

Fashion and Architecture in the Art of Making Aesthetic Artworks

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Abstract: Various multidisciplinary sciences combine to provide architectural inspiration. The interrelationship between fashion and architecture serves as a catalyst for architects' creative output. Fashion can inspire architectural forms and architectural forms can inspire the latest fashion forms. This paper discusses about other things can be discovered from this experiment in discovering aesthetic forms. The method used is collecting precedent studies and literary studies related to these matters. The outcomes of these form experiments and discussions inspire students to create an architectural piece that combines fashion and architecture for aesthetic appeal. The composition of a work of architecture shares similarities with that of fashion.

Keywords: aesthetics, architecture, artwork, experiment, fashion.

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Introduction

Mode or fashion, is a popular style of dress in a culture. In general, fashion includes cuisine, language, art, and architecture. According to Barnard (2013), the word fashion comes from Latin, which means to make. Therefore, the original meaning of fashion refers to an activity that an individual engages in. Currently, the definition of fashion has become more specific.

Fashion is something that someone wears, especially clothes and accessories. It is defined as a form and type of procedure or way of acting. Polhemus & Procter (1978) show that in contemporary western society, the term fashion is often used as a synonym for the terms grooming, style and clothing.

The concept fashion has only existed since the 17th century, first in the expression *à la mode*, which in French roughly means according to the presently preferred manner and fashion, i.e. modern in the sense of 'according to the times', 'topical'. The German word *mode* derives from the Latin term *modus*, which means measure, size, moderation, regulation, rule as well as manner in which a thing is done, but also measure, rhythm, song, manner (Meinhold & Irons, 2013).

Fashion, often considered a commercial industry, has evolved to encompass a deeper artistic dimension. Designers have increasingly embraced art as a strategic branding tool, utilizing it to communicate sophistication and intrinsic value (Jelinek, 2018). Simultaneously, the fashion industry has been recognized as a "hybrid phenomenon" that crosses disciplinary boundaries, requiring

designers to possess a diverse range of knowledge and skills, including artistic and creative abilities (Murzyn-Kupisz & Hołuj, 2021).

Mind and aesthetic experience co-evolve; that is, aesthetic experience is based on specific mental properties and contributes to their further bootstrapping. In particular, aesthetic experience requires mind reading and metacognition, and it helps the mind to reach its advanced metarepresentational architecture (Consoli, 2014). A cluster of writings on architecture and fashion in the 1990s follows by about a decade a surge of scholarly interest in other disciplines, which itself was prompted by a number of methodological shifts. For most of this century, anthropology, sociology, and costume institutes have emphasized comparative and developmental taxonomies of dress, or the social dramaturgy of nonverbal communication through clothes (Kinney, 1999).

Fashion and architecture, two seemingly disparate fields, have long been intertwined in the realm of aesthetics and artistic expression. The amalgamation of these disciplines has not only enriched the creative landscape but has also challenged the boundaries of traditional art (Mahamunkar & Tulshyan, 2021; Jelinek, 2018; Murzyn-Kupisz & Hołuj, 2021; Pedroni & Volonté, 2014).

The interplay between fashion and architecture has been particularly prominent in the creation of aesthetically captivating artworks. Architects have drawn inspiration from the fluidity and draping of fashion, translating these elements into innovative architectural designs (Aage & Belussi, 2008). Conversely, fashion designers have incorporated architectural principles, such as structure and form, into their creations, blurring the lines between the two disciplines (Pedroni & Volonté, 2014) (Murzyn-Kupisz & Hołuj, 2021). The integration of fashion and architecture in the creation of aesthetically captivating artworks has been a profound and ongoing exploration, challenging the boundaries of traditional artistic expression and giving rise to a new era of creative synergy. The aesthetic appeal of these collaborative endeavors lies in their ability to challenge conventional perceptions and engage the viewer on a multifaceted level.

As the dialogue between fashion and architecture continues to evolve, the potential for innovative and thought-provoking artworks remains vast. Sophie Vyzoviti (2003), as the author of "Folding Architecture: Spatial, Structural and Organizational Diagrams," has been a pioneer in exploring the intersections between these disciplines, highlighting the rich possibilities that arise when fashion and architecture converge (Aage & Belussi, 2008; Williams, 2018). Folding as a generative process in Architectural design is essentially experimental: agnostic, non linear and bottom up (Vyzoviti, 2006). This symbiotic relationship has given rise to a new era of artistic expression, where the boundaries between fashion, architecture, and art are continually being redefined. Designers and architects have emerged as conceptual artists, forming movements and incorporating social criticism into their works (Pedroni & Volonté, 2014).

Certain elements and details in both architecture and fashion tend to be useful ideas and inspiration behind fashion designers' clothing and accessories as

well as architects' building designs. Although architecture and fashion are both structured, visual and artistic in appearance. They are also three-dimensional in form and space which changes the entire shape of the design and also acts as the foundation for architecture and most fashion-designed objects. In cases where we have fashion designers as architects, it is safe to assume that parallel relationships are created in their designs that tend to bridge the gap between both fields. So, in cases where the fashion designer is not an architect and the architect is not a fashion designer, it can be assumed that there are similarities in their work being influenced by the other. It can also be assumed that architecture inspired by fashion design becomes more fluid and artistic, while on the other hand, fashion design inspired by architecture becomes more technical and structural.

When the architect adopted the fashion elements: accessories, millineries and cosmetics, and the four principles of design: color, silhouette, line, and texture into the architecture's body, the building's appearance became metaphorical fashion named "fashion-architecture" building by Ardhiati (2014a) and Ardhiati (2014b). "Fashion-architecture" building is the uniqueness style of buildings form as a new icon in skyline. Their appearances are showing unusual building façades by adopting the four basic principles of design: color, silhouette, line, and texture into the architecture's body and facades and adopting the fashion elements: accessories, millineries and cosmetics. By adopting all of those elements into the architecture's body and facades, the buildings' appearances became a metaphorically building similar as a big statue or sculpture Ardhiati (2014a) and Ardhiati (2014b). They can reflect a metaphorical building by reflecting the fashion design elements into their building's form especially on their façades (Ardhiati, 2014a; Ardhiati, 2014b).

Fashion as the elasticity of space is: (1) Geometric: From representational to real space. Movement and architecture usually appear in direct positions—as dynamic and static—while architecture is generally considered static in contrast to the human body in motion. (2) Interactive: As the boundaries of the object dissolve, the subject's role also undergoes a redefinition. The audience's mobilization takes on a new dimension: the visual sense and the touch-like interaction of the body with the material both achieve empathy. (3) Performative: tectonic structures that are subject to change but open to processes of appropriation through the user, interact with their environment, and allow constant change of body and space.

Frank Lloyd's design for the Guggenheim Museum exemplifies the application of fashion as a conceptual approach. Wright's idea for the building was for visitors to experience the space as a form of continuity. The organic architectural philosophy. (1) Space: The museum's building spaces are shaped like curved spiral structures. The structure that forms this space allows the space to adapt to Wright's vision. (2) Structure: The Guggenheim's spiral structure has a central exhibition space lit by skylights. The structure gives the appearance of a single continuity consisting of only one floor, one internal wall, and one external wall. (3) Materials: The building materials used in the construction of this magnificent

structure are precast concrete blocks painted with white paint applied to the internal and external walls.



[Source: <https://www.archdaily.com>]

Figure 1. Fashion inspired by the Guggenheim Museum

Despite its purpose as a gallery for modern art appreciation, this museum is a work of art. The shape, form, and structure of the building clearly indicate that the building style incorporates elements of fashion (Balon, 2009: 115). Cristobal Balenciaga, a Spanish-born designer (1895-1972), designed the hat. The hat was made in 1962.



[Source: <https://www.archdaily.com>]

Figure 2. Hat inspired by the Guggenheim Museum

The hat's geometry has some similarities to Wright's Guggenheim Museum. Balenciaga hats are made of silk, which causes the structure to become

unbalanced when placed on the head. As a result, the three inner hair combs act as a hat frame, supporting the hat. Designers' thinking about hats is based on the 'simplest shape'. She created this form, using seven spiral-stitched textile materials, to appreciate the Guggenheim Museum in an inverted form. Her dress inspired the famous ThyssenKrupp building. The building facade depicts a fashion pattern, but with additional design elements. For that reason, the mesh pattern creates openings for the structure's windows. The fabric's nature allows light to pass through, making it completely transparent to the public eye. This is particularly noticeable on building facades, where openings in the building transmit light into the building, giving the building a transparent appearance. The fluidity of the dress is evident in the structure's shape and in the arrangement of the buildings among themselves. Architecture and fashion are presumably more than just connections. Both involve filling empty space with planes and contours at different scales.

Methodology

This study seeks to explore the connections and influences between fashion and architecture. Therefore, the research employs a qualitative approach, drawing from several existing precedent studies. From several precedent studies, these were sorted again and formulated again with certain classifications to facilitate explanation.

Table 1: Research methods

	Data	Data retrieval
1.	Building	Archives, Documents books
2.	Theory of Fashion	Archives, Documents books
3.	Experimental form	Student of Aesthetics' class in Binus University

Following the discovery of the crucial elements linking fashion and architecture, the Aesthetics course in the Architecture department initiated an experimental study to test these findings..

Results and discussion

Fashion and Architecture

The relationship between dress and the building is a significant aspect of the design. Concept appears in Zaha's idea for the building was for visitors and staff to experience the space as a fluid form. Building spaces are formed by the fluid form of the structure's curved arcs. The structure that constitutes this space conforms to Zaha's philosophy of dynamic fluid organic architecture. Structure: Basic natural forces like ice, water, and wind shape the structure into a curved arc. The building structure reacts to the interaction of serviceable and administrative structures in different sectors.

The folds of the structure give the appearance of a single continuous surface. Steel serves as the building material for this magnificent structure. The study of existing precedents related to fashion and architecture yielded a diverse

range of examples. There is fashion that influences architecture, and vice versa, namely, fashion influences architecture.

Famous architects often influence fashion through their work. For a long time, these buildings have served as city icons and landmarks, maintaining their original shape through the use of fabric similar to human undergarments. The shape of the building is the same as the shape of clothing, from its curves, folds and everything in between. To produce the same shape in a work of clothing or fashion that sticks to the human body, recognition and knowledge of the nature of the material or fabric are required. The existing fabric is made into the same shape as iconic architectural buildings, as well as the use of color. Here are several examples of iconic architectural buildings, designed by famous architects, that have influenced fashion.

Vogue Architecture	Vogue Architecture	Vogue Architecture
		
<p>Bentuk bangunan menginspirasi Fashion untuk membentuk dan berpola yang sama. Sebagai analogy bentuk juga sebagai brand</p>	<p>Bentuk bangunan menginspirasi Fashion untuk membentuk dan berpola yang sama. Sebagai analogy bentuk juga sebagai brand</p>	<p>Bentuk bangunan menginspirasi Fashion untuk membentuk dan berpola yang sama. Sebagai analogy bentuk juga sebagai brand</p>

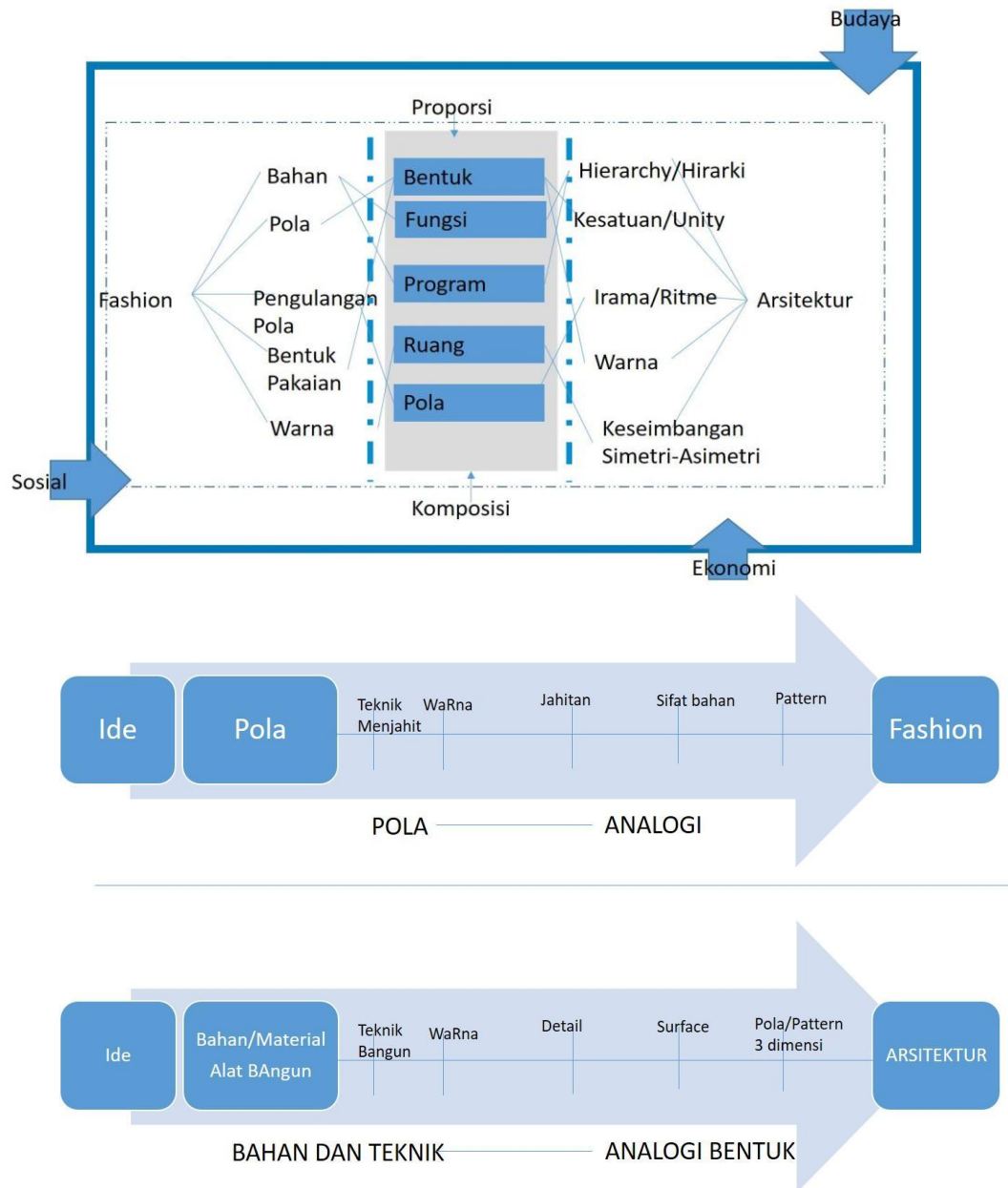
[Source: <https://www.archdaily.com>]

Figure 3. Iconic architectural buildings that influenced fashion

This iconic thought began to emerge when there was an idea to make this architectural work in another form, namely in the form of fashion in the form of clothing. If architecture's shape is influenced by the space that occurs on the outside and inside of the building and the function and activities of its occupants, in fashion it is linked to the shape and size of the human body who wears it so that it can be worn comfortably.

Architecture and fashion share similarities in their composition. Not only do they both adapt to the people they use, but also in their formation and the creation of ideas until their formation occurs. We also think about several principles of structuring both fashion and architecture. The principles of arrangement in architecture pertain to unity, hierarchy, rhythm, and balance. Architecture combines and repeats basic elements such as dots, plane lines, and volumes in a manner that maintains good composition and proportion. But not only that, the transformation of the architectural form from a basic form to a new form is also adjusted to the composition of elements between one element and other elements and the way of playing with forms are decisive. Similarly, in fashion, hierarchy is the shape element that you want to display in your front

appearance, whether you want it on the front, chest, or other parts. Balance is also very important when creating fashion pieces. Many fashions aim to create symmetrical shapes that balance left and right, but if you observe some iconic architectural features, you'll notice that the resulting fashion can be asymmetrical yet still maintain balance.



[Source: Yanita Mila Ardiani Digitalization, 2024]
Figure 4. The Application of pattern in aesthetic’s architecture.

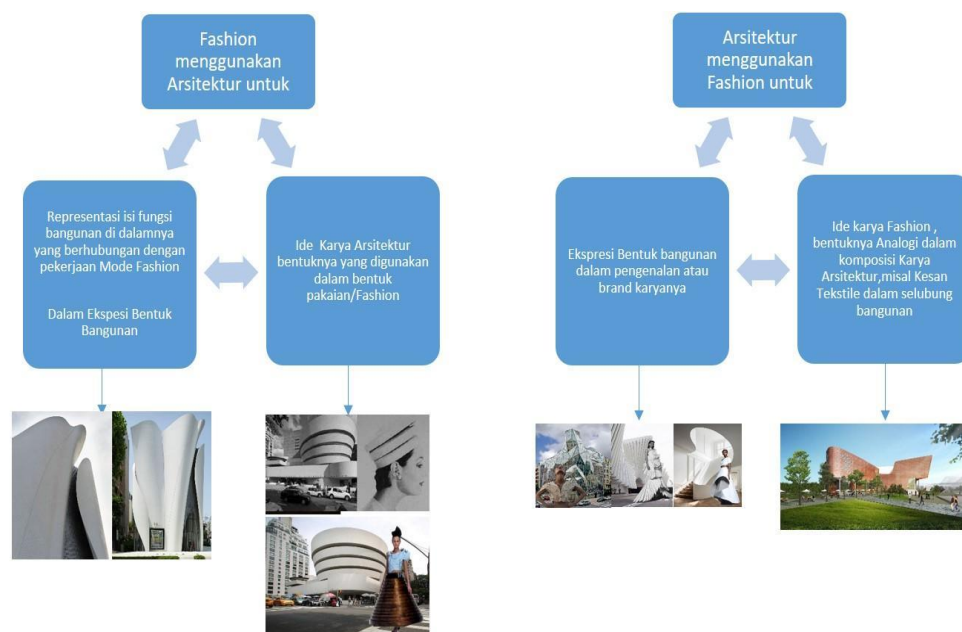
Fashion Uses Architecture and Architecture Uses Fashion

From many precedents on the relationship between architecture and fashion, it turns out that not only do iconic buildings by famous architects

influence fashion and inspire clothing, but there are many other similarities. There are:

(1) Fashion uses architecture to:

- Representation of buildings in it related to Fashion or Fashion work. The building wants to reflect the function within it, so a building concept is created that is the same as its function on the inside. This is widely used in existing showroom buildings that sell fashion brand works by well-known fashion designers. For example, several streets in big cities are devoted to selling the works of famous fashion designer brands. Each has a plot and builds a building, competing to show the front façade, which is their design's defining feature and the branding of their architectural work. Mention brands such as Christian Dior, Louis Vuitton, etc., which give the characteristic pattern of the bag or textile and the shape of the clothing in its building form.
- Architectural work ideas whose shapes are used as ideas and are the same as fashion works. Not only the architecture, but also the interior during runway or catwalk shows. Victoria Secret, for example, holds a fashion show every season to show certain themes that are different from the previous season. As a result, stage setting and interior work are required to support various themes that are different and related to the season. For example, there are certain seasons with a beach theme. In certain seasons, there is a theme, a circle, or a theme full of balloons or white and diamonds; this is all tied together in one concept with what is displayed in the fashion.

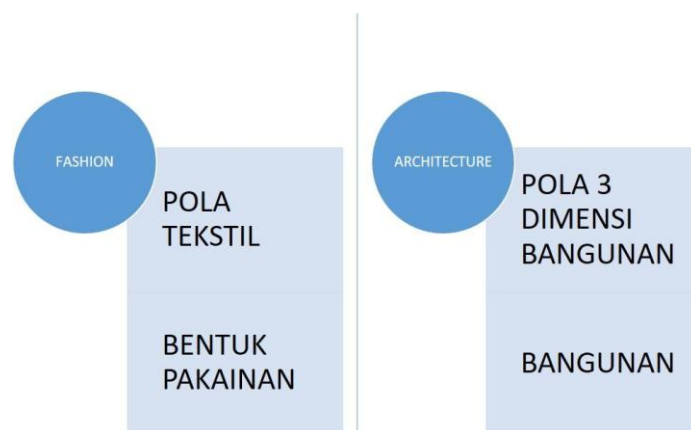


[Source: Yanita Mila Ardiani Digitalization, 2024]
Figure 5. Between fashion and architecture

(2) Architecture uses fashion to:

- Expression of the shape of the building as a work brand.. This expression relates to the concept used by architecture to create a similarity in composition and proportion to the nature of the fashion or textile material in many of its works, for example, on human movement, which is analogous to forms that are transformed with existing dynamic movement genes There are numerous other examples that pertain to the properties of various materials.

The nature of fashion is analogous to architectural works, such as the example of a work from the Batik Museum. Batik, a method of writing on clothing, is currently evolving beyond its traditional patterns. However, the essence of batik in textiles is what makes an analogy in the appearance of a textile museum building as a whole, namely the flexible nature of the textile when it is dropped, which is then captured and made into a façade of a batik museum building in Taman Mini Indonesia Indah, which is the winning result of the contest. Another analogy can be seen when a textile is used on the human body and there is a movement or performative system that exists, and this can be related to student work experiments. In this experiment, fashion textile patterns in the shape of buildings were examined. The aesthetics work here only looked at shapes. This form of clothing will later be compared to the achievement of an architectural or building work. In this instance, students draw a connection to performative theory. Students can utilize the movement and bending of a fabric to craft an artistic piece, which they can then affix to various parts of the human body to form a bracelet, necklace, or piece of clothing. Several processes of form discovery, such as experimenting with the materials used in the shape game, are necessary to accomplish this. Some students utilize the same artistic medium to draw comparisons between the flexibility of fabric and the stiffness of a building, which they can accomplish by conducting experiments.



[Source: Yanita Mila Ardiani Digitalization, 2024]
Figure 6. Fashion and architecture

Clothing works can be made somewhat stiff by adding thick wire and using a piece of glass cloth to make it look stiff in relation to the analogy of a building

that is not flexible but stands upright and stiff. This wire can strengthen existing fabric which is already strong on its own. As for the colors here, many of them are still made using the same experiments, namely with white. Textiles from fashion are made in the shape of buildings and screen Here, aesthetics focus solely on the shape rather than the building itself. This form of clothing will later be compared to the achievement of an architectural or building work. In this instance, students draw a connection to performative theory. Where the movement and bending of a fabric can be used to create an aesthetic work that can be attached to parts of the human body to form a bracelet, necklace or clothing.

To achieve this, several processes of form discovery are required that must be passed, for example in experimenting with the materials used in the shape game. Some students use the same art form to make an analogy with the flexibility of fabric and also between flexibility and stiffness which can be created by experimenting with the analogy of a building.



[Source: Yanita Mila Ardiani Digitalization, 2024]

Figure 7. The Application of architecture as a fashion in Student's Aesthetics class

Clothing works can be made somewhat stiff by adding thicker wire, and using a type of glass cloth to make it look stiff in relation to the analogy of a building that is not flexible but stands upright and stiff. This wire can strengthen existing fabric which is already strong on its own. Many of the colors here are still created using effective experimentation.

Other experiments were carried out using structuring principles in architectural aesthetics, proportions and composition in fashion. There are 3 materials used: clear cloth with stiff properties, plastic and white rope. All colors use white and monochrome. The game of shapes in Fashion uses principles of

arrangement such as unity, balance, symmetry and asymmetry. The experiment has created asymmetrical fashion trends. This can be seen from the image below.



[Source: Yanita Mila Ardiani Digitalization, 2024]

Figure 8. The Experimental of architecture in fashion, an experiment by Yanita Mila Ardiani

Conclusion

The form of a combination fashion and architecture, can be made into: (1) Fashion uses architecture to: a representation of buildings in it related to fashion or fashion work. Architectural work ideas whose form is used as an image and are the same as fashion works. (2) Architecture uses fashion to: an expression of the shape of the building as a brand for his work, and: the nature of fashion is analogous to architectural works.

The composition of a work of architecture shares similarities with that of fashion. Not only do they both adapt to the people who use them, but in forming and taking ideas until the formation occurs, people must also consider several principles of structuring both fashion and architecture. Unity, hierarchy, rhythm, and balance are the organizing principles in architecture. Good composition and proportions combine and repeat many repetitions of basic elements such as points, plane lines, and volumes..

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