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Interior Design of an Iranian Fashion House with an Emphasis on Social Interaction within the Fashion Community

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Abstract


The transformation of the fashion industry, along with changes in cultural and social patterns, has shifted the role of fashion-related spaces from merely display-oriented environments to platforms for social interaction, spatial experience, and the representation of cultural identity. Despite the rich potential of Iranian architecture and clothing traditions, many fashion houses in Iran lack a coherent spatial identity and experience-oriented quality. Therefore, the present study aims to identify and explain the factors influencing the interior design of Iranian fashion houses with an interaction-oriented approach toward the fashion community. This research is applied in terms of purpose and descriptive-analytical in terms of methodology. The required data were collected through library-based and field studies. Data analysis was conducted using Statistical Package for the Social Sciences (SPSS) software, employing statistical techniques including Cronbach's alpha, Pearson correlation coefficient, and multiple regression analysis. The findings indicate that interactive and human-centered design has the greatest impact on the quality of fashion house spaces. In addition, spatial quality, lighting, material selection, color schemes, and the incorporation of elements derived from Iranian architecture and clothing play a significant role in enhancing users' spatial experiences. The results further reveal that integrating the identity-related characteristics of Iranian clothing into the interior design of fashion houses can contribute to the creation of distinctive, contemporary, and user-centered environments that respond effectively to the needs of both users and the fashion community.


Keywords: Interior design, Iranian fashion house, Fashion Community, Social interaction, Spatial experience, Iranian identity.

1 | Introduction

In recent decades, the concept of fashion has evolved beyond a purely clothing-related phenomenon and has become an integral part of the cultural, social, and economic structures of contemporary societies. Fashion is not only a reflection of taste and aesthetics but also a means of representing individual and social identity [1]. In this context, fashion-related spaces have also shifted away from purely commercial functions toward experiential and interactive environments, where spatial quality and user perception are of particular

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importance. With the expansion of digital media and image-centered culture, the way users interact with fashion spaces has also changed [2]. In Iran, despite a rich history of traditional clothing and significant architectural potential, many fashion spaces lack a coherent identity and are often formed based on imitative models. This situation has resulted in a limited meaningful connection between interior architecture, Iranian culture, and indigenous clothing.

In contrast, Iranian clothing, as part of cultural memory, has the potential to serve as a source of design inspiration [3]. On the other hand, interactive architecture, with its emphasis on user experience, enables the creation of multisensory and dynamic spaces [4]. Accordingly, the main problem of this research is the absence of a clear framework for designing Iranian fashion houses with an interaction-oriented approach toward the fashion community.

2 | Literature Review

In domestic studies, Fadaei Shojaei and Valizadeh [5], by employing architectural design components in contemporary fashion houses, examined the shared patterns between architecture and fashion. Their findings indicated that these two fields are conceptually and structurally interconnected and can utilize common design principles for the development of fashion-inspired architecture. They also identified key design factors such as light, color, geometry, the use of nature, and physical ornamentation, along with attention to Iranian-Islamic cultural principles, as essential strategies in designing fashion houses.

Similarly, Nohekhwan Baygi et al. [6] explored conceptual and modern fashion design inspired by parametric architecture. In their study, parametric design principles and 3D software such as Rhino and Grasshopper were used to generate garment forms and ornaments. The results demonstrated that parametric modeling can enhance innovation and improve the quality of contemporary fashion design.

In addition, Nematollahi and Chabi [7], with an emphasis on traditional Iranian clothing patterns, argued that the development of the fashion industry depends on preserving cultural identity while aligning with global standards. Nabizadehand Mousavi Shilagani [8] also examined the influence of culture on architecture and clothing during the Safavid era, highlighting the role of both fields in shaping social lifestyle and cultural identity.

In international studies, Elsabagh [9], inspired by Saudi Arabian architecture, focused on women's fashion design and the development of creative skills among fashion design students. The findings revealed that transferring architectural elements into fashion design enhances creativity and ideation abilities. Likewise, Jankoska and Stevkovska [10] investigated the relationship between architecture and fashion from the perspective of mutual structural and aesthetic influences, concluding that creativity, technology, and human imagination form the connecting link between these two fields across past and future contexts.

Furthermore, Savic et al. [11] examined the interaction between architecture and fashion through the use of innovative materials and smart textiles. Their results indicated that architectural forms and emerging technologies can lead to the creation of abstract and innovative designs in the fashion industry.

A review of previous studies shows that the relationship between architecture and fashion has mainly been addressed at the level of formal and cultural inspiration. However, the limited focus on the interaction between the interior design of fashion houses, clothing, and the fashion community highlights the need for further research in this area.

3 | Theoretical Foundations

3.1 | Fashion, Identity, and Cultural Representation

Fashion is one of the most significant cultural and social phenomena in the contemporary world, playing an influential role in shaping both individual and collective identity. Clothing and personal appearance are considered part of the semiotic systems of societies, through which individuals represent their personality and

social status via clothing choices and stylistic expression [3]. Accordingly, fashion is not only an aesthetic or functional element of clothing but also an active medium for constructing personal identity and fostering self-awareness.

Clothing choices not only reflect individual behavior but also provide a platform for experimenting with different roles and identities, enabling individuals to interact more effectively with their social environment [12]. In this sense, the fashion community consists of users, designers, manufacturers, media, and consumers who collectively contribute to the formation of fashion trends and patterns.

Digital media and social networks also play a crucial role in shaping users' visual preferences and aesthetic standards [2]. Therefore, it can be argued that clothing not only influences an individual's perception of self-identity but also affects how others perceive one's personality and social status. Clothing reflects social rank, class, and personal identity, and thus serves as a medium for expressing individuality [13].

Moreover, traditional Iranian clothing is an essential component of Iran's cultural identity. Its colors, forms, patterns, and ornamentations reflect the art, climate, and indigenous culture of the region. These elements can be effectively employed in interior design as a visual language for expressing cultural identity and strengthening spatial meaning.

3.2 | Interactive Architecture and Experiential Spaces

Interactive architecture refers to a form of design that enables a two-way dialogue between the user and the built environment, allowing the space to adapt to individual needs and environmental conditions [14]. In exploring the evolution of architectural thought, it is essential to consider the philosophical foundations of interactive architecture. Moloney defines interactive architecture as “the art of creating relationships between building components in the first instance, and between building components and people in the second instance,” emphasizing the creation of bidirectional relationships as its core principle [15].

In a broader sense, interactive architecture can be described as an approach that employs smart materials, technologies, and digital or virtual design environments to create spaces that facilitate reciprocal relationships between humans, space, place, and environment [16]. In contemporary interior architecture, interactive spaces enable active user participation and provide multisensory experiences. In fashion-related environments, such interaction can be achieved through digital displays, dynamic lighting systems, flexible circulation paths, and multifunctional spatial configurations [4].

Furthermore, changes in contemporary lifestyles and the increasing importance of experience in commercial spaces have intensified the need for flexible and experience-oriented environments [17]. Accordingly, interactive architecture can serve as a foundation for redefining Iranian fashion houses as spaces that, in addition to their commercial function, also embody cultural and social values.

In conclusion, interactive architecture emphasizes the creation of a dynamic relationship between humans and the environment, transforming space from a static structure into an active platform for experience and participation. In this approach, elements such as light, technology, movement, imagery, and multimedia components become essential tools for shaping spatial experience.

3.3 | Intersections of Architecture, Fashion, and Interactive Architecture

Architecture and fashion share several fundamental similarities in their design processes, which often blur the boundaries between the two disciplines. Both architects and fashion designers aim to create functional, comfortable, and aesthetically refined forms for the human body. From a conceptual perspective, both fields engage with psychological perceptions and spatial structures. Visually, they reflect the tastes and identities of the individuals who inhabit or wear them. In terms of materiality, architecture and fashion also share significant common ground, including the use of fabrics, materials, and technology [18].

Indeed, the emergence of computers and advanced technologies can be considered one of the key factors that have brought these artistic disciplines closer in recent decades [19]. Fashion and architecture also share a common design theory based on form generation; both disciplines rely on similar fundamental design elements and functional principles. However, what distinguishes them is their aesthetic, functional, and communicative criteria [20].

The relationship between architecture, fashion, and interactive architecture is mutually influential. Each of these domains affects the others in various aspects. Architecture is inspired by fashion trends, particularly in interior design and the use of materials and colors. It also responds to social needs in both public and private spaces. Fashion, in turn, is influenced by architecture, especially in terms of form and design, often serving as a representation of cultural and social identity within architectural spaces.

Interactive architecture, as a contemporary design approach, introduces a new dimension to this relationship by facilitating dynamic interactions between humans and space through emerging technologies. These spaces are adaptive, responsive, and continuously evolving.

These interrelationships significantly influence users' spatial experiences, as individuals are directly engaged with designed environments that can respond to their needs and preferences. Consequently, based on existing studies, the relationship between architecture, interactive architecture, and fashion can be examined from five main perspectives. This relationship is illustrated in *Fig. 1* and *Table 1*.

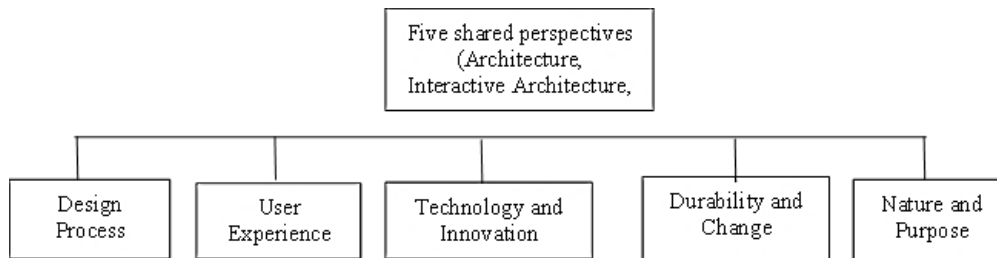


Fig. 1. Intersections between architecture, interactive architecture, and fashion.

Table 1. Intersections between architecture, interactive architecture, and fashion.

Dimension	Architecture	Interactive Architecture	Fashion	Three-Way Relationship
Nature and purpose	Design of stable spaces aligned with human needs	Design of spaces that respond to environmental and social changes	Design of clothing and aesthetic forms that interact with individuals and society	All three fields respond to interaction with the environment, humans, and changes
Durability and change	Addresses environmental and human needs with long-term stability	Responds to environmental conditions and temporal-spatial changes	Fashion adapts to temporal and seasonal changes and evolves cyclically	Architecture and fashion both respond to time and environmental conditions, while interactive architecture integrates these changes into human-centered spaces
Technology and innovation	Use of new materials and advanced construction techniques	Application of smart technologies to optimize human–environment interaction	Use of emerging technologies for designing smart and modern clothing	All three fields continuously utilize technology to enhance performance and interaction
User experience	Creation of human-responsive spaces	Development of environments that enhance human–environment interaction	Creation of garments that provide comfort and a sense of identity	User experience is strengthened in all three fields through responsive and need-based design
Design process	Structural and engineering-based design considering societal needs	Dynamic design that changes and adapts directly to environmental conditions	Clothing design based on social and individual trends	In all three fields, design is dynamic and responsive to evolving environmental, social, and individual needs

4 | Research Methodology

The present study is applied in terms of purpose and descriptive-analytical in terms of nature. In fact, this research follows a mixed-method approach, combining both qualitative and quantitative strategies. The research process was conducted in two main phases: Library-based studies and fieldwork.

In the literature review phase, relevant sources in the fields of interior architecture, interactive architecture, fashion spaces, cultural identity, and Iranian clothing were examined. In the fieldwork phase, the required data were collected through questionnaires and case study analysis.

The statistical population of the study consisted of 330 students and graduates of fashion design at the Apadana Institute of Higher Education. The sample size was determined as 203 participants using Cochran's formula, and simple random sampling was employed.

The research questionnaire included five items covering five key components: interactive and human-centered design, spatial quality, lighting, materials, and color.

4.1 | Cronbach's Alpha

Cronbach's alpha coefficient was used to assess the reliability of the research instrument, and the results are presented in *Table 2*. The findings indicate that the obtained alpha value for the entire questionnaire is above 0.7; therefore, the questionnaire demonstrates an acceptable level of reliability.

Table 2. Cronbach's Alpha coefficients for the questionnaire constructs.

Constructs	Number of Items	Cronbach's Alpha	Reliability Interpretation
Lighting	4	0.84	Good reliability
Color	3	0.81	Good reliability
Spatial quality	5	0.86	Very good reliability
Materials	4	0.83	Good reliability
Interactive and human-centered design	13	0.89	Very good reliability
Total questionnaire	29	0.91	Excellent reliability

4.2 | Descriptive Statistics

In order to examine the demographic characteristics of the statistical sample, including gender, age, and educational level, descriptive indicators such as frequency, percentage, mean, and standard deviation were used. The results are presented in *Table 3*. *Table 3*. Descriptive statistics of respondents' demographic characteristics.

Table 3. Descriptive statistics of respondents' demographic characteristics.

Demographic Variable	Categories	Frequency (n)	Percentage (%)
Gender	Female	146	72.0
	Male	57	28.0
Age	18–22 years	41	20.2
	23–27 years	92	45.3
	28–35 years	61	30.0
	Over 35 years	9	4.5
Education level	Associate degree	15	7.4
	Bachelor's degree	112	55.2
	Master's degree	61	30.0
	Others	15	7.4
Work experience	Less than 3 years	82	40.4
	3–5 years	71	35.0
	More than 5 years	50	24.6
Workplace	Fashion design studio	77	38.0
	Garment manufacturing industry	51	25.1
	Fashion training institute	41	20.2
	Freelance/retail	34	16.7

4.3 | Factor Analysis and Rotated Component Matrix

To extract the underlying factors, Principal Component Analysis (PCA) with Varimax rotation was employed. The criterion for factor extraction was an eigenvalue greater than 1. The results are presented in *Tables 4* and *5*.

Table 4. Eigenvalues and explained variance of extracted factors.

Factor	Eigenvalue	Explained Variance (%)	Cumulative Percentage (%)
Factor 1 (interactive design)	8.12	28.0	28.0
Factor 2 (lighting)	3.10	10.7	38.7
Factor 3 (spatial quality)	2.85	9.8	48.5
Factor 4 (color)	2.40	8.3	56.8
Factor 5 (materials)	3.20	11.2	68.0

Table 5. Rotated component matrix (factor loadings).

Items	Factor 1 (Interaction)	Factor 2 (Lighting)	Factor 3 (Spatial Quality)	Factor 4 (Color)	Factor 5 (Materials)
Interaction with society	0.82	—	—	—	—
Designer–client idea exchange	0.80	—	—	—	—
Strengthening social communication	0.78	—	—	—	—
Alignment with human needs	0.75	—	—	—	—
Responsive spaces	0.72	—	—	—	—
Natural lighting	—	0.81	—	—	—
Artificial lighting	—	0.78	—	—	—
Light intensity	—	0.74	—	—	—
Lighting adjustability	—	0.70	—	—	—
Open space	—	—	0.79	—	—
Appropriate layout	—	—	0.76	—	—
Proper ventilation	—	—	0.72	—	—
Ceiling height	—	—	0.68	—	—
Accessibility	—	—	0.65	—	—
Light colors	—	—	—	0.80	—
Cool colors	—	—	—	0.76	—
Warm colors	—	—	—	0.72	—
Natural materials	—	—	—	—	0.78
Modern materials	—	—	—	—	0.75
Glossy materials	—	—	—	—	0.70
Material diversity	—	—	—	—	0.68

4.4 | Pearson Correlation Test

To examine the relationships among variables, Pearson correlation analysis was used. Additionally, multiple regression analysis was employed to determine the effect of each variable on interior spatial quality. The results are presented in *Tables 6* and *7*.

Table 6. Pearson correlation analysis results.

Constructs	Correlation Coefficient (r)	Significance Level (Sig.)	Interpretation
Lighting	0.62	0.000	Positive and significant relationship
Color	0.58	0.000	Positive and significant relationship
Spatial quality	0.67	0.000	Positive and significant relationship
Materials	0.55	0.000	Positive and significant relationship
Interactive and human-centered design	0.73	0.000	Strongest positive and significant relationship

4.5 | Multiple Regression Analysis

Multiple regression analysis was conducted to examine the impact of independent variables on interior spatial quality. The results indicate that all studied variables have a significant positive effect on spatial quality, with interactive and human-centered design showing the strongest predictive power among the variables. The detailed results are presented in *Table 7*.

Table 7. Multiple regression analysis results (standardized beta coefficients).

Constructs	Standardized Beta (β)	Significance Level (Sig.)	Interpretation
Lighting	0.21	0.003	Positive and significant effect
Color	0.12	0.041	Positive but weak effect
Spatial quality	0.28	0.001	Strong positive effect
Materials	0.10	0.052	Weak effect, near significance threshold
Interactive and human-centered design	0.39	0.000	Strongest effect

5 | Findings and Discussion

The results of the factor analysis revealed that five main constructs, interactive and human-centered design, spatial quality, lighting, color, and materials, collectively explain 68% of the total variance of the research variables. These findings indicate the adequacy of the factor structure of the research instrument.

The results of the Pearson correlation analysis showed that all examined constructs have a positive and significant relationship with the quality of interior design in fashion houses. Among them, interactive and human-centered design demonstrated the strongest correlation with interior spatial quality ($r = 0.73$). This factor had the greatest impact on enhancing user experience, increasing social interactions, facilitating participation, and strengthening the relationship between users and fashion house spaces. Spatial quality ranked second ($r = 0.67$), influencing environmental efficiency, user comfort, and spatial perception through elements such as appropriate layout, accessibility, and spatial organization.

Lighting ($r = 0.62$) also showed a significant effect on interior design quality. Proper use of natural and artificial lighting enhances spatial readability, visual quality, environmental attractiveness, and users' spatial experience. The color construct ($r = 0.58$) influenced visual perception, environmental appeal, and spatial harmony. Appropriate color selection can positively affect users' emotions and their willingness to remain in the space. Materials ($r = 0.55$) also played an important role in improving interior design quality by enhancing visual quality, environmental comfort, durability, and user experience.

The results of the multiple regression analysis indicated that interactive and human-centered design, with a standardized beta coefficient of 0.39, is the most influential factor affecting the quality of interior space in fashion houses. Spatial quality ($\beta = 0.28$) and lighting ($\beta = 0.21$) ranked second and third, respectively. These findings suggest that users of fashion spaces prioritize interaction with the environment and opportunities for social engagement.

Therefore, fashion house design should go beyond product display and instead provide a platform for experience, interaction, and collaboration between users and designers. The use of flexible spatial organization, appropriate lighting, harmonized materials, and interactive design can enhance user experience and strengthen interaction between users and fashion house environments.

6 | Conclusion

The present study demonstrated that the interior design of Iranian fashion houses extends beyond a purely commercial space for displaying clothing and can function as a platform for interaction, spatial experience, and the formation of connections between users and the fashion community.

The findings indicate that the quality of interior space in fashion houses is influenced by a set of physical and functional factors that collectively shape users' spatial experience. Among these, attention to interactive design, appropriate spatial organization, purposeful lighting, suitable selection of colors and materials, and the creation of responsive environments play a significant role in enhancing spatial quality and increasing environmental attractiveness.

The results also showed that the development of flexible and interaction-oriented spaces can facilitate more effective communication between designers, fashion professionals, and audiences. In such environments, users are not merely visitors or customers but become active participants in the experiential and interactive process of the space. Such an approach can lead to increased social participation, strengthened professional interactions, and improved user experience within fashion houses.

Moreover, the main contribution of this research lies in integrating interior architecture, interactive architecture, and cultural elements of Iranian clothing into a unified spatial framework. This approach can contribute to the creation of contemporary, culturally rooted, and human-centered environments, transforming Iranian fashion houses from purely commercial spaces into cultural and experience-based settings.

Overall, the results emphasize the importance of an integrated approach to fashion house interior design, in which functional, aesthetic, cultural, and interactive dimensions are simultaneously considered. Such an approach can lead to the development of human-centered, contemporary spaces aligned with the needs of the fashion community, ultimately enhancing the quality and efficiency of fashion houses in Iran.

Authors' Contributions

All aspects of the research and manuscript preparation were carried out by the author. The author has read and approved the final version of the manuscript.

Data Availability

All data are included in the text.

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Conflict of Interest

The author declares that he does not have any conflict of interest.

Consent for Publication

The author has given consent for the publication of this manuscript.

Ethics Approval and Consent to Participate

This study does not involve any research conducted on human participants or animals.

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