



BRAND
IDENTITY

VINN CHOKKHATIWAT

ARCHITECTURAL
DESIGN

BRAND
IDENTITY

+

ARCHITECTURAL
DESIGN

VINN
CHOKKHATIWAT

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and
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ABSTRACT

It is undeniable that there is “No” sponsor for “Utopia” anymore. People had given up dreaming of a perfect living as a whole. According to many disappointed and unsuccessful utopia projects that politicians and developers in modern age tried to fabricate. Nowadays, It is all about capitalism on social fabric that transforms the entire city to be money generator. Perception of cityscape changed from where people live and work to the advertisement of branding, enterprise image and city identity. Brand identity always overcomes the design of product, graphic, service as well as architecture. Futurmore, many major brands have been innovating their brand identity to sell their product not just as an object but also experience, lifestyle and culture.

Architects can use branding method to design façade and interior as three-dimensional advertisement, plus, activities and events that can straighten their identity to create brand community and extend their territory. To assume, future branding aims to create actual and ideal space of lifestyle to attract people to visit and live in.

However, it is not as peaceful as it's look, in extensive scale; the phenomenon affects economic, culture transformation and global landscape. The idea of creating one architecture for one person or one company is not true anymore. With the power of branding one architecture can change society and economy to the other way around. Bilbao and Shanghai build up their name to famous global village by the profit of architecture and enhance their image.

The illumination of branding enhances people because it impacts on people's desire and interest, which relate to identity of individual and society. Girls desire to buy a leather bag with the logo of two characters or rent a studio in soho, Manhattan, for luxury sensation and social statement. Clients tend to buy experience and identity instead of the product itself. Or this phenomenon is small utopia in post-modern that people can find identity outside which expresses their identity by materials. So, are we in period that we don't have to work hard to find identity, lifestyle and community? Even so, we can only search and purchase one product that you will get all of them?

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“Man is such a visual creature”

Wallis Simpsom
W.E. (Movie 2011)

Vinn Chokkhatiwat is a multidisciplinary architect and designer, who committed to theoretical research and cutting-edge experimentation across various design fields (architecture, fashion, product, accessory, and urban design) with the concern of sociology and cultural diversity. To satisfy his success, he aimed to be trained as a professional and develop his interesting area, so he attended Mastère Spécialisé, Création et Technologie Contemporaine, at ENSCI, Les Aterlier, Paris. He studied architectural design in International program in Design and Architecture, Chulalongkorn University, Thailand. He become proficient from the finest university with solid traditional studies emerge with international aspect of the program. Since 2006 he was developing his profession by participating various courses and workshops around the world.

In 2010, he achieved his academic success be receiving INDA Award – Design Excellence which he was voted by professors of the school.

He plans to continue his career across countries as academic and professional designer.

INTRODUCTION

As an architect who always admires aesthetic of ornament especially in fashion and architecture. I always seek for fashion brands and architects who have developed their works in artistic intelligence and dynamic design. Moreover, it made me become their fan and I tried to collect some of their design.

This sensation was growing when I was in Tokyo, Japan, on the street of shopping area along with all kind of advertisement, billboard and commercial screen. However, what's impressed me was Tod's building designed by Toyo Ito, then along the street, there are numbers of building that has stunning façade and skin design. I was enchanted by the artistic and architectural design that works with the brand image. I felt I was living in a dream. I tried to visit many buildings as much as I can. I never forget that trip in Tokyo.

Later, I considered about the situation that how I was experienced the street, perception of architecture and sensation in retail store. Then I talked to myself "I was trapped!". Every details on that street had been designed by wizard designer who manipulating my desire and allure. I was trapped by cleverness of capitalism.

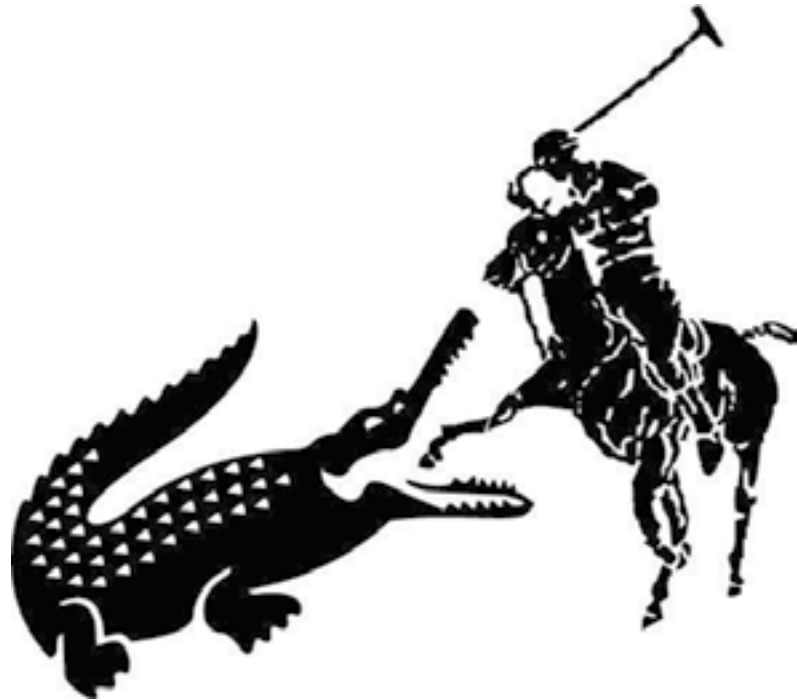
Brand identity has become stronger and stronger every single day. Brand doesn't sell only product but they sell experience, culture and lifestyle. People feel comfort and joyful, furthermore, they even proud to have the product of the brand that they admire, in the view of the fact that, they can express their identity by the product, also, the idea that they are in a special community of lifestyle.

Indeed, the intelligence of Brand identity and Architectural design could affect from emotional of one person, cityscape to global landscape.

This paper will explore on Brand Identity and Architectural design on the affect of capitalism to individual identity and city identity; in the context of the above and discussing:

- Brand identity affects design and architecture.
- Constructing city identity.
- Living in image.
- Brand development – culture, society and lifestyle.
- Awareness of aesthetic, function and society.





DESIGN DESIRE

Brand Identity drives Design

artist : Emma Eichner

Let's talk about "Brand". What is Brand? / How it was born?

Before the phenomenon of mass product began. When people want to buy something they go to specific shop that sell the product because it was handmade and customized, for example, if you want to buy a shirt you go to a boutique then measuring your size to get one. Exactly, Brand in the early years was based on product, which mean quality of craftsmanship and material. Later, the invention of industrial introduced machines to factory. Store put some sample to let customers try so they can sell their product faster. Also, they can produce and develop their product at the same time. Brands sell new products by the innovation of technology and also the old products that can produce large numbers of objects in less time. Mass produced-products also put the sameness to the market. Thus, competition of brands had begun. Brand has to develop along with product. Product differentiation by image is the key factor of the competitive of mass product. To differentiate, company had to put their name on the product as know as "Logo". A widespread brand name twisted the interaction between local shopkeeper and customers to be less communication but customers understand the product by name and graphic. After the establishment of brand name, advertisement point directly to would-be customers. The corporate "personality", packaging, advertisement had introduced. Name and graphic has to represent the essence of the brand, it makes customers see product differently. They see story, status and guarantee of quality. Men choose to buy polo shirt with a tag of crocodile and sport shoes with a tick sign instead of the cheaper one in big store. Brands have to build image and identity to characterize them from the monotony of machine era.

EXPRESSION OF IDENTITY

“By the end of 1940s, there was awareness that a brand was not just a logo, mascot, or picture of company’s product; the company as a whole could have a brand identity or a “corporate consciousness.” Brands construct identity to unique themselves from the similarity in the market. Brand has to develop their image and presentations to get into customers mind not just as visual graphic but sensation. Design of the product has to associate with brand identity. Shape, form, color, and line, each component has to represent and deliver brand essence. Besides, advertisement, packaging and retail have similar method as product. Brand has to draw every element to be the same image by visual presentation and graphic. This includes signage, uniforms, interior design, and branded merchandise.

To comprehend, I would like to show a case study of one of the achieve fast food brand in the world, McDonald, to see how one brand that has strong identity create brand image and presentation.



McDonald Thailand



McDonald clown is icon and mascot of the brand. Clown represents the sensation of the brand. It is fun, welcome, cheerful, happy and family. Design of the “M” logo is perfect for the brand identity by arch lines, yellow and red color. Nowadays, people recognize their product and presentation by sensation without the appearance of the logo. They apply the clown and their graphic into the context, in Thailand, the clown act “sawasdee”, traditional Thai hello style in front of the restaurants. McDonald targets to family and children. They have Ronald McDonald and the gang on kids TV show. They put their brand into kids market to attract kids to come to their restaurant as kid’s community.



In advertisement, McDonald delivers sensations of family, fun, cozy, and friendly. The advertisements sell their products and also activities in and around the restaurant. McDonald develop their advertisement and campaigns follow the trend and current affair. In comparison to the competitive brand of McDonald, Berger King, they both sell the same product and their business is pretty much the same. However, the difference is they have different identity. McDonald is more about kid, friend and family



TOLL THIS

Love the road but hate the \$2 toll? Spend ten bucks or more at Burger King in Dairy Flat on SR1 (last food stop before you hit the new Northern Gateway) and we'll take \$2 off your purchase. Just show them this ad. See, we let nothing get in the way of a great trip North.



but Berger King's target group are teenagers and young adults, which their image is about fun and provocative. Obviously, you can tell the difference by their menu set and taste. Also, Advertisement of Berger King is ironic, sexual and violent by story character, color tone, and graphic. Thus, even these successful burger companies sell the same products but different brand identity so they have to draw their image to right target group in certain and creative ways.



McDonald's Advertisement



Burger King's Advertisement





McDonald's Advertisement



Burger King's Advertisement

How brand drives design

Transformation of society, economy and globalization happened decade to decade; it changed people behavior, ways of thinking and lifestyle. Economy and culture might be the main factors that brands have to develop parallel to the society. At the beginning, McDonald introduced itself as the modern drive-in fast-food restaurant. It is where you get food and have fun. The brand image of that time showed on every presentation of the company, as well as, the TV commercial of McDonald. The pictures on the side are the caption of McDonald first TV commercial. It was the first time that introduced Ronald, the clown, to the world. The story of this commercial is not dynamic at all. It was Ronald using food platter as a hat and he was telling the menu then it was a picture Ronald jumping in the parking lot in front of McDonald restaurant. Certainly, with the non-complex brand image at the beginning it dominates the ideas and messages of its presentation. Moreover, in architecture, the first McDonald chain restaurant used two yellow arches with the modern design of steel frame. Also, interior was unpleasurable. There were plenty of tables and chairs, and the play zone for kids.

McDonald has been developed their identity continuously before it had become the world largest fast-food restaurant. The company aims to make community and lifestyle of McDonald. They get into target group's lifestyle. They develop their image not just as food and fun but place like home and where you can share your happiness. Alike, the brand grows up with customers; brand has to response to customers needs. In the competition, the battle by product is not enough, on top of that, service, sensation and lifestyle had become product.



McDonald's first TV commercial



McDonald's
TV commercial
in Thailand

The picture beside is the caption of McDonald's TV commercial in Thailand in 2002. This TV commercial is very harmony and cleverly delivers the messages without telling food menu, showing new product or huge advertising quote. It is all about happy scenes not only inside the restaurant but everywhere. They are trying to tell that McDonald is where you have fun and also you can share your happiness by McDonald's products in many situations. Each scene displays lifestyle of Thais and activities that has McDonald involved in it. The opening of the commercial is the pictures of adults and old people exercise in the park then there is a scene of McDonald employee cleaning the mirror with smile and Grandfather is playing with his grandsons. The first part represents cozy and family sense and it also means that McDonald open early in the morning and their breakfast menu. Second part, Tourist is taking picture with clown mascot which doing "sawasdee". It shows that McDonald blended in Thai culture, even McDonald is a major international brand but they respect to the country and Ronald mascot doing "sawasdee" also become signature and well-known for McDonald Thailand. Third scene, five girls are ice-skating in front of McDonald's sign. Friends are in the car scramble for ordering at drive-thru spot. It represents fun time with McDonald outside the restaurant. The last scene that I want to mention is the scene of a sport team of handicap that celebrates their winning in McDonald restaurant. This scene is not only about happiness but it means handicap can access to the restaurant. This commercial deliver brand image to society, which demonstrate of how McDonald is being part of Thai's happiness. It is big difference between that first commercial and the Thailand commercial in 2002. The brand expanded around the world. It has to blend and win the market so brand strategies by product is not enough. From this commercial case study, we can easily differentiate and perceive that McDonald has been developed their identity and image to the next level and it affects to the entire presentations and products of the brand.

Another thing that McDonald had been changed to connect to post-modern customers is the interior. McDonald took itself off of the idea of where to eat and go. People did not satisfy for the atmosphere inside the restaurant. McDonald took big change by remodel the interior design since McDonald expanded around the world everyone in the world can relate to what McDonald's usually look like. In new McDonald interior, they took out the "McDonald's chairs", as we all know that it is uncomfortable plastic chairs, replaced by designed chairs, wood table, Hanging lamps and entertainment screen. The design is very attractive people enjoy going there and spend time in the restaurant they also provide free Wi-Fi which recently it is happened to be the must service that all restaurant suppose to provide. The design digs into the core identity of McDonald, which is family not just as fun and happiness but a place like home and also it is a cool place to hangout. Design was dominated by the brand identity and strategies. To think that interior is one of the products, this is the way that company sell services to customer. The most common job that retailers, marketers, psychologists and designers try to do is: conducting the marketing and consumer behavior areas show several factors that affect the store preference decision. Space, atmosphere, perception, sensation and furnisher, all together are the ingredients that McDonald has to cook as well as they fry French fires or making hamburger.



McDonald's new design restaurant

Indeed, the transformation of culture and economy that made brand identity changed, every components of the brand change as well. We can tell by looking at the timeline then it shows to development of the brand identity. To consider, every components of brand are elements of one image because of the influence of identity. Thus, when customers watch the TV commercial they receive get the same sensation and message as you go to the restaurant, see the advertisement, or looking at the menus.

"Brand is not product" but it is identity of the enterprise. Brand sell extra component that can only be described most advanced incarnation, is corporate transcendence. Brand identity influence visual representation. This can include signage, uniforms, interior design, and branded merchandise. This is how identity drives design that attracting customer's desire of further product as appreciation and lifestyle.



McDonald's old design restaurant



Eating your brand, Purchasing lifestyle

BRAND DEVELOPEMENT - CULTURE , SOCIETY AND LIFESTYLE

artist : Wim Delvoye

Since the alligator of Lacoste and a man ridding a horse of Ralph Lauren escaped from collar to be more visible at the front. Logo transformed to be an important fashion accessory. People seem to buy products that have the appearance of logo instead of the consideration of quality. Brands do not sell products without its logo, it is not only about where it comes from but it is value-added. Decision of consuming is not about function and quality anymore but it is logo and aesthetic. Logo has become virtually visible like a giant creature that swallow literally product. It's like buying the image and trust. IBM does not sell computers, it sells business solutions. Louis Vuitton does not sell bags, it sells luxury travelling. Diesel Jeans does not sell pairs of jeans, it sells a style of life. It is the way to live, it is the way to wear, and it is the way to do something. In experiencing economy, experience itself becomes the product. We are no longer consuming object but sensation, even lifestyle. Brands develop their products to beyond product. They expand their territory to identity, community, culture and lifestyle.

Brand extension

Fighting in the market by product is like WWII. Now we are in cold war era, where people do not fight face to face. Brands do not fight for the larger space on the shelves in supermarket but they fight for other space outside the supermarket. Brands extend their territory intangibly. Brands advertise themselves on cityscape to get impact on urban fabric, Virgin group ads in Times Square, or Coco cola ads screened on London red buses. Brands choose their advertisement scene according to brand image. It is the sensual of the place and activities at the place. Merely, brands spread their image everywhere to get into people

perception and memory as much as possible. Marketers used city attractions coordinated with giant advertisement to make people recognize the brand and memorable experiences. Soho, New York, equals Armani Exchange ads on the corner of the intersection. Hong Kong equals HSBC bank's logo at night scenic point. Major cities in the world had been transformed to variation of 3D ads, buildings, buses, taxis, etc.

Moreover, image of products and advertising quotes are now boring. Design of product is not enough to represent brand identity. Viewers seem to look at the model on ads first then products later. Image and character of celebrities or movie stars had become their identity, later, their name become their own brand. People can easily connect to celebrity identity by their career, role in the movie, furthermore, their personal life on tabloid. Celebrity brand is a brand of lifestyle that people crazy and want to be like them. Celebrity is an ambassador of lifestyle not the product. Nike collaborated with Michael Jordan. Pepsi collaborated with Britney Spear. Dior fragrance collaborated with Charlize Theron. Customers purchase lifestyle by in image of celebrities that they admired with the positive vision and confidence. The idea of co-branding between brand of product and celebrity as brand eventually is the image of lifestyle.

To expand more territory to lifestyle market, brands get involved with society by sponsoring cultural events. It is not just as representing brand identity by the activity of the events even more than adding value to product. On top of that, brand is grabbing the cultural ideas that it could reflect and portray back on the culture as extension of the brand. In other word, brand took the benefit of cultural event to blend in customer community, furthermore, making the brand as the role of the culture. "Advertising and sponsoring have always been about using imagery to equate product with positive cultural or social experience." Redbull sponsored F1 racing. Mercedes-Benz sponsor New York fashion week and tennis US open.



Nike ads



Dior ads



Sex and The City casts on Entertainment magazine

One case study that happened to be global phenomenon in early 21st century is the HBO's TV series, "Sex and the City". Four New York City women were living in a dream of Manhattan metropolitan. It displayed lifestyle and point of views that touch all kind of people's life experiences. Fashion, party, chaotic, and sex that were in the series drew an NYC lifestyle dream. NYC is the perfect image of freedom, arts, and opportunity where peo-



a scene in the series

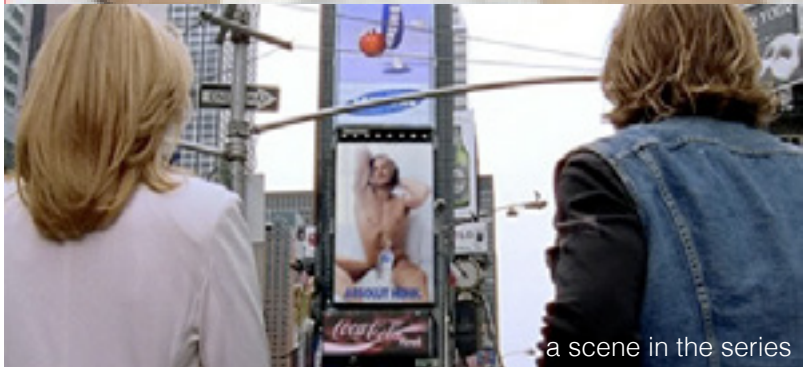
ple around the world admire and pursue their dream. The series took NYC brand and represented people's life by four strong characters, later, that four girls became icons. Product Company saw opportunity to collaborate with this lifestyle brand so they hired the TV stars to represent their image. Company did not have to do much work because the face of TV stars is the lifestyle. (ex. Louis Vuitton ads with Sara Jessica Parker).



Louis Vuitton Ads



Absolute Vodka Ads



a scene in the series

Product brand also extended their territory into the story of the series. When a hot young man happened to be a model of an Absolut Vodka ads. The male character totally presented the image of the vodka brand. It sounds nothing surprise right? But it was a real campaign that the ads appeared in the middle of Times Square, a naked guy holding a transparent bottle grasped everyone attention not just as the fans but the world. The show was ended in 2004 but the impact of Sex and the City did not seem end with the happy ending of the finale. Fans really got into the show they wanted know what happens next because they thought that the characters were real person. The endorsing made the TV series to two come back movies. This co-branding phenomenon borrowed and stole each other image. It was win-win situation that brands extended and crossed lifestyle territory to create global culture. It was a phenomenon of “Brand Explosion”



Absolutely, companies cultivated their identity by marketing brand concept into virus and spread it out into the culture in various medias and activities. Brand expend into culture and lifestyle by advertising and sponsoring. Brand identity is getting more visible every single day that customers can sense it, like touching actual product. Why brand itself can't be lifestyle? Why can't it be culture?

Brand Nation - Constructing Culture

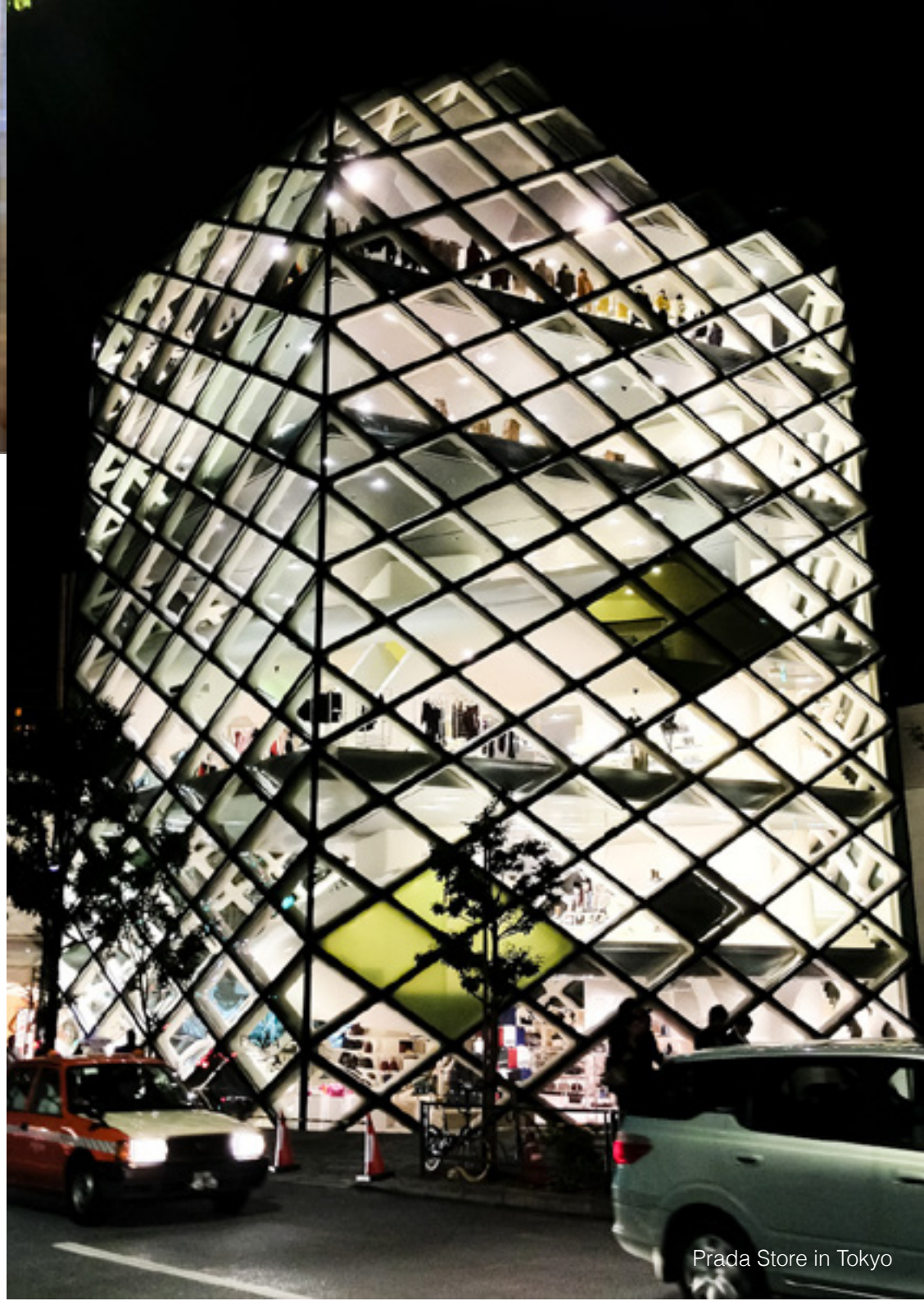
Brand territory war goes more beyond sponsoring and advertising to get more appearance on cityscape. Brands dig into customer's mind and program brand culture to make them to be a citizen of the brand's nation. Brands create community to engage people that attract to their product and image. It is a community that people can share same interests and express their identity or get identity. Brand community phenomenon could be both in actual and abstract space. Nowadays, people buy products from one brand with satisfaction and appreciation of brand image, plus, expression of identity. They want to have their image as image of the product. It is another way that they can be in abstract community of identity and style. It is a small utopia that they feel confidence and secure. The phenomenon of people around the world lined up for a none button phone is like people lined up at the immigration to get into a country, however, this country is not real but it is an ideal country of lifestyle. The design of Apple's products is just intelligent. iPod is paradigm shift of new technology, new ideas, and new generation. Apple plugs in its identity around the world that it doesn't have to blend and base on local culture. Apple store has its own significant design that translates brand identity to retail experience. It is Apple culture, which the community is growing around the world like spore. Apple doesn't sell technology but they sell new generation culture.





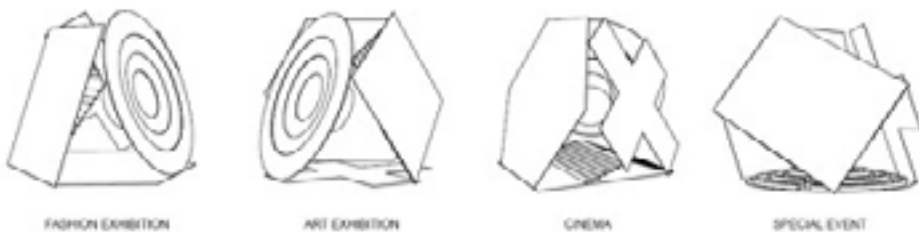
Prada Store in Soho, NYC

Prada, the fashion icon, already achieved the successful in apparel world. Men and Women wish to wear Prada's clothes, moreover, Prada's identity. Prada was using to be the name of the best seller book "The Devil wears Prada" which it became a talk of the town movie in 2006. Many times that I watched movies or TV shows I heard the line that said "Oh! You can speak Prada" then my friend asked me, Does Prada language really exist? And what it's sound like? It would be weird that one fashion brand has their own language even some country they do not have their own language. Subtext of this sentence is about brand's fans know the name of the collections, specific name of the items, and the way you put it together as in magazines. Prada developed the concept of wearing identity of another level. They jumped to bigger scale from outfit to architecture. It's like they made a dress for a building. Prada flagship stores were a talk-about topic that the brand collaborated with world superstar architects to put Prada identity on cityscape. The architectural design are really stunning. Prada store in Soho, NYC, designed by Rem Koolhaas. Prada store in Tokyo designed by Herzog and de Meuron. The elegance craftsmanship of Prada clothes was represented on the clean-cut architectural details, such as avant-garde diamond shape glass blogs of the store in Tokyo. It's kind of advertisement of identity to cross design field and also it's like a giant billboard that took attention from every-



Prada Store in Tokyo

one even the one who's not into fashion. Indeed, Prada flagship stores become landmark on urban fabric. Prada declared itself as fashion and contemporary art culture. Fondazione Prada, or Prada Foundation, was founded to support contemporary art and established an exhibition space in Milan. The organization focused on shared interest in art, photography, cinema, design and architecture. Instead of exhibiting studio work, the foundation would participate to coproduce a site-specific project that artist had always dreamed of constructing. In 2009, an unusual building, "Prada Transformer", took place in Seoul, South Korea. It was designed by Rem Koolhaas' architecture firm. The building has one of four difference apparent shapes, depending on the function for which the building is needed at the moment. The different faces of the "tetrahedron" are actually shapes other than triangles. The building's base is a hexagon when used for a fashion exhibition, a rectangle when used as a movie theater, a cross when used for an art exhibition and a circle when used for a special event. Prada publicizes that their visions could go beyond the expertise in fashion, also their identity is philosophy of living that emerge all kind of arts and culture.



Prada Transformer Project in Korae



GERMANO CELANT, ARTISTIC DIRECTOR OF FONDAZIONE PRADA

So the idea of Fondazione was always to be active in every area, not only art but also in different kind of communication, different kind of creativity.

Artistic Director of Fondazione Prada



Fondazione Prada Museum - Milan

“So the idea of Fondazione was always to be active in every area, not only art but also in different kind of communication, different kind of creativity. As the transformer, we transformed ourselves and paid more attention not only to art but every kind of language. Slowly we got involve with philosophy, with architecture and also literature and cinema, music and so on. So slowly we became a kind of 360-degrees-Foundation that deals with every possible aspect of culture, related to life.” said Germano Celant, Artist Director of Fondazione Prada.

Shopping Identity

Brands transformed their identity to vaccine and injected to people to grow culture. Brands that have strong and unique identity become iconic brands. Once a brand has its own culture, it is brand to bones. Strong brands break through every barrier in market and never lose currency. Coca Cola will never disappear from the soft drink shelves in the supermarket; this black soft drink put itself to die hard culture that it mutates through time. Brand names happened to be new adjectives in urban-dictionary, Coca Cola defines cool, and Chanel defines classy, which means brand identity already occupied cultural space. Iconic brands sell more beyond product. Marlboro sell a lifestyle product that customers can use the brand image to represent their lifestyle and identity. Products became culture accessories and brands became lifestyle philosopher.

As I mention before, products defines your identity and personality. Accessories might be the reflection of your bank account. People in post-modern period are no longer wearing uniform of era; short skirts in 60s or men wore hats in 20s. It's such variety on the street today. After the provocative arts of Andy Warhol, people eager to find the uniqueness from the industrial mass culture. However, the majority cannot come up with the identity that they satisfy of what they wear because they afraid of wearing something that they comfortable but might look weird from other's eyes. Today, in the world of judging others by apparel, some urban women, they feel insecure or less confidence when they go out without brand name bags and clothes. It's about sense of security, sometime they keep something that they like and wear at home because of the feel insecure from the look of everyone's eyes. Some people try to express their identity and be independent but they do not have courage to do that so they need someone to make them feel secure and confident to express who they are in society. Magazine is the solution, it's a lifestyle guidebook that people look for what to wear, eat and travel.



Vivienne Westwood Ads



Chanel Ads

RALPH LAUREN

Home

FABRIC AND WALLCOVERING



RALPHLAURENHOME.COM



Ralph Lauren Home Ads

Women around the world buy Vogue magazine every month to find what's now and next. Viewers absorb the sensation of image from brand ads. Brands broadcast their identity and lifestyle on lifestyle media, by the times, people can tell who is Chanel and who is Vivienne Westwood. Brand image is very strong that you can imagine the person of the brand would look like. Style of celebrity that cooperated with brand is a roll model of lifestyle. As we all know that there are several celebrity reality shows, audiences see what they wear, which car they drive, where they go, and which phone they use. It is a production of lifestyle that they want to be as glamour as the Hiltons or as rock as the Osbournes. People mimic ways of living by medias and they use the power of money to buy identity by product. Recently, brands jumped out of their product expertise to lifestyle expertise. Their vision is selling identity. With strong brand identity, product could be anything. Many fashion brands launched their new line of products, such as Armani introduced Armani CASA, Ralph Lauren introduced Ralph Lauren Home. Thus, you don't have to be Armani when you wear and be Martha Stewart when you are at home but you can be Armani at any moment. Capitalism used the powerful weapon as "propaganda" to turn the abstract of identity to be actual product. It's sound crucial but true in the world of rush hours and people can't wait. Post-modern people addicted to figure in sale volume and status on Facebook. They do not have time to find true self, it's even easier that brand provide identity that they can use their magic credit card to wear who they want to be.

Indeed, people today connect their own identity to brand identity that they admire and just buy the product that make them feel that they are part of the community. People express themselves by using then product that has identity that they dream to be. Prada lady and apple guy is the identity and image that we can purchase. Thus, the word "ready to wear" has become more dynamic to the inner-self of customer.



Living in Image

City , Branding , and Architecture

artist : Garrett Ryan Miller

City is not location where we live but how we live. We are living in the city image that constructed by culture, history, religion, economics and architectures. Image of the city is the way of living and cityscape create atmosphere of the city. It makes people want to live in and also attract people around the world to visit. According to this concept, brilliant politician and businessman use marketing strategy and architecture to create image of the city that change city's economy, lifestyle and society.

Architecture is product of economy. Urban design and city planning are always serving the needs of citizen. Buildings, parks, and landmarks are not created to function for living but it's a creation of dream. Urban planning always involve with politic and economy. Politicians always promote strategies that would make people happy financially or physically, on top of that, they sell dreams. Paris is a city of dreams. World admire Paris as a city of arts, foods, and romance. Of cause, it's a tourist city. There are many tourist attractions to visit, Lourve, Tour Eiffel, Champ-Elysees, etc. However, have you ever think of how this city of dream happened? Back in the colonization era, France is one of the powerful nations in the world. French people are proud of their country. Many landmarks in Paris are the symbolic of victory, such as Arch de Triomphe and Concorde. Or, symbolic to liberty is Bastille and Statue of Liberty. These monuments are entertaining and reminding people of the moments. It's a symbol that make people feel lively and joyful while the walking in the city, it's a time machine of culture and happiness. Paris is a city of monuments, side by side, it is a city of dream. Politicians as urban planner, they located districts in Paris by landmark monument and lined and linked every districts by street axis and webs, for example, the grand axis of Paris from Arch de Triomphe, Champ-Elysees to Musee de Lourve. Wizard politicians were like putting aroma lamps around the city to make people enchanted in the dream along the journey. From the modern era, all the

political and revolution monuments turned to tourist attractions. Times have never fallen down of the aesthetic and dream of the monuments. People always attracted by them but in difference aspect. Before people living in image of victory but now people live in image of high culture and arts. Visitors can have walking tour in Paris all day and all night. Landmarks and commercial district are connected like web. Also, buildings in Paris are magnificent. They are treasure from the old days. It seems like everything have plan for tourism. Arts culture and artist gene have been passed in French people. Every perception in the city is like a picture. You might full your memory card in a day. When I was at Panthéon then I turned around I was so impressed by the view of Eiffel Tower in the middle of the view of the street. It was like everything has planned to create a scene in postcard. I couldn't imagine that another landmark from across the city would link to another perfectly. It's amazing that dream-making machine are always working from time to time, dreams and happiness transform according to society, economy, and globalization.



Paris Grand Axis view



Paris Grand Axis view

Identity of Cityscape

Let me ask you one question. What do you expect to see in New York City? Of course, your answer will be Times Square, Empire State building, Central Park, modern skyscraper, etc. New York City has really strong city identity that attracts people around the world want visit. Atmosphere of American culture are value of its cityscape. As in Paris, people are expecting to see Eiffel tower, Louvre museum, Champ-élysées, beautiful romantic buildings, Paris has really strong city identity and architectural heritage. In addition to Morocco, Beijing, and Venice. Value of culture and architecture of city that has significant identity create magnificent cityscape and image that make tourists admire and want to visit them. Buildings, urban plans and transportations reflected



Hong Kong street view



Times Square - NYC

people's ways of living. Architectural style, fashion, and street view reflected culture and lifestyle. The identity of a city bears on the identity of its citizens, and vice versa. The urban environment that makes up cities reflects human needs and values. If you think of three big cities like New York, Tokyo and Amsterdam, the citizens who live there will say that their city is nothing like the others. This is also reflected in the individual: the identity of somebody living in New York is different from somebody living in Tokyo or Stockholm. When we choose to live in cities, it is not for their resources or urban 'buzz', it is because we fundamentally identify with them. Cityscape is much the same history and sociology textbook. Cityscape is not happened over night. It's the production of culture, colonization, religion, capitalism, war, etc. Bangkok is full of temples. Vegas is full of hotels and casinos. Each city has its own identity; it was made by difference ingredients, however, some country has mix-essence because of colonization by war or by globalization that has been shown on architecture, for instance, colonial buildings or modern sky-



Bangkok - Thailand



Beijing - China

scrapers. Architecture has always been about the fabrication of identity. Image of the city is the reason that makes people around the world want to visit. Some might move to live in a city that suits their identity or the essence of the city that make them feel that they live in a dream. City image is a tourism product that marketing by the government. It has to be fancy and daydream to attract people in travel magazine. In the world of globalization, there is no boundary. Freedom of living and traveling courage people to pursue their dream. You can google where you can find your dream and credit card will make your dream come true.



Morocco 54



Guggenheim Museum - Bilbao, Spain

Constructing city identity

Cities confront the movement of globalization and capitalism power that make world's economy no boundary. Competition of business turns to international location and accelerates employment mobility. Therefore, city is a place where companies adopt a market perspective, establish a strategic vision, and communicate their competitive advantages along with a distinctive image in order to make potential investors aware of their inherent attributes and features. Cities goal to get all attention from cor

porations, tourists, and potential inhabitants, they need a marketing-scenario for planning process to diversify their economic base and be able to adapt to change the circumstances. After all, places are no longer only upholding business activity. Moreover, places must go further to develop their characteristic to change economy. As other companies that develop their identity to go beyond product to service, lifestyle and culture; ambitiously, to create new market in order to expand their customer based.

Unlikely, the cities that have high value heritage as architecture and culture; Bilbao, the used to be unknown city, is the absolute

porations, tourists, and potential inhabitants, they need a marketing-scenario for planning process to diversify their economic base and be able to adapt to change the circumstances. After all, places are no longer only upholding business activity. Moreover, places must go further to develop their characteristic to change economy. As other companies that develop their identity to go beyond product to service, lifestyle and culture; ambitiously, to create new market in order to expand their customer based.



Guggenheim Museum - Bilbao, Spain



Guggenheim Museum - Bilbao, Spain

On top of that, it is the absolute case study for constructing city identity topic. Bilbao, Spain, took itself on postcard to compete with Eiffel Tower and Sydney Opera House to expose itself on global landscape and world-class economy. The urban revitalization was began by the Basque authority proposed to the Solomon R. Guggenheim Foundation with an idea of revitalize Bilbao with the extensive marketing campaign. The trustees of the foundation accepted the proposal, so they had to approve a long-term development plan to create a franchisee museum distributed throughout the world. Basque government chose the unusual architecture of Frank Gehry. The ribbon-like steel architecture became phenomenon, the building was expected to attract 500,000 to Bilbao the first year; instead, it brought 1.36 million visitors and \$160million in revenue to the former unknown city of Spain. The successful of architecture meets marketing totally change the entire city in every aspect; economy, lifestyle, infrastructure, etc., intend to support the diversity and numbers of visitors. Also, the local's lifestyle, social,

and community changed. It's unbelievable that one architecture can change urban fabric to be incredibly dynamic, on top of that, to broadcast itself to be manifest on world map. Eventually, Bilbao cannot be considered only as a museum but first and exceptionally evaluated as a marketing tool: by launching new image for Bilbao as cutting-edge tourist attraction. Indeed, the first factor is symbolical architecture of Frank Gehry. Gehry's Guggenheim building achieved as icon that it became identity of newborn famous city. For architecture to become a marketing tool, it must provide an identity not just as tourist attraction for visual impression. Thus, it would be mistakes to ignore the fact that icon cities that have history as marketing tool (culture, politics, and economic aspiration) provide memorable experiences. The interior of the museum is planned to respond to the dynamic events, plus, playful circulation, and imaginative metaphor of Gehry relation to the plaster curve and ramped walkways. The ideas of memorable experience also extend to urban events spread around the city. As a result, 80% of visitors want to re-visit Bilbao. By the image of Bilbao, the city also turned to be super



Riverside Museum - Glasgow, Scotland

star architect battlefield. More than six brand-name architects took Bilbao to place their signature architecture. British architect Norman Foster designed a metro system with futuristic semicircular. Santiago Calatrava, Spain's star architect, designed Bilbao's new airport. Ultimately, the success of the Guggenheim museum made the city to be the biggest architecture museum in the world.

The repeating of Gehry's Guggenheim story of hiring star architect to enhance cityscape seems turned upside-down from sweat dream to nightmare. In Boston, the Museum of Fine Arts and the Harvard University Museum announced ambitious renovation by Steven Holl. Milwaukee Art Museum's designed the extension by Santiago Calatrava. Glasgow Riverside Museum of Transport designed by Zaha Hadid. Some of these projects were not successful as Bilbao, according to world attention and economy. To be more critical, do they need Guggenheim? Brand-name museum of Guggenheim might brought the world's attention because of the foundation's vision and arts events. However, Bilbao's Guggenheim was not suddenly fall down from the sky and the magic happened. It is part of the plan. Bilbao's authority planned this city marketing with the commitment of community to propose long-term strategy to Guggenheim Foundation. They fought hard for it. Hence, the arguments involve with architects, urban planners, politicians, and marketers; they should concern not negligently design from outside-in, as the scenario aesthetic, but inside-out to the specific local vital on urban landscape.



Bridge designed by Santiago Calatrava - Bilbao,



Faneuil Hall



In comparison, in 1970, Faneuil Hall introduced by James Rouse. The festival market place was polished from three empty warehouses into recreational center. The project proved to be successful and popular in modernized the downtown city. Soon after it was completed, Rouse's Harbor Place stimulated the construction of new hotels, a major convention center, and a new aquarium, which ultimately converted Baltimore from a derelict city into a significant tourist destination. To wake up death economy, the authority or political leaders conditionally create and promote symbol as part of strategic marketing action to remove negative perception. With the notion of real estate, marketing and sociology, this might equally effective as well as hiring star architects but fewer assets.

The identity competition on global landscape needs the uniqueness of identity. To constructing identity of city is not magical like placing one architecture that can change the diversity on city fabric as Bilbao. There are several fail cases that happened to be cloned the recipe of Gehry's Guggenheim. Stunning building might polishes city image to the cover of travel magazine, however, there is no short-cut to make the magic happen by the only aesthetic but to enhance the city economics, it has to go as a whole. The original seed of Bilbao case is the innovative marketing to the core of the word "city identity", that is remarkable creation. If not, the new unusual architectures from brand-name architects will automatically remind and be another franchisee of Bilbao.

Building of image

According to market hunting in business world today, to have strong brand identity is the key to success that leads to the idea of building, actual image of architecture that shows the power of company. So they extend the business battlefield, not only stock exchange and marketing strategy but to architecture.

Architecture has been used as a branding tool for corporate identity. Architectures serve a visual symbol for the expression of corporate culture. Formerly, conventional architecture designed on physical context and activities programs but brand architecture based on brand image and expression of corporation identity, in addition, market as context where the building can represent firm's value and philosophy. Brand architectures portray the visual symbol and also as an advertisement on cityscape. Emotional experience and memorable activity that make customer interact with the brand can easily make people absorb brand essence and culture. Brand architecture helps a company gain a persistent presence by establishing a public interface beyond its products and services.

Tokyo, one of the major cities in the world especially in Asia, Tokyo is the destination for lifestyle and living, people come to Japan





Tod's designed by Toyo Ito



Dior designed by SANAA

to have good food, technology, leisure, and shopping. Thus, it is the perfect location for western brand to extend market territory to Asia. Harajuku is an extensive commercial district, also a cultural heaven for Tokyo's youth. Near by, Omotesando avenue, a former residential street became a shopping heaven as known as one of the foremost "architectural showcase" street in the world, featuring a multitude of fashion flagship stores within a short distance to each other. Those stores offer customers the very best in shopping and dining experience, in a stylish environment imbued with fashion, arts and culture. These include the Louis Vuitton store designed by Jun Aoki. Dior designed by SANAA. Omotesando Hills designed by Tadao Ando. Gyre designed by MVRDV and etc. company hired brand-name architect to design the visual identity of the brand. For instance, Tod's building by Toyo Ito, he took the iconic tree of the avenue to inspire the design challenge with form and construction while pay attention to detail as the specialization and craftsmanship of Tod's. Prada building designed by Herzog and de Meuron, the avant-gard diamond shape glass block. Prada portray itself against other competitors to introduce new luxury experience. In comparison, Hermes flagship store in Ginza, Tokyo, designed by Renzo Piano. Although, the building uses glass block as material same as Prada building but the difference of shape and form which influenced by company identity brought out different



statement and visual presentation. Maison Hermès building used simple square shape fabricated glass block 45 x 45cm each. The façade looks pleasing aesthetic and also technologically innovative. The glass block curtain wrapped the building without showing the support construction from the exterior. The façade represent the traditional craftsmanship by the simple shape. The dynamic of the façade give the different sensation in daytime and night time, receiving daylight while the glass blocks blurred the event and activity inside by the street view, plus, at night the entire building growing from with. Furthermore, this Hermès building show their statement on culture, art and lifestyle by contribute various activities in the building, for example, shopping space, workshops, office, exhibition space, multimedia area, and roof top garden. The building contains all of the brand philosophy, visions, activity, product, innovation where people and experience by the 3D brand image as architecture. Flagship stores are no longer where to sell product but also where to sell experience and make customer to be in a small utopia of the brand, besides, absorb and memorize brand culture.



Hermès Flagship Store designed by Renzo Piano

Additionally, Global corporations increasingly affect economic force in the world. Multinational companies move around the world to find inexpensive resources and labors to decrease cost. Moreover, finding new markets and perfect environment for the brand. On the other hand, the massive power of economic-drive globalization transforms local economies, cities, countries, regions are forced to compete with one another to create favorable condition to attract corporate investment. The power of multinational corporation reshapes geographies on both global and local scales take international attention. However, the negative side, the global corporation might cause the disconnection to the culture difference in local context. The influence of the image and product culture of multinational corporations can array from culture economic renewal to culture and economic disintegration. Culture expression of the corporation combine with the local culture is not always the perfect ingredient. The corporate culture expand across continents could layer upon the traditional culture, eventually, the local culture fade-down and replace by multinational corporation.

In the case of Volkswagen and Ford, the VW Autostadt put a project on renewal the city of Wolfburg by a fifty-fifty partnership with the city. The goal is fostering economic and sociocultural development for the future of the city. The Autostadt attribute an exposition-style corporate forum, an auto museum, showroom, and pavilion for each sub-brand company, elaborate car delivery center, several theater, restaurants, shops, a luxury hotel, and other anchor attractions. Meanwhile, Ford Motor Company moved the operation for the Model T to the new River Rouge plant in Michigan. Ford's visions is to turn the River Rouge plant into a showcase of environmental protection and green building, with the hope of changing public's association of the company with the "reckless expansion" to an image of ecological concern and environmentalism, derelict building and polluted equipment on site were removed and replaced by the new production plant along with themed attractions for visitors. The case of VW and Ford demonstrated the movement of brand architecture that shift for personal visual identity or visual expression of brand culture to



Volkswagen project in WolfBurg



Volkswagen project in Wolfburg

urban scale that collaborated with the local culture, furthermore, renewal culture and build up the new economic. These extraordinary cases were not just impact but contact to the context and sociology.



Ford project in River rouge





Living in “The Sims”

Mass Culture, Marketing, and Architecture

A home is an important asset to purchase in people's life. Most people save money to buy a house as a first asset in their life, it is a symbol of achievement, security and happiness. Real estate develop to have variety of habitation, house, condominium, flat, vacation house, service apartment, developed house, etc. People have many options to live as they want and live in lifestyle they want to be. Developers always create new product to market and also draw new pattern on urban fabric horizontally and vertically. As home are constructed and marketed under same condition as other products, as I mention in previous chapters, developers sell beyond a habitation but lifestyle and community. The perception of the suburban single family house cannot be separated from the social effects of the





current experience economy in its effort to holistic lifestyle concepts to specific target. Architecture can catalyze the high- and low- value or class of social and economic on the area. Thus, architecture can be a tool to change geography of place and transform city. A modern development project assumed an ideal housing that could establish new social ideas. The ideal of modernists of changing social was using layout and physical planning to develop an unpleasant condition and turn it to ideal community. In 1960, the American Dream, the ideal living of a perfect family lives in suburban where a perfect housewife doing housework and kids play on the green field in front of a two-story house while the husband drive to work in the city. The ideal living impacted urban planning, economy, and architecture. Infrastructure and residential extended to outskirts. Although these communities distanced themselves formally and stylistically from early modernist ideals, they affirmed the Taylorist ideas of Gropius and others – not only by maintaining and building on the economic principles of production efficiency, modular material, and the incorporation of new appliances of efficient living, also by creating isolated utopias on large tracts of undeveloped land that operate outside the realities of the prevailing social and urban context. Despite formal and stylistic difference between postmodern and modernist housing solutions, this approach of working outside local conditions is similar to approach of developers today who try to create idyllic residential communities in conjunction with the fabrication of new lifestyle profile. Both have radically transformed the physical and cultural landscape in an effort to create idealized social solution. Conventionally, residential project respond to the existing local reality, later, favoring utopian scenario over a response to a particular site, market, and culture.

Besides the utopia living, it's time for businessmen to take dream to reality of capitalism, Money. Architectural style, pre-fabrication, construction cost, and labor cost are counted. To make a city, developer has to go for the popularity and what the major-

ities want, traditional buildings are related to traditional taste. Despite the needs for larger and trendier house that need more craftsmanship and innovative design are attracted to less number of potential buyers. Market research is required to know who is the target group and what they want. Architect can design a modern concrete with some detail of renaissance era and it sold out. On top of that, wicked businessmen used media as a tool to propaganda people to absorb information and trend then they believe that is the image that they want to live in. In post-modern, people capture and memorize the aesthetic by medias; aesthetic doesn't seem last long but it is a trend that can pass season to season. For instance, people admired the suburb American Dream house, they were constructed like using cookie-cutter. From that phenomenon it made some one to be a billionaire because of the high profit of pre-fabrication and mass production. Later on, that architectural style became oldies; it's time to introduce the new ideal living to put another utopia community on urban fabric. Le Corbusier influenced-concrete buildings are the choice. Developed housing cannot be apart from pre-fabrication. Modern concrete houses with one lean-to or butterfly roof are the solution for post-modern family. The propaganda of home and furniture magazines once again became a great opportunity for the developer.

Meanwhile, the suburban living is still blooming, the vertical living in the city is also rising higher and higher. Consideration of economy and gasoline price might be the issue to make people to live in the city to reduce travelling time and cost. The growing of condominium goes to another level beyond size, space, interior, facilities, and location, however, it is the save formula as creating a suburb utopia. The competition of condominium business has been obviously lifestyle brand. New generation also looks for the image that they want to live in and community of lifestyle. Real estate companies turn themselves to brand and lifestyle icon. In case of Bangkok condominium market, every company try to buy lands near sky train because it is the solu-





The Address Condominium Ads



IDEO Condominium Ads

tion for Bangkokian to avoid the car traffic and also save money. Buyers satisfy to live near the sky train but it is not the only reason, they look for lifestyle of the surrounding area furthermore the look for brand community. For example, there are two major condominium brands that have strong identity and also successful in term of revenue and building community. IDEO, a trendy lifestyle for young adults who work hard and play harder, the design is very modern and contemporary, introduce innovative design and also has duplex rooms for young single metropolitans. On the other hand, The Address, a metropolitan's family lifestyle, the design is modern and also used some neoclassical detail to represent to luxury and high-class living. Many project of these two companies are shared the same location but it does not make the sale volume decrease. They located themselves in the market clearly also uniquely. Residents become community, they proud to say the name of the project instead of the condominium's location. Brand name of condominium companies become social sta-

tus and lifestyle icon. In addition, people trade condominium fast; it is a real estate business for new generations. Location for condominium isn't enough for investment consideration but company's name also include in the price and the price can also getting higher according to the company profile.

Furniture and home decorations are developed as well as the movement of real estate. Customized furniture seems to be valuable items nowadays, everything happened to serve us as quick as we want. Technology seems to develop to make the phrase - "Money can buy everything" to be real. People go to IKEA or MUJI and they can get everything for their home, from napkins to beds or even modular house (at MUJI). Everyone was very enjoyed while walking in an air-condition warehouse, they seemed to buy something from IKEA, it's like IKEA knows our heart. Truth to be told, they put too much effort on market research then it's a job for design team to make a series of furniture according to trends while consulting with manufacturing team to produce in mass production, of cause the cost is the most important. Then, its time for propaganda, they spread catalogue to every house, people use the catalogue as search engine for home accessories. In the catalogue it caters several of styles that definitely something in the catalogue has to match your living room. Therefore, in the mall, they push a hard sell by visual merchandising in every style to make you see the perfect pictures that each product could mix together. The concept of shopping





paradise of home decoration with cheap price is really existed on earth. However, we haven't discussed about the quality and durability of the products. Again, to reconsider the situation, it gives the idea of variety of choices but it's actually not. The media programmed us to make we believe it's beautiful or we think we like it. Truly, we had no choice, what if we like something that is not in the mall. We infatuated by the visual presentation and the cause of industrial revolution to mass production limited us to living in the sameness. It also killed small businesses which are the alternative choices for customers. Capitalism cloned identity to common styles. People were betrayed to turn their identity to the mass one without knowing that you were tricked to transform yourself to be one of the products. As well as, we searched for the right furniture in the game – The Sim – but then we scroll to the last one and we haven't satisfied to any of them so they have to click one, and what if we want a plan to be other shape not square that follow the grid line. In preference, we are one of the players in the game of no choice lifestyle.



Nowadays, we are all living in the concept of “ready to”. The condition of post-modern people let us to negligently. Also, we can buy a house from catalogue or go to department store or even online. It's sound incredible that we developed by technology so owners do not have to waste our time discussing with architect, engineer and contractor. So who is the magician that illustrates this dream? Indeed, a man of capitalism, knowledge of marketing, branding and advertising are tools that construct this perfect dream that make people want to live in it. The best part is, you can just sit in front of you laptop or tap on your iPad them few months later the magic happen. In the late 90s, we were enjoyed a computer game, “The Sim”. We construct house, city and hotel by clicking the mouse. So now “The Sim” had become real? No era customize house or architectural elements that represent the owner's identity. What we see today is pre-fabrication, time, and money.



Crime of Computing Aesthetic

Technology, Advertising, Architect as Brand

Building fulfills needs; architecture fulfills desires. Architecture in post-modern age oriented itself to commercial practice which pride themselves on being customer friendly and which for the most part offer conservative solution that are based formal practice and critical practice which offering innovative design but attract some target customers. The ambitious goals of constructing cultural community and business revenue, ideological pursuits and commercial objectives, is hardly a desirable condition to maintain. To achieve an inspiring experience, function elevated to become an ideology. Architecture today designed to reach emotional quality instead of appreciation of theoretical level. Architecture bond emotionally with people in daily life, architecture must focus their attention on the atmospheric effects that architecture sensory experience created by its use. Form dominates communication to users as physical object that contain and manipulate according to programmatic and organizational model as experienced space. Therefore, to reinterpreting socioeconomic and cultural prerogatives, form is no longer three-dimensional aesthetic perception but establish sensational experience architecture and new activity relates to life. Thus, form no longer follows content but form is content.

According to technology architects use them to create their own super extravagant signature architecture. Technology helps architect to create living façade and skin design that impress people and it also benefit to cooperate image. Both clients and designers are more focused on image rather the conventional function relates to physical context. Company hired architect as an artist and also as a marketer to create a walk-in 3D-advertisement by innovative computing technology. The computer-generated architecture gives the fancy advertisement architecture shell to put statement on cityscape. On the one hand, architects use the benefits of the revolution to break out of the Le Corbusier influenced-box architecture to odd architecture.

Capability of manipulating form helps architects and designer to differentiate them by aesthetic and innovative function. Signature expression by form and aesthetic seems to be the main address of post-modern architects. In experience economy, the uniqueness design identity become product, as well as architect him/herself become brand name. Master architects of the cen-

and replace by the globalization architect's brand image. There are several projects around the world that designed by famous architect aimed to put their signature design on location without the concern of context, culture, and lifestyle that had been a failure to the city, although, it take a scene on cityscape but it overlay the traditional city essence. Form and architectural elements



Zaha Hadid : 1.Beko Masterplan 2.New Century City Art Center 3.Heydar Aliyev Centre

tury such as Frank Gehry, Zaha Hadid, Norman Foster, they put their statement in every channel, not just in design but also in economics. To hire star architects is the solution of marketers to promote business and events that will definitely take the attention in large scale, furthermore, architecture is a tool to extend brand community. Since, architects as brand their signature attract his/her own admirer to automatically visit the product company stores. Signature buildings built across continents with the hope of transforming economy. The phenomenon of brand name architecture spore on the global landscape is likely to be non-crucial. However, all magic comes with a price, the idea of plug-in a giant object on the map to somehow grasp attention or shake up the urban fabric for good might turn to the other way around. Instead of keeping the intellectual aspect of design, choosing aesthetic icon might lose the local culture and identity,

suppose to benefit and work with program and space while respecting physical context. Skin design has to have relationship with interior atmosphere or skin design today is function for advertising and branding. Accordingly, intellectual knowledge that we have learnt from school does not truly work for the experience economy.

The unique form of building seems to be the only matter of the architects to advertise themselves as well as the business investors to be able to generate income and expand brand territory without moral and respecting heritage culture and society. Nowadays, aesthetic is the key to achieve to success. Resources and overwork production just for the 3D-advertisement, leaving carbon footprints on earth and it doesn't advantage to environmental manners but to benefit business transaction.

Computing aesthetic theoretically true to generate the new solution for architectural experimentation to further design performance together with the reinforcement of construction engineering, nonetheless, the capitalism ideal it always transform everything to money generator that allure people to process of consuming. The initial idea of generating better building conditions like other technology tools that had been introduced to the industry were end up for the sake of business strategy and money matters.



Norman Foster : Millnium Bridge



Norman Foster : 30 St. Mary Axe



Conclusion

Awareness of Experience Economy

In the post-modern era, people confront the 360-degree advertisements that hide in physical object as architecture. The cleverness of capitalism dominates the global movement from many decades. Revolutions and development tend to serve business manner, new technologies are creating now inventions as money generators. Brand revolution has been developed from actual to vital. Brand-based product is no longer existing in an information-rich and time poor age, the greatest sources of wealth are now transmaterial and transinformational rather than physical. Furthermore, as objects and design for that matter become extreme, excessively visible, and progressive less memorable, essential values such as a political and social engagement and cultural and spiritual fulfillment become ever more important. People google or read magazine for lifestyle, identity, status, modern culture, and utopia community. Brand shape itself to be lifestyle philosopher. Brand is not only product companies, however, celebrities and stars turned to lifestyle icon brand. Advertisements deliver cultural messages of the certain product in collaboration with all kind of medias. Brand territory war goes more beyond sponsoring and advertising to get more appearance on cityscape. Brands dig into customer's mind and program brand culture to make them to be a citizen of the brand's nation. Nowadays, people buy products from one brand with satisfaction and appreciation of brand image, plus, expression of identity.

In fact, by taking the reality of today's global economy as a point of departure, the profession has to reinvent itself. Architectural production processes need to turn inside-out. Architects no longer need to look inward in search of essence of architecture; instead, they must look forward and outward of searching the new political and economical instability. Architecture is product of economy. Architecture has been used as a branding tool for corporate identity. Architectures serve a visual symbol for the

expression of corporate culture. Formerly, conventional architecture designed on physical context and activities programs but brand architecture based on brand image and expression of corporation identity, in addition, market as context where the building can represent firm's value and philosophy. Brand architectures portray the visual symbol and also as an advertisement on cityscape. Emotional experience and memorable activity that make customer interact with the brand can easily make people absorb brand essence and culture. Cities confront the movement of globalization and capitalism power that make world's economy no boundary. The ambitious goals of constructing cultural community and business revenue, ideological pursuits and commercial objectives, is hardly a desirable condition to maintain. To achieve an inspiring experience, function elevated to become an ideology and commercial objectives, is hardly a desirable condition to maintain. Architecture today designed to reach emotional quality instead of appreciation of theoretical level. Therefore, to reinterpreting socioeconomic and cultural prerogatives, form is no longer three-dimensional aesthetic perception but establish sensational experience architecture and new activity relates to life. Thus, form no longer follows content but form is content. Technology tends to revolute new tools to enhance aesthetic. Extravagant form of products and architectures absolutely allure people, however, the consequences is less favoring the intellectual knowledge but more visualizing image of brand culture.

To make awareness of capitalism dominates global culture. Identity is the significant subject of individual and organization – image, status, lifestyle, and privilege community. Both, brands and customers try to further desire to ideology of sensation and experience. Brand extends territory to sell goods as essential appreciation in potential prospect's mind. A person buys product with the consideration of moreover product quality and function. According to the study, people suppose to recognize beyond “logo”, which mean the true value of certain product. Some

products intent to sell social status rather than the conventional function quality. Price cannot evaluate the cost of production and material but price is the indication of privilege appreciation. Realization of consuming nowadays need consciousness to calculate the value added of sensation and function equal true price. On the one hand, Company put large amount of investment on advertisement and constructing brand utopia with no consideration of quality responsibility. Today, people wear logo instead of literally product.

Besides, design industrial had been used as a tool to encourage business transaction but in experience economy, design also take advantage to image collaborate with brand image to put identity in the market. Unfortunately, the greediness of commercialism always changes every possible element to aid the objective of finance. The intention of the study initially tries to portray the global economic trend to help the design strategy and also designer him/herself can expose statement on headlines. Nevertheless, the theoretical consciousness had been faded down, overlaid by image significant and advertisement. “It is a fine line between high-style design to crime of design aesthetic.”

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