

An Analysis of Consumers' Emotional Needs in the Multi-wear Design

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Abstract: Consumer demand is a kind of psychological activity; it has an important connection with consumer behavior. And human beings are emotional animals, their consumption behavior is driven by emotion. The study of consumers' emotional needs, has a guiding and promoting role for product design. Based on consumers' emotional needs, this paper studies the multi-wear design, analyzes the performance of consumers' emotional needs in the multi-wear design, and puts forward the consumers' emotional needs the method of multi-wear design. So as to provide consumers with better sense of use design, better meet the emotional needs of consumers, achieve the purpose of prolonging the service cycle of clothing, and also provide more considerations and methods for sustainable clothing design.

Keywords: Multi-wear design; Consumer; Emotional needs; Sustainability

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1. Introduction

In the 21st century, consumers no longer pursue only material needs and practical value. After experiencing the impact of fast fashion, consumers prefer fashionable and personalized clothes. The advocacy of environmental protection and green concept makes consumers pay attention to sustainable fashion; Fast life pace and cloud living make consumers need slow life and humanistic care. In addition, the contemporary market has changed from the past producer-oriented to consumer-oriented, and design should pay more attention to people-oriented. In view of the diversified demand of consumers and the change of the market, the fashion design method should also be adjusted.

2. Emotional needs of consumers

2.1. Consumer demand

Consumer demand is a kind of psychological activity, is a kind of purchase desire, it is directly connected with the consumption behavior, it has an important role in the composition of the real market. Therefore, in general, we should look for the research and development direction of new products according to the needs of consumers, adjust the industrial structure, and determine the corresponding operation and service strategies, which is conducive to the enterprise to identify and develop the market.

The formation of consumer demand is mainly composed of internal and external factors. Internal factors are mainly influenced by their own characteristics, including cultural background, income level, occupational nature, personality characteristics, age levels, living habits, interests and hobbies. External factors are mainly affected by the social and cultural environment. The improvement of living standards, the progress of science and technology, and ecological environment changes will affect the change of

consumer demand. On the other hand, consumer demand also has periodicity, that is, the natural environment, their own physiological laws, social changes and so on. Overall, consumer demand presents a complex diversity.

American psychologist Maslow put forward the theory of hierarchy of basic needs (**Figure 1.**) in his 1943 paper *The Theory of Human Motivation*. From low to high, it is mainly divided into physiological needs, safety needs, social needs, respect needs and self needs. The proposal of this theory plays an extremely important guiding role in the process of consumer purchasing demand and stimulating consumption. In the market competition, if enterprises want to gain competitiveness and high profits, they need to meet the high demand of consumers as far as possible.

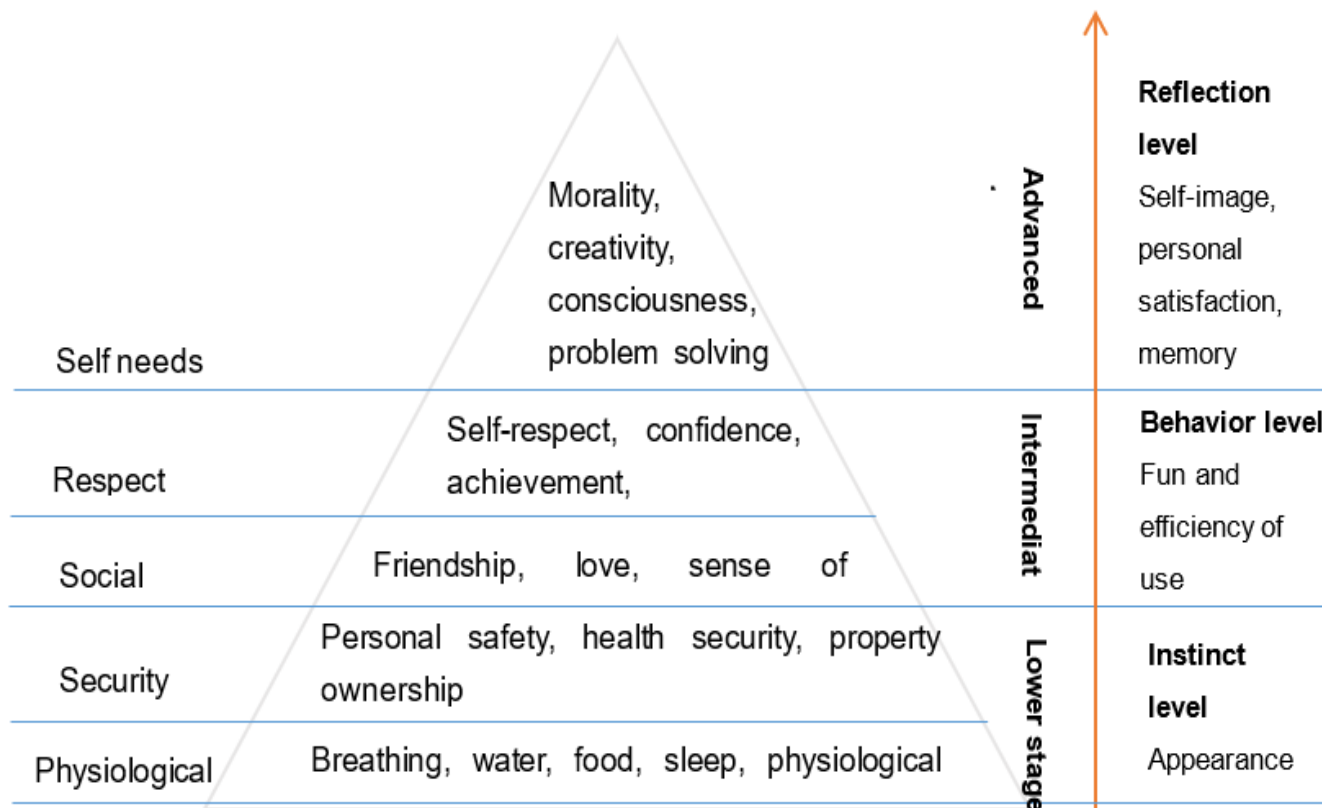


Figure 1. Maslow’s hierarchy of needs theory and Donald A. Norman’s three levels of emotional design

2.2. The development of consumer demand

According to western marketing theories, the development of consumer demand can be divided into three stages (**Table 1.**): Quantity consumption era, quality consumption era, perceptual consumption era. When people enter the information society, cloud life and fast pace of life have entered the era of perceptual consumption. People begin to pursue more emotional satisfaction, spiritual pleasure, highlight of taste personality, affirmation of self-worth, etc. reflected in products, they pay more attention to the emotional value of products. Products alone are not enough to attract consumers. Consumers begin to pay more attention to experience and feeling, pay attention to their own participation process, hope to form some unique feelings in the process of consumption, and pay attention to the resonance between the spirit, emotion and lifestyle represented by products and consumers themselves. For example, the products of Nike brand have a large number of consumer groups of different ages, because it represents not only a kind of sports spirit, but more importantly, a positive attitude to life, just as its slogan “Just do it.”

Table 1. Three stages of consumer demand development

Quantity consumption era	Constraints of socio-economic conditions, productivity and material resources	Necessities of life
Quality consumption era	Improvement of income level and self-awareness	High quality, diversified and differentiated products
Perceptual consumption era	In the information society, the pace of life is getting faster and faster	Emotional goods

2.3. Practical significance of emotional design

Emotion is a kind of physiological reaction of people to the external things acting on them, which is affected by requirements and expectations. When it is satisfied, people will have a sense of pleasure ^[1]. In his book *Emotional Design*, Donald A. Norman, a famous American psychologist, talked about the importance of emotion in design based on instinct, behavior and reflection (**Figure 1.**), and proposed emotion for the first time in his book, pointing out that “emotion plays a great role in product design, and the real value of products is to meet emotional needs and resonate with users, so as to obtain spiritual pleasure ^[2].” Therefore, emotional design focuses on the “people-oriented” design theory in addition to the basic usability, which is a design concept that focuses on people’s emotional and spiritual needs, rather than a simple design for a certain use function. This design concept of products is more temperature, more special, and reflect a strong humanistic care. It returns to nature, society and lifestyle, from creation to planning, and is designed for a better life, creating an emotional connection between products and users, and improving consumer satisfaction.

Human beings are emotional animals, and their consumption behaviors are driven by emotions. In the era of emotional consumption, people buy products for higher requirements such as personality, achievement, value and so on. Therefore, emotion needs to be integrated into the design, which can better cater to consumer needs, guide consumer behaviors, and improve the utilization rate of products.

3. Multi-wear design

3.1. Introduction to multi-wear design

The multi-wear design is an unconventional style. By changing the traditional dressing patterns such as the variable structure of clothes, the stretching of fabrics and the disassembly and reassembly of clothes themselves, the clothes can break out of a single mode and have two or more wearing ways, so that it has more ornamental and practical values. It is a design that follows sustainable fashion and is full of possibilities.

3.2. Attributes of multi-wear design

According to the characteristics of multi-wear design, it can be classified into three main attributes, namely, multi-shape, multi-function and sustainability ^[3].

3.2.1. Multi-shape

Multi-wear garment can generally be divided into the shape of the outer silhouette and the inner part of the two types as other clothing. The outer shape refers to the outer contour of type A, H, O and X, while the local shape refers to the shape of the collar, sleeve, pocket and front. The multi-wear design of one garment breaks the single outline or internal local shape through various design methods such as distortion method, disassembly method and conversion method, so as to realize the diversity and exchange of garment styles.

3.2.2. Multi-function

Multi-function refers to the ability to meet other needs besides basic dressing and a single dressing scene.

First of all, clothing can be transformed into other styles, which can be used to meet the needs of different seasons and different occasions. On the other hand, clothes can also be converted into other items, such as scarves and backpacks, so as to realize multi-purpose.

3.2.3. Sustainability

Based on the first two attributes, changeable clothing styles can be realized to meet the needs of consumers for novel and personalized clothing, as well as the multifunctional use of clothing, which can effectively prolong the service life of clothing, avoid the phenomenon of throwing fast fashion out of season and reduce waste.

4. The expression of consumers' emotional needs in the multi-wear design

4.1. Personal emotional needs

In the contemporary era of showing themselves and pursuing personality, clothing is an important way for consumers to their personality characteristics. Therefore, when chasing fashion, people will not only pay attention to the morphological beauty of clothing, but also pay attention to its uniqueness. The multi modeling attribute of one garment with multi-wear design can make the same garment have different wearing methods, which will produce completely different visual effects. It not only greatly enhances the sense of garment design and meets the changeable dressing desire of consumers, but also fully caters to the diversified and distinctive psychological needs of contemporary consumers.

4.2. Performance emotional needs

The multi-wear design can meet the changeable consumer psychological needs of consumers, but also reduce the purchase of clothing, its cost-effective, but also can reduce the cost to a certain extent. On the other hand, such a design is also recognized by consumers. Even if the brand increases the commodity premium, consumers are willing to accept it and stimulate their desire to buy. The double-wear dress designed by Osman Yousefzada, for example, is slightly more expensive than its peers. But one more way to wear it made it the Great Depression Dress (**Figure 2.**), a perennial bestseller of Browns. Followed by three more ways to wear it by Osman Yousefzada, it led to a boom in multi-wear.



Figure 2. “The Great Depression Dress”

4.3. Environmental emotional needs

The constant degradation of ecological environment is a common problem faced by the whole world. In view of the increasingly severe environmental problems, all walks of life are actively taking measures. The fashion industry, the second largest polluter in the world, is also constantly exploring the use of natural dyes and fabrics, the research and development of new environmentally friendly fabrics, and the recycling of old clothes and other measures. On one hand, under the continuous appeal of the whole society,

consumers are more and more concerned about sustainable fashion and willing to pay for green design. The multi-wear design enables the clothing to have multiple shapes and meet the needs of multi-occasions and multi-functions. It can be changed over time according to the needs and aesthetic preferences of consumers, thus improving the utilization rate of clothing, prolonging the use cycle of clothing, and reducing the idle use of old clothes and the purchase of new clothes. On the other hand, multi-wear design can guide consumers to pay attention to ecological issues to a certain extent, and cultivate the awareness of sustainability and the change of lifestyle.

5. Design method of one clothes and many clothes for consumers' emotional needs

5.1. Adaptive design

The adaptive design of wearing more than one garment is based on its multi modeling and multi-functional attributes. It can make corresponding adjustments with the changes of time and occasion. Its design techniques, such as adjusting the waist circumference with elastic and drawstring, using folding design to meet the rapid growth of children, using elastic fabric to change its style to meet the needs of different occasions to meet the adaptability of multi-wear. For example, DKNY's "cozy" series knitted jackets use the flexibility of fabrics to twine, wrap, cross and fold on the body, so that a garment can be transformed into 12 shapes such as pullovers, small dresses and scarves, which are widely applicable to many occasions such as work, tourism and social networking, and more meet the needs of modern women to create a variety of fashion expressions (**Figure 3.**). Today, cozy has become a classic of the brand and a successful business model of multi-wear.



Figure 3. Knitted coats from DKNY's "Cozy" collection

5.2. Modular Design

The modular design of clothing is aimed at prolonging the life of clothing and deepening the satisfaction of clothing, allowing the rapid disassembly or reassembly of clothing, and giving consumers more choices of wearing methods ^[4]. This modular design usually disassembles the garment into several parts, which are connected by zippers, buttons, Velcro, ropes and other accessories. They can be disassembled through the connectors to form an independent shape, or be replaced with other styles, or be recombined in other parts to form a new shape. This method first appeared in the European Renaissance period. The characteristics of clothing in this period were that the clothing was divided into several parts, each part was composed independently, the joints were left gaps, the parts were connected with ropes, and then assembled together, which solved the problem of human body function. It was also in this period that the production of sleeves in clothing was successfully independent. So that the parts can be replaced according to different occasions, or the use of the situation. It is also common to wear modular design in current clothing design, such as

detachable hats or sleeves in winter clothing, which are also used in children's clothing design to facilitate disassembly and cleaning.

5.3. Participatory design

The participatory design of wearing multi-wear makes consumers no longer completely passive, and emphasizes the joint design between designers and consumers, which needs to integrate consumers' interest points and participation into the design [5]. In the process of dressing, consumers have their own unique dressing opinions and matching methods for the same garment through the change of garment modeling, so as to reflect their love and aesthetics, so as to establish the relationship between consumers and clothing. And the participation of their own make them get a great spiritual pleasure and enjoyment. The emotion and the realization of the needs of manufacturing process, can make the customers have an emotional attachment between clothing, enrich the experience of consumer reflection layer, and deepen the understanding of the clothing structure, design as well as when the clothes worn or worn out, consumers can timely make improvement, thus further extending its life cycle.

6. Conclusion

With the gradual cooling of the fast fashion wave, consumers will pay more and more attention to the value of a garment. Many issues that have not been concerned before, such as sense of design, personalization, functionality, environmental protection and so on, have become consumers' considerations. Therefore, it is extremely necessary to study consumer demand, and in the fierce market competition, we should pay more attention to the higher level of emotional needs of consumers and make targeted design.

As a kind of functional design, personalized design and sustainable design, one-dress multi-wear design has gradually begun to be paid attention to and accepted by people, and is widely used in parts of fashion to increase its selling point. By analyzing consumers' emotional needs of multi-dress design, this study can help to carry out the corresponding design more clearly, so as to provide consumers with better sense of use design, better meet the emotional needs of consumers, achieve the purpose of prolonging the service cycle of clothing, and also provide more considerations and methods for sustainable clothing design.

Disclosure statement

The author declares no conflict of interest.

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