Retro Fashion Trend Study on Café Chair Design for Generation Z in Surabaya

Vema Ailsa* & Imam Santosa

Master of Design Study Program, Institut Teknologi Bandung, Indonesia

Received: 20 June 2023; Reviewed: 10 September 2023; Accepted: 28 September 2023

Abstract

This article delves into the integration of retro fashion trends in chair design within Surabaya's café scene. Employing a descriptive qualitative research approach, this study seeks a profound comprehension of the impact of retro fashion trends on chair design. Data collection methods encompass theory development, observations, interviews, and questionnaire surveys. The analysis is rooted in predefined outcome variables. The study's findings underscore the substantial influence of the retro fashion trend on café chair design in Surabaya. Notably, Generation Z's consumer demand, characterized by heightened consumerism and a penchant for contemporary trends, plays a pivotal role in shaping fashion cycles and lifestyle choices. The enduring appeal of the retro trend, spanning from the 1970s to the present, resonates strongly with Generation Z, especially those who harbor nostalgic inclinations. Furthermore, the adaptation of retro fashion trends remains pertinent as a significant segment of the population still gravitates toward styles from the 1970s to the 1990s. This research reveals that Surabaya's café chair designs adeptly incorporate retro elements, encompassing material selection, silhouettes, colors, and styles. By seamlessly amalgamating these retro elements with contemporary influences, these chair designs effectively captivate consumers, fostering an inviting and appealing ambiance within the café environment.

Keywords: Generation Z; Surabaya; Chairs; Nostalgic Consumers; Fashion Trends; Retro Trend.


*Corresponding author:
Email: Vemailsa@gmail.com

ISSN 2085-0328(Print)
ISSN 2684-9305(Online)
INTRODUCTION

Fashion is a variety, way, or style of dressing at a certain time to suit a person’s aesthetics. Fashion is a style that is considered beautiful at a time, is popular and is followed by many people. Fashion will change from time to time, based on this statement, Fashion is dynamic, always developing, not fixed, and can also experience rotation after passing a certain period but will still show new variations (Shende, 2017).

In this increasingly rapid era, the development of globalization in society is increasingly accelerating. The Generation Z group in particular will more quickly catch on to trends as a form of lifestyle demands in line with the current globalization in the surrounding environment (Ho, 1997). A big part of Generation Z’s life is social media, especially with the rise of TikTok in the last three years. More than 60% of TikTok users belong to Generation Z (Sa’adah et al., 2022). It can be said that Generation Z spends most of their time educating themselves. Generation Z grew up in the digital world and is connected to information globally, one of these digital influences has an impact on fulfilling fashion needs, this is driven by social and economic lifestyle patterns (Kurniawan, 2001). In Indonesia alone, 65.7% of Generation Z, the majority of whom live in urban areas, are consumptive and can spend their main income on fashion needs (Alifah, 2022).

This young society is ambitious and wants to learn new things. Thrifting is becoming popular among Generation Z because they can fight against fast fashion. According to James Fromm, Generation Z is nostalgic about previous generations’ clothing trends and often incorporates past trends into their modern style. This throwback fashion trend has returned to Generation Z’s wardrobe. Featuring unique and unnecessarily expensive clothing has become popular among Generation Z. As many as 62% of Generation Z try to buy clothes from thrift shops or vintage stores in search of a retro look. authentic (Fromm, nd). Currently, it is not uncommon to find a group of Generation Z called nostalgic consumers with the increasingly rapid influence of retro style and Y2K or the year 2000 which originated in 1999-2000 and can easily spread through social media.

Retro style comes from the French word rétro, meaning to move backward. The first use of the term retro in the world was in 1972 covering the colorful new technology and fashion up to the 1990s. Before the word retro came into use in the 1970s, throughout the 19th and 20th centuries designers had used details from the past. Amid the birth of the futuristic era, the practice of adopting old styles for design is still common and inspires many design objects to this day (Hermanto, 2016; Svendsen, 2011). Fashion in the retro era can be said to have many styles, from hippy to disco, to punk. This fashion trend that started in 1970 is making a comeback, styles that were created five decades ago are trending again in 2019 until now. Because there were many mixed styles from that year, the term eclectic style emerged as a combination of several different style elements as a revolution of self-expression (Nast, 2022).

In the style cycle in fashion, there is also a rotation of styles in other categories of objects, namely furniture. Trends in furniture run simultaneously with trends in the world of fashion. Clothing designers and furniture designers have the same universal access to every new trend according to the times and following consumer demand (Kohli, 2022). The similarities that are manifested in furniture design from fashion movements to trends in an era can be seen from the same background in the choice of colors, patterns, patterns, materials, and even silhouettes (Kohli, 2022).

One example is velvet which is often used as the main material for dresses, a fashion trend from the late 90s, especially in the 1970s, which has become an absolute material in the world of furniture. Velvet conveys the luxury, decadence, and elegance of time. In this era, velvet has become a popular textile, used as upholstery for sofas, chairs, and even bed covers, and lamps (Carreon, 2022).

According to Antonio, fashion lovers themselves primarily pay attention to the style of furniture in their homes and public spaces so that it suits their self-image. Furniture provides a complete design to a space so that it feels alive and complete, just as humans choose clothes for their bodies (Nugroho, 2020). Public spaces that are popular with Generation Z are generally cafés, not only can they be used as a place to eat, drink, and chat, but cafés can also provide a space that is conducive to working,
especially after the pandemic has taken place where many agencies are implementing a hybrid Work from Home system.

Furniture is the core of the functionality of a space, even remote corners can look attractive and useful by placing the right furniture (Daldjoeni, 1919). Café chairs and tables, as well as sofas and high stools, can tell visitors how best to spend time in the café as well as set the right mood for visitors. Furniture is one of the most important equipment in a café. According to Kate Westall, there are many things to consider when choosing café chairs. Not only does it provide comfortable seating for customers, but it also plays an important role in the overall look and feel of the room. Because Café's are meant to look attractive and must also express the feel and atmosphere of the place (Westall, 2022).

The word 'furniture' comes from another language, mobile, which means movable. In French, furniture is called 'fournir', which means to furnish, so it is translated into English with the term furniture (Postell, 2012). The word 'furniture' comes from French, namely 'meubel', or in German terms, namely 'mobel'.

The word chair comes from an early 13th-century English word, from Old French chair (meaning chair, seat, throne), from Latin cathedra (chair). The word 'chair' actually comes from the word 'cathedra', a combination of Latin words meaning 'sit' and 'down'. Incidentally, the word 'cathedral' gets its name because it is the chair or chair of the bishop. Anthropometric data that needs to be considered as a reference or recommendation for the size of the chair to be made, includes seat width, seat depth, seat height, backrest height, angle of inclination of the seating surface, and angle of the backrest.

Retro can be defined as a design work that evokes old memories. Retro design style is a design style that we can say is nostalgic and a form of appreciation for design styles that developed in the past, specifically design styles that developed in the 1950s to 1980s. Because it uses the basis or references of the past, retro style is also divided into several types according to the styles that developed at that time. Let's take an example from the 1960s, which was very famous for the psychedelic style.

Entering 1970, the popular retro style began to change again. However, what makes this year’s style so interesting is that no new styles are appearing. Furniture design fans use the Art Deco style which was popular in the 1930s as a stepping stone to create the furniture design style they want. Although the level of complexity has been reduced a lot, the characteristics that give rise to dark nuances are still used. It’s just that apart from using dark colors, other colors that tend to be natural are also used to create a warm and natural impression. Nowadays, the most popular retro designs are designs that use concepts that developed in the 1970s. In fact, for some people, this design and style is the embryo of the birth of a design that gave rise to a modern and minimalist style.

A chair with a retro design is a chair that has short legs that taper at the bottom. The color of the chair legs is a natural color with the top of the chair being a lighter or brighter color such as red and green. Two materials are widely used in this design, namely iron and wood. The wood that is widely used is solid wood which has a lighter color, such as teak wood or the reddish color of mahogany wood. Vintage-style chairs do not use artificial wood because in the past there were not many chairs that used artificial wood. Meanwhile, iron material is usually used for chair legs and arms. The color of the iron used is black or white.

One of the most important parts of furniture is the chair, the chair is responsible for holding and supporting the entire body weight while sitting. The importance of chairs is not only limited to the function of seating but also the purpose of comfort and form. With the link between fashion trends and furniture, there is also a link between retro fashion trends and chair designs in the café segment in Surabaya as a unique selling point, especially with the opportunity that lies with Generation Z in Surabaya who is classified as nostalgic consumers with a consumer lifestyle. Apart from that, it is not clear whether the retro clothing style used by Generation Z in Surabaya influences the choice of the café they go to.

According to Surabaya go.id, Surabaya, one of the big cities in Indonesia, which was founded on May 31, 1293, was recorded as having a population of 3.2 million people in 2020. Surabaya is a metropolitan city that has grown to become one of the five largest cities in Indonesia (Putra & Ningrum, 2019). Surabaya as the administrative center of East Java
Generation Z is the name given to the current generation of young people by many demographic researchers. According to the Pew Research Center, Generation Z consists of people born between 1997 and 2012. Generation Z is currently the second youngest generation, with millennials before them and Generation Alpha after them. The oldest of this generation is reaching the age of 26, with many already graduating from college, getting married, and starting families. Although previous generations have discussed social issues, Generation Z is more socially minded than previous generations. According to the Annie E. Casey Foundation, Generation Z is focused on seven major social issues: health, mental health, higher education, economic security, civic engagement, racial equality, and the environment (Warren, 2022).

Generation Z also makes education a priority. More than half (57%) of those ages 18 to 21 are enrolled in a two- or four-year college. The majority of Generation Z members have also completed high school. Like every generation, Generation Z’s behavior is shaped by how they grew up. Today’s young people are coming of age in the shadow of climate breakdown, pandemic lockdowns, and fears of economic collapse. This generation’s identity has been shaped by the digital age, climate anxiety, the changing financial landscape, and COVID-19 (Coe, 2022). The first Generation Z was born when the internet was just becoming widely used. They are called “digital natives”—the first generation to grow up with the internet as part of everyday life. Generation Z generally has strong values related to racial justice and sustainability, describes themselves as environmentally conscious, and the majority expect to see sustainability commitments from companies and organizations. Mobilizations such as the Global Climate March, thrive on youth activism. Globally, Generation Z is growing rapidly: Generation Z will make up a quarter of the population in the Asia-Pacific region by 2025 (Coe, 2022).

A study (Codignola, 2018) argues that associations with high-quality furniture design products can represent brands (Luxury Fashion Brands) and effective creative and innovative marketing communication strategies. This research first shows the compatibility between fashion and furniture design, while also identifying the associations that exist between the two sectors. Second, it compares LFB with specific furniture design markets by showing that such inter-sector associations can effectively generate value fluctuations. Finally, this paper has proven how crossing LFB with the CFDI (collectible furniture design items) category can be more successful. As such associations may represent a valid process to be exploited by contemporary LFB some appropriate visual and experience-based strategies have been suggested. Compared to art in general, this strategy will add value and strengthen the luxury features of LFB more effectively. In general, because this study discusses a new topic, it can certainly be deepened. For example, this paper was realized without the support of quantitative data. Future research on this topic should then consider collecting primary data aimed at examining other fundamental processes of these two markets such as structural prerequisites, direct interactions, knowledge transfer, and relationships.

A study (Sahari & Shanat, 2021) stated that local cultural elements have great potential as a strong identity in the global market, which can be developed as a core aesthetic feature of Malaysian furniture design. Differentiation and uniqueness of furniture can be achieved through cultural values represented by aesthetics and emotions. This allows designers to create differentiated experiences that can become a sustainable competitive advantage and a real strategy for commercial success. Sarawak in Kalimantan has a variety of arts and culture, which opens up unique opportunities for the development of furniture design and manufacturing by integrating elements of local ethnic aesthetics. The suitability and
appropriateness of cultural elements used in furniture design are highly dependent on trends that suit people's lifestyles and global market needs.

The main findings of (Kim & Choi, 2016) It was found that personal mood influences the intention to purchase retro clothing. It can be seen that people's negative memories from the 1970s to 1990s have a negative influence on their intention to purchase retro fashion. This section is consistent with previous research that the experience of having negative emotions of nostalgia. Furthermore, this research shows moderator variables that influence nostalgic sensibilities and the purchase of retro fashion products. First, it is confirmed that the age of respondents strengthens the relationship between historical nostalgia and retro fashion purchase intention. In the case of the younger age group (20-29 years), when social and cultural knowledge is low, retro fashion purchase intention is high, and when the level of knowledge is high, purchase intention is low. In contrast, in the older age group (30-99 years), the higher the socio-cultural knowledge, the higher the intention to buy retro fashion, and the lower the level of knowledge, the lower the intention to buy. In contrast to age, self-connection showed a positive moderating effect on the relationship between the general sensibility of personal nostalgia and retro fashion purchase intention. In other words, the stronger the tendency to identify with retro fashion, the stronger the tendency to buy retro fashion products according to nostalgic sensibilities. Verification of the moderating effect of self-connection is meaningful in terms of identifying consumer characteristic variables for acceptance of retro fashion products.

In other words, the stronger the tendency to identify with retro fashion, the stronger the tendency to buy retro fashion products according to nostalgic sensibilities. In other words, the stronger the tendency to identification with retro fashion, the stronger the tendency to buy retro fashion products. In other words, the stronger the tendency to identify with retro fashion, the stronger the tendency to buy retro fashion products according to nostalgic sensibilities. Verification of the moderating effect of self-connection is meaningful in terms of identifying consumer characteristic variables for acceptance of retro fashion products. In other words, the stronger the tendency to identify with retro fashion, the stronger the tendency to buy retro fashion products according to nostalgic sensibilities. In other words, the stronger the tendency to identify with retro fashion, the stronger the tendency to buy retro fashion products. In other words, the stronger the tendency to identify with retro fashion, the stronger the tendency to buy retro fashion products according to nostalgic sensibilities. Verification of the moderating effect of self-connection is meaningful in terms of identifying consumer characteristic variables for acceptance of retro fashion products.

Based on several previous research results, marketing communication strategies, aesthetics and emotions, and the effect of nostalgia on purchasing retro goods were found. The application of retro fashion trend elements with distinctive character details from 1970 to 1990 such as colors, materials, silhouettes, and motifs in the café chair design application in Surabaya by paying attention to the current trend cycle, in other words, does not eliminate the characteristics but is contemporary. The chair design resulting from the retro trend has the potential to be accepted by Generation Z in Surabaya in general because of its consumer potential to continue following trends to balance the lifestyle of the surrounding environment.

This research focuses on the phenomenon of the retro fashion trend and how this trend influences the design of café chairs as decorative and functional elements in the context of Surabaya. In particular, this research will look for answers regarding how café chair designs that follow retro fashion trends can meet the needs of the nostalgic interests of Generation Z consumers in Surabaya. This question is relevant because understanding how retro fashion trends influence café chair design can provide insight into the preferences and motivations behind the choice of café chairs by Generation Z who have a sense of nostalgia. This will help café owners and interior designers to create a more attractive environment that suits the tastes of Generation Z in Surabaya, which in turn can increase customer interest and visits to these cafés.

This research will explore aspects of novelty in the fashion and furniture design industry, with a focus on retro trends and their influence on the choice of chairs in cafés in Surabaya. Today, generation Z is a major player in fashion and lifestyle trends, with a tendency to incorporate retro style elements from the 1970s to 1990s into their modern style. This creates the potential for retro fashion trends to
impact cafe chair design, creating new opportunities in the furniture industry. These findings can help marketing designers in developing marketing communication strategies that are more effective in influencing consumer preferences for retro fashion.

By analyzing retro fashion trends, the integration of local culture in furniture design, and the influence of emotions on purchase intentions, this research will open a new window for innovation in the fashion and furniture industry. It will also help cafe owners in Surabaya understand how chair selection can influence customer experience and identify opportunities to build brand loyalty among Generation Z. Overall, this research will bring newness to the understanding of how fashion, local culture, emotions, and furniture design interact in an ever-changing and fast-moving society.

Based on the background of the problem described above, this research aims to identify details of retro fashion trends applied to the design of retro café chairs in Surabaya, understand the relationship between clothing selection and furniture selection, and discover the preferences and nostalgic motifs of Surabaya's generation Z towards design forms. chairs from a café and the reasons behind them.

RESEARCH METHODS

The research method used is descriptive qualitative. This research approach is most in line with constructionism and critical theory which use interpretive and naturalistic methods. This type of research requires a flexible research process that is inductive and dynamic but does not change the data beyond recognition of the phenomenon being studied (Ormston et al., 2014; Sandelowski, 2010).

The research was conducted through a survey of 2 locations, 2 cafes with a retro concept in Surabaya with a total of 10 respondents. In this research, the data obtained came from primary data sources and secondary data sources. Primary data sources for this research include interviews and observations, where interviews will be conducted by consumers. Meanwhile, the intended respondents are the general public in the Generation Z category and people who are grouped as retro fashion and furniture enthusiasts. This secondary data source is in the form of documents, including theories related to trends, definitions, and developments in fashion, definitions, elements and developments in chair design, as well as the character and behavior of Generation Z. Literature review is an effort and study of written references in a research writing, whether references come from books, articles, journals, guides, theories, or other research reports. Literature review plays a role in helping researchers to describe, theoretically and efficiently, the reasons why research needs to be conducted.

The interview technique that will be used is a semi-structured interview where the main questions will be prepared in advance and several other questions will be asked spontaneously to obtain facts that have never been thought of before.

There were 10 respondents, selected based on gender differences (men and women) and body shape. Is a resident of Surabaya in the productive age range. The interview process is divided into 2 stages. The first stage, namely the pre-interview stage where respondents were asked direct questions about lifestyle, chair comfort, and the ideal shape of a chair during a survey at a Surabaya café. In the second stage, interviews were conducted with each respondent via Google Form. Field surveys are carried out to directly observe the existing conditions of the research object and document the results of observations in the form of photos and written interviews related to the research problem.

This research was carried out in the Central Surabaya and South Surabaya areas. The subjects in this research consisted of 10 people in the Generation Z category, men and women, who were grouped as retro fashion-furniture enthusiasts regarding the design and shape of the chairs at the 2 café which was designated as the survey location. The target community is limited to a predetermined age and domicile, namely limited to 18-26-year-olds located in the Surabaya area using behavioral observation techniques, choosing clothing styles, and a certain approach to the intended target. Apart from the 10 respondents involved, the chairs in the 2 cafes were also identified in terms of size, placement location, material, and type of chair. Data processing was taken using direct surveys/interviews and then continued with Google Forms.
The analysis technique used is descriptive data analysis, which includes collecting and describing factual data. Data is obtained from all information collected through interviews and documents at various stages. After collecting and recording the data, the researcher carried out interaction analysis which included data reduction, data presentation, and data verification. This research analysis occurs simultaneously with the data collection procedures or after the data has been collected.

RESULTS AND DISCUSSION

Retro Trend for Generation Z in Surabaya

Based on the results of a survey with a total of 10 respondents through the direct observation stage and filling out questionnaires, the 10 respondents are Generation Z Surabaya who have an interest in retro trends with an average scale of 8 from 1-10. Generation Z’s interest in retro trends is not only in the fashion category but also in the music, film, and automotive categories. On average, they have become interested in retro trends since 2021 or after the pandemic. In theory in previous research, this happened because they had not yet experienced the full impact of economic difficulties until the pandemic finally occurred. Generation Z can be said to be a generation that is having difficulty in the world of work, a year after the pandemic, college graduates are having difficulty finding work. Add more (Hoffower, 2022).

As a coping mechanism, they reminisce about the 90s and early 2000s when social media didn’t exist. According to Michael Pankowski, founder of Generation Z marketing consulting firm Crimson Connection, while Generation Z loves the internet, the pandemic’s severe effect on in-person interactions has made the digital world essentially all Generation Z has, he says of his generation. So Generation Z feels nostalgic for a time before the internet became so ubiquitous. It is through social media that people make these nostalgic connections. Generation Z bonded digitally during quarantine, fueling the rise of this trend on TikTok and making it easier for them to navigate through so many trends.

The rise of the early 2000s eclectic aesthetic influenced by the 1970s and 1980s was also reminiscent of American Apparel models going to dance clubs. Characterized by Polaroid photos and a party atmosphere, her style reflects the simplicity Generation Z seeks to escape excessive technology and adult life. This return to a more hedonistic and carefree style is also a rejection of the carefully curated millennial Instagram aesthetic dominant from the 2010s with poses to ideal body types (Hoffower, 2022). Generation Z nostalgia is a retaliation against the 2010s economy in which millennials came of age. The return of the old money aesthetic – characterized by pearls, Ralph Lauren tennis skirts, and knee-length white socks – saw an old-school aristocratic upper crust that reflected the economic boom of the 90s. Bold Y2K colors are reminiscent of another pre-social media era (Hoffower, 2022). Generation Z nostalgia confounds Benjamin Ho, a professor of behavioral economics at Vassar College “The way nostalgia usually works is by activating your memories from childhood, especially pop culture from your teenage years,” he said. "It seems too early for Generation Z to look to the past.”

Generation Z reminisces about a time when they have little or no memories. He said the fast pace of social media has fragmented cultural trends to such an extent that unlimited choices make it difficult for the younger generation to find a unifying culture. So they turn to the past when “Friends” and “TRL” were some of the only after-school viewing options that brought together an entire generation with the same humor, fashion, and musical themes. Regardless of media, youthful nostalgia fosters a sense of belonging and helps strengthen relationships through shared experiences. Those with similar nostalgic consumption tendencies such as music playlists and movie references likely have similar values. It makes sense then that younger generations would turn to nostalgia during times of economic and social upheaval. The past feels simple and structured compared to the uncertainty of the pandemic. That’s what previous generations gave Generation Z, bringing a calm that’s hard to find in today’s chaotic times (Hoffower, 2022).

Furthermore, based on an in-depth interview conducted by the author with a designer from Surabaya, Aan Soekardi, he also said that recently many of his customers come from the Generation Z group. In the beginning, the average customer was over 30 years old, but now his customers have just finished high
school. On. Their order was not a modern dress but deliberately wanted to emphasize its retro impression. According to the owners of Jengki Café and Carpentier Kitchen, their customers are mostly retro fans, even though they don’t market their cafe on social media, young people from Surabaya are looking for locations with retro themes.

**Relationship between Fashion-Furniture Chair Design among Generation Z in Surabaya**

Based on the results of a total survey of 10 respondents, with 2 different locations, namely Jengki Café with 5 respondents and Carpentier Kitchen with 5 respondents. The specific furniture design, namely chairs, tends to have similarities related to fashion, the similarities are predominantly in the material, motif, and color of the chair which reminds respondents of parts of the fashion category such as bags, trousers, and blazers. Erasing the lines between fashion and furniture, both of which are firmly rooted in self-expressionism. The relationship between fashion and furniture has created many new views and given consumers access to a complete lifestyle experience that suits specific fashion tastes. Fashion and furniture design always revolve around the same creative field, simultaneously being interconnected. Combining fashion and furniture is not something strange because these two industrial worlds are related. Crossovers between the two art forms have increased rapidly in recent years as a result of the widespread availability of digital media. With the fashion industry opening up through a multidisciplinary approach, more and more designers are starting to expand their design access and expand into the interior business (Ajie & Supratikta, 2021).

The relationship between the two can even be traced back to the 18th century. This was explored in one of the Met Museum exhibitions that opened in 2004, entitled "Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century". The exhibition was announced as the theme of the Met Gala that same year. The exhibition displays a range of fashion and furniture from 18th century France. The fashion and furniture of the era combined ideals of beauty and pleasure through their forms and decoration. This is seen in the luxurious costumes of the period which were heavily influenced by the Rococo and Neoclassical interiors of the period (Koda & Bolton, 2006).

One of the reasons why these two industries are so closely linked and can combine in harmony is because they serve as creative channels for individuals to express themselves and channel their individuality, projecting it into physical form. Whether it's through the perfect dress, sofa set, jewelry, or nightstand, expressing individual style is an important aspect of today's society. Additionally, fashion and furniture share key elements, including texture, fabric, finishing, beautiful design, and meticulous attention to detail. Many fashion labels have realized that consumers' enthusiasm for fashion often transfers to their interior and furniture choices, driven by readily accessible trends that give them the means to quickly correlate their fashion choices with the way they decorate their homes. This synthesis of fashion and furniture gives consumers access to a complete lifestyle experience that suits specific fashion tastes.

While furniture design may be uncharted territory for many fashion designers, it is not a new landscape for the established high-end fashion labels that have built their luxury lifelines. Names like House of Ralph Lauren, House of Missoni, Fendi Casa, House of Versace, Armani Casa, and Casa Loewe have long been industry players as these fashion houses have straddled both worlds since the early 1980s. Expanding beyond garments not only strengthens the business by increasing brand recognition but also allows the fashion house to earn high profits from the luxury home and furniture sectors. According to a report by Allied Market Research, profits are expected to reach $27 billion in 2020. This phenomenon has led to the birth of many unforgettable fashion and furniture collaborations introduced to the creative scene. Here are some of the most prominent recent crossovers that are generating new creative horizons in both industries.
Vema Ailsa & Imam Santosa, Retro Fashion Trend Study on Café Chair Design for Generation Z in Surabaya

Figure 1. Chair A
Type of chair: Armchair
Material: Velvet fabric, metal, wood, chair foam
Size: Seat 45x49 cm, Backrest 50x49 cm, Legs 55 cm, Handle 67 cm metal 40 cm wood

Figure 2. Chair B
Type of chair: Armchair
Material: Wicker rattan and wood
Size: Seat 47x48 cm, Backrest 55x44 cm, Legs 53 cm, Handle 53 cm

Figure 3. Chair C
Type of chair: Armchair
Material: Wood
Size: Seat 46x50 cm, Backrest 40 x 48 cm, Legs 40 cm, Handle 42 cm

Figure 4. Seat D
Type of chair: Armchair
Material: Leather, metal, wood, and chair foam
Size: Seat 54x59 cm, Backrest 71x54 cm, Legs 54 cm, Handle 62 cm metal 35 cm wood
Figure 5. Chair E
Chair type: Barstool
Material: Leather and metal
Size: Seat d 37 cm, legs 66 cm

Figure 6. Chair F
Type of chair: Armchair
Materials: Bludru fabric, wood, metal, and chair foam
Size: Seat 52x53cm, Backrest 53x50 cm, Legs 53 cm, Handle 42 cm

Figure 7. Chair G
Type of chair: Dining chair
Material: Wood, metal, rope
Size: Seat 35.5x44.5 cm, Backrest 48x49 cm, Legs 40.5 cm

Figure 8. Chair H
Type of chair: Armchair
Material: Bludru fabric, metal, wood, chair foam
Size: Seat 50.5x51 cm, Backrest 56x48 cm, Legs 50 cm, Handle 38 cm
The relationship between furniture design and fashion was previously expressed by designer Aan Soekardi that furniture and fashion are indeed related, especially as a fashion designer he will choose each piece of furniture in his boutique to match the characteristics of his dress design, making the furniture in his boutique fall into the category thematic and statement furniture. Then Putri, as a fashion designer and fashion brand owner,anelanore, also has an interest in the opportunities between fashion and furniture. Putri mentioned that she once applied one of her designs to a chair, she took the concept of fun, thematic, and upcycled furniture, a cute design concept that attracts attention while appreciating the practicality of furniture. The owner of the Afterwork Caffeine café has created a clothing line with clothing colors and details that match the interior of the cafe. The characteristic of the Afterwork interior is an orange-colored stone with all-black furniture and other accents, so the color choices for the clothing products are orange and black. Reminding that the clothes used to express the identity of the Afterwork café concept. Apart from that, Alek Kowalksi also sells a collection of retro clothing by matches his retro furniture concept.

**Brand Loyalty Generation Z towards Café with a connection from Fashion-Furniture**

*Brand loyalty* is when a customer has a positive experience with a product or service and therefore makes repeat purchases over time. High-quality products, great customer experience, satisfying customer service, and shared values are all factors that influence brand loyalty. In the case study presented it was proven that of the 10 respondents, their fashion tastes in a public space were the same style as the fashion they liked.

This is also agreed by several designers and café owners, that furniture design or interior design is related to fashion trends. For this reason, brand loyalty will be created. Cafés adopted by designers or fashion brands must have special characteristics from their fashion collections. Furthermore, the café interior must also have the same theme as the fashion collection, and the brand's face is supported by furniture that has the same details. This can be a unique form of sales for a café, make visitors interested in the concept, and of course, create
brand loyalty from Aan Soekardi customers as well as brand awareness from people who don't know about Aan Soekardi designers.

After that, according to Putri, who is a designer and also the owner of a fashion label, it is very possible that someone is more concerned with their style, especially young people who prioritize posting on their social media. However, some people don't care about it because the taste and price of the food can also affect it. The design of a public space such as a café will increase people's curiosity to try, apart from that, people with a very fashionable style can create brand loyalty and will come to the same place because they feel that they like it.

Afterwork which released its extension to the clothing line. The Afterwork clothing line was created as official merchandise from Afterwork Caffeine as a form of Afterwork brand identity for every customer who uses it. The main function is to introduce products, missions, brands, and locations to the public. According to Meta Wangsa, fashion merchandise was first created. Then Irsad agrees that retro fans can also provide brand loyalty to Jengki because the integration of retro things in Jengki builds character and selling value. Then in the future Jengki will create a clothing line such as merchandise with the Jengki concept attached, of course, because Jengki needs a means of conveying information about things that exist and happen in Jengki. Irshad believes that just as people with different appearances will show their true identity, So, with this means, customers who wear clothes from Jengki will show their Jengki identity to the general public. Apart from that, Irsad also said that many Jengki customers have asked when Jengki will make clothing merchandise. According to him, loyal Jengki customers who also care about fashion want the Jengki cafe concept to be expressed in the form of clothing they wear every day.

Carpentier Kitchen feels that everyone has a versatile talent for dressing up, a style that anyone can enjoy. Carpentier Kitchen wants its café to reflect personal character, not an endless merry-go-round of trend cycles. The Café has been around for more than a decade and has & will always be dedicated to continuing to showcase the distinctive curves and cuts of the best international and local fashion brands to its customers. According to Alek, customers who visit Carpentier Kitchen tend to be fans of retro fashion trends although the customers are also free to interpret. Apart from that, retro fans can give brand loyalty to Carpentier Kitchen.

CONCLUSION

The importance of chairs is not only limited to the function of seating but also the purpose of comfort and form. With the link between fashion trends and furniture, there is also a link between retro fashion trends and chair designs in the café segment in Surabaya as a unique selling point, especially with the opportunity that lies with Generation Z in Surabaya who is classified as nostalgic consumers with a consumer lifestyle. Apart from that, it is not clear whether the retro clothing style used by Generation Z in Surabaya influences the choice of the café they go to.

The retro fashion trend towards chair designs as café decorations is also functional and can answer the needs related to the nostalgic interests of Generation Z consumers in Surabaya. The specific furniture design is chairs, which tend to have similarities related to fashion, the similarities are dominant in the material, motif, and color of the chair. reminded respondents of parts of the fashion category such as bags, trousers, and blazers. Generation Z will also create brand loyalty from a café. It is concluded that the nostalgic character of Generation Z consumers in Surabaya can influence brand loyalty toward a café.

Furniture is the core of the functionality of a space, even remote corners can look attractive and useful by placing the right furniture. Café chairs and tables, as well as sofas and high stools, can tell visitors how best to spend time in the café as well as set the right mood for visitors. Furniture is one of the most important equipment in a café. Because Café are intended to look attractive and must also express the feel and atmosphere of the place, just as fashion can express the feel and atmosphere of its users.

BIBLIOGRAPHY


Vema Ailsa & Imam Santosa, Retro Fashion Trend Study on Café Chair Design for Generation Z in Surabaya


Daldjoeni, N. (1919). Seluk Beluk Masyarakat Kota: Pusparagam Sosiologi Kota. -.


Westall, K. (2022). Why is choosing the perfect cafe chair important?, Best in Australia.