

## Evaluation of Designs of Baloch Needlework and its Impact on the Building Facade in Balochistan

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Received for publication: 14 April 2014.

Accepted for publication: 12 August 2014.

### Abstract

Architecture and clothing is one of the most notable categories of each area's culture. Clothing of Baluchistan area, with regard to its specific features, has great values and potentials including; decorations and designs of needleworks used in Baluch women's dress indicating specific art and delicacy that has been emerged by female artists. Artists who are mostly illiterate and have not studied geometry but have created noble geometric designs with unique delicacy. Baluchistan architecture also has potential and features that are sometimes inspired by clothing. This research aimed at analysis of design of needle-works and its impact on building's façade in Zahedan and the inspiration of architecture from design of needle works with regard to the cultural feature in this area. Baluch Needle work as one of hobby skills among people of this area has a particular position and notable history in this area. Designs of this civil art are not only seen on people clothing in this area but also are observed in buildings facades. As clothing, besides adding beauty to people, protects and covers them. Architecture, also, besides adding beauty to environment around it, protects it and holds it as clothing. Thus, we can consider cloth as human's secondary clothing or clothing as primary architecture. Apart from these, clothing of each nation is one of the cultural aspects of that nation, as architecture is considered as one of the cultural aspects of that nation. It means that we can study Baluch women's needle work from two artistic and architectural aspects. This research aimed at describing the Iranian artistic and architectural decorative achievements and case study of Baluch art and architecture. The research results showed that the unity and reoccurrence of homogeneous designs is oriented towards their unique perception of clothing and building. This research, with regard to its results, is an applied research and its methods are based on field and library study. This research intends to examine the impact of Baluch needle works designs in architecture of Zahedan city through field and library study methods.

**Keywords:** needlework, façade, clothing, beauty, design, Baluch, art, architecture.

### Introduction

The most important needs of humans who try to meet from prehistory up to now are food, clothing and house. The most simple and primary definition that we can represent is to provide a shelter to protect human against natural causes and these are closely related to each other. Clothing and architecture of each nation is one of the most important cultural aspects of each nation. Among Iranian ethnics, the Baluch ethnics adhere to clothing and art very much and throughout history they could preserve their local clothing whose specific features such as privacy and artistic decorations are inspired from geometric and natural design and use features and characteristics of clothing in architecture. These features are in decoration, beliefs and values.

Groups of humans who live in different places and have prominent characteristics, including; dialects, music, clothing and architecture that at first glance brings into the mind of observers the ethnicity, language, religion and even the main professions in their life.

Clothing is the most obvious cultural symbol and one of the most important and prominent cultural signs that are quickly influenced by cultural phenomena among human societies. Even it can be said that cultural domination and mediation at the first step is done by transference of clothing. By change of clothing in a society, the way of living and its production also changes and some transformations happen in the structure of social life.

### **Research method**

The present research is conducted using descriptive analytical and investigative methods and the data collection was done using documentary and library methods. Data analysis was done based on field study and finally, we concluded that regarding the coordination in using designs of building facades, one should prevent the inconsistency in using contrast designs (disharmony, asymmetric) aimlessly. And by using architectural soft wares, we try to have more beautiful building facades and use these designs purposefully.

### ***Esthetics concepts in architecture***

God is the creator of all beauties and illustrator of all manifestations of beauty; He is the absolute perfection and beauty; He is the origin and destination of art, the truth of beauty and the issue that occupied the mind of thinkers and artists. Beauty is an attribute seen in entities and leads to joy and happiness within humans. Perception of beauty and the way to face beauty is itself a blaze of thought that is directly related to creation of artistic works (Bavandian–2010). A painter can do his work in his house or studio. His freedom regarding what he draws is limited to the dimensions of canvas. After drawing is finished, it is exposed for sale just like any other goods. The buyer will be someone who enjoys what he has drawn and agrees on the price. But it is not the same in architecture (YorgGroter, 1996). Lots of factors such as the capability to use, the structure, materials longevity, financial issues and finally building principles limit this freedom. Unlike painting, in architecture, esthetics is not the only factor to be considered. But there is no doubt that this factor plays the main role in architecture. All effective factors should be taken into account one by one and the outcome is inevitably a resultant. Architecture is not realized within a house. Even the first design is provided according to the customer order or interference of different experts and with regard to legal, physical rules and so on (YorgGroter, 2009).

### ***Needle work in Baluchistan***

Needle work or Baluchi work among Baluch ethnics is a noble and rooted art that is mixed with the intimate nature of Baluch woman. In other words, it is the combination of specific, natural colors and calm role of nature that can be seen among Baluch women and girls as a delicate and historical art (Hanken magazine, 2013). One of the factors that differentiate Baluch women's clothing from those of other areas of Iran is the presence of needle work decorations on dresses. Perhaps, it can arguably be said that the main traditional art of this area is needle work. When it really became popular in this area is not clear but obviously 10 to 40 years old girls and women do this artistic work which is transferred from one generation to another (Tahereh Islami). Baluchistan is the origin of one of the most delicate artifacts of Iran and what the residents of this area has long maintained against other countrymen and also residents of other parts of the world is an intimate combination of women's and girls' patience and art which illustrates in gatherings for delicate and attractive needle works (Ismael Noramashiri). A needle work whose production secrets is exclusive to Baluch women and girls and is mostly referred to as Baluchi work and is in fact the document of identity and existence of Baluch women, is a beautiful, admirable and exceptional phenomenon that

can only be called the light to eyes of Baluch women (Hoseini, 2001). In Baluch women's dress, decorations are properly seen. These decorations, though simple, are beautiful and significant that can be attributed to their subtle spiritual features (Naseri, 1979).

Designs used in needle works on fabrics are the creation of Baluch women's mind and most of shapes applied in these designs are inspired by geometric designs and flowers; which is created from a combination of simple regular figures. Needle work graphics which are learned from one generation to another, each has names and characteristics. Details of each design are also specified. In fact every small component has a shape and color and name which are all memorized by Baluch women. Designs can be considered as the world of love, honesty, sincerity and friendliness of Baluch women which are mixed with their lives. From 1950s up to now, this art in Tehran market as well as proponents of this kind of sewing have increased. The type of consumption and sewing changed into items such as table cloth, bed scarf and curtain. Till now, orders of needle work are used on today Montoux and dresses (Islami). Basically, these graphics are manifestations of women's desires. These desires are only realized and formed in the world of art. With these eye catching designs, flowers, bushes and colors, the Baluch woman has created a colorful and pretty nature that is only formed in their minds and illusions. In fact, she draws the nature as she likes not the forms that exist.



**Fig 1. Designs on clothing**



**Fig 2. Designs on clothing**



**Fig 3. Designs, building facades**

Flowers in needle work have various dimensions and shapes. Designs are mostly geometric, herbal and rarely humans and animals are drawn and if used, they are very few, abstract and geometric. In needlework designs, making angles is the basis of esthetics and making symmetry is geometric and most geometrical shapes mostly seen are triangle, rhombic, rectangle and whenever an arc seats in the middle looks very beautiful (Yaghobi, 2013).

#### ***The choice of color***

With regard to dryness and poverty of nature, sharp and cheerful colors are used in nature and these creativities by cheerful colors in needleworks can transform the architecture, appearance and the sight of city, though facades' construction workers use these needle works in urban furniture and façade of Zahedan architecture uncoordinatedly.

Color, in all periods of history from the beginning till now, has attracted human beings to itself. Predecessors believed that it was mixed with mysticism. For ancient civilization, color was the manifestation of light, and so, they believed it was related to gods. In Baluch art, the priority is the colors of main groups. In Baluch traditional needle work, colors are chosen opposite to each other (Yaghobi, 2013).

### ***Analysis of form and color in designs of needle work***

The form and color as two factors in artistic creation became more important when artists and analysts consider them as elements and analyze them. The arts are always simple and unadorned because they aroused out of the life of simple people who want the observed world as the practical world. Simplicity of artificial arts is inclined to the violence degree, because the life of common people especially villagers is strongly dependent on nature and inevitably reflects the simple and coarse dignity of nature (Afrough, 2011).

### ***Use of geometric designs of needle works in the facades of Zahedan city***

Beauty and elegance of geometric designs used in Baluch women clothing is so eye-catching that architects in buildings facades of Zahedan city used designs of needle work professionally, (it should be noted that cases of using these designs are mostly seen in Baluch areas). This façade-building culture is developing in other cities of Baluchistan. There is a common cultural aspect between designs and colors used in architecture and clothing; in other words, the life of people in all cases is combined together and formed a united and integrated life. In fact, it can be said that the formation of needle work designs on the building leads to find about using a rich culture in architecture and consequently a rich architecture.



**Fig 4. Designs and colors used in buildings' façade**

### ***Façade construction in buildings***

Since the appearance, peace, comfort and security of human's living environment and, of course, saving energy for buildings are taken in to consideration, creating facades by various materials and methods of implementation is on the agenda of owners and buildings makers. Of course, in this respect Iranians have a long history in façade construction for buildings. And throughout history, they used lime and plaster in façade construction. The result of the artistic and technical work of Iranian architects and builders can be seen in historical buildings such as congregational mosques of many cities including; Shiraz, Tabriz, Isfahan, and many old building, monument and tomb and many other old and historic monuments anywhere in the country.

### ***Objectives of façade construction in buildings***

- To make the appearance pretty and desirable.
- To reduce energy dissipation and coordination with the climate.

- To use the façade as a sound insulation and to reduce the resulting pollution.
- Durability of the building and protecting the building against bad weather conditions.

#### ***Decorations in architecture***

In previous centuries, Iranian architects had well-understood the art of putting breaks on each other in buildings to represent decorative facades that fitted to overall figure and identity of building. Various works of architecture remained from different eras after Islam in Iran represents valuable samples of Iranian craftsmen in creating brick facades by the most beautiful designs and beautiful and harmonious proportions. The capability of Iranian architects in creating magnificent and eye-catching brick facades is so high that most of buildings in this country, even after several centuries and even a thousand years from their construction, still have eloquence and beauty. The artistic creativity of designers and the skillful hands of the architects in most of these buildings are so much mixed to create beauty as if the hard brick was soft and shapeable in their hands. In many cases, wide decorative surfaces of brick buildings in Iran are more attractive than buildings which are made of various materials; artists in Iran, even after using more tiles and using them with bricks in various decorative forms, preserved the organic state of this material in relation with the form of building and as they pay attention to the decorative and beauty aspects of the building façade, they tried to observe the capabilities of induction, cohesion, strength and stability of building and do not turn it into a decoration.



**Fig 5. Designs and colors used in building facades in Zahedan city**

#### ***Decoration of façade with brick***

Numerous use of breaks as the main material in most of buildings in different areas of Iran is an indication of attention to two important technical points in these materials with regard to climate features of a large part of this territory. The expansion and contraction coefficient of brick against heat and cold is in such a way that prevents breakage in buildings. Brick compared to other materials has the capability to save heat power and consequently, the thermal fluctuations of the outside environment to the internal part of building are not severe.

#### ***The relation between clothing and architecture***

Designs that are seen in Baluchistan clothing, rugs, carpet, cushion, tablecloth, and so on is unlimited, here we study the pictures of needle works in façade construction in Zahedan city.

Designs of needle work:

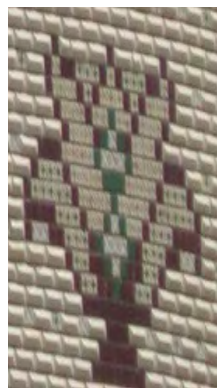


**Fig 6. Needle work on clothing**



**Fig 7. Facade construction in building**

In architecture the same designs of clothing, rugs and carpet were used.



\*Design and color in needle work \* building façade \* building façade \*building façade

**Fig. 8. A hundred leaves flower design**

For example, in Zahedan city, designs are used frequently in buildings' façade, and this culture of façade construction is common in other cities of Baluchistan.



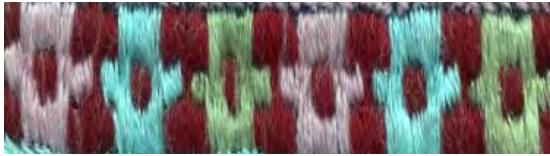
\* Needle work \* Rhombus in Facade

\* needlework

\* facade

**Fig. 9. Geometric shapes.**

There is a common cultural aspect between the designs used in architecture and clothing. In other words, the people lives in all cases are combined and form a united and integrated life.



the odd season design

\*the needlework design

\*design in Façade

**Fig. 10. Combination of design.**

Formation of designs on buildings is to find about using a rich culture in architecture and consequently a rich architecture.



\*needle work

\*on façade

\* on façade

**Fig 11. Geometric design**

Architectsin Zahedan city use clay bricks in the building facades. In the last decade, by the increase in competition, the market needs, beauty and interest of people, architects are encouraged to represent designs according to city's culture. Using designs that are used in Baluch needle work is among the plans presented.



\*Design in needle work

\*Design in façade

\*design used on prayer carpet



\*margin of dorsal for home furniture

**Fig 11. Design (Tulip) Pryval**

Openly accessible at <http://www.european-science.com>

Beauty and elegance of geometric designs used in Baluch women clothing is so eye-catching that architects in buildings facades of Zahedan city used designs of needle work professionally.



Fig 12. Building façade in Zahedan city

Fig 12. Building façade in Zahedan city

This façade building culture is developing in other cities of Baluchistan. There is a common cultural aspect between the designs used in architecture and clothing, in other words, people lives are combined in all cases and forms a united and integrated life.



\*Design in needle work



\*design in façade



\*design in façade



\*Design on table cloth



\*design on building façade

Fig. 13. The role of one-star seasonal flower(Octangular)

Openly accessible at <http://www.european-science.com>



In fact, it can be said that, designs of needle work on buildings is to find about the use of a rich culture in architecture and consequently a rich architecture.



\*Design in needle work



\*design on building façade



\*design on building façade

**Fig. 14. Design of pillow needle work.**

Most of geometric designs used in buildings' façade are seen with a little change to needle works' designs.

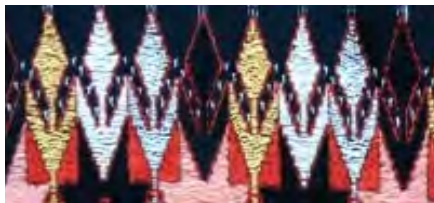


\*Design in needle work



\*design on building façade

**Fig 15. Design of eight-sided flower, seasonal with rhombus margin**



\*design in needle work



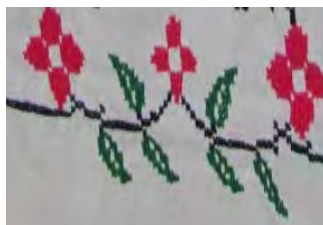
\* design on building façade

**Fig 16. Design of flower and pot**

\*Design in needle work

\*design on building façade

\*design on building façade



**Fig 17. Figure of flower**



\*Design in needle work

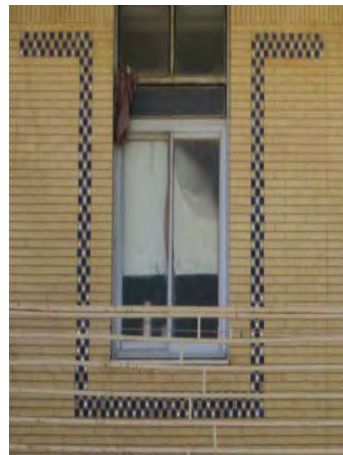


\*design on building façade

**Fig. 18. Figure of CharCham flower (Paryval)**



\*Design in needle work



design on building façade



\*Design in needle work



\*figure in the design on the door



\*design on building façade

Openly accessible at <http://www.european-science.com>



\*Design in needle work



\*design on building façade



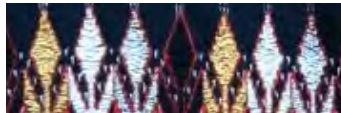
\*Design in needle work



\*design on building façade



\*Design in needle work



\*Design in needle work



\*design on building façade



\*design on building façade

**Fig. 19. Kundy figure. Seasonal**



\* Design in needle work



\*design on building façade

**Fig 20. Gaptan Figure**

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### Conclusion

One of the most important factors that differentiates Baluch clothing from other clothing is the decorations on women's cloth and also the simplicity of men's cloth. Men's cloth is much simple and this simplicity in addition to clothing is seen in all aspects of their life including behavior, speaking, and even in architecture. Conversely, in women's cloth decorations are seen very well which is attributed to women's spiritual characteristics. Of course, we should remember that these decorations, though beautiful, are very simple and very simple designs are used and it can be said that these designs are geometric designs which are created from a combination of some simple lines.

As it was mentioned before, one of the most important aspects of Baluchistan clothing is to use artistic designs that are used in the artifacts of Baluch women's including needle works on the women dresses and furniture of homes etc. and the most important aspect of Baluch women is needle work. What is seen is the design in architecture, artifacts and clothing of Baluchistan which is rooted in culture of Baluch people and consists of important and live concepts. In this regard it is recommended:

- Using designs of needle work in the building's façade symmetrically and purposefully with regard to people's interest.
- Observing the geometric proportions, framing and its hierarchy in facade.
- Using cheerful colors fitted to local people interests in façade
- Designing the façade using geometric designs fitted to the local culture by the architect.

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