



RESEARCH PAPER

An Investigation to Study the Intersection of Fashion and Architecture through Translating Community's Fashion Trends and Culture in Architectural Realm

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Abstract

This research paper is an attempt to formulate a conceptual foundation to redefine the approach towards designing a communal commercial setting within the contextual periphery of women oriented trendy site such as "Gora bazar in downtown Saddar Peshawar". To achieve this objective a three-tiered analysis framework was devised. It encapsulated studying the contextual responsive and site sensitive representation of an architectural vocabulary. This was analyzed with reference to the fashion trends of the target community. Rejuvenating community's skin by its "genius loci" will be devising a spatial system respecting the retrospective and prospective setting for the user or communal representatives. Strong communal experiential space in a traditionally and contemporarily strengthened spatial arena, with the proposed architecture and the contextual tactility and visual effectiveness of the place is one of the prime objectives of this exercise. How a communal setup encounters their routine activity and behavioral patterns carrying a specific skin of fashion, trending, and people. The attempt to bring aesthetics together with commercial nature in such a state so that one can appreciate them together and understand that architecture can be fashioned and translated in formulating a successful environmental translation when you decide to bring outcome with disturbing the sagacious land setting given. To idealize a framework or a mechanism that shall enhance the awareness to respect the sensitivity and delicacy of fragile female nature at the peripheral arena of urban scape.

KEYWORDS Behavioral Pattern, Communal Space, Contextual Tactility, Genius Loci, Rejuvenating

Introduction

In general terms fashion refers to the making or building of something. Fashion has been a dynamics global industry and it plays an important at global political, cultural, economic, and social spheres. The process of globalization and modernization has revolutionized the fashion industry and the elements of fashion spreads across borders. Fashion also means self-expression that allows people to try on many roles in life. Fashion also represents the feelings of a person to present himself or herself according to his/her thinking. Fashion is transmitted from generation to generation, while every country and region has its own fashion and styles (Craik, 2003). It's a way of measuring a mood that can be useful in many aspects, culturally, socially even psychologically. Fashion and architecture are closely related, and we understand the one through the lenses of other (Davis, 1994). Fashion is one of the popular aesthetic expressions, and it often appears in the clothing, footwear, accessories, makeup, hairstyles, and lifestyle of an individual or group. A person who keeps oneself updated of these aspects of life is recognized as fashionable. It means the usage accepted by those who want to be up to date. Fashion is the most general term and applies to any way of dressing, behaving, writing, or performing that is favored at

any one time or place (the current fashion) a manner of doing something) (Bhardwaj, & Fairhurst, 2010).

The thought of human being when he was born, he needed a shelter and went through a tangible process from which Architecture got recognized in the form of cover for saving himself from environment and his surroundings the concept of architecture in form of buildings was identified (Architecture and fashion Report, 2008). Similarly, fashion was born yet not identified with human being starting from the very basic of clothing form in which his style was to live simply with the needs of that time. Fashion and Architecture share a relation of comfort cover and shelter for human beings. The body can be seen and thought of as a machine including a vehicle, as well as a building. Therefore, it could be stated that dressing of an individual provides a definition of personal space as do architectural character structures though they are bigger in scale. Fashion and architecture have many connections: they both aim to make shelter for the human being and reflect our taste (Frederick, (2007). On the other hand, Architecture and Fashion differ in many ways, such as, Fashion is inevitable to die in shorter time than architecture, it is related to smaller scale, and most importantly, Fashion is more about marketing and consumption while Architecture is monumental and relates to eternity (Farahat, 2014).

These differences altogether create a thread of commodification and commercialization for Architecture. Architecture acts as a shaper of space, i.e., it acts as a symbolic metaphor and an agent of the society's cultural values. Since the outer space reflects our inner spaces, this commodification and commercialization might lead Architecture to lose its mission in the social life. Therefore, this work suggests that Architecture should get engaged in human spaces, traditions and cultural values of the society, sustainability, eternity, and wholeness of the life, rather than temporality of fashion. This study proposes that in today's highly globalized world, it is almost impossible to practice architecture separate from fashion since both arts are responsive to the individuals' and the societies' culture and environment (Crewe, 2010). From the imagery - visual view of point, both arts reflect the taste of the individuals who occupy those spaces, and from the materiality context, Architecture and Fashion have many in common, such as, use of fabrics and materials, use of technology, and from the global point of view, both arts and artists in these fields have an opportunity to interact closely with each other in especially socially responsive, more sustainable*, and economical design. The work sets out to explore the role of Fashion in Architectural design and visa verse from exploratory and interpretive perspectives, presenting preliminary findings from the literature survey, visual materials, manifestos of the designers, and personal observations and interpretations (Park &Yim, 2013).

Literature Review

Understanding the interrelationship of Architecture and Fashion:

The thought of human being when he was born, he needed a shelter and went through a tangible process from which Architecture got recognized in the form of cover for saving himself from environment and his surroundings the concept of architecture in form of buildings was identified. Similarly, fashion was born yet not identified with human being starting from the very basic of clothing form in which his style was to live simply with the needs of that time. Fashion and Architecture share a relation of comfort cover and shelter for human beings. The body can be seen and thought of as a machine, a vehicle, as well as a building. Therefore, it could be stated that dressing of an individual provides a definition of personal space as do architectural structures though they are bigger in scale. Fashion and architecture have many connections: they both aim to "make" shelter for the human being and reflect our taste. In this concept, it is widely accepted that fashion and architecture relation started with the earliest men who used the same material for their clothing and for housing/shelter. This relationship has led closer connections between the two disciplines,

such as, both fields have commonalities in their design process which makes them share the same boundaries: Both architects and fashion designers aim to create perfect, comfortable, and beautiful forms for the human body. As quoted by coco channel “fashion is architecture it is just a matter of proportions”.

How Fashion and Architecture shares a relation to their recognized fields?

On the other hand, Architecture and Fashion differ in many ways, such as, Fashion is inevitable to die in shorter time than architecture, it is related to smaller scale, and most importantly, Fashion is more about marketing and consumption while Architecture is monumental and relates to eternity. These differences altogether create a thread of commodification and commercialization for Architecture. Architecture acts as a shaper of space, i.e., it acts as a symbolic metaphor and an agent of the society's cultural values. Since the outer space reflects our inner spaces, this commodification and commercialization might lead Architecture to lose its mission in the social life. Therefore, this work suggests that Architecture should get engaged in human spaces, traditions and cultural values of the society, sustainability, eternity, and wholeness of the life, rather than temporality of fashion. This study proposes that in today's highly globalized world, it is almost impossible to practice architecture separate from fashion since both arts are responsive to the individuals' and the societies' culture and environment. From the imagery - visual view of point, both arts reflect the taste of the individuals who occupy those spaces, and from the materiality context, Architecture and Fashion have many in common, such as, use of fabrics and materials, use of technology, and from the global point of view, both arts and artists in these fields have an opportunity to interact closely with each other in especially socially responsive, more sustainable, and economical design. The work sets out to explore the role of Fashion in Architectural design and visa versa from exploratory and interpretive perspectives, presenting preliminary findings from the literature survey, visual materials, manifestos of the designers, and personal observations and interpretations.

Fashion and Architecture: Repetition in styles: The cycle

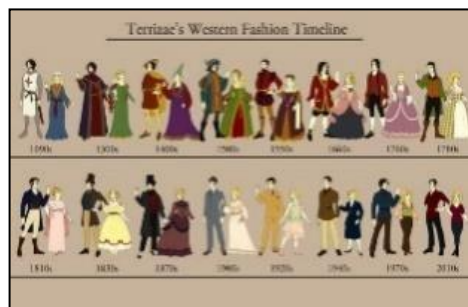


Figure 1

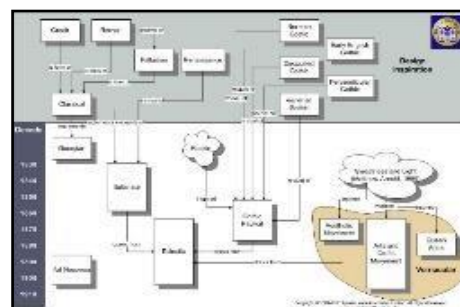


Figure 2

Fashion had been changing through times in clothes and other accessories yet repeated after a certain period but in its advanced form. Every era gives fashion a new name and it becomes history with a passage of time. After a certain period, it repeats itself to the people in its enhanced form. In Pakistan we have seen fashion changed and repeated in so many years. In 60s thin pants thin ties got evolved. In 70s fat ties open bottom pants came in, in 80s short pants got popular, in 90s straight pants came and in late 90s again open bottom pants got evolved. In 2000 60s fashion got repeated thin ties were fashioned again. Similar for women in 50s&60s small shirts were fashioned. In 80s long shirts came in but in 90s small shirts again came into fashion with the fabric fashioned in that time accordingly. Fashion always kept changing yet you go back to your origin from where it begun (Smith, 2010).

In this world many architectural movements came in as the time went on. Every era had its own architectural style, and it was recognized by its Architecture. Though some styles had been repeated after a certain period. People had been practicing traditional, classical

conventional architecture. After industrial revolution people worked on thought of saving the time and working more. Steel column came into architecture known as modern architecture. It was approved from Bauhaus Chicago School of architecture modern architecture was driven by technology, by the speed required to fulfil the gaps, then a resistance came through art & craft movement (Giedion, 2009).

Discussion

Influence of Art in Fashion & Architecture:

Art is the demonstration of feelings. Maude mentions that feelings are demonstrated by the help of lines, colors, movements, sounds, or words in human beings (Maude, 1996). In other word art is the expression of emotions (Thompson, 1999). Throughout history, human life is affected and filled with art; from the songs that is heard by people to the fashion in their daily clothing. However, by the word 'art', it is important to know that it defines the part of artistic activity which is selected as having a special and specific importance (Tolstoy, 2010).

Language of feeling; coordinate with speech, which is the language of thought. The noble function it is uniquely fitted to perform is that of educating the feeling of men. Through speech, the thoughts of others, contemporaries, or those long dead, are made accessible to a man; through art, all that is being lived through by his contemporaries is accessible to him, as well as the feelings experienced by men thousands of years ago, and he has also the possibility of transmitting his own feelings to others (Tolstoy, 2010).



Figure 3: The Influence of Mondrian art on fashion and architecture (Angus, 2012; Phaidon Press Corporation, 2010).

Influence of Science in Fashion & Architecture:

One of the important factors which stamped the 20th century and made it unique was the improvements in science and technology. Improvements on science have its practical benefits that flow from it, these improvements are in human health and comfort in life. However, there are other dimensions to science than improving the quality of our lives; 19 they are the factors which are providing human beings with a magnificent intellectual window to the universe. –It allows us to see that everything around us operates according to the dictates of general rules and principles, rules and principles that can be discovered by the methods of science. Rules that have been tested and verified most stringently are elevated to the status of laws of nature (Trefil, 2003, P.8).

Many people believe that two important aspects of any culture can be defined as art and sciences. The relationship between art and science is hard to ignore. Without a doubt art and science are related to one another. They are both in a search for reaching to the truth,

creativity, and imagination. —But they are not identical pursuits, and they are not governed by the same criteria of meaning and value. When it comes to science, what interests us is exclusively the content of what is conveyed, not the means whereby it is conveyed. But when it comes to art, things are otherwise. A focus on content as conveyed by specific form in specific circumstances is virtually definitive of an aesthetic interest in an object, and an artwork in particular|| (Levinson, 2007, p.544). They are both the sources of creativity, aspiration, and identity. Many centuries ago, science and art were united. Science was somehow a natural philosophy which related to art, and they represent religion and truth (Wilson, 2002, p.7). To art and science, observation of the surrounding environment in order to gather information is an essential key element. Observation and experiment are the basic cornerstones of science. So, scientists should approach the world with an open mind (Trefil, 2003). Both value creativity. Both propose to introduce change, innovation, or improvement over what exists. Both use abstract models to understand the world. Both aspire to create works that have universal relevance|| (Valqui Vidal, 2005). The relationship between art and 20 sciences in the eye of Tolstoy is strikingly similar metaphor, distinguishes the function of science, which employs speech, from that of art. —Science and art are like a certain kind of barge with kedge- anchors which used to ply on our rivers. (Maude, 1996). Many philosophers believe that the relationship between science and technology is quite complex. Nowadays, they define the technology as an applied science which is the application of scientific principles to solve a problem (Singer, 1954). Currently, science and technology work together and inform each other. Technology developers often must work in areas where scientific understanding is not sufficient|| (Wilson, 2002). Technology and sciences are spreading their influence on people’s everyday life; from architecture to fashion design and communication to domestic life and education (Wilson, 2002). Science and technology somehow are expanding the conscious of people around the world (Ascott & Shanken, 2007). Technology is seen as knowing how ‘, while science is seen as knowing why ‘. Engineers and technologists are seen as primarily interested in making things or refining processes, not in understanding principles|| (Wilson, 2002). Nowadays, with the help of technology and science, scientists are creating new materials for showcasing their ideas on the facades of the buildings or garments. One of the new materials which is finding its way on catwalks and field of architecture is the ‘Media- Façade ‘. Media façade is created with small LED lights and can picture anything that is on the mind of the designer or user. On façade of 21 the buildings the LED lights reflect the natural light and at night by the help of the computer program it gives the color schemes wanted by the user. In the field of fashion, Hussein Chalayan created a garment that is made of LED that is normally have been used for advertisements.



Figure 4(Interactive Architecture, 2007) Usage of Media Façade in Fashion & Architecture (Interactive Architecture, 2007; Pearson, 2011).

Influence of Technology in Fashion & Architecture:

From the beginning of time, people from around the world, in order to solve their problems in life, tried to create new machines and techniques to ease their way of life. Their problems in life got somehow solved with the creations, modifications, methods and knowledge of tools, machines, techniques, crafts, and systems. These creations were directed to achieve a goal in a specific function. For example, creation of wheel by primitive

people were only because of solving the problem of easier transportation of goods and materials. Technology is somehow the sum of focused and purposeful information in design and production to organize the human activities. Technologies nowadays, affect human being in its maximum way. All people, and even animals, around the world are struggling to adopt themselves with the changes caused by growth in technologies (Wikimedia Foundation, Inc., 2012). –Artists working with new technologies occupy a territory that is overflowing with ethical and aesthetic dilemmas. Each new technological development engenders new problems. It is undoubtedly quite difficult for artists (as it is for most people) to orient themselves within such a rapidly transforming field. This is especially true when we consider the challenge that these new media present to traditional and contemporary assumptions about the transformative powers of art|| (Lucas, 1993, p.335). The relationship between art and technology is quite dependent on the factor of time. The technology and art are both a moving target. A piece of art in an emerging area of technology can lose its value in few years after. –It takes an act of artistic vision and bravery to decide to work with techniques, tools, and concept from a still raw area of technology not yet accepted as a valid area for the arts|| (Wilson, 2002). Everyone believes that is a hard task to work with a medium before anyone else defines it as a medium. However, few years later –...when the technology has matured and a body of artistic work and commentary has appeared, the choice does not have the same meaning. 25 At the early stages of an emerging technology, the power of artistic work drives in part from the cultural act of claiming it for creative production and cultural commentary|| (National Art Education Association, 1994). These days, in every field that there is technology has its impact on them. These technical crossings in some ways made people 's life easier, but in many cases, technology caused problems which people could not adapt to Fashionable wearable are designed garments, accessories, or jewelry that combine aesthetics and style with functional technology|| (Seymour, 2009). Usage of new technologies, unconventional materials and electronics in fashion design made a great change in clothing industry and start a new era. Portable become wearable and clothing becomes a user surface, in other words, an electronic interface (Loschek, 2009).



Figure 5: Before Minus Now Collection by Hussein Chalayan (Lloyd, 2010)

It is concluded that factors that bring about a change in fashion trends are same which bring about a change in Architectural trends. “Change in Architecture could be brought through Fashion

The Cycle of Fashion:

Fashion and repeating cycle



Figure 6

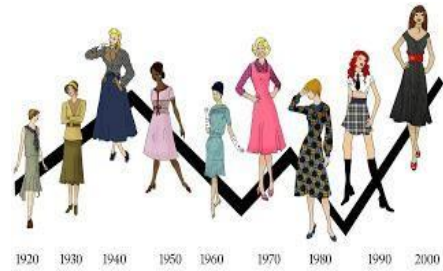


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Similar for women in 50s&60s small shirts were fashioned. In 80s long shirts came in but in 90s small shirts again came into fashion with the fabric fashioned in that time accordingly. Fashion always kept changing yet you go back to your origin from where it begun.

Architecture and its revivalism through different periods and times:

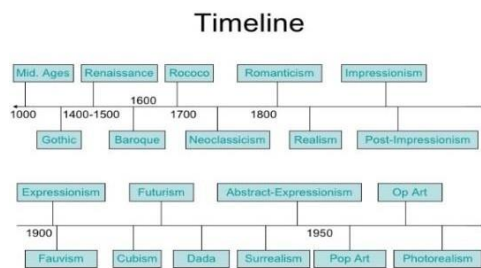


Figure 8

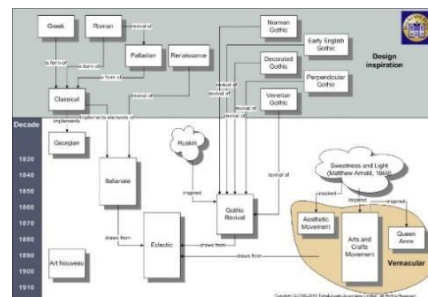


Figure 9

In this world many architectural movements came in as the time went on. Every era had its own architectural style, and it was recognized by its Architecture. Though some styles had been repeated after a certain period. People had been practicing traditional, classical conventional architecture. After industrial revolution people worked on thought of saving the time and working more. Steel column came into architecture known as modern architecture. It was approved from Bauhaus Chicago school of architecture modern architecture was driven by technology, by the speed required to fulfil the gaps, then a resistance came through art & craft movement. In middle of the 20th century when people got irritated from world war that there is no romance in the atmosphere anymore, so they looked at the architecture they had created. New architects came in and started a new charter that classicism and modernism is wrong. They said to develop something which represents today's architecture (Colquhoun, 2002). Then came post modernism then eclecticism came then old movements took over the present movements known as Deconstruction. Now this movement is the dominant movement. In these movements Beaus arts, classicism neo classicism, art nouveau, expressionism, critical regionalism were the movements in which old movements can be seen.

The style "Beaux Arts" is above all the cumulative product of two-and-a-half centuries of instruction under the authority, **Modernism** is a philosophical movement that, along with cultural trends and changes, arose from wide-scale and far-reaching transformations in Western society in the late 19th and early 20th centuries. Above mentioned are the examples of modernism Architecture.

Factors bringing the change in Fashion & Architecture:

Figure 10



Figure 11



The major factors that brought change in architecture: includes –function, aesthetics, users, environmental sustainability, ergonomics, safety, availability of tools, trends. From the above analysis it is concluded that factors that bring about a change in fashion are same which bring about a change in Architecture. A statement is generated here proving that “change in Architecture could be brought through Fashion”

Conclusions and Recommendations

The derivatives of the research conclusions signify an architectural spatial intervention, which shall synergize the aspects including specific relevant community's selection including its feasibility analysis, identification and analysis of community's skin, overlapping it to the architectural skin of Gora bazar, the designing strategies and objectivity, core aspects evolving and developing the design vocabulary and grammatical system, studying user's requirements, calculating its spatial utilization patterning, resulting into architectural intervention defining the core objective of the research article, understanding the intersectional correlation for architecture and fashion and evolving conceptual idea for "SKIN".

Selection of a community to study its fashion trends timeline with respect to Architecture

Gora Bazar Peshawar Sadder was chosen as my community due to its trendy and cultural nature where every kind of fashion in old and new trends could be experienced. Analysis concluded that a community should be selected which should be having a trendy lifestyle having its own culture and history.

Gora Bazar Peshawar was the targeted community because it owns users that belong to every kind of sect. When the skin of architecture of this bazar was investigated the historical layering process and evidence was studied. Sikhs, Hindus, British was studied and understood. The bazar is having an old history, its name is called Gora because this bazar was used by British people before the independence of Pakistan. It has a chowk called Fawara chowk which was the only communal space at that time in this bazar. In the pursuit of "genius loci" that study was conducted. Genius loci is a feeling which we get from a historical space depicting its history through its elements, geometry, materials and urban streets.

Figure 12, Figure 13, Figure 14 (self-taken 2016) shows my community



Figure 12

Figure 13

Figure 14

A building Figure 12 (Team, 2016) which is abandoned due to some legal reasons. It is on the edge of the Sheikh Yousef market leading to the main Sadder road.

This site is situated at the very corner of the bazaar and it's not accessible to the main users of my building. It does not provide as many vistas of the whole bazaar which makes it very trendy and traditional



Figure 15

Site two was selected due to its fashion of celebration where different vistas of this community's fashions and trends could be easily experienced.

The site's feasibility has proved itself to be the best canvas to portray the research conclusions into it. Site has contrasting commercial context where I can see a variation of different building uses and its users. Site, have qualities of a strong cultural and historical fashion to build a communal markaz. It is addressing social/cultural issues of its context.

Project is based on the environmental analysis of the region that which factors could be used to make the buildings comfortable. The site has a humid sub-tropical climate and having long humid summer, monsoon season and short wet winter which are useable for making the building comfortable. Continental air prevails during the dry periods of the year with ample sunshine and partly cloudy to clear skies. Strong breeze from westerly direction blows during the day while nights are clam during this time. The vicinity is not lacking with vegetation only but experiences a phenomenon known as the urban heat island (UHI).

As the site is owned by Cantt for commercial purposes but the Gora bazar is running in short with wide open land for recreational communal and a space for leisure due to increased urbanization and urban sprawl and the resident community is losing their social interaction as the site busy place with no interactive and communal area to spend some time to get relax and entertained and because of this the locals are tired of their busy livings and to achieve this, the site used by the peoples for these purposes is governmental land and occupied by them and is used for recreation and leisure throughout the day to build and grow their social life and enjoy the time and get relax in their free time during the shopping. So, the area needs a place where both leisure/recreational and commercial activities runs

sides by sides to create a social environment to keep the community in touch with each other to help to retain their social life of this bazar.

The site is owned by cantonment for commercial and the site is known as the commercial market because the site currently has around 50 commercial blocks having up to 200 shops (small and large) which is trying to fulfil the needs of the vicinity but the increased urbanization and population growth is also increasing the need for more and even a better communal zone and a place for recreational and leisure is required for the woman of Gora bazar.

Community's Skin



Figure 16

The Architectural skin of Gora Bazar



Figure 17

A study analysis was concluded from questionnaire in which women were questioned that is there any relaxation communal gathering in that area or not. In answer to that a conclusion was derived that there is no such place which could be easily used by any. The process is an attempt and struggle to investigate how to conceptualize a communicative skin which represents a community.

Retrospective-prospective approach encompassing architectural vocabulary, translating contextual responsiveness culturally and traditionally that would redefine fashion community's skin at an expanded canvas.

This whole procedure was adopted and as resultant, the following objectives were achieved.

- Interactive space was reconfigured as a tool to exchange sense of trend & culture.
- Utilizing contextual responsiveness, community's identity was translated.
- Architectural vocabulary was derived as a mechanism for communicating fashion & culture.

Analyzing the above discussed studies of different projects, the following requirements are laid down which are of prime importance for the user of this spatial setting.

The primary users of the site are the local inhabitants are women belonging to every age group which needs a communal area along with commercial area for which they have occupied the land which is owned for commercial purposes by Cantonment board Peshawar. The users/population of the area for their commercial needs use this area during evening and throughout the day. As the site is a central location for the major business class population of the Peshawar so the area is used by the different groups throughout the day as the area currently have many commercial blocks and points, but they are scattered and the users for go around of them. The site currently has around 100 commercial blocks having up to 2000 shops (small and large) which is trying to fulfil the needs of the vicinity, but the increased urbanization and population growth is also increasing the need for more communal zones and a place for recreational and leisure in direct proportionality during the shopping hours. The site is used commercial purposes mostly in the evening and from evening till the late night-time having the maximum numbers of users anyhow the commercial activity runs throughout the day. Around 4-5000 women use the site every day that comes for both commercial needs like shopping etc. and recreational purposes like eating and gossips etc. The peak number of women that come for commercial activity is during the evening and onward i.e., 1000 women per hour every evening and the peak numbers.

The calculated flux of women in one small strip of Gora bazar were as follows: Total no of woman who shop and window shop are 1160 for this strip in 8 peak hours. Excluding 10% which includes 5% women who do not want to relax and 5% who come in their own vehicles we are left with 944 women in one strip in 8 hours and no of women per hour for this strip=118. taking four main strips of this bazar, total number of users =480 women per hour who wants to relax and shop at the same time.

The architectural intervention would primarily contrast with the community's skin. Due to the congested nature of this bazar the proposed system is suggested to be a mixed-use multi-storey physical structure. It would connect the building from inside to outside considering the Privacy factor. A socio-cultural, environmentally friendly, energy efficient and contextual responsive fabric that shall be encapsulation for such an idea.

The proposed program shall include restaurants, eating spaces, food courts themed on different cultures and fashions that Gora bazar Peshawar possesses. Cultural layering of Afghanis, Hindko and Modern systems are going to be introduced in the interiors and exteriors. Exhibitions with shops would be also provided to fashion the culture and trends between women who go and shop there. Cafe and fast-food corners with entertainment for children would be also a part of this building. Terraces are provided to give the maximum vistas to the users where they can experience the celebrating culture of Gora Bazar carrying different fashions at one point.

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