

# An Interior-Architecture Concept for Fashion-Accessory-Interior: Transforming Space from Body to Transformable Fashion Interior

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## Abstract

Interior architecture is known as the art of construction of the word “scientific” in 1560. The connection with millennial style in fashion to interior-architecture contacts through “Transforming Space from Body to Transformable Fashion Interior” has never been studied. The results of this study are a novelty. This research method is an experimental method by considering: 1) Searching for deep structure at fashion, architecture, and interior; 2) Similarities between fashion, architecture, and interior. This study concluded that clothes that can be two-color versions could use for women or men, then with the same clothes, can be a backpack bag and a push bag. The last transformation is a rack for hanging clothes as a fashion-architecture-interior. The findings and objectives of this study are the transformations of clothes for the millennials into fashion-architecture-interior.

**Keyword:** Interior-architecture; Fashion-accessory-interior; Transforming space from the body; Transformable fashion interior; Clothes-bag-rack for hanging clothes.

## 1. INTRODUCTION

The laity generally understands fashion as a trend that is popular, mostly related to the style of dress, ornamentation, behavior, and can be considered as manners and culture. Fashion, in further understanding, is related to lifestyle, fashion, craze, and luxury goods. Interior-architecture, as a scientific word claimed in 1560, was first translated as constructing art [1], which was applied using scientific principles and had tastes that reflected the culture.

Millennial generation children are practical, instant, multitask, adventurous, and have different desires from baby boomers [2, 3]. This millennial phenomenon increases political and economic interests [4]. This phenomenon will improve architectural products, interior, and also fashion.

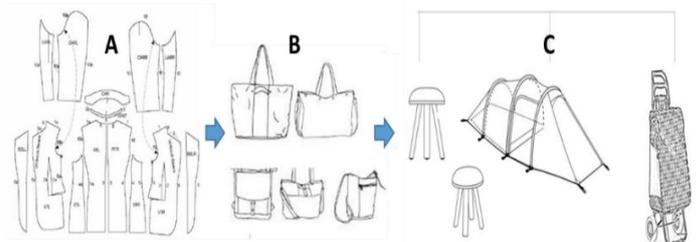
The concept phenomenon of fashion architecture, specifically in terms of interior-architecture, has not been realized in a real way to be applied in everyday life. This phenomenon is fascinating to note to be recognized in everyday life, not just as a slogan. This study uses constructivist methods from theoretical studies. Then manifested in a concrete form to get tangible results taken from the case study in ‘transformable fashion’ to ‘transforming space from body to interior.’

The millennial generation wants an alternative space that can accommodate many different functions, arrangements, and systems than before. Millennials tend to be always ready to work on mobile to keep up with the powerful exploration of their youth [3]. So this creates various products that can keep up with the millennial generation, in the form of a new industrial product that is mobile quickly, easily, and practically.

This study aims to focus on new understanding problems that produce innovative solutions in the form of products needed by millennial characters with practical, easy, and fast properties for the needs of ‘fashion transformable’ to ‘transforming space from the body to the interior.’

## 2. MATERIAL AND METHOD

Previous research tends to focus solely on the relationship between interior-architecture patterns and fashion design. As materials, structures, architectural fabrications are imitated and used in fashion design. As a direction for further thought development, this study examines how the design of fashion accessory products can become a “space shaper and divider” [5] based on the concept of transforming space from body to transformable fashion bag. So this designer is not only a complementary design or also an imitation of the realization of interior-architecture, which is often superficial. But this design functions as transforming space from body to transformable fashion bag. The novelty of this research is the development of the Transformable Fashion Interior study, which concentrates on the flexibility of developing patterns, structures, shapes, and volumes, to add value to additional functions and support lifestyle. This novelty is the dualism of converting space from the body to a fashion bag and a changeable interior (Figure 1).



**Fig. 1** (A) Space from the body is clothing; (B) Fashion bag; and (C) Fashion interior-architecture.

Fashion design needs to link the hybrid concept with the practicality of millennials in carrying out activities in everyday life from fashion accessory equipment, namely bags, to interior-architectural fashion [6]. All of this equipment must be portable and mobile [7]. Millennials expect products that are unique, with different qualities at affordable prices [2].

All of this equipment must be portable and mobile [7]. Millennials expect products that are unique, with different qualities at affordable prices [8].

This research method is an experimental method by paying attention to the way of discussion; 1) Searching for deep structure at fashion, architecture, and interior; 2) The similarities between fashion, architecture, and interior.

### 3. RESULTS AND DISCUSSIONS

#### 3.1 Searching for deep structure at fashion, architecture, and interior

Fashion etymology is the word fashion introduced in 1300 by using the word *fashoun*. It was translated as a physical composition to make an appearance. Old French, *façon, fachon, fazon* refers to the ways, characteristics, and features influenced by features, appearance, construction, patterns, designs, and beauty [6].

Interior etymology is the study of designing a work of art in a building and used to solve human problems. One of the fields of scientific research that is based on the design science, this scientific field aims to create a built environment (inner space) along with its supporting elements, both physical and non-physical. So the quality of human life inside is better. Interior design covers architecture, which covers the inside of a building [9].

Etymology architecture is the word architecture derived from the Latin word: architecture has been loaned from the Greek word: *arkhitekton*: *arkhi-* (head) + *tekton* (builder, carpenter). It is translated as a master builder or director of work [6].

Both fashion and interior-architecture are spatial forms with similarities; 1) efforts to compose; 2) the human body as a design orientation; 3) intellectual objects; 4) materials and tectonics to display a character; 5) change people. While the difference between the two lies in; 1) the scale and proportion of the room; 2) the dominant elements forming objects; 3) patterns and structures. Therefore, fashion interior-architecture is an attempt to compose a form that contains the criteria of dualism and not just taking one object as inspiration or mixing activities.

#### 3.2 The similarities between fashion, architecture, and interiors

The relationship between fashion interior-architecture is a cultural relationship that requires professional design. Because fashion and interior architecture are intellectual property,

which can stimulate knowledge, whether taken as a work of art or science, to claim objects as fashion interior-architecture, they must have two dual polarities: such as fashion and interior-architecture, contain their similarity patterns, compromise their differences, so that at the same time discovering a new feature [6].

Dualism is translated as a critique of cultural products brought superficially from nature [10]. This presenting unusual objects, this collection shows contradictions between natural objects and geometry. Geometry taken to control the development of objects has multiple characteristics that contrast between the two polarities: natural and artificial [11]. Nature can be interpreted as inspiration only or silhouette, while human-made must be taken as material or method to show nature or *vis a vis* [12]. The collection depicts simple movements, monochromatic schemes but shows contrasting colors or has exciting details for the accent. A simple silhouette is intended to surprise the observer with a complicated structure when enlarged. Patterns can be minimized by paying attention to details [13].

Clothing and accessories are designed in a naturally inspired form while providing a variety of possible patterns and structures [5, 4]. Both can be connected or put together as a set [14]. Textures can be eclectic with contrast material, while the overall movement must be kept to a minimum. In terms of characteristics, the collection has a feminine side while hiding from a sturdy structure. It shows a dark and bright appearance while showing a flowy silhouette. The collection is a compilation of nature-inspired objects made with contemporary materials and conventional materials, while composed to create complex structures [15]. It illustrates a classic and timeless style while showing eccentricity and contemporary presentations at the same time. The collection can be seen as a familiar product. Still, it must be able to reveal the development of unusual ideas [16], in contrast to superficial implementation [17] of a culture inspired by nature, which is generally translated as a simple metaphor [18].

According to the above argument, dualism as a concept is a contradictory symbiosis between two different objects [19]. Architecture-interior, fashion, and accessories are combined into a hybrid. Fashion in the form of bags can then also be transformed into architectural-interior (Figure 2). These bags can be flexibly converted into backpacks, tote bags, clothes, coats, architectural-interior (hangers) using a contact suspension system. Details are developed according to the system and adjusted according to the pattern that was built. At that time, dualism represented a contrasting picture of an object, both as a fashion article and an object of fashion interior-architecture, while showing the symbiosis between fashion and fashion interior-architecture. This new creation is transforming space from the body to a transformable fashion bag (Figure 2). The process from Figure 2 A to F is transforming by using a system that suspends the connection.



**Fig. 2** (A) Black version of the clothes transformation; (B) Turned into a green version of the clothes; (C) Multi gender clothes for women or men; (D) Backpack bag; (E) Push bag; and (F) A rack for hanging clothes as fashion-architecture-interior.

#### 4. CONCLUSION

Dualism as a concept is a contradictory symbiosis between two different objects. Architecture-interior, fashion, and accessories are combined into a hybrid. Dualism represented a contrasting picture of an object, both as a fashion article and an object of fashion interior-architecture while showing the symbiosis between fashion and fashion interior-architecture.

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