The Interrelationship of Architecture and Fashion:
Representation of Aesthetic Values

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ABSTRACT
The work of architecture and fashion represent an aesthetic value according to time and place where it belongs. Though it is different in its scale, architecture and fashion complement on the way humans perceive their society in a certain time and place. The developed values embody the applied norms of a certain time-being regarding the social norms, proposing ideology or cultural identity of the society. The meaning of aesthetic itself connects to an individual's sense of perception and comes from a Greek word *aisthetikos* which means "a sense of perception". Though its subjectivity, it is stated by Herbert Marcuse how the subjectivity in aesthetic is shifted into the collective agreement. The important points to be grasped is how a certain applied habit, norms or even movement can emerge in the society by applying it through a representation of aesthetic value using architecture and fashion as its media. Furthermore, the adapted value will create an interrelation between architecture and fashion, human's way of living and the society.

Keywords: Architecture, Fashion, Aesthetic value, Society

1. INTRODUCTION

Architecture and fashion are two branches of applied arts that both have a direct purpose to cover and protect the human body. Humans tend to choose architecture and fashion as the representat9iion of self. Though it is different in its scale, architecture and fashion complement on the way humans perceive their society in a certain time and place to show their identities. Though architecture and fashion are different in scale and functions, both can be understood from their aesthetic qualities and stylistic principles. The background of the research derives from the way a work of architecture and fashion create an interrelationship from the aesthetic values that can be interpreted differently based on human's perception. The aesthetic values of the work of architecture and fashion show things such as society, culture, identity and ideology. The representations of aesthetic values have their own way to create a common ground when it is viewed, used, or enjoyed by the connoisseurs. Architecture and fashion correlates within each other to represent the aesthetic values of the society in a certain era.

2. THEORETICAL FRAMEWORK: THE AESTHETIC VALUE OF ARCHITECTURE AND FASHION

2.1. The Idea of Aesthetics, Perception and Aesthetic Form in Architecture and Fashion

The work of as in architecture and fashion is to be considered as an aesthetic form since Theodor Adorno stated in *Aesthetic Theory* the way imagination itself illustrates is how there is no aesthetic refraction without something being refracted; no imagination without something imagined. This holds true particularly in the case of art's immanent purposiveness signifies the importance of the art form [1]. Thus, it confirms the consideration of architecture and fashion as an aesthetic form.

As it is the form of aesthetic, the product of architecture and fashion has the internal value which speaks to the connoisseurs with the mind and set of opinions that each of them has. For Adorno, art and artwork speak by virtue of the communication of everything particular in them [1]. The idea that comes to designers is the representation of aesthetics' value that holds a particular value. Since, this value is solely based on a certain mind, the imaginative result in the process has different criteria in the process itself

2.2. The Development of Aesthetic Value

To determine a cultural identity, as an art form, it is inarguably how the beauty of architecture and fashion will be judged by human merely interpretation. Architecture and fashion create identity that is sought to aid the nonidentical, which is repressed by reality's compulsion to identity. Whether it is deliberately or not, clothing, and designed spaces serve to create an identity amongst those who use it.

2.3. The Approach of Representation in Developing Aesthetic Value

The development of aesthetic value is to be represented in physical embodiment of architecture and fashion. This representation speaks to the mind of connoisseurs as it is implemented through its concepts. architecture and fashion's interrelationships consist of terms such as the similar contextual concept. How development in aesthetic value can be implemented is by concerning the appearance in color scheme or a coherent shape. The developed value is implemented by the designers in the form of image and appearance.

3. STUDY METHODS

The methods used here are the literature studies including books, journals, and reliable sources of websites. From the theories, some images are to be discussed regarding its representation in aesthetic value and understanding in perception. Moreover, several mind maps are to be included as an analysis of how the process happens and implanted into the sense of mind of humans.

The used writing techniques are: the elaboration of thesis, the literature review and the explanatory related theories, the qualitative analysis of several cases related to mentioned theories, and the conclusion.

4. RESULT AND DISCUSSION

4.1. Aesthetic Value Development in Representing Social Class through Architecture and Fashion

The representation of aesthetic value is concerned with the time or era and place it belongs to. In this case, the way Rococo and Baroque era represents the bourgeoisie class in different eras will be shown. These representations of values are to be the interpretation and perceived to the senses of perception.

4.2. Aesthetic Value Development in Supporting or Opposing Societal Norms through Architecture and Fashion
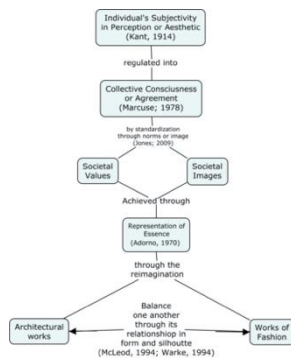

Figure 1 Mind map of the way architecture and fashion create and support societal norms. Source: Author.

Products of architecture and fashion maintain their places to keep the ongoing norms as it links where and how socialization happens by defining social boundaries in proximities of space and the accepted dress-code. It enforces designers to grasp the importance of these norms in everyday living that is accepted by society. In designing it, the understanding of norms of social language needs to be grasped as how the social process works in dominant areas where the social tastes and practices are embodied. The representation of value forms in the way space is designed and dress-code or using the opposite value of society of that time and creating a work that contains sublimity.

First implementation of value is shown in the office environment within its designed interiors and dress-code appropriation. Here, a language of stagnant, seriousness, static and sometimes, power in position in development is implemented. It is embodied with the constant selection of color of monochromatic in the interior and dress-code of co-workers. In designed space, the tendency is to place employees with close proximities to support a teamwork yet with low boundaries to avoid slackness. The shape is a stagnant and steady symmetrical form. The dress-code is strictly formal with the button-up shirt, dark-colored trousers or skirt that its length is determined within the rules. These aspects are supposed to embody the sense of seriousness within the space and signifies it to the sense of perception of each employee.

4.3. Aesthetic Value Development in Supporting or Opposing Ideology Propagation through Architecture and Fashion

Architecture and fashion are used as the media to propose an ideology. The idea of propagation in building, interior and clothing is the way it changes the subjectivity of one into a collective consciousness by characterizing things, often, in the shape of facade and dress with the infiltration of ideology.
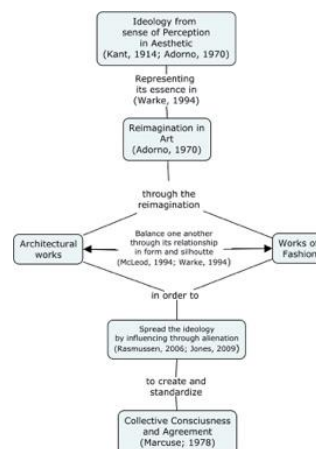

Figure 2 Mind map of the way architecture and fashion create and support societal norms. Source: Author.
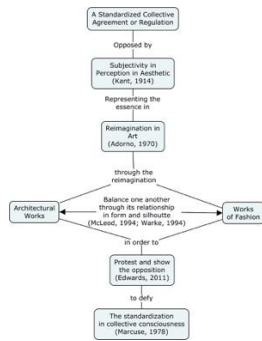
Figure 3 Mind map of the way architecture and fashion create and support societal norms. Source: Author.

4.4. Aesthetic Value Development in Depicting Identities in Cult and Tradition through Architecture and Fashion
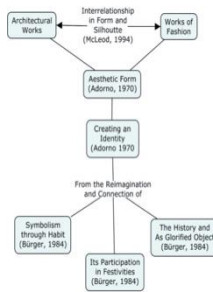

Figure 4 Mind map of the way architecture and fashion create an identity of culture. Source: Author.

Architecture and fashion tend to serve as the glorified object of one culture or regarded as an important part of a celebration or practice in one culture as it is treated as a manifestation of a higher one that can be in a spiritual dimension or just a person with a superior position. Also, the identities are shown by its usage in festivities of how it maintains the credibility of the work inside the cultural aspect and the relation of the work in its history of how the insertion is determined.

The way a culture live in the past contributes how their work in architecture in fashion if designed whether by implementing the way of living and assemblage it with their own belief or the personification of the higher spirit that its essence is fabricated in form of building or clothing and is meant to be glorified from time to time. Its relation to nature or religion through time consider it as sublimity within its abstracted expression, as Nesbitt stated how architecture and fashion was used to form a metaphysical import that leans to represent the value of spiritual experience.

Through time, it shows that architecture and fashion have impacted by various context to respond any culture with implementing any ways of living and it keeps changing during any lifestyle transformation, and after pandemic the way designer either in architecture or fashion are adapting the way of thinking of their design process to responds a massive lifestyle transformation. In architectural fields there are some major design transforms adapting the new protocol during pandemic and in fashion fields there are a lot of design alternatives for mask and face shield to protect user from virus but still concerning the aesthetics that they are valued.

5. CONCLUSION

As considered to be an aesthetic form, architecture and clothing served as the reimagination of human's perception and to implement a certain aesthetic value. This implementation is the result of architecture and fashion being as the desired object by the society of a certain period and time that represents a value such as class system, norms, ideologies and identities. Moreover, the representation of aesthetic value in architecture and fashion shows a coherence in the form of appearance, color scheme, and silhouette to strengthen its affection to human's perception and shows where and when it belongs to.

At the core of it, people can understand the aesthetic value of architecture and fashion through their own *aesthetic* or perception. The common understanding in architecture and fashion comes from the way the values are represented in the physical appearance with its qualities. The qualities embody the idea in the materiality, selection of color, or silhouette to engage the perception of humans. It appeared connotatively in the appearance of architecture and fashion that was used by the designer to signify its own meaning. Furthermore, the flattery in engagement will shift the individual perception of each human into collective consciousness. Thus, the common understanding of humans will result in its image as depiction of society of a certain time and place.

During the pandemic situation, architecture and fashion will always be adapting to respond the new conceptual context of massive changing of the human lifestyle but still concerning about the aesthetic that the designer valued.

AUTHORS' CONTRIBUTIONS

All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed by Mishael Stefan Haolongan. The first draft of the manuscript was written by Mishael Stefan Haolongan and Yulia Nurliani Lukito commented on previous versions of the manuscript. Yulia Nurliani Lukito prepared the final manuscript.

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