
INFLUENCE OF FASHION DESIGN ON HIGH-END BRAND HOUSE'S INTERIOR DESIGN

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ABSTRACT

The relationship and the impact between interior design and fashion design is assumed to be discussed in minor research. Where it is considered as a gap in the academic field. However, within the research process, it was recommended that it could be a future potential area. The study of the design elements and principles is considered the foundation that contributes to the accomplishment of the design process of all kinds, where it helps in its technical application. They are considered the vocabulary in the language of the design process. This research aims to observe and study the hypothetical presences of a relationship between the elements and principles of fashion design and interior design. And how the fashion design language is reflected on the layers of the interior design of stores of high-end fashion brand houses and impacts it. This research is a qualitative analytical study. Where it is limited to analyze three fashion design themes of a selected fashion design house, with three stores in an adjacent time period. Its goal is to analyze separately the brand's language and characteristics of its fashion design and interior design. Where the findings of this research show the interrelationship between fashion design on interior design. By conducting an output in a form of analytical tables that highlight the commonalities between the design elements and principles of fashion design and interior design, and to observe the impact of them upon the layers of interior design. This research proposes a reference that supports designers into understanding the language of high-end fashion brand houses, in order to design their stores.

Keywords- Design Elements and Principles, Fashion Design, Interior Design, Fashion in Interior, High-end Chanel Stores.

1. INTRODUCTION

Fashion design and interior design fields are derived from the early design theory and their application by the design process, thinking, and practice. It is considered a problem-solving process and deals with the human needs. Moreover, both fields commonly share how one can express oneself (Gully, 2009). Moreover, a design is considered as both a process and a product. Planning and organizing to achieve a goal are a process, while the result and desired arrangement are the products of this planning and organizing. (Davis, 1996). However, after observing the literature reviews and the previous studies, there were studies exploring the relationship between fashion design and architectural design. Thus, there is some deficiency, where minor studies are engaged in exploring the nature of the relationship between fashion design and interior design. Accordingly, this gap raised the departure point of this research.

The design process of either fashion design or interior design consists of two main terminologies: the elements and the principles (Ching & Binggeli, 2018). Design is an arrangement of elements complemented by principles that utilize these elements aesthetically, to create a visual image. These principles can be thought of as a route that directs or focuses the elements to achieve a particular effect or visual image (Sumathi, 2007). Both are the foundation and vital tools that the designer uses to create a solution to a given problem. These elements and principles ought to be the vocabulary of the design language (Abdelrahman, 1996). However, for every design field, there are some aspects, techniques, or layers besides the elements and principles that complete the design process of the product or the outcome. These layers vary as per the needs of the design. For example, in the process of interior design, these layers are considered to be the treatments and the fabrication or the technicalities for the space design essentials such as wall, flooring types, and ceiling treatments (Anderson & Mesher, 2019).

2. ELEMENTS AND PRINCIPLES IN THE LANGUAGES OF FASHION DESIGN AND INTERIOR DESIGN:

The elements and principles are considered the framework into guiding, creating, evaluating and communicating the design (Nielson & Taylor 2007). Where some studies have revealed their role by using them as sources of expression. As they also enhance the mental creativity process of the designers (Gouda et al., 2004). In addition to studies revealing their purpose in creating an aesthetic and coherent design (Jaglan, 2018). Followed by studies focusing on their indirect role in identifying the characterizes of high-end brand houses, in order to determine the state of maintaining the design house identity over the years (Hwang & Park, 2015). From this point forward, elements and principles of fashion design and interior design are analyzed in this researched to reach out its goal.

Fashion design is an applied design art dedicated to clothing and lifestyle accessories created within a specific time's cultural and social influences (Rajesh, 2009). Meanwhile, interior design is about taking a holistic view of how individuals experience and understand the spaces they inhabit. It is also about finding and creating a cohesive solution to a set of problems to unify and strengthen the space experience (Dodsworth & Anderson, 2019). The elements and principles form an integral and an important part of the design process. Furthermore, they are seen as the cornerstone for perceiving the design concept. (Watson, 2003).

Elements have a flexible ability to take any form and the capacity to merge and unite with each other. Along with principles that are considered to be used as tools to create visual effects and illustrations, besides using some layers or techniques that complete the whole design picture (Sumathi, 2007). In fashion design, fabric is considered the most fundamental component and essential key variable. "Fabric is the medium of creative expression" (Jones, 2002, p.122). (Kilmer & Kilmer, 2014) discuss that the elements should not be thought of as rules but rather as guidelines to support the design. These elements are combined to produce more significant or holistic forms when implementing the principles to the design. In the visual context, the elements influence the way of perceiving and experiencing the space. The ability to differentiate an item from its background comes when the viewer can see the difference between this item and its surroundings. This difference is defined by the design principles, which are the primary tools that help read the space design elements (Ching & Binggeli, 2018).

In the process of any design field, the concept behind the elements is that it is related to everything visually visible in the design. They may contemplate the minor details that can repeat, interchange, juxtapose, and arrange. Elements can be applied together or solely in similar or different ratios. However, these elements could be sub-categorized to help

read and perceive the design. From these elements are forms and geometry as linear or curve linear, lines as vertical, horizontal, diagonal, or curves. For colors such as dark and light tones and schemes. Textures and materials such as rough, smooth, shiny, or mat. Along with patterns and prints such as geometrical or abstract.

On the other hand, principles are the essence of the design, where they develop the maturity of the work (Berman & Evans, 1995; Sumathi, 2007). They are formed from the combination of one or several design elements and also could be sub-categorized. From these principles are balance, such as in the shape and form, colors, or materials. Rhythm such as linear or organic forms and lines. Emphasis and contrast by colors, textures, and materials, along with unity and harmony of the design as a whole when using the elements and principles that serve the conceptual idea of the design (Stout, 2000). However, one can relate the elements to ingredients and the principles as guidelines that manipulate these elements (Kilmer & Kilmer, 2014). Furthermore, for the interior design, some layers or components help in reading the space, such as floors, ceilings, walls and partitions, fixtures, and accessories that play an essential role in the interior design process. These layers reflect the application of the design language through the elements and the principles (Berman & Evans, 1995; Turley & Milliman, 2000; Haug & Münster, 2015). Refer to Table 1.

Table 1. Elements and Principles of Fashion design and Interior design. Layers of Interior design.

Elements	Principles	Layers of Interior design
• Forms & shapes	• Balance	• Flooring materials
• Lines	• Rhythm	• Ceilings design
• Color schemes	• Emphasis	• Internal partitions & walls
• Materials & textures	• Contrast	• Furniture, displays & accessories
• Patterns & prints	• Unity & harmony	

3. METHODOLOGY:

In order to achieve the research objectives, the study relies on a comparative analysis between the notions of its case study. These analyses are approached by observational validation of the design framework deduced from the previous literature studies regarding fashion design and interior design. These approaches were suitable due to the exploratory nature of the study and observation technique used in it (Groat & Wang, 2013).

However, to enhance this research, the selection criteria of the fashion design brand house were based upon: firstly, finding available data resources of the brand house. Secondly, the launch of its fashion collection and the store opening to be within the same time frame. Thirdly is to have a common design language between the fashion designer and the architect of the store.

Accordingly, this study will follow the following analysis strategy: it will be limited to holding three fashion design themes. These themes are represented through analyzing the elements and principles of the fashion design language of the selected brand house and observing their impact on these fashion collections. It also denotes three stores selected in an adjacent period between the fashion theme and the store opening. Consequently, these fashion design themes are mirrored in the selection of the three stores to study upon them the elements and principles of the interior design

language of the brand house, and observe their impact on the store design. In order to deduce commonalities between both fields. Where the significance of this research relies on the primary gathered synthesis that will follow to highlight the main elements and principles, and explore their impact on the layers of the interior design language for the brand house. Upon this, the findings of this research conclude an output that combines the interrelation between fashion and interior design languages that aims to propose a reference for future designers in designing a store for a high-end fashion brand house.

4. CASE STUDY OF CHANEL DESIGN HOUSE (CDH):

The case study of this research is Chanel. This brand house was selected based on the criteria mentioned earlier. By having an available data resource, an overlap between the time periods of the fashion design collections and the store opening and the collaboration between Chanel and its stores' architect.

Gabrielle Chanel, formerly known as Coco Chanel, was a French fashion designer. Her work motive is that luxury has to be comfortable; otherwise, it is not considered luxury (Haedrich, 1971). Chanel's designs stated simplicity, and functionality as the men's wear inspired these notions. Her designs were seen as a revolutionary statement in the French fashion design industry, as it was an industry of dresses and multiple layering. Accordingly, this brand house was considered to be modern at that time (Cerini, 2020).

Chanel's design language depends on the proportions of the human body and emphasizes it. The design of Chanel's garments is unlikely to be considered as a combination of various lines and unclear geometry but of simple lines and precise geometry with bold and refined edges (Park, 2010). Moreover, the selection of colors is mainly monochromatic and represented in light or dark schemes, which are usually bold and feminine. Finally, Chanel's fabric selection was made to serve the comfortable strategy of the designs. Fine cotton, silk, wool, velvet, and embroidered cottons are often used. Along with her signature fabric, the cotton tweeds (Chanel, n.d.).

4.1. Fashion design themes of CDH Collections:

This section shows three fashion design themes created by Chanel. They state the conceptual idea of the fashion collection and when it was created. Along with analyzing the design elements used. In terms of forms and shapes, the line direction, the implementation of colors, and the reflection of the conceptual idea through them. Along with the role of materials and textures in the design. Moreover, the use of patterns and prints to enhance the visual movement that influences a dynamic effect on the design. The discussion also elaborates the design principles. Regarding balance achievements into completing the visual image of the design in relation to the rhythm. And the role of emphasis and contrast that focuses on some aspects in the design. However, these applications of elements and principles together or solely may or may not give a unified and harmonious perception of the design (Stout, 2000; Bacall, 2015)

4.1.1. Fashion Design Theme of Spring Couture in 2010:

This collection was considered a new atypical collection from the design characteristics of Chanel. It was created by Karl Lagerfeld; a German fashion designer who became the creative director of Chanel's house from 1983 till he passed

in 2019 (Wigham, 2019). It was considered a new collection for disapplying several colors as black, navy, or golden, but rather silver and pastel colors (Mower, 2010). This fashion collection was themed by romanticism and mercury invasion, a mix of the romanticism movement, which is an art movement from the eighteenth and nineteenth centuries. Such a movement was about embracing inspirations and dreamy ideas, attitudes, or feelings of artists (Hornblower et al., 2012). and the shiny silver color of mercury. The theme shows a seamless takeover of mercury and its silver characteristics, mainly reflected in the fabric material and textures. Besides the handcrafted accessories and boots. Along with the heart-shaped hair styling that represents the romanticism of the theme (Mower, 2010),27). Refer to Table 2.

4.1.2. Fashion Design Theme of Fall Couture in 2014:

“Concrete is a chic foundation for haute couture” said by Karl Lagerfeld in an interview with Vogue Runway magazine in 2014. The collection was set in late 2013 and was launched in fall 2014. Lagerfeld was inspired by concrete as an architectural element to create this fashion collection. He also designed the runway set by placing two fireplaces at two ends of the runway and, above each, a brutalist Baroque golden mirror. This set reflects time travel in fashion, from using an old Baroque element to using concrete as a present-time element (Salas, 2014). Lagerfeld used the interlocking tiles of concrete and its color shades to create this collection, including warm white, camel brown, red, black, and navy. The fabric’s role in the collection was considered remarkable through using the golden embroidery pieces of cotton that reflected the Baroque essence mixed with the concrete effects and colors. Along with the heavy cotton tweeded suits, velvet, lace, silk, and satin (Blanks, 2014). Refer to Table 3.

4.1.3. Fashion Design Theme of Spring Couture in 2020:

An overgrown cloister garden was a reminder of Chanel's early childhood life. The collection recreates the idea of wearing an austere black and white uniform. Virginie Viard used to revive the significance of convents in Chanel's life and how the nuns were the first to teach her sewing. Viard is a French fashion designer and Chanel's present creative director after Karl Lagerfeld has passed away. She was inspired by the convent's restrictions and uptight and functional behavior. The runway was set in the Grand Palais, recreating the cloister's unkempt garden. They were models like school girls in their prim, wearing coats and blouses and the old-fashioned black patent shoes with white ankle socks. The collection embraced lightness, comfort, and style. They were featuring colors of black, warm white, and pastel colors. The fabrics were embroidered satin, silk, lace, tulle, chiffon, cotton tweeds, and heavy embroidery cotton (Bowles, 2021). Refer to Table 4.

4.2. Interior design themes of CDH Stores:

Three different stores located in three different countries were selected within the adjacent time period of the fashion design collections to enhance this study. The first store located in New York re-opened in 2010. The second store, located in London, re-opened in 2014. The third store is located in Canada and opened in 2020. The three stores were commonly designed by the architect Peter Marino. He is an American architect and the founder of Peter Marino Architect PLLC since 1978. He is one of the well-known architects for the interior designs of high-end fashion brands'

stores. In 2021, Marino published a book titled *The Architecture of Chanel*; this book discusses more than fifteen stores he has designed and renovated for Chanel. The architect and this brand house share more than twenty years of collaboration (Friedman, 2012; Hill, 2021).

4.2.1. Interior design of New York store in 2010:

Peter Marino re-designed and re-opened this store in 2010 in Soho, Fifth Ave and 57th streets, New York, USA. The store's interior design reflects the most influential ambient element in Chanel's designs, the monochromatic black and white colors, which are widely seen in the flooring, ceiling, and walls. With relation to the distinct geometry of shapes and repetition of lines used in the store design. Combined with glossy, reflective, and mat materials, which are used in the partitions and displays. (Rompay et. al., 2011). Refer to Table 5.

4.2.2. Interior design of London store in 2013:

It was re-opened in late 2013, which is compatible with the initiation of the fashion collection, which was launched at the beginning of the year after. It is located on New Bond Street in London, England. The interior design of this store combines the warm color palette of beige, grey, black, and white colors integrated with the repetition of golden patterns on walls and ceilings. Fabrics of the furniture and carpets also mirror the use of Chanel's signature fabric of tweed cotton. This store features the iconic black and white pearl necklace used by Chanel in her fashion designs. Where Marino added it as a bigger-scale visual element in the lobby of the store (Turley & Milliman, 2000; Das, 2014). Refer to Table 6.

4.2.3. Interior design of Canada store in 2020:

The Montreal store, which was opened in 2020, is located in Holt Renfrew Ogilvy in Canada. This store's colors are considered vibrant yet maintain the monochromatic color scheme used in Chanel's collection of black, white, and light grey tones. The design of the store, with the usage of different wall claddings, flooring materials, shelving, and partitioning designs, represents the functionality in the space, which is also one of Chanel's main aspects of design. Refer to Table 7.

5. RESULTS

From the analysis and observations made upon the fashion design collections and the interior designs of Chanel stores. It was aimed to grasp the commonalities between both fields and to assess the impact of fashion design elements and principles of the selected brand house that influence the interior design language of its stores. The following discussion reveals the deduced commonalities and the analysis made of the fashion design collections of Chanel and the interior designs of the brand's stores.

Elements of fashion design in the house of Chanel are correspondingly used and distributed along the designs. Where the geometry of shapes partakes to be clear and visually understood and is considered the core element in framing and defining the design. In the three collections, lines direct and contour the body's boundaries (Sumathi,

2007). Lines resemble visual clarity and border the garment horizontally or vertically (Abdelrahman, 2006). Colors can be the vibrant element that elaborates the pallet often used by Chanel to give elegant, simple, yet rich designs. In the 2010 collection, white and silver tones reflecting the concept of mercury combined with pastel colors reflecting romanticism (Mower, 2010). In the 2014 collection, colors were monochromatic and solid, with golden touches representing the Baroque style (Blanks, 2014). In the 2020 collection, colors are primarily black, white, grey tones, and light pastel colors, maintaining the convent's style (Bowles, 2020). The material selection is a functional aspect that has to maintain its characteristics and aesthetic look. Chanel's fashion selection is fabrics with textures such as embroidered satin, silk, lace, tulle, chiffon, cotton tweeds, and heavy embroidery cotton. In the 2010 collection, reflective materials contemplated the mercury, while embroidered ones reflected the drama behind romance (Mower, 2010). In the 2014 collection, the heavy pieces of cotton replicated the concrete effect, and golden embroideries replicated the Baroque era (Gordon, 2016). In the 2020 collection, the cottons were commonly used to emphasize the functionality and lightness of the designs that match the convent's style (Foley, 2020). Patterns and prints in Chanel design house commonly represent the signature tweed fabric pattern, which is often used in her fashionable suits in the three collections. However, in the 2010 collection, some floral patterns were added to create a romantic effect. In the 2014 collection, the patterns of concrete tiling were added together, giving its roughness that mirrored the characteristics of concrete (Gordon, 2016). In the 2020 collection, patterns resembled the repetition of geometrical clear forms that reflect the idea of uniforms in convents (Bowles, 2021). Principles in fashion design are the complementary aspects used with the elements that endure the design. Balance in the three collections of Chanel is used to identify the direction of the design, whether it is symmetrical or asymmetrical, by the colors or the materials. Along with the rhythm of lines and geometry toward each other. And the creation of a balanced visual image in the design. It was attained by the grouping and ratios of using lines, colors, and fabric types that likewise give a harmonious look (Payne, 2009). Emphasis is considered the focal point of the design, where it may be the eye-catching principle of the design. The three fashion design collections of Chanel rely primarily on defining the waist, collar, upper part, or lower part of the garment by using different colors, fabrics, or sewing techniques (Maya, et. al., 2016). In the three fashion design collections, contrast is the variation of materials or colors to create a movable design. It is achieved through colors such as black and white to create a direct contrast, by merging different materials together, or by combining different sewing techniques (Sumathi, 2007). Nonetheless, when the previous elements and principles are used in an upright combination and placement that serves its function, the design ought to be considered harmonious and unified (Gouda et, al., 2004). Refer to tables 2, 3 & 4 respectively.

For interior design, elements have the same role and importance in the design process of the space. In the interior design of the three stores, lines and geometrical forms play the same act. Where the Horizontal lines used on the walls and ceiling in order to give height to the space, while the vertical lines elongate the depth of the space (Kilmer & Kilmer, 2014). In addition to the bold fine lines inspired by Chanel's garments, they tend to define entities and create a boundary to the space (Marino, 2021). Color is the element that stimulates the visual

perception of viewers in the store (Thompson, Blossom, 2015). In the 2010 store, black, white, and silver were the dominant colors. In the 2014 store, colors such as gold, black, and tone of dark beige represent elegance and simplicity (Perolini, 2011). In the 2020 store, gold, black, and beige tones are used excessively in this store to meet up with the brand house design language (Bacall, 2015).

Materials and textures are used to activate the sights and touch feelings (Kilmer & Kilmer, 2014). In the 2010 store, Reflective and glossy surfaces are used in this store to resemble luxury (Marino, 2021). In the 2014 store, architect Marino often used matt gold or black finishes in the metals, along with effects that resemble the texture of the famous tweed suits. In the 2020 store, seamless materials give simplicity to the design and are achieved by contrasting the same material's colors in addition to materials with effects that emphasize their texture (Gagg, 2019). The patterns and prints in the interior design of stores are less applied in the store designs. However, in the 2010 store, the Chanel logo is repeated to form a pattern on the display by the use of Chanel's color scheme of black and white. In the 2014 store, Architect Marino mirrored the embroidered fabrics and prints of the fashion designs in wall finishings and claddings of the store. In the 2020 store, Chanel's famous cotton tweeded fabric was used in carpets, furniture, and on the effect of walls to highlight it (Marino, 2021).

Moreover, and in order to read the lines, shapes, and forms of objects and any other element in the field of vision, it is necessary to be able to detect the difference between them and their surroundings (Ching & Binggeli, 2018). Where principals are the turning key that helps in detecting these differences (Pile, 2007). The balance, in the 2010 store, is achieved by the repetition of horizontal and vertical lines and the variations of rectangular shapes and the sizes of the partitions that give an excellent space ratio (Perolini, 2011), along with the balance in the use of materials and colors. In the 2014 store, the balance was reached by adding different materials, items, or colors. While in the 2020 store, it is mainly created by the repetition of modules and colors. The emphasis in the 2010 store is applied in the design of a door with its solid black color and with the repetition of black shelves on the white side walls. In the 2014 store, a giant pearl necklace was added in the center of the staircase, emphasizing the lobby and the height of the store. While in 2020 store, it features one wall with golden cladding that breaks the monochromatic colors in the whole store (Marino, 2021). Contrast, however, is a principle that detects differences (Maya, et. al., 2016). In store of 2010, contrast was achieved by black and white colors. In the 2014 store, contrast was achieved by adding an iconic feature as the sculpture in a darker tone than the light paint finish wall. In the 2020 store, it is achieved by different materials such as reflective, glossy, and matte finishes, along with variations of colors together. However, the composition of the store design relies on the agreement of the elements and principles together. When they are used together, either by a combination of colors, materials, or geometry, it aims to show the identity of Chanel and create a coherent design (Ulucay, 2021).

Moreover, these elements and principles were unified, and are reflected in the interior design through the internal layers used in these stores. The floors in the three stores are commonly considered to be made of seamless materials of solid colors such as black, white, or greige flooring and may be contrasted with wool carpets that reflect the tweed fabric of Chanel (Patterson, 2021). Walls are the structural element that also act as an aesthetic



feature that displays the products of Chanel (Anderson & Mesher, 2019). They are regularly finished with paint, as in white in the 2010 store, and beige colors, as in the 2014 store. As well as for the 2020 store that also has light grey or beige wall paint tones (Patterson, 2021). In the three store designs, the ceiling design is considered to be purely practical to maintain its function. It was observed that most of the store's ceilings are white seamless paint, which may have an accent feature of a lighting fixture that emphasizes the height, length, or an item in the space (Manuelli, 2006). Lastly, furniture and displays are considered to be the add-ons and accessories that complement the space. In the house of Chanel, furniture and displays occasionally come in black, beige, or grey colors with fabrics that represent the signature tweed fabric of Chanel, framed and bordered with black edges, as in the 2010 store and 2020 store. However, in the 2014 store, golden pieces were used to create a contrast and to act as an iconic feature, mirroring the fashion design collection (Marino, 2021). Refer to tables 5, 6 & 7, respectively.

Upon this discussion, the following tables elaborates the analytical observations made through the visual interrelationship between the design elements and principles of fashion design and interior design and their application on the layers of the interior designs of the stores.

Table 2. Elements and Principles of Fashion Design of CDH in 2010.











Theme: Silver and mercury invasion of Spring couture 2010				
Elements	Principles			
	<p>Forms & shapes: Are defining the design in 2D lines and rectangular forms and in 3D by adding depth and volume</p>		<p>Balance: Is achieved by materials through dense and lightness of the fabric design</p>	
	<p>Lines: Visual presence of curvilinear, horizontal and vertical lines</p>		<p>Rhythm: Linear repetition of certain fabric is creating rhythm, as well as an organic repetition</p>	
	<p>Color schemes: Silver or light gray shades reflecting mercury colors, and light pastel colors with black and white colors</p>		<p>Emphasis: Is created by different color or material or fabric design</p>	
	<p>Texture & material: Are rough in the signature suits, also shiny and smooth with the satins and silks</p>		<p>Contrast: Is achieved by two different colors or by fabric textures and its materials</p>	
	<p>Patterns & prints: Floral organic patterns are embroidered on fabrics are one way to reflect the concept of romanticism</p>		<p>Unity & harmony: Each design solely is considered to be in unity, where the collection as a whole is considered in matching harmony</p>	

Table 3. Elements and Principles of Fashion Design of CDH in 2014.

Theme: Concrete for Fall couture 2014		
Elements		Principles
	<p>Forms & shapes: Variation between rectangular shapes and clear lines, along with volume and depth</p>	 <p>Balance: Is achieved by solid and embroidered materials or by combination of different colors</p>
	<p>Lines: Horizontal and vertical lines are visually seen more often than curved lines</p>	 <p>Rhythm: Linear repetition creates horizontal rhythm or by repetition of square shapes in vertical and horizontal directions</p>
	<p>Color schemes: The gold color is mainly the dominant color, along with some gray tones, beige, brown and white</p>	 <p>Emphasis: Focusing on certain part in the garment design either by color of fabric texture and material</p>
	<p>Texture & material: Heavy materials are rough, yet light materials as silk and satin are smooth and shiny</p>	 <p>Contrast: Is created by colors or by the design of embroidered fabrics or by solid material with a dense one</p>
	<p>Patterns & prints: Concrete was reflected in rectangular patterns in different colors, and golden embroidered prints was reflecting the baroque concept</p>	 <p>Unity & harmony: The elements and principles were coherent. Reflecting modernity of concrete and vintage baroque concept</p>

Table 4. Elements and Principles of Fashion Design of CDH in 2020.

Theme: Cloister in Spring couture 2020		
Elements	Principles	
	<p>Forms & shapes: Linear shapes and curvilinear shapes are used with adding volume to them</p>	
	<p>Lines: Diagonal and zigzag lines are used along with vertical and horizontal to create a design direction</p>	
	<p>Color schemes: Beige, light gray shades with black and white and some light pastel colors</p>	
	<p>Texture & material: Rough in the heavy wools and cottons and smooth and shiny in satins and silks</p>	
	<p>Patterns & prints: Organic floral prints are used as repetitive patterns in the designs adding a feminine side</p>	
		<p>Balance: Is achieved by the ratio of the used colors along with combining different materials</p>
		<p>Rhythm: Repetition of lines in horizontal directions create a rhythm that gives width to the design</p>
		<p>Emphasis: Creating an eye-catching point on the collar by different color or material</p>
		<p>Contrast: Contrast is achieved by black and white colors, and textures of materials through smooth and rough</p>
		<p>Unity & harmony: A harmonious design is considered by using all the elements and principals in a decent manner, to enhance the design concept</p>

Table 5. Elements and Principles of Interior Design of CDH in 2010.











Location: Soho Store in New York – USA in 2010			
Elements		Principles	
	Forms & shapes: The inclusive design of the store is in geometrical shapes		Balance: Is achieved by colors and geometry of store design between walls and partitions
	Lines: Horizontal and vertical lines are clearly used in the walls and partitions		Rhythm: In the repetition of horizontal lines on the walls
	Color schemes: Light gray shades on the walls, with black partitions and displays and white solid ceiling		Emphasis: By adding a black solid door with a shiny effect between two white walls
	Texture & material: Smooth, glossy and mat finishings on the materials of the displays and walls		Contrast: Is created by lines and geometry along with colors of black and white walls and partitions
	Patterns & prints: Repetition of the Chanel logo on the display		Unity & harmony: The repetition and balance of elements, by patterns and colors is creating a cohesive design

Table 6. Elements and Principles of Interior Design of CDH in 2014.












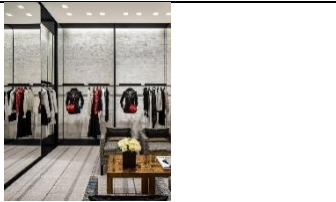





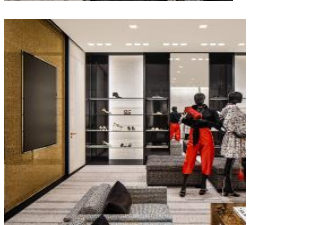

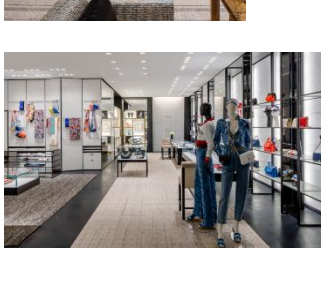
Location: New Bond Store in London – UK in 2014		
Elements	Principles	
	<p>Forms & shapes: Geometrical forms are giving depth to the wall of the store along with linear shapes</p>	<div style="text-align: center;"></div> <p>Balance: Is achieved by colors through breaking a light solid color wall with a darker color accessory</p>
	<p>Lines: Horizontal and vertical lines are combined and used excessively in the store design of wall</p>	<div style="text-align: center;"></div> <p>Rhythm: Is clear by the repetition of geometrical shapes and lines either vertically or horizontally</p>
	<p>Color schemes: The gold color is the iconic color of furniture, along with gray, beige, brown, black and white in walls and floors</p>	<div style="text-align: center;"></div> <p>Emphasis: Is created by adding a huge scaled pearl necklace in the center of the stair case</p>
	<p>Texture & material: Semi-rough and smooth textures in mat and glossy materials on walls and floors</p>	<div style="text-align: center;"></div> <p>Contrast: Is achieved by solid and mixed colors, along with the finish texture of the material on the walls</p>
	<p>Patterns & prints: Organic patterns and linear patterns are both used on the wall prints</p>	<div style="text-align: center;"></div> <p>Unity & harmony: The composition of the store design relies on the agreement of the use of the elements and principles together.</p>

Table 7. Elements and Principles of Interior Design of CDH in 2020.

Location: Montreal Store – Canada in 2020

Elements		Principles	
	<p>Forms & shapes: Displays are in rectangular geometry while the design of walls is in linear and squared shapes</p>		<p>Balance: Is achieved by the displays on the walls horizontally and vertically and by the use of light and dark colors</p>
	<p>Lines: Are visually clear by the repetition of horizontal and vertical lines on the walls and partitions</p>		<p>Rhythm: The repetition of black and light gray colors in vertical direction on the wall</p>
	<p>Color schemes: The walls are in light beige color with black furniture and gray flooring</p>		<p>Emphasis: A golden wall with a portrait differs from the side light gray walls</p>
	<p>Texture & material: Displays are in smooth and glossy materials combined with mat and textured wall finish</p>		<p>Contrast: Is created by the combination of colors by black and light gray and material textures of rough and smooth</p>
	<p>Patterns & prints: The flooring carpets are reflecting Chanel's signature tweeds fabric, as well as on the textured wall effects</p>		<p>Unity & harmony: The combination of colors, materials, and geometry creates a harmonious design reflecting the functionality concept of Chanel</p>

6. DISCUSSION

Even though these two fields run by vastly different outcomes, their designs share many common design elements and principles. The research reveals the existence of a relationship in their design methodology, where they both involve visualization, concept, innovation, creativity, and aesthetics. It is by then, safe to assume that there is a similarity in their design methodology despite the different application techniques (Akçay & Alothman, 2018). This similarity could be applied by a conceptual idea that mirror the outcome product of a fashionable garment design, and by reflecting the identity of the high-end fashion brand house in its store design. However,

by this, it is safe to assume that also fashion design has an impact on interior design by maintaining the fashion design language of elements such as materials, textures, colors, geometry, and forms, and in principles with balance, emphasis, contrast, and unity on the layers of the interior design of stores of high-end brand houses.

Accordingly, Table 8 checks the commonalities between both fashion design and interior design through highlighting the design influence of the elements of fashion design on interior design through its layers. It concludes that the vertical and horizontal lines are highly used in the three stores, along with linear forms that create clear geometrical shapes. The colors of Chanel are often used correspondingly in light and dark tones; however, the light colors may be exceeded in the store designs as represented in the fashion designs. The materials and textures are highly considered smooth and shiny to resemble comfort and elegance and less with the rough or matt effects in the fashion collections. Smooth effects were also highly checked in the three stores. However, the patterns used in the fabrics reflect the language of Chanel of corresponding geometrical patterns or abstract prints that reveal the concept within the fashion collection.

On the other hand, Table 9 also checks the commonalities between both fashion design and interior design through highlighting the design influence of the principles of fashion design on interior design through its layers. Where the balance is highly achieved by the forms in the three stores, as was seen in the designed fashion collections, more than the colors and materials. The rhythm is considered to be highly repeated in linear directions, either horizontally or vertically, in the three stores, which were also generated from the fashion designs. The emphasis is highly achieved by colors, and less with the use of the materials, as well as for the contrast in the three stores. However, the outcome product of fashion design or interior design is considered to be harmonious and unified through the combination of the principles and the elements in the design. Which mainly reflects the language of Chanel.

Table 8. Commonalities in elements of fashion design and interior design.

Year	Elements	Lines			Forms		Colors		Material Texture				Pattern	
		Vertical	Curves	Horizontal	Linear	Curve linear	Dark	Light	Rough	Smooth	Shiny	Mat	Geometrical	Abstract
2010	FD	✓	✓	✓	✓	✓		✓	✓	✓				✓
	ID	✓		✓	✓		✓	✓		✓	✓	✓		✓
2014	FD	✓	✓	✓	✓	✓	✓	✓	✓	✓			✓	✓
	ID	✓		✓	✓		✓	✓		✓	✓	✓		✓
2020	FD	✓		✓	✓	✓	✓	✓	✓				✓	✓
	ID	✓		✓	✓		✓	✓		✓	✓	✓		✓

Table 9. Commonalities in principles of fashion design and interior design.

Year	Principle	Balance			Rhythm		Emphasis		Contrast		Unity
		Forms	Color	Material	Linear	Organic	Color	Material	Color	Material	Design as a whole
2010	FD	✓		✓	✓	✓	✓	✓	✓	✓	✓
	ID	✓	✓	✓	✓		✓		✓		✓
2014	FD	✓	✓		✓		✓		✓	✓	✓
	ID	✓	✓		✓		✓	✓	✓	✓	✓
2020	FD	✓		✓	✓		✓	✓	✓	✓	✓
	ID	✓		✓	✓		✓		✓		✓

7. CONCLUSION

It can be concluded that fashion design has a higher impact on interior design since fashion design, through its fabric medium, can be easily manipulated into various designs by several techniques and applications that are considered changeable in a brief amount of time (Burns, 2021). For this, however, interior design can be inspired by the use of geometry, lines, shapes, colors, materials, textures, and patterns and their application motifs, which are used by the fashion design house to create durable stores reflecting the identity of this brand house.

However, after observing the relationship between fashion design and interior design in the case study of Chanel, they work in harmony after monitoring their interactions. Regardless of whether the fields of interior design and fashion design are concurrent, interdependent, or based on a reciprocal relationship, they were both initially created to enhance spatial comfort about the human body proportions. It is benign to assume that there is a parallel interrelationship created between both fields that tend to bridge their academic research gap. Nevertheless, the output of this research integrates both field's design methodologies and acts as a reference and a guideline for architects and interior designers in designing a store for a high-end fashion brand house. This research recommends that future studies tackle the relationship between fashion design and interior design in another aspect of design or studies related to human behavior.

ABBREVIATIONS

- CDH: Chanel Design House
- FD: Fashion design
- ID: Interior design

DECLARATION OF INTEREST STATEMENT

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work stated in this research.

ETHICAL STATEMENT

Authors consciously assure and declare that for the manuscript titled by "Influence of Fashion Design on High-end Brand House's Interior Design" fulfills the COPE guidelines in the following:

1. This material is the authors' own original work, which has not been previously published elsewhere.
2. This research is not currently being considered for publication elsewhere.
3. This research reflects the authors' own research and analysis in a truthful and complete manner.
4. This research properly credits the meaningful contributions of co-authors and co-researchers.



5. All authors have been personally and actively involved in substantial work leading to the paper, and will take public responsibility for its content.
6. All sources and methods used to obtain and analyze data are fully disclosed.
7. This research properly explains in detail the method of analysis.
8. The results are appropriately placed in the context of prior and existing research.
9. The authors have no financial interests or personal relationships that could have appeared to influence the work in this research, as stated in the declaration of interest statement.

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- Tables 2, 3 & 4, courtesy to Vogue Runway Magazine, Online Available at <https://www.vogue.com/fashion-shows/spring-2010-couture/chanel> , <https://www.vogue.com/fashion-shows/fall-2014-couture/chanel> , <https://www.vogue.com/fashion-shows/spring-2020-couture/chanel#review>.
- Tables 5 & 6 courtesy to Paul Warchol for Peter Marino Architects, Online Available at <https://www.petermarinoarchitect.com/interior-design/work/chanel-soho> , <https://www.petermarinoarchitect.com/interior-design/work/chanel-new-bond-street>
- Table 7 courtesy to Retail design blog, Online Available at <https://luxuryretail.co.uk/chanel-store-calgary/>