

RESEARCH

Female aesthetic experience on apparel products

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The intention of this study is to inquire into the consumer clothing experience of women. The interpretive method used in-depth interviews about their experiences with the fitted clothes. This research shows that discovery is related to the creation, development, and maintenance of clothing mainly through product experience aesthetics, which are positive emotions such as the aesthetic characteristics of products. It was found that style, color, patterns, product design, and materials create this aesthetic experience. The researchers have used in the interviews certain stimuli that aim to identify consumer decision-making regarding the aesthetic aspects of apparel products. The results of this study show that the female aesthetic experience, especially color and texture, plays a crucial role in creating the necessary aesthetic experiences. This study concluded that aesthetics play an important role in purchasing decisions for clothing.

Keywords: aesthetic experience, buying decisions, product dimensions

Introduction

The clothing industry has declined in recent years, where questions of ownership or value have become the defining parameters in the search for cultures, communities, and crafts. So many things that would have gone unnoticed even 10 years ago seem problematic now, whether it's white models dressed like tribal Gopis on Paris catwalks or an aesthetic that uses mass-produced, handmade block prints for fast fashion. History shows that the higher art of our textiles was associated with a place with a higher order of life. Louis is thought to have been aided by fine textiles from the courts of Shah Jahan, descriptions of which were handed down to a 17th-century traveler. Textile aesthetics is one of the primary concepts in the textile industry. It is stubborn by the sense of touch and sight. Aesthetic aspects refer to the appearance and appeal of textile products and include the color and texture of the material. It is an argument about the female consumer and the reference point market. Together with the apparel structure and finish of the apparel material, the filling of the

clothes, the compatibility with the style and fashion, and the color, they create an aesthetic comfort.

Aesthetic properties

Aesthetics is defined as the way a textile looks and feels. Aesthetically, substantial is a combination of style, color, and pattern. Such aesthetics will influence the way apparel appears, fits, and feels. A number of factors affect the aesthetics of a textile product, and they are listed. The aesthetic appearance of a product is determined by the features that make it attractive to look at or pleasant to experience. The aesthetic properties of a product, such as shape, color, and texture, can be evaluated and measured by the senses of sight, touch, hearing, and smell. Aesthetics is a branch of philosophy, a branch of value theory, or axiology that studies sensory or sensual emotional values, sometimes called the evaluation of feelings. The following aesthetic qualities and identity design context or situation where one of the following is an important design aspect: symmetry, unity

of variety, originality and innovation, feeling, texture, shape, smell, optics, and color.

Improving aesthetics in apparel

The fibers acting as building blocks improve the aesthetic appearance of the fabric. Natural fibers have a natural aesthetic, while synthetic fibers are modified during the fabrication process to meet the desired requirements. Texture refers to the roughness or smoothness of the surface based on tactile and visual perception. The fiber shape of synthetic fibers is controlled by machine spinning during the production process; natural fibers form their shape by several different factors; fibers form their shape under the influence of several factors, for example, the cellulose accumulated in plant fibers.

The aesthetic nature of fabric is defined by at least six concepts: style, body, coating, surface, structure, drape, and elasticity. These ideas can be represented according to how they are objectively sensed, with attainable sub-concepts using accusative tests. It refers to the manipulation of many properties to produce different, unique design fibers. These properties include denier (fiber size), luster (fiber shine), and color (damage). Changing these properties can make nylon look like a natural fiber or shine like metal. Understanding these different characteristics can help a person choose the right rug to meet Poe's aesthetic needs. Denier is a direct numbering system that refers to the size of the fiber. Smaller numbers represent finer sizes, while larger numbers represent coarser deniers. Using multiple denier fibers allows for a greater range of color for a given yarn. Luster refers to the brightness or reflectivity of fibers, yarns, carpets, or fabrics. Nylon is produced in a variety of sheens, including clear, semi-clear, and medium matte. A lighter sheens can give a rug a metallic accent, while muted fibers mimic natural fibers. A combination of sheens can create an obvious quality and add depth to a rug.

Aesthetic experience

Aesthetics is viewed as a field of study open to conversation and discussion. It can be drawn closer according to alternate points of view, and the structure of these alternate points of view assists with grasping the experience. Individual experience and reaction are one viewpoint and incorporate encounters of dressing for individual fulfillment. Herbert Blumer (1969) noticed an aggregate reaction in his exemplary investigation of the aggregate choice cycle in which experts figure out what is trendy and settle on a last stylish encounter. As style turns out to be more worldwide, the comprehension of a general stylish reaction might increase in the event that the market is characterized as worldwide. Style considers distance from the noticed article and zeroing in on alternate

points of view of ladies as significant. DeLong proclaims that a stylish reaction is a contribution to looking at and coming about encounters, like what one enjoys and chooses as a statement of inclination. Understanding one's stylish reaction comes through paying attention to the structure, the watcher or wearer, the physical and social settings, and the connections that occur among them. Garment form is a distinctive arrangement of color, textures, lines, and shapes that emerge from the body's interaction with anything made to manipulate or shape the body (DeLong, 1998). Paying attention to form does not only mean paying attention to surface details but also to the lines created, such as silhouette and button shapes or sleeves and collars. The nature of these details and their combination and placement give the form its definition and distinctiveness. Knowledge can be tangible, as that which is perceived to exist in a concrete and physical way, or abstract, that is, that which gives meaning, such as the iconic nature of a form or the recognition of its symbolic relationship to culture.

The investigation of the unit should be centered around the associations made by the dress parts: clothing with the body and the total of the unit. This implies perceiving not just subtleties of surfaces (like tone and surface) and discernible lines and shapes (like sleeves and outlines), but additionally relations of part to entire – in other words, surface subtleties of variety and surface to outline. The whole unit of investigation needs consideration, with all of the data got from the look or picture made from the collaboration of the body of the wearer, and this incorporates body extents, hair shape and surface, skin tone and surface – that is, every one of the actual viewpoints that are available, or are controls or alterations of the body, and the materials organized upon the body.

To comprehend the best tasteful outcome, it is prescribed to take the entire body from head to toe as the unit of examination, including all that is put on it, like caps and stockings, or putting, for instance, hoops in pierced ears, or the sound heard when the body moves, similar to the stir of a fabric skirt. Be that as it may, discernment frequently includes just parts and subtleties, particularly when the parts are discrete and nitty-gritty, like shoes or a cap. We can stall out into foot care and discuss shoes, impact point level, variety, and development subtleties and gain something from the discussion, yet on the off chance that we don't consider what that foot care means for the entire unit of examination, something is absent from our comprehension of style Uduwela et al. (1).

Taking a gander at how you dress can prompt various implications (2). The importance shows up in numerous ways: communicating from the actual structure; for instance, gentility can be communicated through specific tones, surfaces, lines, and shapes; for example, light qualities and muffled tones; blended lines or little shapes; and smooth surfaces that characterize the body delicately and consistently. The second kind of importance comes from

the impact on the watcher because of checking the structure out. Watchers can append feelings to the structure, like sentimentality for the past.

Objectives of the study

1. To know the consumer preference for apparel products.
2. To identify the aesthetic properties of apparel products.
3. To determine consumer satisfaction with the aesthetic experience.

Research methodology

This study was to describe the female aesthetic experience on apparel products and it plays an important role in female consumers' buying decisions on apparel products, which are influenced by aesthetic experience (3). The research design is determined by descriptive analysis, and this study aims to explore the female aesthetic experience of buying apparel products. It is a qualitative research style that uses qualitative data and is based on primary and secondary data. The author used statistical tools to analyze the female satisfaction level for preferring apparel by knowing aesthetic experience by applying descriptive statistics, regression analysis, and chi square. The data were collected from a representative sample of females belonging to 25- to 35-year-old age groups.

Hypothesis

1. H0: There is no significant association between consumer preference and apparel products.
H1: There is a significant association between consumer preference and apparel products.
2. H0: There is no significant association between aesthetic properties and apparel products.
H1: There is a significant association between aesthetic properties and apparel products.
3. H0: There is no significant association between consumer satisfaction and aesthetic experience.
H1: There is a significant association between consumer satisfaction and aesthetic experience.

Review of literature

Saito (4) investigated customer tasteful methodologies that advise us that we live, live, and age in the material world. Ladies comprehend items in view of style and totally impact the feel of the buyer.

Nartker et al. (5) examines customer insights and worries about the stylish characteristics of material-based help; the creator uncovers that the preferred language utilized by purchasers while examining tasteful inclinations was found to add to the writing. Tasteful viewpoints may affect keeping away from shame and empowering or putting the utilization of gadgets down.

Vazquez et al. (6) examined the effect of client-produced content on style purchasers' internet-based insight it is reasoned that customers' inclinations for web-based shopping of garments with stylish elements greatly affect independent direction.

Kirillova and Wassler (7) examined the role of feeling in forming encounters. This exploration centers around the impact of spot, plan, and cycles on client conduct, advertising, and marking. The tasteful aspect has not been tremendously tended to in the travel industry research, although a few firms have as of late begun to show up. Through a verbose focal point, nearby individuals are all the while recognized as the sources, makers, and recipients of the tasteful climate. In this manner, the part desires to open up opportunities for concentrating on barometric encounters (counting feel) through a rationalistic methodology.

Niinimäki (8) distinguished that tasteful qualities compare to expressive movement in apparel fulfilment and are connected with mental reactions to dress. The respondents regard the tasteful properties in any event during the drawn-out utilization of garments.

De Klerk and Lubbe (9), concluded that the female purchaser's assessments of clothing were made sense of by concentrating on the importance of style. A subjective exploration style was followed, and unstructured meetings and center-gathering interviews were picked as information assortment strategies. A total of 45 unstructured meetings were directed by 15 grown-up vocation ladies. The specialists involved specific upgrades in the meetings, which were intended to offer the members something well defined for response and put them in a specific dynamic circumstance.

Data analysis

Factor	Components	Rotated loading	% of variance	Eigen values
Factor-I	"Color influence to purchase"	0.843 0.839	28.682	3.768
Factor-II	"Style of the apparels to purchase"	0.922 0.844	17.812	1.690
Factor-III	"Patterns influences decision-making of purchase"	0.911 0.808	14.231	1.656

The result of factor analysis comprises three factors on aesthetic properties: the first prime factor in purchasing

decisions on apparel products is “color influence to purchase,” which has 28.6% of the total variance, which is significant in color and patterns and influences them to take decisions on purchasing apparel. Then the second factor is the styles of the apparel, which has 17.8 % of the total variance, which is significant in “they consume a lot of time to take decisions on purchasing fashion apparels” and “they consume a lot of time to take decisions on purchasing perfect-fit apparels.” Then the third factor is “Pattern influences decision-making of purchase”; it has 14.2% of the total variance, which is significant in “patterns factor influences decision-making of purchase toward aesthetic properties on apparel, which gives them appeal to make purchasing decisions.”

Findings of the study

The results of this study offer practical implications for product development and selection in the apparel industry. The study proves that the aesthetic preferences of female consumers vary according to taste and preferences, so this aesthetic experience is different when deciding to buy clothes. We have outlined size-based style preferences to show that, especially in this market segment (25–35 years old), the style habits of this consumer need to be carefully considered when designing larger sizes. Approaching styles adapted to the aesthetic needs of color, styles, and patterns may not satisfy the needs of larger consumers. For example, this study provided evidence of the relationship between style and color images to provide an aesthetic experience when consumers decide on their purchasing behavior. The study suggests similar clothing styles and colors that affect the aesthetic experience.

Conclusion

As methods continue to be used to investigate the aesthetic experience of women, it is important that this article utilizes new advances in technology and maintains a solid foundation in the context of aesthetic experience. Overcoming a woman’s challenges requires a continued understanding of the complex and dynamic nature of consumer visual responses and the creation of visual desire. In today’s culture, an aesthetic experience requires satisfaction with the color and style of clothing. Applying the methods discussed in this article can help companies consider the richness and

diversity of consumer-facing aesthetics. Consumer product development involves a design process that considers and implements the synergy of style and color. This study finally concludes that most women begin to be attractive, so the color and style of clothing enhance their aesthetic experience. With this study, by updating the design and color options, the retail business in the clothing industry can be developed, thus providing customer satisfaction and encouraging them to buy clothes, which will lead to the growth of the clothing industry.

Author contributions

All authors listed have made a substantial, direct, and intellectual contribution to the work, and approved it for publication.

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