpha Coefficient
Formation and Presentation of clothing design art	7	0.86
Promoting the sense of belonging to the region through indigenous coverage	7	0.83
The emergence of indigenous and native art by architecture	7	0.58
Creating a functional space with symbolic concepts by recognizing and studying the design of native and traditional clothes	7	0.65
Total questionnaire questions	28	0.93

If the Cronbach's alpha is greater than 0.7, the reliability of the question is verified. (Table 1)

As shown in Table 1, the Cronbach alpha reliability coefficient for the whole questionnaire was calculated to be 0.93. Moreover, the highest Cronbach alpha coefficient was related to the first indicator (formation and presentation of the art of designing clothes; 0.86) while the lowest was attributed to the third indicator (The emergence of indigenous and native art by architecture). Therefore, Cronbach's alpha coefficients are satisfactory in all indices and the obtained results indicate the acceptable reliability of the tool employed for measuring.

The dispersion indicators are used to summarize the data set, and each index represents the whole data by a single value, based on which the distribution of results can be assessed.

Checking the Normality of the Data:

It is noteworthy that observing the underlying assumptions is necessary in order to use parametric tests, it is necessary to. The underlying assumption of the t-student test is that the variable data is derived from a population with normal distribution. For this purpose, we use the Kolmogorov-Smirnov test.

When examining the normality of data, we test the null hypothesis based on the normal distribution of data at a 5% error rate. Therefore, if the test statistic is greater than 0.05, then there is no reason to reject the null hypothesis, based on the fact that the data is normal. In other words, the distribution of data will be normal. To test the normalization of data, the following statistical hypotheses are proposed:

- H0: The distribution of data for each of the variables is normal.
- H1: The distribution of data for each variable is not normal.

Table 2: Results of Kolmogorov-Smirnov test

Index	Sample size	Average	SD	Kolmogorov-Smirnov test value	Significance	Result
Formation and Presentation of the art of designing clothes	40	4.31	1.35	0.420	0.245	Normal
Promoting the sense of belonging to the region through indigenous coverage	40	4.75	0.76	0.501	0.102	Normal
The emergence of indigenous and native art by architecture	40	4.91	0.37	0.525	0.093	Normal
Creating a functional space with symbolic concepts by recognizing and studying the design of native and traditional clothes	40	4.86	0.33	0.478	0.128	Normal

Table 2 indicates that since the level of significance for all variables is greater than 0.05, the normal distribution of data can be verified. Hence, there is no significant difference between the distribution of observed frequencies and the normal distribution, and thus the distribution of the sample is normal.

Table 3: Ranking the variables within Formation and Presentation of the art of designing clothes

The degree of importance	Formation and Presentation of the art of designing clothes	Average rating
1	The art of designing traditional and native costumes can be a cultural asset for the future generations	4.83
1	It is possible to create spaces that are inspired by native arts and culture by relying on the appreciation of native arts.	4.83
1	Lighting and decorations should be elegant in designing the clothing park	4.83
1	Light is a very important element in the design of the clothing complex	4.83
1	The element of creativity and innovation is important while combining native costumes with modern clothes	4.83
2	Native costumes of the region are now part of the historical and cultural memory of clothing industry and art	4.33
3	In the design of such a space, the ideas of fashion designers should be sought	3.83
4	There is a need for space to appreciate the culture of native clothing	3.73

Table 3 shows the results for determining the ratings of each item related to the creation of a physical space with symbolic concepts by recognizing and studying the architecture of native and traditional clothing based on Friedman's test. The results show that five indexes of "The art of designing traditional and native costumes can be a cultural asset for the future generations", "It is possible to create spaces that are inspired by native arts and culture by relying on the appreciation of native arts", "Lighting and decorations should be elegant in designing the clothing park", "Light is a very important element in the design of the clothing complex" and "The element of creativity and innovation is important while combining native costumes with modern clothes" are all the primary mechanisms for identifying and presenting the art of designing clothes. Furthermore, indexes of "There is a need for space to appreciate the culture of native clothing" and "In the design of such a space, the ideas of fashion designers should be sought" were classified as the least important mechanisms in this regard.

Table 4: Ranking the creation of a physical space with symbolic concepts by recognizing and studying the architecture of native and traditional clothing based on the Friedman test.

The degree of importance	creation of a physical space with symbolic concepts by recognizing and studying the architecture of native and traditional clothing	Average rating
1	In designing clothes, inspirational resources can be used to design any phenomenon	4.9
1	Development of a clothing park leads to employment	4.90

2	Cities need to create such cultural and artistic spaces to promote social interactions	4.54
2	The design of the Clothing Park should satisfy various tastes	4.54
3	Lack of spaces specially designed for fashion design is felt	4.16
4	People, particularly the younger generations, have a special interest in modern clothes and their attention to native costumes and clothing has diminished	3.96
5	Clothes design are of good quality	1.00

Documents regarding the Design of Ahwaz Clothing Park

Social-cultural interactions are at the heart of decision making for the sake of social harmony, cohesion and unity in society. Yet, in the present era, we are witnessing a decline in such interactions as a result of industrialization. Since this industrialization is undeniable, we must attempt to reinforce social interactions and cultural cohesion, and ultimately to create a common identity in the society, the solution to which is the creation of hubs for people's interactions. A Portion of these interactions occurs in spaces like markets, but this does not suffice, and there is a vital need to strengthen our cultural and artistic centers in this regard, thus further highlighting the present research.

Conclusion

Table 5: Findings of the study

Purpose	Strategy
Engaging people in Socio-cultural arenas	Employing various forms of art
Promoting the sense of belonging and citizenship	Revitalizing indigenous forms of art
Improving citizens' satisfaction	Creating amusement/recreational and educational centers
Increasing the sense of involvement of the people	Using history of the city as the common identity of the people

Introduction of the site in the overall structure of the city

Kianpars neighborhood is located in the northern part of the city and is adjacent to the Karun River. The proposed site is located on the coastal road and at the site of the island park. The site's vicinity areas include: from the north to the Karun River, from the west to the coastal road and the residential area of Amanieh and the administrative district of the governorate of Khuzestan, from the east to the river Karun and from the south to Sefid Bridge.

This neighborhood has the distinction of being located on the proximity of the Karun River, which has provided a special perspective for this neighborhood. Having plenty of land for further development is another feature of this neighborhood.

Introducing the proposed site for the Park



Figure 5: Site Behind the Ahwaz Naft Hospital (Site no. 1)

Table 6: SWOT Analysis of Site 1

Strengths	Weaknesses	Opportunities	Threats
Proximity to Ahwaz airport	Kuye-e Naft Street Traffic	Proximity to residential areas as an opportunity for creating an active public space	Environmental pollution Bad climate
Natural light	Traffic due to the Naft Hospital	Vicinity to Ahwaz airport as an opportunity of being seen by tourists	Traffic
	Traffic from the airport		

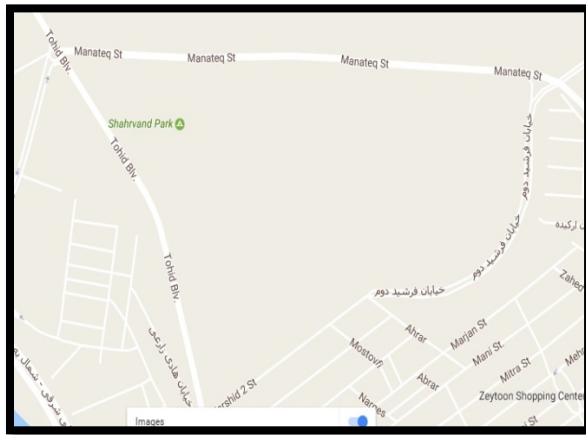


Figure 6: Sharvand Park (Site no. 2)

Table 7: SWOT Analysis of Site 2

Strengths	Weaknesses	Opportunities	Threats
Existence of Park as a natural element	Remoteness from cultural and Artistic facilities	Proximity to residential areas as an opportunity for creating an active public space	Environmental pollution Bad climate

Natural light	Lack of centrality	Vicinity to the coastal road and proper accessibility to different parts of Ahwaz	Traffic
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The Final Site for Ahwaz Clothing Park

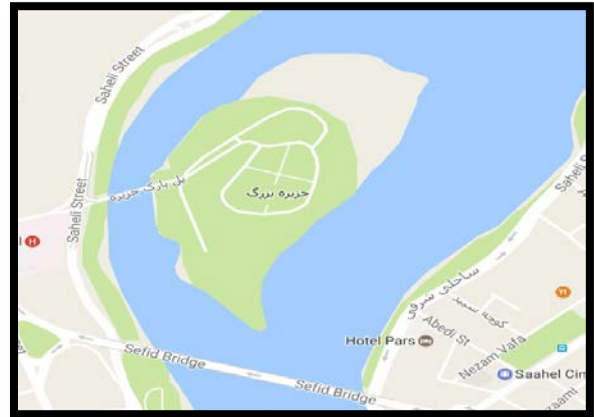


Figure 7: Aerial photo of the site (Source: Google Map)

Field surveys in the vicinity of the island site (final selected site)

Reason for choosing the project site and site analysis

Conclusion

- Basic Ideas

In this article, the design process instigated with the recording of mental images and development of early ideas. the final design was realized by combining the initial ideas and according to the qualitative criteria of the original concepts,

- Toranj Plan

Bergamot (Toranj in Persian) and candlelight are a whole from a harmonious system in geometric forms. These two symbols represent two centers of humanity. (Heydari, 2014)

Amid Dictionary states that bergamot is a kind of rosary that combines flowers and leaves and Islamic designs, and it is mainly used in the figures of carpets and curtains, and tiles and glides.

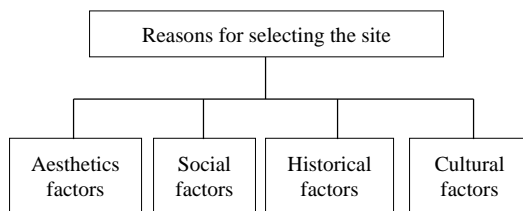
In this section, given the aforementioned information, the author decides to use the bergamot as the general outline of the site

The general structure of traditional and native spaces (here Park of clothing) should be based on a hierarchy of public spaces such as sewing workshops, fashion showrooms, education and research departments, and office spaces. Considering the standards and principles for designing and using these standards, quality spaces can be produced to run conferences and display attires based on the sense of belonging to the place and to promote the sense of social interaction.

The revival of traditional and indigenous clothing can be the element that, according to the rules, forms a distinct and integrated space that, with its current functionalities, makes sense of the place's belonging and the promotes cultural and social interactions among people and traditional clothes. Ease of access and accountability of spaces are the most important factor in designing of the public centers.

Four groups of factors are very important for determining the site of Clothing Park in each city:

1. Cultural factors
2. Historical factors
3. Aesthetic factors (natural landscape, artifact landscape)
4. Social factors



- *Cultural Factors*
 - ✓ Being placed in the cultural area befitting of the Clothing Park (cultural, educational, amusement vicinities)
 - ✓ Being placed in the vicinity of other cultural centers paves the way for the better communication of tribes.
- *Historical Factors*
 - ✓ Site being located in the historical texture of the city
- *Social Factors*
- *Aesthetics Factors*
 - ✓ The continuity of the river landscape
 - ✓ Spectacular natural landscape (the river)
- *Natural Structure of the Site, SWOT Analysis*

Table 8: Accessibility SWOT Analysis 1

Factor	Accessibility
Strengths	-Existence of vital natural elements such as the river -Proximity to the coastal road
Weaknesses	-Coastal Road traffic
Opportunities	-Vicinity to residential area as an opportunity for creating active public space -Existence of the River
Threat	-Environmental Pollution (Air pollution) -Bad Climate

- *Accessibility SWOT Analysis*

Table 9: Accessibility SWOT Analysis 2

Factor	Accessibility
Strengths	-Proximity to the coastal road

	-Proximity to Chamran area (Kianpars) as an active urban area -Appropriate and convenient access to other parts of the city -Proximity to the central library -Existence of Pedestrian bridge as well as Sefid bridge in the vicinity of Clothing Park
Weaknesses	
Opportunities	-The possibility of designing tourist spaces in interaction with the coastal road as a tourist center in the city -Highlighting Clothing Park as a cultural/artistic pole in the vicinity of the river
Threat	-The high rate of movement from the coastal road is a threat to gaining pedestrian users.

View from the Site towards the river



Figure 8: photo from around the site; Source: Author

Tables of Spaces

Table 10: Required spaces for Amphitheater (Source: Research findings)

#	Space Name	Number	Number per Square Meter Space	Total Square Meter Space
1	Pre-Entrance	2	35	70
2	Main Salon	1	350	350
3	Information	1	6	6
4	VIP Entrance	1	50	50
5	Make-up Room	2	12	24
6	Lobby	1	100	100
7	Lights' Room	2	12	24
8	Cleaning Warehouse	1	20	20
Total Space			1238 Square Meter	

Table 11: Required spaces for Administration (Source: Research findings)

#	Space Name	Number	Number per Square Meter Space	Total Square Meter Space
1	Management Room	1	25	25

2	Office Room	1	24	24
3	Vice-manager Room	1	20	20
4	Conference room	1	40	40
5	Archive Room	1	40	40
6	Secretariat	1	22	22
7	Publication	1	27	27
8	Archives	1	35	35
9	Public Relations	1	27	27
10	Pantry	1	8	8
11	Services	1	24	24
12	Financial Sector (Accounting)	1	70	70
13	W.C	1	6	6
14	Secretary	2	11	22
Total Space		390 Square Meter		

Table 12: Required spaces for Welfare Park (Source: Research findings)

#	Space Name	Number	Number per Square Meter Space	Total Square Meter Space
1	Personnel dining hall	2	50	100
2	Traditional Restaurant	1	230	230
3	Traditional Café	1	230	2300
4	Coffee Shop	2	100	200
5	Kitchen	2	65	130
6	Rhythmic & Traditional Products Exhibits	3	80	240
7	Prayer Room	2	65	130
Total Space		1260 Square Meter		

Table 13: Required spaces for Welfare Park (Source: Research findings)

#	Space Name	Number	Number per Square Meter Space	Total Square Meter Space
1	Library Archive	1	90	90
2	Studying Hall	2	100	200
3	Class Management	1	12	12
4	Professors' room	1	50	50
5	Educational classes	10	35	350
6	Computer Site	2	70	140
7	Network room	1	12	130
8	Weaving Workshop	2	100	200
Total Space		1260 Square Meter		

Table 14: Required spaces for Exhibition Center (Source: Research findings)

#	Space Name	Number	Number per Square Meter Space	Total Square Meter Space
1	Exhibition Warehouse	8	25	200
2	Cleaning Warehouse	5	10	50

3	Exhibition Hall	8	200	1600
4	Management	2	25	50
Total Space		1900 Square Meter		

Table 15: Required spaces for Fashion Show Park (Source: Research findings)

#	Space Name	Number	Number per Square Meter Space	Total Square Meter Space
1	Behind-the-scene Services	1	100	100
2	Behind-the-scene provisions	1	100	100
3	Warehouse	2	15	30
4	Central Warehouse	1	250	250
5	Judges	2	15	30
6	Judges' Resting Space	2	25	50
7	Make-up	2	25	50
8	Main Runway Hall	2	450	900
9	Bathroom	4	15	60
Total Space		1785 Square Meter		

Table 16: Total area of activity in different areas of the plan, Source: Research findings

Space	Space Area
Offices and Administration	390 m ²
Research and Study	1054 m ²
Exhibition	1900 m ²
Amphitheater	1238 m ²
Welfare	1260 m ²
Fashion Show	1785 m ²
Total Spaces	7627 m ²

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