

Retailing strategy based on fashion and interior design interaction

Raissa Rios Viana

University of Beira Interior (UBI), Portugal

raissariosviana@gmail.com

Rui Alberto Lopes Miguel

University of Beira Interior (UBI), FibEnTech Research Unit, Portugal

rmiguel@ubi.pt

Maria Madalena Rocha Pereira

University of Beira Interior (UBI), FibEnTech Research Unit, Portugal

mmrp@ubi.pt

Liliana Simões Ribeiro

University of Beira Interior (UBI), FibEnTech Research Unit, Portugal

lili.ana.s.rib@gmail.com

José Mendes Lucas

University of Beira Interior (UBI), FibEnTech Research Unit, Portugal

jlucas@ubi.pt

Manuel José dos Santos Silva, University of Beira Interior (UBI), FibEnTech Research Unit, Portugal

mjssilva@ubi.pt

Abstract:

In the fashion market there is always a pressing question: how to improve the interaction between fashion brand collections and consumer needs. How the design thought transforms fashion retailers and inspires innovation. Understanding the audience and the market requires the know-how of both, the contribution of the design provides for the business as a whole, and how market responds to a design strategy. The purpose of this work is the study of the relationship of two kinds of design (fashion and interior) and how it becomes a marketing strategy and a visual merchandising, as a support tool for the fashion business in the retail area. The approach of the thematic area is based on literature review and an experimental proposal. It's original the study of

the interaction of fashion design and retail space, and how this interaction gives the consumer an innovative and unique experience. The results are to capture the customer's attention with a distinctive architectural environment, as a design strategy for retailers to add more value to business. Based on a perspective that identifies the design as a creative tool, that applies an approach through design thinking methodology using creative techniques to solve problems. In experimental terms, a fashion collection is proposed, for illustrate the design thinking methodology. The marketing strategy of the brand is based on promotion desire to purchase through sensorial design and visual merchandising experience.

Keywords: Fashion Design, Design Thinking, Visual Merchandising, Fashion Retailing, Marketing Strategy, Branding, Design Strategy.

Article Classification: Conceptual paper

1. Introduction

Changes on the types of business and the increase in competition ultimately results in a valuation of the innovations that have become fundamental to the survival of a product or a company. For some reason, in the economic field of the design had no role of any significance. As soon as the possibility of change, development and innovation are admitted into economic models, however, the perspective shifts and it becomes much easier to relate designs to economic theories. In contrast, a central assumption of design in practice is that it is innately concerned with change: designers' concepts become the products, communications, environments and systems of the future. Design, in other words, is about envisioning change. (Heskett, 2009). As highlighted by Burch In this framework, the designer goes to the creator of the objects to make the concepts (AIGA, 2001). This opportunity allows the designer to use their creativity and use effective methods to increase the opportunities to innovate. For Baxter (2000) creativity is the heart of the design and is present at all stages of the project. To achieve innovation, requires leadership, it is necessary to be aware of the brand's trend on the market, as well as identify consumer behavior and defined brand identity are essential conditions for the existence of the mark (Lobach, 2001). The brands mainly appear as a means of identification, but also as a means of differentiation. The brand identification is possible by validation of the DNA through the fashion brand, which is reputable in gathering information needed to create.

According to King and Ring (1980), the growing competitiveness has intensified the pressure for change in the environment of *retailing*. For this reason, the spaces of sale sets strive to achieve, in the market, a position different from competition. In this sense, the fundamental strategic issue concerns the identification of the most effective way to accomplish the positioning on the market. Buxton (2005) States that lately designers have designed experience and not objects. Traditionally designers are concerned with improving the appearance and functionality of the product. Recently, they are using design as a business tool to tackle more complex problems (Brown, Wyatt, 2010). And to adopt this new approach is necessary to understand the thought "*thinking out of the box*", (Brown, 2009) which seeks creative alternatives for troubleshooting.

The designer builds his knowledge through methods and practices that arise from the roots of the design tree (Walker, Apud, Cooper, 1995: 27) presented by merging different techniques and knowledge, on the main areas of expertise perception, imagination, skill, visualization, geometry, properties and tactile sense of detail (Walker, Apud, Cooper, 1995: 27). Based on the perspective that identifies the design as a creative instrument, and that it may be advantageous to science in the orientation of research and knowledge (Papanek, 1984), the approach applied is based on the development of thought through design *thinking*, using tools, such as creativity and knowledge to solve problems and develop concepts.

1.1. The Retailing of fashion and brand experience

The strategic importance of corporate identity becomes more evident in the literature (Balmer, 1995, p. 411; Hatch and Schultz, 2003; Melewar, 2003; Melewar and Akel, 2005 *apud* Grimes, 2007). From a management perspective, establishing a consistent corporate identity is vital for organizations to differentiate themselves from the competition. Retailing professionals increasingly recognize the positive impact of the environment on the fashion consumer, i.e., *generated from the sale of the experience of the retail space provides*. This has been one of the most discussed issues in recent years. The purpose of fashion retailing is to awaken a unique and innovative selling experience through sensory influence, which is achieved through increased efficiency in the female audience that has greater sensory sensitivity. The use of the principles of *retailing* with a design integrated sensory on environmental dimension is particularly relevant in the fashion sector, since consumers tend to choose clothes as a form of expression and, consequently, to stimulate the senses sensory, you can reshape emotions (Clarke, Perry & Denson, 2012).

According to Kotler (1994), the atmosphere of the sales space is the best way to express the value that the brand has in the market and establish the process of *retailing*. The manager responsible for the planning and monitoring of the atmosphere must have knowledge in three essential art forms that contribute to the development of the atmosphere. They are:

- a) *Architecture*: The atmosphere of the outer structure of the building's retail space.
- b) *Interior Design*: The atmosphere of the interior decor of selling space.
- c) *Window dressing*: Recognized the area between, the showcase and the storefront selling space.

It is noted also that it outlines the location business profile Therefore, it is also important to analyze the visibility and accessibility to the site (Calderin, 2009). The proposal to build a sales space with an innovative design, with a distinct architectural input is considered a strategy of retailing. The intention is to reshape the concept and function of the selling space, through pleasure and communication, to encourage exchange in consumption and culture.

In short, to establish its position in the market - the main challenge of retailing - the retailers strive to develop spaces for sale or custom build an image behind the parts. Ideally products are analytically defined and developed to attract the consumer, i.e, they are compatible with the target audience chosen (King & Ring, 1979).

This new approach provides the consumer an experience of fashion consumption with higher value, stimulates emotions and creates ties with the brand (Hodge et al., 2006). In Brazil's case,

it's appropriate to apply the strategic design due to multiculturalism, diversity of materials, climates and vegetation, and especially the warmth and creativity of the Brazilian people, along with the academic training of qualified professionals (Zurlo, 2008) . The methodology of strategic design creates coherence between the project and the company's values in order to handle the increased competitiveness, increased awareness and further strengthen the brands identity (Arruda, 2006).

Trademarks play a key role in the purchasing process and is responsible for symbolizing an imaginary possible experiences that arouses the consumers involvement. The consolidation of a brand on the market is affirmed by the meaning of the experience that the product or piece of clothing awakens in the consumer (Martin et al., 2011). Aaker (2001: 108 cited in Miguel et al, 2011) states that "the brand offers a value proposition that is a statement of functional and emotional benefits of self-expression. This view of brand value, if effective, should lead to a brand-customer relationship and drive purchase decisions. "

Currently, according to Ahmed (quoted by Serra & Gonzalez, 1998: 9) "brands are powerful and is a visible phenomena to all who live in modern society." These serve as advisor to map the behavior of consumption are synonymous with added value. "A product is bought for what he does; the brand, however, by which it means. In the current context, to be relevant and to survive, it's crucial that the brands understand the major changes, to act and compete in a differentiated manner (Gobé, 2002).

To Semprini (2006: 21), the brand is at the crossroads of three equally important dimensions in the social space: the consumer, communications and economics. The brand is "deeply connected to the sphere of consumption, it feeds on communication and represents a manifestation of paramount Economic importance".

When the sensory senses provoke new sensations it generates the design experience. Gomez et al. (2012) stated that the consumer is attracted to the emotional side and therefore the brands assume a high importance in identifying the concept and style of the company with the needs and desires of their customers. Soon, the sensory Design directs the consumer to experience a unique consumer experience if the identity of the brand is well represented in a given area of sale.

According to Estarque and Polly (2012: 99) this user-interaction product was defined by the term called the consumer experience. On the consumer profile it shows characteristics of competence, autonomy and selection requirements. The user moves with ease in a comprehensive market and is not influenced only by the opinion of the seller; the buyer demonstrate knowledge of the brand

and the product in search for a quality in a growing pragmatism. On the other hand, he is driven by a product-service-system and communication of the company. Thus, the consumer is actively involved in the construction and consolidation of the concept of the brand identity.

The sensory experience is a fundamental part of the consumer experience, through the five senses; the user is encouraged to interact with the brand. In simplified form, emotion is a reaction to and external stimulus. The emotion and cognition work jointly together and are closely linked to behavioural response. A purchase decision responds, ultimately, to an emotional stimulus. Percentage of the products we purchase daily responds only to a rational decision. Brands exploit this reality and direct its system-product to create this reaction, to affect its audience. So we can say that it drives them to make projects that create positive memories, adding perceived value and promoting an overall brand experience.

This appreciation of experiences between client and created a brand new area of study and design can create experiences - Design experience According to the American Institute of Graphic Arts (AIGA) (2007, quoted by Verge & Gomez, 2010), the designers have gone from creators to creators of concepts, namely, the true creators of the meaning and the context in which the product or brand fall through elements of time, space and movement. Buxton (2005) confirm the above theory to be noted that the designers have designed ultimate meaningful experiences, instead of products and services.

1.2. Visual Merchandising and Interior Design: Marketing Tool

The visual merchandising is a marketing strategy directed from the design of products and the harmonic composition of visual, able to create a consistent involvement in this image into the product concept and the sales space identity. This marketing discipline helps create a visual identification of the product, the concept of a mark in order to create a connection between the consumer and its element, as well as to generate sales. The *merchandising* is, a way to establish closer communication with the consumer, allowing it to interact with the same direct way (Massara, 2003).

To awaken this communication with the consumer fashion, product visibility starts with the showcase of retail space, an element of visual merchandising, since *this is considered a 'business card' that motivates the customer to enter in the store* (Kenneth et al, 1995;. Massara, 2003; Zandomeneco, 2011). The main purpose of a window is to show a particular image and brand message itself, also serving as an attractive element for the consumer, giving information about the type items of clothing that will be / are used or lifestyle if you want to portray, among others. In a way, the showcase induces a connection to the client's memory so that it remains constant

(Liu, 2009). Thus, it is crucial that there be harmony and consistency between the design of the store and storefront. (Morgan, 2008). So that the interaction between the storefront and the interior space selling produce the desired results, i.e, to attract more customers and increase sales, it is essential to plan the structure of the store (architecture), furniture (interior design) the accessories that are exposed from light to sound used to be heard inside the store. It is then necessary to always keep in mind that it is essential to promote the best products, circulation spaces, lighting and distribution of articles (Newman & Patel, 2004).

Currently, the construction of the interior design of any store involves, in general, the work of an architect and a designer, and professional visual merchandising should also be involved to create this pleasant environment to the customer and at the same time functional. Although the first visual impact the showcase on the interior of a store is undoubtedly one of the key elements to catch consumer interest, to captivate the customer to go to the store and to identify themselves with their surroundings so they can enjoy a positive experience at all levels, from all directions, with the expectation that they enjoy, and especially that will make them return (Massara, 2003).

To awaken this desire in the consumer and make it a purchase decision, customers should feel motivated and, therefore, it is necessary to feel comfortable and free. This freedom refers to the concern of satisfying the customer, considering aspects such as the environment, mobility, space and care. The client should feel at ease, and for this, there must be a space available, sufficiently attractive colours, good lighting and a good framework in the product space. (Beirolas & Almeida , 1996).

The layout is organizing a project related to the interior of the store, with regard to all that surrounds this space, including lighting, sound and smell (Newman et al. 2003). It is therefore necessary to create a set of conditions in the presentation of the layout, in order to make it alive and lively, creating originality and movement within the sales space.

Although the design of the interior space of sale is usually a work by an architect and interior designer, professional visual merchandising is directly connected. The team defines the creation of the environment that is both functional as a pleasurable experience (Diamond & Diamond, 1999). These professionals include carefully in space accessories, color scheme, direct lighting for items that need to be highlighted, complete the space with furniture or other mounting elements of the scenario, and determine how the essential elements interact within the sales room.

This scenario is built with materials and adornments exhibition and trade tools. By following the strategy of interaction of the internal environment to showcase the choice of materials affects the

impact of the consumer space, since the visual merchandising must be concerned with the interface of the retail space and the layout is necessary to emphasize the company intends to sell.

Before designing a showcase professionals should have all the tools and resources at their fingertips. Usually, these experts prefer to work on 'a kind of white piece of paper, where they can put their inspiration and the key elements to the structure the final showcase (Demetresco, 2010).

The internal merchandising respects a set of techniques, actions and elements of persuasive communication, which apply to the interior of the property and forming part of the output commodity that is installed inside the establishment (Martínez, 2005).

Structural aspects inherent within the space of sales, as the distribution of furniture, columns, lighting and ventilation are key pieces that favour or hinder the development of merchandising techniques. These elements, as well as how they are distributed to facilitate the flow of clients and circulation within the retail space, makes the act of buying a pleasant experience. The furniture is one of the integral elements of the image of the establishment. Plays an essential role in informing the client about the type of establishment concerned (Martínez, 2005).

The furniture is therefore the physical support of product presentation on the concept of visual merchandising applied. In this sense, should seek to be a perfect symbiosis between mobile and consumer choice that enhances the shopping environment and provide a nice return. In the domestic merchandising, plus the architectural elements, whose functionality and design grant to establish a differentiated value, the product itself arouses the need to purchase the client, taking into account the environment in which the customer is located. According to Martinez (2005), this type of analysis is called inducement through the product. Increasingly detailed recognize that the environment surrounding the establishment significantly influence sales and the value of products, the quality of the offered service and customer satisfaction.

According to Diamond and Diamond (1999), within all components of a showcase, the most noted is the mannequin. The mannequins have always been the mainstay of visual *merchandising*. In the past, the mannequins were replicas of people, but did not get much attention, since their position did not reflect the actual image of fashion. Currently, new approaches are used. We can observe, in the current trade, four kinds of mannequins, mannequins with stylized human forms, futuristic, ethnic mannequins and mannequins unconventional, with representative forms.

Taking into account the various forms of existing models, the possibilities for the designer to innovate increases. With the right material combined with creativity, you can reinvent and do everything. The unusual attracts glances and becomes thus a Marketing strategy.

"The objects are not simple expressions to solve one problem at a given time, but can go further" (Heskett, 2005: 19.) Accordingly, on the functioning of the consumer market, designers face the challenge of innovating in the face of competition and therefore combine creativity, Design and Marketing is the solution (Marcelo, 2009).

Best (2006), states that Marketing identifies opportunities, anticipates and satisfy needs, creates differentiation, gains competitive advantage, generates income and adds value to the product. Design, on the other hand, creates value through innovation, improves functionality, visual differentiation, brand reinforcement and a positive customer experience. It therefore plays a key role in organizations. Design and marketing often work together to support the needs of a business, but how they work together will depend on both the nature of the organization and the market opportunities available.

Design adds value when used "top down" by supporting marketing requirements and responding to market opportunities, and creates value when used from the "bottom up", by generating innovative ideas that are then successfully taken to market. Visual merchandising is a relevant marketing and design tool for retailers and creativity supports the project to drive innovation though the business strategy developed in accordance with its response. Baxter (2002) argues that in a Design project, the mixture of styles becomes a differential factor, seeking possible variables that attract visual attention, with creative techniques to generate ideas with analogies. "[...] the fundamental element of imaginative creativity is the ability to think in analogies [...], i.e. by partial and, usually, accidental similarity between things "(Gomes, 2001: 59. Considering the mixture of styles and interactions, the object of making analogies is seeking creative and innovative solutions, since "creativity is the heart of the design at all stages of the project" (Baxter, 2000: 51.

Baxter (2000) argues that the analogy occurs when the properties of an object are transferred to a different object, but with certain properties in common. The analogy can be classified into four basic types, namely: proximity, contrast, similarity, and the cause-effect. Among the techniques of analogy is the Sinética, which seeks to unite different elements when, apparently, there are no links to each other, and that applies in unpublished troubleshooting, or when the need arises to introduce changes in certain products or processes (Baxter, 2000).

The technique of Sinética uses four types of analogies:

1. Personal analogy: The individual puts himself mentally in place of the process or product it wants to create.
2. Direct analogy: Widely used in bionics; comparisons with actual facts, knowledge and similar technologies are made.
3. Symbolic analogy: Uses direct, and not personal images to describe the problem.
4. Fantasy analogy: Allows the escape conscious to a fantasy world, to escape from conventional rules (Baxter, 2000).

By establishing the relationship between interior design and visual merchandising, and use analogy in creative ways, the brand can use articles as window shop functional decorative items inside the store. Armchairs with alternative formats and mannequins stylized form and distribute them seamlessly without elements which separate window from inside the store.

The creative process of the designer, which is initiated by the market investigation, consists of steps that, when followed, make a difference in the resulting product. According to Lupton (2012), within the design thinking methodology, to conduct a visual investigation begins by gathering information and identifying what state is the brand, service or product in particular, we observe logos, names and its strategy, promotional language, colors and other aspects of branding. The next step is the analysis. It is then chosen an area that is visually examined. At this stage, we should look for repetitive patterns and trends and identifies the colors most often used in products. The third and final step is to suggest different ways to differentiate the brand, product or service, competition and thereby reaffirm its position in the market.

Given the importance of proper visual merchandising, it is noted that, when performing creative work, it is possible to communicate the brand identity in the sales area. The creativity in this case becomes an ally in solving problems since, as mentioned Alencar (1986: 11) "Creativity is the process of becoming sensitive to problems, deficiencies, gaps in knowledge, disharmony; identifying the difficulty; look for solutions, formulating hypotheses about the deficiencies, testing and retesting these hypotheses; and finally communicating the results. "

2. The Strategy: Interaction of Fashion Design and Store Environment

The projective methodology used in the preparation of the project is Design Thinking, Sensory Design, Strategic Design, Interaction Design and Design Experience.

The concept of **Design Thinking** *also used in prototyping fashion, alludes to "think through design", referring also to the processes of idea generation, research and documentation, prototyping and user interaction (Lupton, 2012).* According to Lupton (2012), from a set of basic lines and shapes, you can create other ways of viewing the same in different physical states. The process of stimulating creativity consists an initial idea and apply different action verbs such as "increase", "invert", "modify", "replace", given that, with this exercise, the designer creates quick and surprising variations of a basic idea. The technique applies to objects, such as systems and images. Action begins by manipulating the central concept.

The **Sensory Design** stimulates 4 of 5 senses-sight, hearing, touch, smell-that influence consumer purchase desire which, consequently, generates sales. The exploration of the visual aspect is used to translate the inside and the shop window with the prototype design fashion. The position of the *layout involves the combination of the elements, using creativity.* Approximately 80% of all information we receive is optical in nature being awakened, first by color and, secondly, by the geometric shapes. The texture can be effective and perceived. In this paper the application of concepts of fashion design, for the creation of a prototype of example, both effects are used. The texture is perceived visually and effectively through the technique of combination tones of colors in order to create an effect in depth. Likewise, the sense of touch is stimulated by the touch of a textile structured mesh.

The combination of stimuli, or physical evidence, in the atmosphere of an establishment, induces different emotions, so that consumers have different shopping experiences. The emotional customer experience in the buying environment must be understood as a strategy to add value to the client, where entertainment and creativity are just some of the ingredients used. The architectural environment with an innovative design is a **Strategy** of notoriety to attract potential customers and, therefore, the company must first realize the "clues", namely, indications of how the experience that offers its clients.

To succeed, companies must provide value to their customers, as well as other stakeholders, in a differentiated manner. Currently, the strategy is regarded as a skill level with the creation of value that provides a conceptual framework, on the basis of which the managers can recognize opportunities to provide value to consumers, while the company receives profits. Thus, the strategy is a way through which a company defines its business operations and integrate their resources (Ilić, B., Milićević, V. & Cvetković, 2010).

For Verplank (2009), the interaction is the perception of people towards the environment and how feedback is received. The purpose of the **Interaction Design** is to inform people. The interaction happens on the environment and on the fashion design prototype that shares the same creative

orientation, colors, pattern and material that are the basis of compositional elements of design. Kotler (1994) designates the total interaction design, philosophy of creation that unifies the decoration and the tone of the whole. Instead of letting the space involved of course, according to the consumer's temperamental behavior, the uniform design is adopted and followed consistently and effectively, from beginning to end. The interaction of visual design factors is perceived by employees and customers, as an integrated pattern of stimuli.

According to the AIGA (2007, cited by Prestes & Gomez, 2010), the designers have gone from creators to creators of concepts. The appreciation of experience between customers and the brand has created the demand for a new area of the design able to study and create experiences. The experience that emerges in the relationship between the user and the product is valued, as it involves the individual (Pine et al., 1999). Gomez et al. (2012) claim that the consumer is attracted to its emotional side. The **experience Design stimulates the senses and gives unique emotions, making the consumer feel involved with the brand.** For Newbery et al. (2013), is a tool that helps to bridge the gap between business and Design, to improve the customer experience. Now, a commercial phenomenon linked to consumption, is a real social phenomenon (Semprini, 2006).

3. Analysis of Results

Given the importance of the interaction between fashion design and retail space, we used the design as a business tool to generate competitiveness. Knowing that innovation is a requisite for leadership and identity the essential condition for the existence (Lobato, 2006: 92), showed up with this work the possibility of achieving the same visual identity between the environment and the fashion collection, by identifying the concept and the DNA of a brand, embodied in a prototype housed in a coordinated fashion environment created with the same concepts.

We used the design *thinking* methodology as an alternative way of defining the concept of the brand, creative direction, design of prototype materials and coordinated fashion design.

The process of creating the theme of Fashion Design has the creative direction the organic forms of nature, the geometric shapes of the traces of architectural designs and minimalistic lines, that resulted in the inspiration of the collection process.

The boundaries between Design, architecture and the Visual Arts are increasingly diffused. Currently, almost all artistic disciplines approach, thanks to a common denominator: creativity. Many artists collaborate with fashion designers and these in turn do the same thing as industrial

designers, illustrators, decorators or architects... The boundaries between the different artistic disciplines seem to dissolve (Zan, quoted by Fernandez et al., 2010).

Graphical inspiration Textile Design for the creation of the structure and definition of the prototype material is the work of Mies Vander Rohe, one of the leading names of 20TH-century Architecture, which left the mark of an architecture that press rationalism, by use of a clear Geometry and sophistication. Its design of architectural spaces involved a deep clearance form, facing the demands of the place, according to the concept of minimalism (Montander, 2002).

The clearance form is repeated in the coordinated development of the pattern of Fashion Design. Applies methodology Design thinking the starting image of the image of the a reptile is approximate, clip art and adapted to a minimalist way. The creation of the prototype coordinated fashion design and development of interior design, with the same brand concept, based on the perspective of Lupton (2010, 2012) that arise from an idea several ways. Thus, defined as organic forms inspired the lizard of the Serra da Estrela for creating a pattern. We used the action verb "approach" on the image to zoom approximate 60%, the manipulation of the image source details utilizing and turning them into a geometric form.

According to the same author, starting from a set of basic lines and shapes can derive numerous geometric patterns. From the drawings as a creative reference defined themselves patterns and also taking into consideration the application materials (see Figure 1).



Figure 1 - Prototype of coordinated fashion collection

The development of the prototype had as reference the stimulation of sensory sensitivity with structured surface pattern and with the union of a geometric form and colors. For the creation of fashion design pattern considered vision stimulation by the colors and geometric shapes, as well as the texture on both sides of the prototype. The product with the functionality of reversibility (two sides of the piece can function as exterior face) it adds value because it provides the experience of interaction with the fashion consumer, whereas a result of their planned purchases of consumer experience to see, feel, touch or taste certain product (Underhill, 1999). Sensory design in a man's relationship with the product involves pleasure and excitement, "experience with products" is a study by researchers with the goal of understanding the effects caused by the interaction between people and objects. This synergy occurs at three levels: the aesthetic experience, the experience of the meaning and emotional experience. Through touch and vision is

achieved by realizing the textures that make the interaction between the consumer and the designed prototype. The surface used in the material leads to the need of touch, arousing the curiosity of the consumer. Through texture the communication happens, in giving rise to the emotional connection between the consumer and the prototype (Basin, Azevedo, 2012: 155).

The production prototype has undergone several processes in the textile chain to reach to the end result: selection of raw material, spinning, dyeing, knitting, digital printing, modeling, quilting and finishing.

The interaction in design happens inside the space of sale, when the fashion design shares the same colors and creative guidance. The mannequins serve as decorative items for interior design with the same visual identity for the fashion collection (see Figure 2). Items are covered by the same fabric used to manufacture the prototype.



Figure 2 - An interior covered with the fabric color or texture of the standard collection

Sought is an innovative way to show fashion design through mannequins, keeping the exhibitors as they appear in the virtual images of the store where will be placed the collectibles. With a broad and no dividers Interior, we tried to increase the interaction between the customer and the environment, characterized by a minimalist decoration, a concept reinforced by the architectural choice of building material (see Figure 3).



Figure 3 - Architectural concept sales space

The visual merchandising window display interacts with the interior space of sale, mannequins, randomly distributed into several "virtual" positions, fill the interior and assume static behavior, but representative of human actions, being stripped naked, but with textured skin of color or pattern from the collection.

Design as a strategic component collaborate in planning the visual merchandising design to reveal the DNA of the brand and concept. For Lobato (2006), identity of the brand is an essential condition for the existence of the brand, thus coating the products with the same creative direction strengthens the experience of the interaction. The boundaries between artistic disciplines of

Design came to by applying the methodology of strategic design that gave rise to the architectural design of the sales space that has the mission to attract a discerning and sophisticated audience, looking for a nice environment where architectural space and the fashion design complement in the interaction of its interior, in contrast with the natural surroundings outside.

The proposed architectural environment is to provide a different experience because of the notoriety of the unconventional design of the retail space design. Under the project, the strategy of retailing, we use the design as a tool to attract potential client for novelty and stimulation of the emotions, arousing the curiosity and desire to know the sales space.

The results of this work show that creation has no limits and that design is multidisciplinary and can inspire yourself in nature, in architecture, in order to create concepts, changing styles to interact with fashion. It was also shown that as Buxton (2005) refers, designers create experience rather than products. Showed that the designers are concerned with the functionality and appearance of the product, as referred by Brown and Wyatt (2011), and even though the trend is the interaction, the message is the middle part, according to Verplank (2009) and Moggridge (2007). It has been proven that the affirmation of Brown and Wyatt (2011) concerning the recent use by designers Toolbox to tackle more complex problems, as well as to seek solutions to circumvent problems, applies to this study aiming the increase of competitiveness in the market of fashion products.

It is concluded that this work model is an innovative proposal for companies to stand out on the market, using the interaction design to generate experiences to consumers. Sensory design becomes an ally to arouse interest in the internal environment of the selling space. The architectural environment which involves the selling space can be regarded as a marketing strategy to cause notoriety. This interaction of the visual identity of the textile (product sets) with the environment is a trend of innovation on the market.

It is concluded that design as a creative tool, creates multiple opportunities to design differently by thinking out of the box (Brown, 2009) and problem solving concept to achieve innovation. Generating ideas is the production of various alternatives for solving problems (Lobach & Bernd, 2001). For Baxter (2005) all men can get creative because creativity is stimulated and developed with effort, for it requires practical and experimental tests. "Creativity is 1% inspiration and 99% perspiration" (Baxter, 2001: 51).

It is based on a theoretical framework to create interaction between the sales space and fashion design, We investigated the current framework and what is sought to innovate within the market

trends. The interaction of the fashion design and interior design happens inside selling space. The mannequins with unconventional shapes are dressed with the same material used to fabricate the prototype coordinated fashion design and used in this context as Article interior design in order to reveal the interaction within the sales space.

The expectation is that the new design and its approach are used as a differentiation tool to drive innovation. To schedule a service or product is considered essential tools and knowledge, knowing,, that without creativity there's no idea. Creativity can be stimulated by any person, the methodologies presented in this work helps the individual to see alternative ways to create and "think outside the box".

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ISBN: 978-989-20-5337-0