The Searching of Fashion Design Elements to Reduce Product Risks For Online Fashion Business in Thailand *

การค้นหาองค์ประกอบการออกแบบแฟชั่นเพื่อลดความเสี่ยงผลิตภัณฑ์ สำหรับธุรกิจแฟชั่นออนไลน์ในประเทศไทย

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Abstract

Fashion online shopping seems to be an upcoming trend of buying behavior among Thai consumers, especially the young one, at the moment. However, it does not attract some consumers. One of the significant reasons is that such consumers are perceived risk by clothing they have never seen for real or try on, leading them not to buy via online channel. The lack of seeing or testing real products causes to product risk. In the area of fashion, product risks refer to psychological risk and functional risk .These can affect the consumers' decision not to buy. Therefore, the searching for a fashion design guideline of how to minimize product risks would help consumers to take a buying decision properly with the positive attitude towards online fashion brands. The study framework focused on the product risk reduction by using proper fashion design elements. Data analysis of the target audience, which were Gen Y women and their personalities including fashion style preferences, took into account with the theory of product congruence, VAL's segment, fashion design elements and so on. The study applied both qualitative and quantitative to approach the answers which helped to reduce functional and psychological risks.The validity of questionnaires were examined by IOC scores of 0.925, 0.897, 0.873 and 0.872. While the reliability were examined by Cronbach's Alpha equal 0.823 and

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0.831.The findings showed three groups of fashion elements that reduced only functional risk, reduced only psychological risk and reduced both functional and psychological which led to product risk reduction at the end.

Keywords: Online Fashion, Fashion design element, Product risk, Gen Y women, Functional risk, Psychological risk, Flexible clothing

Introduction

The growth of online activities resulted in the expansion of E-Commerce in Thailand. As seen from E-Commerce market values 214,000 million THB in 2017, and is estimated to reach approximately 470,000 million THB in the next 5 years (Kasikorn Research Center, 2560: online). While the online fashion, beauty and accessories products covers the market value as high as 20,073 million THB (Office of the Electronic Transactions Commission, 2556: online). This implies that the online shopping is increasingly popular, especially the new generation of consumers are turning themselves to shop online clothing. However, buying a cloth without seeing or trying the actual product is not easy. There is a chance of dissatisfaction if the consumers receive the cloth that does not match their intention, leading them not to buy via online channel. A survey conducted by NECTEC indicated that the feeling of distrust may occur in consumers who have no chance to see or experience the products at the first place. As a result, they do not buy products through the internet to avoid the product risk. In the area of fashion, product risks can be divided into psychological risk (caused by negative impression when a consumer compares her self-image wearing the same cloth to model-image as seen on screen) and functional risk (caused by sizing and fitting problems) (Kim and Damhorst, 2013:1-4).

According to SCB Economic Intelligence Center, Generation Y in Thailand is defined as a group of people who were born between 2524-2543 BE. Gen Y equals to 28% of all population in Thailand. This generation is playing attention to online activities over other generations. (Economic Intelligence Center, 2014:4-5) Gen Y uses internet for online shopping, especially Gen Y women who are concerned about fashion, image and clothing, suggesting that Gen Y women are rather to be potential consumers in fashion online market. (Thatchavong, 2017: 2074).

Because of a fashion business emphasizes on the image and beauty, the searching for a fashion design guideline of how to minimize product risks which consumers may perceive, via shopping online, would help them to make buying decision properly. Therefore, the aims of this study are to identify the congruence between product, self-image and personality of Gen Y women

reflecting on fashion style of clothing, which help to reduce psychological risk. And also, the design elements that reduce size & fit problems and correspond to the fashion style preference of Gen Y women, which help to reduce functional and psychological risks.

Theoretical framework: The revision of the previous studies are as follows:

1. Fashion Online Market background

Ready-to-wear garments means the standard-sized clothing which are ready-made, produced in mass production and sale in affordable or inexpensive price. Online fashion brands in Thai market have increasingly grown up due to a low cost operation, ease of entry and various channel distribution to sell online through one's website, multi-brand fashion websites, or social networks such as Instagram, Facebook, and Lines.(Chaweewong,2017 : 2063-2064) As a result of these, they are diversify with a plenty of garments, various fashion styles, and different price level, according to the marketing strategy of each brand.

2. Generation Y, The VALS segments and Personality

Generation Y is defined as a group of people who were born between 1981-2000 AD or 2524-2543 BE. Gen Y consumers in Thailand are a group of people aged between 17-36 years old in 2560 BE. This generation has an impact on the online market due to its volume of 21,832,000 people (10,982,000 male and 10,850,000 female) (Fernquest, 2016: online).

However, segmentation of people by generation can only represent a broad, general profile. Therefore, psychological segmentation using VALS theory was also considered in the present study. The theory was developed by SRI Consulting Business Intelligence. Based on this theory, target group is segmented by Value, Attitude and Lifestyle into 8 segments, i.e., 1) Innovators with the concept of successful, sophisticated, high-esteem person. 2) Thinkers with the concept of mature, satisfied, comfortable, conservative, reflective person. 3) Believers with the concept of conservative, conventional concrete traditional: Established codes of religion, family person. 4) Achievers with the concept of goal-oriented lifestyle; focus around family, place of worship and work: politically conservative person. 5) Strivers with the concept of trendy, fun-loving and active consumer. 6) Experiencer with the concept of young, enthusiastic, impulsive person. 7) Makers with the concept of practicality, self-sufficiency person and 8) Survivors with the concept of fews resources, cautious person. (Diamond, 2006:78)

Self-image or self-concept as how one recognized him/herself as a person, for example, appearance, body shape, or personality.   Individual image has an influence on one's own personality and expression. It also affects the attitudes and purchasing behavior. Consumers often choose the products that represent their own image (*Jamal* and Goode, 2001: 482-484). Therefore, fashion is very relevant to self-Image.

3. Risk perception, Types of risk and Product risk

Risk refers to the chance of uncertain event that obstructs any plans from reaching a goal. Risks in online shopping can be found throughout buying process. These include 1) financial risk: The risk of cheating or hacking financial information. 2) Product risk: The disappointment for an unexpected goods. 3) Time risk: The delay in operation or trouble shooting. 4) Delivery risk: The risk of lost or damaged goods. 5) Social risk: The purchase of goods that is not accepted by the people around. 6) Information security risk: the risk of data retention and loss of privacy. (Emad, 2003:77-80) Forsythe and Shi (2003) reported that product risk is the most found risk in fashion online clothing (compared to other risks) leading some consumers avoid shopping online. (Dai et al., 2014:14-15)   Product risk stems from 2 risk factors; psychological risk factors and functional risk factors.

4. Psychological risk:

It happens to online consumers who feel disappointed when trying on the actual clothing. This body image self-discrepancy results from the discrepancy between product identity (model image as seen in the website) and self-image. The discrepancy is caused by brand/product personality does not correspond to consumer personality. The reason consumers prefer certain brands/products and choose to buy is because they compare their image to brand image, and other related image such as brand-user image, etc. If brand personality and self-personality congruence, it will ultimately lead to satisfaction and brand acceptance. (İrem and Işıl , 2012 :400-401)

Fashion concerns Psychological risk factor:

4.1. Fashion style related to clothing design with a mix of components, changing a plain outfit to a unique characteristic that differs from others. Giddens (1991) considered style to be a part of personal identity and personality (Pihl, 2014:4-5). For a fashion product, one of the mechanisms behind the brand's image is its explicit design identity, or the stylistic identity which is the core identity that remains forever. If the product / brand identity does not match the image of

the consumers, they will feel that this garment is not suitable for them, leading to dissatisfaction at the end.

4.2. Fashion design elements related to 1) silhouette which is the basis of garment styling. It influences the presentation of the wearer's image and external perception. Calderin (2009) suggested that the outline of the silhouette also created by bringing the upper and lower garment shape together. 2) Details and techniques which fulfill design to be completed with a perfect look (Calderin, 2009:130-135).

5. Functional risk factor

This factor involves with the size of clothing that does not fit consumers' body shape.

Sizing and fitting concerns with Functional risk factor:

5.1 Inconsistent sizing: Determining the size of each fashion brand is inconsistent even in the same clothing size. Rakuten-a global online sales business- surveyed about size and fit of over 2,000 customers buying online apparel. Choosing what size they would buy feel like they are "gambling" at risk. (Fits Me and One Poll, 2016: online)

5.2 Changing of body shape by age: The shape of most women is easily altered for a variety of reasons, such as age, weight, stress, illness. Body shape changing is not less than 30 times throughout women's whole life (Fits Me and One Poll, 2016, online).

6. Functional risk reduction approaches

Many fashion brands put efforts to reduce risks of sizing and fitting problems as follows.

Option 1: **Develop Virtual Technology** such as the 3d measurement software. (Brooke, 2014:online) They are more precise, however, these software need to fill in body details for processing, so they are not friendly user, expensive and costly to operate.

Option 2: Provide multi-dimensional product information including all necessary information such as descriptive details, still photo and animation of model sliding in multiple views. Ability to buy clothes depends on a consumer's personalized buying experience.

Option 3: Increase size options by setting the size range to respond many types of body shape, such as the size of clothing from XXS to XXL (McLean, 2016:online). So, brands must keep massive stocks resulting them to the possibility of cash flow operation shortage.

Option 4: Design clothes to be flexible by making clothing that flexible or scalable. (Weetman, 2017:186) Designs and constructions of clothing have to be more complicated than regular ones. However, design elements of clothing are massive diverse according to the style of clothing.

The conceptual guideline for product risk reductions

The revision of theoretical framework and previous studies can be summarized:

1. Psychological risk reduction:

In order to reduce this risk factor, the target audiences should be properly segmented. Moreover, fashion elements according to these styles have to be identified their consistency to the target audiences by using a criteria of the product response (preference and purchase intention) to make sure that the findings response to the consumers' satisfaction. As a result, consumers tend to adopt the product in the end.

2. Functional risk reduction:

"Design clothes to be flexible" is considered to be an appropriate approach for fashion online because consumers have a chance to decide on their own fit, following their own preferences. Moreover, garments which affect the perception of consumers as "a good fit" is a clothing shaped loosely, convey the feeling of comfort and create a positive appearance to the wearer.

Research objectives are as follows.

1) To identify fashion style preference of Gen Y women

2) To identify flexible fashion elements by experts

3) To identify congruence between self-image, personality and fashion elements by consumers.

Materials and Methods

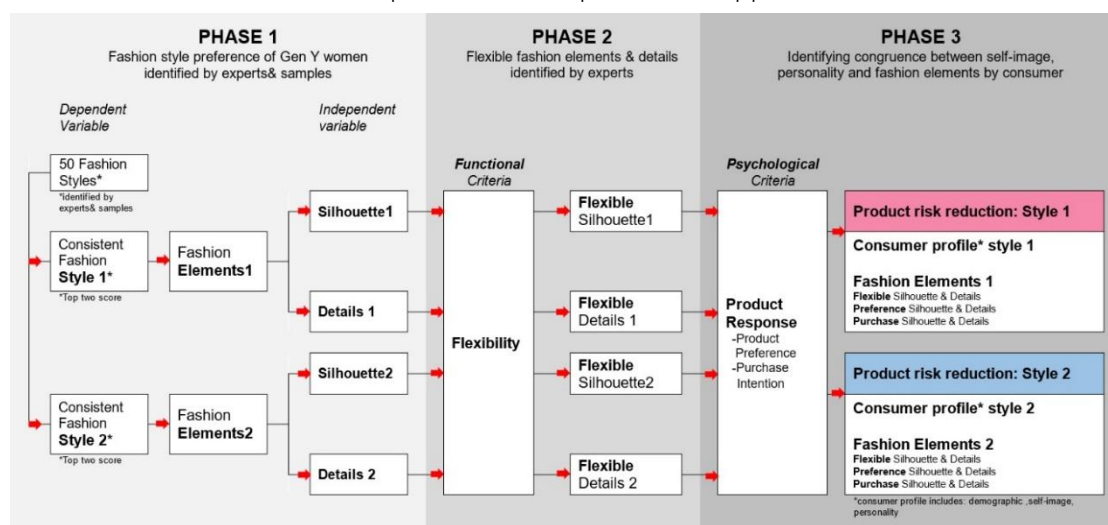The research used both qualitative and quantitative approaches to the answers.

Table 1: Conceptual framework and research process

Phase 1 (Objective1):

      Identify fashion style preference of Gen Y women

      By doing so, researcher gathered possible 50 types of fashion styles into a questionnaire for expert's opinions. Five experts (who had at least 3 years-experience in fashion and styles) determined 10 styles matching Gen Y women, by using the Delphi technique. The consistent styles were then used into a questionnaire for the study sample. The sample was Gen Y women who had an image of fashion interest (with the age of 16-35 years old and lived or worked in Bangkok and also had an experience with or were interested in the online shopping.) Two groups of participants (n=15 in each group) were obtained by purposive sampling. The questionnaires were delivered to the study samples to find the most frequency of fashion styles chosen .The top two styles consistency between these 2 groups were the romantic and minimal styles.

Phase 2 (Objective2):

      Flexible fashion elements identified by experts

      Researcher analyzed pictures of romantic and minimal style of clothing, based on fashion design elements. These included Silhouette and technic details of each style. The results obtained were used to produce questionnaire for 7 experts (who had at least 3 years-experience in fashion or fashion online business), in order to determine flexible silhouette and technic details, by using the Delphi technique. The answers obtained from the experts were rated, according to the 5 rating scales of Likert. Fashion elements mean score rating higher than 3.5 were considered to use in the close-ended questionnaires for the consumers. The validity of questionnaires were examined by item-objective congruence index: IOC scores of 0.925 (for romantic style) and 0.897 (for minimal style).

Phase 3 (Objective3):

      Identifying congruence between self-image, personality and fashion elements by consumers

      The results (of flexible silhouette and technic details of romantic and minimal style) were then used to produce 2 sets of close-ended questionnaires for consumers of each style. The questions focused on consumer demographics, their lifestyle and personality, buying behaviors including fashion elements that consumers both prefer and decide to purchase without trying on. The validity of questionnaires were examined by item-objective congruence index: IOC scores of 0.873 (for romantic style) and 0.872 (for minimal style). Reliability of the questionnaire tryouts were tested by 30 subjects in each group with Cronbach's Alpha equal 0.823 (for romantic style) and 0.831 (for minimal style).

The 1st set of questionnaire was delivered to study samples who tended to wear romantic style clothing. The 2nd set of questionnaire was delivered to study samples who tended to wear minimal style clothing. The sample size of each style was 100 women/group and was calculated according to Yamane (1973), based on 10,850,000 generation Y women using 90% confident level. The study samples were Gen Y women with the age of 16-35 years old and lived or worked in Bangkok at the time of the study. The answers obtained from each group was rated, according to the 5 rating scales of Likert. Mean and standard deviation were calculated. The answers that got a mean rating (both prefer and purchase without trying on) of more than 3.5 were accepted.

Research Findings Phase 1

By using the Delphi technique, 5 fashion experts determined 10 styles matching Gen Y women. The answers of consistent styles were 8 out of 50. There were Boho chic, Classic, Deconstruct, Minimal, Power dress, Retro, Romantic and Vintage. The consistent styles as shown in the following table:

Style 1-10	$\sum f$	Style 11-20	$\sum f$	Style 21-30	$\sum f$	Style 31-40	$\sum f$	Style 41-50	$\sum f$
Afro centric	0	Cowboy	0	Head-banger	0	Power dress	3	Rocker	0
Androgyny	2	Cyberpunk	0	Hip-hop	0	Preppy	2	Romantic	4
Avant-grade	1	Deconstruct	3	Hippy	1	Psychedelic	0	Skater	2
B boy	1	Fetish	0	Hipsters	2	Punk	0	Skinhead	0
Beatnik	1	Funk	0	Lolita	0	Ragga	0	Space age	0
Biker	0	Futuristic	2	Minimal	4	Rasta	0	Stream	0
Bohemian	0	Glam rock	2	Mod	1	Rave	0	Surfer	0
Boho chic	4	Goth	0	Northern	1	Retro	4	Teddy boy	0
Chav	0	Greaser	0	Phychobilly	0	Rock	1	Vintage	4
Classic	3	Grunge	2	Pin up	0	Rockability	0	Zoot	0

Table 2: 50 Fashion styles scored by experts

Source: Natsupa Jaroenyingwattana

The consistent styles were then used in a questionnaire for the study sample to find the most frequency fashion styles chosen as shown in the following table.

No.	Style	S 1 $\sum f$	S 2 $\sum f$	Group consistency
1	Boho chic	8	7	-
2	Classic	10	11	*accepted*
3	Deconstruct	10	8	-
4	Minimal	12	12	*accepted*
5	Power dress	6	10	-
6	Retro	10	7	-
7	Romantic	12	11	*accepted*
8	Vintage	7	11	-

Fashion style preference

The top two styles consistency between these 2 groups of samples were the romantic and minimal styles. (Accepted score based on the selection frequency 9 out of 15).

Table 3: Fashion Style Preference of Gen Y Women

Source: Natsupa Jaroenyingwattana

Research Findings Phase 2 and 3

The findings of Phase 2 and 3 are explained together as follows:

Style preference 1: Romantic style

The style represents a feminine image. Mostly romantic clothing use the Hourglass and A-line silhouettes. Soft colors and light weight fabrics including feminine details such as laces, ruffles or flower printed also a-must key look of style.

Picture 1: Sample Photo of Romantic Style

Source: https://www.lenapenteado.com/language/en/2015/07/look-feminine-wear-romanticvictorian-style/

Consumer profile: Demographic, Lifestyle, Personality and Buying behaviors

Participants aged 23-29 years old (38%) and 30-35 years old (36%). They had monthly income 10,001-30,000 THB (76%). Graduated bachelor degree (71%) and working as an employee in private sectors (24%) and government officers (24%). Consumers' Lifestyle, categorized by VALS Framework, 53 % of them were in the "Strivers" segment. They were active and fun-loving people who wanted successful life but their social status were moderate. However, they loved to consume stylish products and prefer looking wealth. Their online clothing were mostly casual wears (77%) and work wears (23%).Purchasing price were 500-1,500 baht/piece (52%) and lower than 500 baht/piece (36%), bought or visited fashion online website once a month (63%).

Product risk reduction

The analysis are described 4 kinds of clothing which are blouse, dress, skirt and trouser. Fashion elements that reduce product risk and both meet criteria of functional (Flexible) and psychological factors (Product preference and Purchase intention) are as follow.

Romantic style Element (Mean >3.5)		Functional (Experts)	Psychological (Consumers)		Romantic style Element (Mean >3.5)		Functional (Experts)	Psychological (Consumers)	
		Flexibility	Prefer	Purchase			Flexibility	Prefer	Purchase
BLOUSE					**SKIRT**				
Silhouette	Torso	3.57	Not response		Silhouette	Straight	3.57	3.62	3.50
	Over blouse	4.14	3.56	3.54		A line	4.00	3.62	3.50
	Oversized	4.71	Not response			Flared	5.00	Not response	
Details	Insertion/ Applique	Not flexible	3.51	3.50	Details	Insertion/ Applique	Not flexible	3.71	3.50
	Ruffle/ Frill	Not flexible	3.79	3.51		Ruffle/ Frill	Not flexible	3.55	3.52
	Decorative Surface	Not flexible	3.62	3.51		Decorative Surface	3.57	3.51	3.57
	Tie/fasten	3.71	3.51	3.50		Tie/fasten	3.57	3.62	3.50
	Folding/Tucks	3.57	3.67	3.58		Folding/Tucks	3.57	Not response	
	Vent/Slit	3.57	3.51	3.50		Elasting/Smocking	4.14	3.62	3.50
	Elasting/Smocking	4.29	3.58	3.51		Pattern printed	Not flexible	3.62	3.50
	Pattern printed	Not flexible	3.54	3.52					
DRESS					**TROUSER**				
Silhouette	Shift	3.57	Not response		Silhouette	Tapered	3.57	3.62	3.50
	A line	4.00	3.54	3.66		Straight	3.71	3.57	3.51
	Flared	4.57	3.81	3.53		Palazzo	4.57	Not response	
Details	Insertion/Applique	Not flexible	3.51	3.50	Details	Insertion/ Applique	Not flexible	3.62	3.50
	Ruffle/Frill	Not flexible	3.57	3.51		Tie/fasten	3.71	3.62	3.50
	Decorative Surface	Not flexible	3.54	3.51		Folding/Tucks	3.57	3.60	3.53
	Tie/fasten	4.14	3.51	3.57		Vent/Slit	3.57	Not response	
	Folding/Tucks	3.57	3.54	3.51		Elasting/Smocking	4.14	3.57	3.51
	Vent/Slit	3.57	Not response			Pattern printed	Not flexible	3.57	3.51
	Elasting/Smocking	4.00	3.50	3.57					
	Pattern printed	Not flexible	3.54	3.51					

Table 4: Fashion Elements and Product Response of Romantic Style
Source: Natsupa Jaroenyingwattana

Blouse: Silhouettes is   1) Over blouse. (Flexible 4.14 Prefer 3.56 Purchase 3.54)

Technic details are   1) Tie/fasten (Flexible 3.71 Prefer 3.51 Purchase 3.50)

2) Folding/Tucks (Flexible 3.57 Prefer 3.67 Purchase 3.58)

3) Vent/Slit (Flexible 3.57 Prefer 3.51 Purchase 3.50)

4) Elasting/Smocking (Flexible 4.29 Prefer 3.58 Purchase 3.51)

Dress: Silhouettes are   1) A line (Flexible 4.00 Prefer 3.54 Purchase 3.66)

2) Flared (Flexible 4.57 Prefer 3.81 Purchase 3.53)

Technic details are   1) Tie/fasten (Flexible 4.14 Prefer 3.51 Purchase 3.57)

2) Folding/Tucks (Flexible 3.57 Prefer 3.54 Purchase 3.51)

3) Elasting/Smocking (Flexible 4.00 Prefer 3.50 Purchase 3.57)

Skirt: Silhouettes are   1) Straight (Flexible 3.57 Prefer 3.62 Purchase 3.50)

2) A line (Flexible 4.00 Prefer 3.62 Purchase 3.50)

Technic details are 1) Tie/fasten (Flexible 3.57 Prefer 3.51 Purchase 3.57)

2) Decorative Surface (Flexible 3.57 Prefer 3.51 Purchase 3.57)

3) Elasting/Smocking (Flexible 3.57 Prefer 3.62 Purchase 3.50)

Trouser: Silhouettes are   1) Tapered (Flexible 3.57 Prefer 3.62 Purchase 3.50)

2) Straight (Flexible 3.71 Prefer 3.57 Purchase 3.51)

Technic details are   1) Tie/fasten (Flexible 3.71 Prefer 3.62 Purchase 3.50)

2) Folding/Tucks (Flexible 3.57 Prefer 3.60 Purchase 3.53)

3) Elasting/Smocking (Flexible 4.14 Prefer 3.57 Purchase 3.51)

Style preference 2: Minimal style

The style represents simplicity. Avoid flashy and intricate details to give the image of clean. Preferable material usage are synthetic fabrics more than natural fibers because they are easy to handle, durable and practical in everyday life. Most popular color schemes are neutral color and monotone.

Picture 2: Sample Photo of Minimal Style
Source: http://news.vinacircle.com/minimalism-thoi-trang-toi-gian-cho-cac-co-nang-post2320.html?lang=vn

Consumer profile: Demographic, Lifestyle, Personality and Buying behaviors

Participants aged 30-35 years old (42%) and 23-29 years old (36%). They had monthly income 10,001-30,000 THB (83%). They had bachelor degree (74%) and worked as an employee in private sectors (37%) and government officers (31%). Lifestyle of consumers 48 % of them were in the "Makers" segment. They were self-sufficiency, tradition, always choose practical and value products. Their online clothing were casual wears (93%).Purchasing price was 500-1,500 baht/piece (68%) and lower than 500 baht/piece (30%), bought or visited fashion online website at least once in a month (71%).

Product risk reduction

Fashion elements that reduce product risk and both meet criteria of functional (Flexible) and psychological factors (Product preference and Purchase intention) are as follow**.**

Minimal style Element (Mean >3.5)		Functional (Experts) Flexibility	Psychological (Consumers) Prefer	Purchase
BLOUSE				
Silhouette	Torso	3.71	*Not response*	
	Over blouse	4.00	3.62	3.50
	Oversized	4.43	*Not response*	
Details	Insertion/ Applique	*Not flexible*	3.62	3.50
	Tie/fasten	3.71	*Not response*	
	Folding/Tucks	3.57	3.56	3.58
	Vent/Slit	3.71	3.58	3.63
	Elasting/Smocking	3.57	*Not response*	
	Pattern printed	*Not flexible*	3.62	3.50
DRESS				
Silhouette	Chemise	3.57	3.86	3.81
	A line	4.43	3.56	3.58
	Tapeze	4.86	*Not response*	
Details	Insertion/ Applique	*Not flexible*	3.56	3.58
	Tie/fasten	4.00	*Not response*	
	Folding/Tucks	3.57	3.58	3.63
	Vent/Slit	3.57	*Not response*	
	Elasting/Smocking	3.57	*Not response*	
	Pattern printed	*Not flexible*	3.56	3.58

Minimal style Element (Mean >3.5)		Functional (Experts) Flexibility	Psychological (Consumers) Prefer	Purchase
SKIRT				
Silhouette	Straight	3.57	3.56	3.58
	A line	4.14	3.74	3.69
	Circular	5.00	*Not response*	
Details	Insertion/ Applique	*Not flexible*	3.63	3.56
	Tie/fasten	4.14	*Not response*	
	Folding/Tucks	3.86	*Not response*	
	Vent/Slit	3.71	3.56	3.58
	Elasting/Smocking	3.86	3.58	3.63
TROUSER				
Silhouette	Tapered	3.57	3.56	3.58
	Straight	3.57	3.62	3.50
	Palazzo	4.29	*Not response*	
	Harem	4.86	*Not response*	
Details	Tie/fasten	4.00	*Not response*	
	Folding/Tucks	3.57	3.71	3.57
	Vent/Slit	3.86	*Not response*	
	Elasting/Smocking	3.57	4.14	4.01

Table 5: Fashion Elements and Product Response of Minimal Style
Source: Natsupa Jaroenyingwattana

Blouse: Silhouettes is   1) Over blouse. (Flexible 4.00 Prefer 3.62 Purchase 3.50)

Technic details are   1) Folding/Tucks (Flexible 3.57 Prefer 3.56 Purchase 3.58)

2) Vent/Slit (Flexible 3.71 Prefer 3.58 Purchase 3.63)

Dress: Silhouettes are   1) Chemise (Flexible 3.57 Prefer 3.86 Purchase 3.81)

2) A line (Flexible 4.43 Prefer 3.56 Purchase 3.58)

Technic details is   1) Folding/Tucks (Flexible 3.57 Prefer 3.58 Purchase 3.63)

Skirt: Silhouettes are   1) Straight (Flexible 3.57 Prefer 3.56 Purchase 3.58)

2) A line (Flexible 4.14 Prefer 3.74 Purchase 3.69)

Technic details are   1) Vent/Slit (Flexible 3.71 Prefer 3.56 Purchase 3.58)

2) Elasting/Smocking (Flexible 3.86 Prefer 3.58 Purchase 3.63)

Trouser: Silhouettes are   1) Tapered (Flexible 3.57 Prefer 3.56 Purchase 3.58)

2) Straight (Flexible 3.57 Prefer 3.62 Purchase 3.50)

Technic details are   1) Folding/Tucks (Flexible 3.57 Prefer 3.71 Purchase 3.57)

2) Elasting/Smocking (Flexible 3.57 Prefer 4.14 Purchase 4.01)

Discussion and Conclusion

The findings of both styles' elements (as shown in Table 4 and 5) can be divided into 3 groups.

1) Fashion elements meet only the criteria of functional factor (Flexibility).

Sample elements of romantic style such as Torso/Oversize blouse or Folding/Tucks details on skirt. Sample elements of minimal style such asTorso/Oversize blouse orVent/Slit details on trouser.Although they are flexible but not match consumer preference and purchasing, suggesting that a designer can use these elements to avoid or minimize risks caused by size and fit only.

2) Fashion elements meet only the criteria of psychological factor (Consumers prefer choosing and decide to buy)

Sample elements of romantic style such as Ruffle on blouse or Decorative surface details on dress. Sample elements of minimal style such as Pattern printed on blouse or Insertion/Applique details on dress. Although they are not flexible but consumers prefer and purchase clothing because these kinds of elements match consumer's needs, suggesting that a designer can use these elements to enhance fashion aesthetic point of view and satisfy consumer's tastes only.

3) **Fashion elements meet all criteria of product risk reduction**

Sample elements of romantic style such as Overblouse silhouettes or Tie/fasten details on skirt. Sample elements of minimal style such as Overblouse silhouettes or Folding/Tucks details on trouser.These kinds of elements are the most suggesting for a designer to use,in order to reduce product risk.(Satisfy a consumer's taste and also avoid the problem of wearing at the same time)

For a product with symbolic meaning such as fashion, consumers are likely to choose the product/brand that best fits their personalities. Therefore, silhouettes and technic details that fit all criteria must be an advantage to the fashion brand online for sure, however, there is another way to apply these kind of elements, especially in the kind of technique details, by mixing some from functional factor and some from psychological factor together, depending on the sewing positions of such details and the application of a designer. A designer can make a choice to draw on what kind of details using for what purpose to suit consumers' needs. For example, the use of flexible methods only in areas that sizing or fitting problems occur, such as waist or hip, whereas other areas of clothing ,such as shoulder, a designer can put aesthetic details like decorative surface or ruffles to make clothing more interesting.

Because fashion represents a personal image that reflects through clothing and style. The combination of elements and details of the brands that response to the consumers' satisfaction appropriately. As a result, consumers tend to adopt these brands at the end.

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