Fashion and commercialism in architecture

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Abstract. Architecture and fashion are different in the product. The high consumptive nature of fashion followers turned it into a commercial field for the designers, in contrast to the architectural products that can be worth up to billions of money, which makes architecture difficult to renew its design in a short time. The western fashion cycle that changes every season, four times a year, is inversely related to the cycle of architecture that can last for years. Those things affected two phenomena of the recent issue of architecture and fashion, that (1) many buildings were found to be designed using fashion cycle principle that is always new and different since it can save the production costs, and (2) to satisfy their desire in design, some architects decided to switch the profession to become a fashion designer so they can produce more design in a year. This research focused on the first issue that aims to describe fashion as a commercial periodical concept that can be applied in the architectural field to increase the commercial value of the building and its environment through an example from the Western architecture in recent years. The paradigm used in the study is the post-positivistic type with qualitative research. The analysis technique used is a descriptive-explanative type through the non-textual content analysis of visual data (images, photos, and videos). The results showed that the essence of fashion as 'clothes', which alternated to always create a new image, is expected to continuously create innovations that can enrich the design field with less funding. On condition which did not affect the characters, the application of cross-concept and cross-profession had positive impacts on the development of architecture.

1. Introduction
For decades, architecture and fashion have always been independent of each other [1]. Despite the same concept of covering the human body, architecture produces massive thick masses while fashion produces thin flowy clothes. Since 2000, the world of architecture has been filled with deconstructive designs that have entered a new era called blob architecture (blobitecture). The architecture term arises along with the development of the architects' designs, which tend to have a fluid-shape facade. In English, the amoebic fluid-shaped mass is called blobs.

In designing the buildings, blob architects often use materials that have a character like fabric, such as steel net that looks like tulle cloth in fashion, or titanium cladding that resembles the look of satin [2]. Frank Gehry is known to use a variety of fashion materials such as pillowcases, paper shopping bags, or crumpled velvet fabric to communicate his form concept. The use of brick-and-mortar-only structures gradually began to be left by architects and turned to the use of new materials and techniques that are capable of displaying fashionable images on buildings.
The term fashion itself comes from French, façon, which means a part of something. Referring to dictionary.com, fashion is something that represents form, looks, or character. It can also speak of lifestyle, something elegant and luxurious, or a dressing style. Foremost, fashion always indicates a period of time, while fashionable is an adjective defined by the words of fashion and able. Something fashionable means that it is able to appear or give an impression according to what is popular in a period of time [3]. But fashion is not a style. Style is very personal and tends to last much longer than fashion. That is why the term of style is attached in architecture as we know for architectural style, not architectural fashion; the period concept of fashion and architecture has never met.

Fashion is closely related to the popular style, a person's personality, and a short period so that anything that is considered a trend over a certain period but has become something out of date sometime later can be called fashion. It is always related to the fast cycle. There are five stages of the fashion cycle, which consists of an introduction, rising stage, culmination stage, decline stage, and ending with obsolescence.

The Western updates the fashion cycle every season, which is four times a year [4]. It is inversely related to the architectural upgrade cycle that can last for years. The fashionable nature of fashion followers in the fashion world makes it a commercial field for designers, in contrast to the architecture whose products are worth hundreds of millions to billions of rupiahs, which make it difficult to update their designs in a short time. Those things have influenced the two recent phenomena of architecture and fashion in the world: (1) To fulfill their creative desires in design, some architects turn professions to become fashion designers. Thus, more architectural works can be produced in a year. (2) Buildings are designed using the fashion cycle principles, which are clothes that are always new and different. It saves more on updating design costs because the building does not need to be rebuilt; only the cover is substituted.

This research focuses on the second discussion. The aim is to describe fashion as a commercial periodical concept that can be applied in the architectural world to add the commercial value of buildings and the surrounding environment through several examples of Western architecture in recent years.

2. Methods

This qualitative literature research used a descriptive-explanative analysis method. The research period and data collection were carried out for two weeks in December 2019. The main case was a fashionable building that only changed/added a veil and increased the (commercial) value of the existing building along with its environment. The case under study was the Zlote Tarasy by Jon Jerde in Warsaw, Poland, focusing on the entrance.

The object was determined after listing several fashionable buildings and then selecting the most similar to the research object criteria: just changing/adding a veil and increasing the commercial value of the existing building and its environment. Some of the fashionable buildings, namely Sydney Opera House in Sydney that uses lighting technology as new 'clothes', Selfridge Department Store in Birmingham, also Dancing House in Prague by Frank Gehry.

All the source images were collected from the internet. The data collected are photographs of Zlote Tarasy before and after changing the veil, along with secondary data that were obtained from various sources such as the books, thesis, journals, as well as other records related.

The researcher here is the main instrument to determine the research focus, select data sources, collect data, assess data quality, analyze and interpret data, and making conclusions on findings in research. In qualitative literature research, analysis is not only done after the data collection but also during the process. The process of analysis during data collection is carried out through stages of understanding, which are continued by interpretation, language analytics, then providing interpretation. This is applied considering the data collected in the form of verbal data that is descriptive in the long sentence description.
3. Results and discussion

3.1. Sidney Opera House
Fashionable architecture, one of which is displayed in the Sydney Opera House through the Vivid Festival every end of May to early June. Vivid Festival is an outdoor lighting festival that has been held every year since 2009, with astonishing displays of lighting installations and projections in all public buildings in Sydney. Sydney Opera House itself since 2014 has held the Vivid Festival, which in two weeks transforms the city into a musical celebration and LED light projections throughout the veil of the opera building. Besides the music concerts, it also holds the venue for public discussion that houses creative thinkers from around the world.

In 2019, the Sydney Opera House Sails was transformed into a 'ballet' of dazzling floral avatars that bloom with human movement by Andrew Thomas Huang accompanied by music artist Kelsey Lu. Huang is admired for his sci-fi suffused artworks in which bodies, objects and nature morph, intertwine and dispel in hallucinogenic fantasies. He embraced the connection between the human body, architecture, and the natural world through the lens of Australia's botanical treasures.

There are no new buildings built at this festival, the pure aestheticization of buildings using light projections and event creation. Regarding the creation of events and their relationship with architectural experience, it is difficult to imagine architecture without the meaning of events in space.

3.2. Zlote Tarasy
The next building is Zlote Tarasy, an entertainment and shopping center worth $ 500 million office complex. The Zlote Tarasy was built as an entrance to a mix-use building that already existed, namely the Lumen office in the form of a curved structure, the Skylight office tower, and a cinema.

Its unique form becomes the center of public attention, namely the amoebic form or in architectural terms it is called blob architecture. The shape is processed in such a way by Jerde to align the shape with the existing wide-span building of the Lumen, which has a concave curve, a convex-shaped cinema, and a Skylight-high building.

Now, the terrace of Zlota has succeeded in reviving the economy of the city of Warsaw. Aestheticization of the complex has also succeeded in making its location as a truly vibrant city center. The success of this aestheticization project is summarized through some nominations received, including the Architectural Review of the 2006 MIPIM Future Project Award in the Retail & Leisure category and the 2007 MAPIC Awards: Best New Shopping Center.

This research shows that the appearance of aesthetic everyday life is increasingly happening. And this is closely related to postmodernism. Some characteristics of postmodern society; (1) the end of philosophical and historical eras with subtle historical discontinuities, the beginning of the era of consumer societies along with the end of capitalist and socialist ideological conflicts, and the emergence of neo-capitalism; (2) the outbreak of hyper-reality when people are increasingly deceived in the world of imaging and discourse which is rapidly replacing the experience of human reality; (3) language is a slick and ambiguous media that can obscure clear understanding becomes uncertain; (4) death analysis of binary opposition: male, female right, wrong, good, bad, and more reliable than uniformity and respect for differences rather than one-dimensional authority, emphasizing small and local narratives rather than general meaning.

There are three main perspectives of consumer culture that emerged due to neo-capitalism in the postmodern era; (1) consumer culture is filled with the expansion of capitalist commodity production which has led to massive cultural accumulation in the form of consumer goods and shopping places; (2) the view that satisfaction comes from matters relating to the various ways that each person uses to create a different society that is ultimately socially structured; (3) there is the problem of emotional pleasure for consumption which in various ways gives rise to immediate physical pleasure and aesthetic pleasure.
But fashion is not just a cheap business. Selling and inspiring people to use certain products can be an extraordinary motivation for designers (buildings, clothing, or any product) to continue to innovate. Fashion is closely related to the image you want to build, and the image represents the level of human culture. The dimensions of the image represent the identity and quality of the object. In architecture, the meaning of images is deeper than the meaning of architecture itself. Architectural imagery reflects the culture and character of the people who planned it and also who used it.

In the implementation of architectural manifestations, aesthetics is developed into tools related to economics, which complement each other to meet needs. With the help of technology, the commercialization of fashionable architecture not only represents contemporary architecture but also carries the potential of 'the pursuit of visual pleasure' to be applied to public buildings.

From the official website of the Jerde Partnership that designed Teras Zlota, it was said that this building was indeed designed to revive the center of Warsaw as a center of community activity. And that has been proven since it opened in February 2007, Teras Zlota was visited by more than half a million people in the first week and nearly 8 million in the first half of the year. The following is a statement from Marcel Kooij, Director of ING Real Estate and President of Złote Tarasy Management about the success of Złote Tarasy.

ING Real Estate aims to create the characteristics of the city of Warsaw, a new living room and a meeting point for residents, and thus breathe new life into the center of the capital. After more than half a year since it opened, I can proudly say that Złote Tarasy meets all this hope. Złote Tarasy is an important investment for the city of Warsaw.

It has revitalized the 3 ha area which is dominated by road and parking traffic next to the Central train station, created more than 2000 new jobs, and has supported charities and local organizations. Złote Tarasy was intended as a "rock in a pond" which triggered other developments in the neighborhood and helped create a modern city center next to the central business district."

Meanwhile, the Sydney Opera House, which is one of the buildings included in the Vivid Festival, also succeeded in applying the concept of fashion to the building. According to New South Wales Deputy Chief Andrew Stoner, Vivid 2012 attracted more than 500,000 visitors and generated around $10 million for the country. While Vivid 2013 brings more visitors.

4. Conclusion

From two examples (Złote Tarasy and Sydney Opera House), it is seen that there is a quite interesting development from the world of architecture, that building aestheticization using the periodical principle of fashion design can be applied to the "skin" of buildings associated with clothing on the human body and proven to be successful in increasing commercial value building. The meaning of the veil as "clothes" that can be continuously replaced without changing the body itself is something that can now be easily done with the help of technology. And the meaning of aestheticization, which is not limited to visual, but penetrates the creation of activities (music concerts, public discussions, or others), will certainly increase the commercial value of a building and the city where it is located.

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