

Effects of Colour Attributes on Textile Products' Perceived Value

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Abstract:

Textile and clothing products' attributes psychologically affect consumers, evoking emotional influences. One of the specifications affecting the consumer's attitude towards a product and consequently having a pivot role in their marketing is the "perceived value". The "perceived value" or "perceived utility value" could lie in different aspects, including Form, Task, Time, Place, and Possession utilities. These are the potential and prospective benefits a consumer or customer looks forward to or expects when intending to obtain a product. The form utility or value is relevant to the aesthetical aspects of a product, i.e., design, which is considered in this research study in the context of textile colour design (Gordon, 2023; KOPP, 2020). Textile design is based on two-dimensional design elements, including colour, which designers use to apply design principles, making creative designs with aesthetic and functional values. However, colour is considered by designers to be the most critical design element that should be used competently by designers because of its significant impact on consumers' choices and purchase decisions. Besides, the perceived value of the design products' qualities would be one of the aspects that are essentially considered by consumers, manufacturers, and retailer shops. Therefore, it was found that studying the impact of "colour attributes" on the "perceived quality" of textile products is essential (Babin et al., 1994; Kiehelä, 2014; Milman & Tasci, 2022; Singh, 2006).

Problem: This study is based on the textile designers' need for clear design information and guidance relevant to consumers' colour preferences, perceived value and evoked emotions. It was found that there is a research gap discussing how colour influences the perceived value of textile products reflecting a consumer's attitude. Besides, there is a lack of information for textile designers highlighting colour attributes that drive textile products' perceived value.

Objectives: This study aims to: Investigate the influence of the colour attributes used in textile design on the perceived quality and value. Assess the impact of recognised and viewed colour on utilitarian and hedonic values. Evaluate the role of colour in influencing these relationships regarding evoked emotions.

Significance: The study empirically tests colour influences on textile and clothing products' perceived value and reflects on a consumer's attitude and intended behaviour. The findings of this research will support textile and clothing designers in better understanding consumers in terms of their colour values, preferences, perceptions, and the impact of these on the recognised value of the products.

Methodology: This research employed a survey method to investigate consumers' responses to and perception of textile products' colour, its impact on the perceived value and the associated emotional implications and preference. Stimuli specifications: The range of colours employed in this study varied based on Munsell's colour system attributes: hue, chroma (strength or intensity of a colour), and value/brightness (lightness or darkness of a colour). This study used five primary hues at five different value levels of each hue. The total number of all colour variations produced is 25 for all hues. Questionnaire Design: This study used an online self-administered questionnaire to collect primary data. The questionnaire consists of three parts. Part 1 explores the demographic information. In Part 2, the range of coloured textile samples -of similar value- was investigated regarding the perceived highest value. The same question is designed to investigate each level of the five values. After selecting the most expensive textile sample in each question in Part 2, the respondent is directed to a subsequent group of questions (Part 3), exploring the selected sample's emotional responses.

Results: In the textile context, this study indicates that purple and red are the colours with the most perceived value, and yellow is perceived as having the least value. Purple was regarded as the most costly colour in the lightest and darkest shades. Regarding colour value, the lightest level was the most obvious way to discriminate between colours, and the participants selected purple as the most expensive at both ends of colour value. Most participants preferred the purple sample as the highest-cost option, followed by red,

green, blue, and yellow. The most significant and guiding emotions for textile designers are the emotional responses that colours evoke in consumers, particularly those associated with liking, cleanliness, and freshness. Purple, the most frequently selected and expensive colour, was considered a cool, light, classical, clean, passive, fresh, soft, relaxed, feminine, and liked. On the emotional scale, “yellow” was warm, heavy, classical, dirty, active, stale, hard, tensed, masculine, and liked. Regarding the emotional impacts of what we term “contradictory colours”—those that evoke different emotions despite being perceived as high value—purple and yellow are prime examples of this phenomenon. However, both are recognised as classical and liked colours. The more expensive the colour, the more negative, lighter, and less positive emotions are evoked. By exploring the emotional impact of colours’ value levels, it was found that there are positive relations between being Heavy, classical, hard, tense, and masculine and their dark levels, providing valuable insights for textile designers and marketers. On the contrary, the sense of cleanness, freshness and activity is correlated negatively with their darkness. Therefore, it is conclusively established that the lightest and darkest colours show significantly high product value, a finding that can guide textile designers and marketers in their colour selection. Purple, blue, and red were the most frequently selected colours for various value colour levels because they were expensive. However, yellow and green were the least frequently selected colours. The dominant Emotions for selecting the most expensive colours were found to be liked, clean, and fresh.

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