

# Path Analysis of Design Aesthetic and Purchase Intention: Moderated-Mediating role of Chinese Traditional Element to Perceived Value

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## ABSTRACT

This study aims to explore the impact of design aesthetics on the perceived value and purchase intention of Chinese consumers, with a particular focus on the mediating role of traditional Chinese elements in this influence process. The study aims to understand the respondents' evaluation, perceived value, purchase intention, and identification with traditional Chinese elements in design aesthetics. Meanwhile, evaluated the mediating role of perceived value and measured the impact of traditional Chinese elements on these variables. Collect attitude data of Beijing consumers towards clothing decoration pattern design through a questionnaire survey, and use structural equation modeling for analysis to verify research hypotheses. Researchers conducted a questionnaire survey of adult women in Beijing using random sampling methods, and used statistical methods such as mean analysis, mediation effect analysis, and moderation effect analysis to explore the relationships between various variables. Research has found that perceived value plays a significant mediating role in the process of design aesthetics influencing purchase intention, and design aesthetics has a significant direct and indirect impact on consumers' purchase intention. Meanwhile, traditional Chinese elements play a negative moderating role between design aesthetics and perceived value. In addition, there are significant differences in design aesthetics, perceived value, purchase intention, and traditional Chinese elements among different consumer groups. The research results hope to promote the integration between the Chinese clothing pattern design market and consumer demand, increase the attention and investment of the clothing industry in pattern design, and enhance the overall aesthetic level and richness. Although Chinese style is an important design material and trend, designers need to balance and innovate better when combining modern design with traditional elements. At the cultural level, it is necessary to cultivate consumers' appreciation of traditional elements and enhance aesthetic education of traditional culture. In addition, targeted pattern design should be carried out for different consumer groups. In summary, this study provides strategies for clothing pattern design, providing reference for designers in selecting design elements and pattern design, with the aim of promoting the development of the pattern design industry at the cultural and commercial levels.

## KEYWORDS

Design Aesthetics; Purchase Intention; Chinese Traditionality Elements; Perceived Value

## 1. INTRODUCTION

Nowadays, China is a major producer and exporter of clothing, but not a major player in the design industry. The pattern design of Chinese clothing is greatly influenced by the West, and the cultural connotations of the patterns on the clothing sold in the market do not match the actual spiritual connotations and market demands of China. The aesthetic design of pattern design is obviously an

important influencing factor for consumers, but its impact is subtly reflected through potential value creation.

Integral to clothing design, pattern work on garments and textiles represents a value-generation process. However, even with the same costs in the printing process, the value added by pattern design can vary greatly. As a generator of value, pattern design also need to concern the business's input-output ratios. But, evaluating the aesthetics of design value remains an unresolved issue [2]. The value and appeal of patterns are intertwined with fashion, art, commerce, and are swayed by aesthetic factors, cultural contexts, product promotion, emotional classifications, and more. In the realm of pattern design aesthetics, the current market operations and design practices in the clothing industry have led to designs that do not meet consumer demands. While designers imbue their work with specific values and meanings, many available patterns fail to align with prevailing values and societal semantics. This incongruity is particularly evident in the Chinese market [3]. As a leading textile nation with the top global clothing exports, Chinese pattern designs largely originating from the West, the Chinese market's pattern designs have been heavily influenced by export demands, catering primarily to Western tastes. However, as China's clothing exports have started to decline, this situation underscores the necessity for pattern design to adapt to market shifts and to pay greater attention to domestic market needs. Moreover, a mismatch exists between the Chinese market's clothing pattern designs and the cultural tendencies of the Chinese populace. This paper will investigate the extent of this mismatch through questionnaire surveys, identify underlying reasons, and analyze the pattern design elements that resonate more with Chinese consumers today.

Pattern design subtly affects consumers, with its value being perceived through intangible aesthetic factors, the study also try to answer whether investments in pattern design yield corresponding returns and if consumers are willing to pay a premium for high-design-cost clothing, Traditional perspectives often ascribe pattern popularity to chance, but beneath this randomness, controlling factors must exist and can found out. Identifying the factors propelling a design's popularity has become a focal point for design researcher.

Despite Chinese scholars achieving notable results in pattern design, a comprehensive and systematic analysis of pattern value trends compared to European, American, and Chinese markets is lacking. Future research should explore the multifaceted factors influencing pattern popularity and establish a robust theoretical framework to deepen the understanding of design value trends. Regarding purchasing intentions, Amid overproduction, market competition, and the rise of consumer aesthetics in China, a more nuanced analysis and refinement of consumer needs are imperative. Such as, research [4] into the inheritance and innovative design of traditional color schemes, informed by modern consumer psychology, suggests potential avenues for pattern design innovation, makes pattern design holds both cultural significance and commercial value [5]. Or, according this artical, consumers tend to prefer clothing patterns that resonate emotionally with their own state, this resonance could make them more inclined to pay a premium for distinctive, culturally significant patterns.

In the process of shifting from focusing on design quantity to emphasizing design quality, brand enhancement, and design leadership, the design industry needs to constantly develop and meet changing consumer demands, including integrating cultural elements more deeply into design aesthetics. In the context of overproduction, market competition, and the rise of consumer aesthetics in China, it is necessary to enhance competitiveness and better meet the needs of consumers. Meanwhile, the value pattern design, and their creative works also needs to be better recognized and protected.

## **2. MATERIALS AND METHODS**

### **2.1. Research Design**

This study used a descriptive research method because it is the most applicable to use in this research. This method allowed the researcher to conduct surveys, collect data, analyze, and validate research results. Descriptive method was used to determine the what's and why's of certain situations as called for the conduct of this study.

### **2.2. Respondents of the Study**

The respondents of the study are the women consumers of clothing products in China with the age range of 18 years old and above. They were the target respondents since they are the ones who are familiar with the subject of clothing and have purchasing power. The researcher used systematic random sampling for the selection of the respondents as it is the most appropriate since there is no total population identified.

### **2.3. Data Gathering Instrument**

The researcher used a self-constructed questionnaire as the instrument to acquire the needed data and information for the study. The researcher also browsed relevant books, online references, journals, articles, and related studies in formulating the research questionnaire.

After gathering relevant data to construct the questionnaire, the instrument was divided into three parts. The first part of the questionnaire includes questions about the profile of the respondents. The second part is the assessment of clothing lines in terms of different variables namely design aesthetics, perceived value, purchase intention and Chinese traditional elements.

The constructed questionnaire was validated by the panel of experts and through the conduct of dry-run. The researcher used a rating and a scale in order for the respondents to assess the different variables of the study. The use of this scale helps the researcher to use precise and detailed answers from the respondents. The scale that was used in this survey provided a balance between enough points to capture the truest responses for this study.

## **3. RESULTS AND DISCUSSION**

### **3.1. Profile of the Respondents**

Table 1 shows the distribution of the respondents in terms of profile. For the aspect of age, as it can be seen from the analysis result in the table, that most of the respondents were in the age group of '25-34 years old', which got the highest frequency of 225 and percentage 54.6. The group of '35-44 years old' is the second largest group, which got a higher frequency of 109 and percentage 26.2; The group of '25 and below' got a frequency of 41 and a percentage 10.0; The group of '45 and above' which got the lowest frequency 38 and percentage 9.2. And then the aspect of income bracket, the data offers an insightful overview into the distribution of average monthly income among a group consisting of 414 individuals. As derived from the table data analysis, the following observations regarding income distribution amongst respondents are noteworthy: A total of 121 individuals fall into the lowest income bracket, earning '5000 or below', accounting for 29.4% of the surveyed population. The '5000-10000' income bracket, constituting the majority at 34.0%, comprises 141 individuals of the collective. Individuals earning between '10000-20000' account for 109 of the respondents, representing 26.5% of the whole group. The highest income echelon, i.e., '20000 or more', includes 29 individuals, corresponding to 7.0% of the entire sample group. Additionally, an 'Unknown' category, inclusive of 13 respondents signifying no recorded income or a preference for

income discretion, makes up 3.2% of the overall surveyed population. As an aspect of educational attainment, the predominant demographic of respondents consists of individuals holding a college degree, representing the most significant portion with a frequency of 232, accounting for 56.3% of the sample. This group is succeeded by individuals with qualifications higher than a college degree, characterized by a frequency of 110 and constituting 26.7% of the response pool. Respondents with an educational background below a college degree are observed to have a lesser frequency of 65, comprising 15.5% of the participants. Additionally, a minority of 7 respondents elected to withhold information regarding their educational background, making up 1.5% of the overall surveyed population.

**Table 1.** Profile of the Respondents

Categories	Frequency	Percent
Age		
25 and below	41	10.0
25 - 34	225	54.6
35 - 44	109	26.2
45 and above	39	9.2
Income Bracket (Yuan)		
5000 or below (Yuan)	121	29.4
5000-10000	141	34.0
10000-20000	109	26.5
20000 or more	29	7.0
Unknown	14	3.2
Educational attainment		
Below college degree	65	15.5
College degree	232	56.3
Higher than college degree	110	26.7
Unknow	7	1.5
Total	414	100

### 3.2. Level of Design Aesthetics

**Table 2.** Level of Design Aesthetics

Items	Mean	SD	Interpretation
1. I like clothes with design patterns	5.49	31.278	Good
2. I like to design clothes with a certain mood or attitude	5.01	1.537	Good
3. I think the pattern design is part of the clothing and must be coordinated with the clothing itself.	5.51	1.398	Good
4. I feel like the clothes I wear express myself in a way	5.28	1.370	Good
5. I feel embarrassed to wear the same clothes as everyone else	5.14	1.506	Good
Total	5.31	1.006	Good

Table 2 shows the assessment of the respondents towards the level of design aesthetics. Finding revealed the overall level of identification of the sample with the aesthetic question group is 5.31, with a verbal interpretation of good and the average St. Dev. which is 1.006, which means moderate dispersion which means that there is some variability in how strongly participants feel about the aesthetics of clothing and personal style. Findings revealed that women like clothes with design patterns showing the highest mean of 5.49, and St. Dev. 1.278, which means most people agree that they will choose clothes that have patterns on. To verify that this conclusion is not verbal. There are

63 people who wear cloth with pattern, this is 63%. On the other hand, women customers feel like the clothes they wear express themselves in a way showing a mean of 5.28, and St. Dev. 1.370, which means most people agree that the clothes they wear express their personality in some way.

Meanwhile, women customers feel embarrassed to wear the same clothes as everyone else and get a mean of 5.14, and St. Dev. 1.506, which means most people agree that they feel embarrassed when they wear the same clothes as others. The statement that women customers like to design clothes with a certain mood or attitude, got the lowest mean value of 5.01, with a verbal interpretation of good and St. Dev. of 1.537 meaning that the data has a certain degree of discreteness. Majority of the respondents prefer small patterns such as collars, corners of clothes with soft colors, and with abstraction and elements. Also the majority prefer popular styles with classical patterns.

### 3.3. Level of Perceived Value

**Table 3.** Level of Perceived Value

Items	Mean	SD	Interpretation
1. When I'm shopping, clothes with patterns on the racks are more likely to catch my eye	5.40	1.283	Good
2. I am willing to spend more money if I particularly like the pattern of a certain dress.	5.31	1.413	Good
3. I think a good pattern will improve the overall quality of the clothes and thus increase the value of the clothes.	5.37	1.304	Good
4. The same style of clothes will have a completely different feeling with different prints.	5.40	1.389	Good
5. For some brands, I think specific design elements or design styles make the brand more recognizable.	5.42	1.360	Good
6. I think the design of someone's clothes can reflect his or her personal style and preference.	5.42	1.347	Good
7. I can determine the approximate value of someone's clothes	5.04	1.444	Good
8. I think the prints of clothing sold online have a greater impact on the sales of the product than those offline	5.15	1.414	Good
9. I will buy a certain piece of clothing because I like a certain style of pattern	5.28	1.453	Good
10. I believe that a good-looking pattern contributes a lot to the overall feeling of the clothes when I wear them.	5.52	1.254	Good
Total	5.33	0.937	Good

The table showed that the overall mean score is 5.33, with a standard deviation of 0.937. This indicates the verbal interpretation of good. Additionally, the standard deviation of around 0.937 suggests relatively high consistency in the responses to these questions. Women customers believe that a good-looking pattern contributes a lot to the overall feeling of the clothes they wear showing the highest mean of 5.52 with a verbal interpretation of good and the standard deviation for this item is 1.254, it stands out with its high mean value and low standard deviation. "For some brands, I think specific design elements or design styles make the brand more recognizable," received a high mean score of 5.42, with a standard deviation of 1.360. "I think the design of someone's clothes can reflect his or her personal style and preference," received a mean score of 5.42 with a standard deviation of 1.347, indicating a strong consensus among consumers that clothing designs effectively showcase individual style, "The same style of clothes will have a completely different feeling with different prints," also received a high mean score of 5.40 and a standard deviation of 1.389, suggesting that prints significantly influence consumer perceptions and purchasing decisions. "When I'm shopping,

clothes with patterns on the racks are more likely to catch my eye," had a mean of 5.40 and a standard deviation of 1.283, indicating that visual patterns are key in attracting consumer attention.

"I think a good pattern will improve the overall quality of the clothes and thus increase the value of the clothes," received a mean score of 5.37 with a standard deviation of 1.304, reflecting the belief that well-designed patterns enhance clothing quality and value. "I am willing to spend more money if I particularly like the pattern of a certain dress," had a mean of 5.31 and a standard deviation of 1.413, suggesting that attractive patterns significantly influence consumers' willingness to pay a premium. "I will buy a certain piece of clothing because I like a certain style of pattern," scored a mean of 5.28 with a standard deviation of 1.453, indicating that patterns play a crucial role in purchasing decisions. "I think the prints of clothing sold online have a greater impact on the sales of the product than those offline," with a mean of 5.15 and a standard deviation of 1.414, suggests that online clothing prints significantly influence sales.

### 3.4. Description of Purchase Intention

**Table 4.** Description of Purchase Intention

Items	Mean	SD	Interpretation
1. I have my own value system when buying clothes, not just a whim	5.31	1.385	Good
2. I only buy clothes that match my attitude towards life	5.08	1.453	Good
3. If I like the story behind a piece of clothing, I won't hesitate to buy it	4.97	1.449	Fair
4. I am willing to pay for brand premiums	4.78	1.637	Fair
5. I prefer to buy clothes with my own unique pattern design.	5.20	1.449	Good
6. If the price is right, I am willing to buy niche brands with unique styles.	5.32	1.393	Good
7. If I like a certain design concept, my willingness to buy will be stronger.	5.38	1.446	Good
8. I am more willing to buy if the niche culture matches me than the popular culture.	5.28	1.341	Good
9. Compared with design, I care more about other factors, such as cost-effectiveness, fiber material, touch feeling and so on.	5.12	1.498	Good
10. For some styles of clothing, such as T-shirts, shirts and sweaters, whether the pattern looks good or not is the key to whether I will buy it or not	5.27	1.434	Good
Total	5.17	0.951	Good

If a customer likes a certain design concept, their willingness to buy will be stronger, receiving the highest mean of 5.38 and a standard deviation of 1.446. This high mean value and low standard deviation suggest that respondents strongly believe a preferred design concept significantly enhances their willingness to purchase. In addition, If the price is right, customers are willing to buy niche brands with unique styles receiving a mean of 5.32 and a standard deviation of 1.393. The high mean value and low standard deviation indicate that price, along with unique styles, is a significant factor in respondents' willingness to consider niche brands. Customers have their own value system when buying clothes, not just a whim received a mean of 5.31 and a standard deviation of 1.385. Respondents are more willing to buy if the niche culture matches me than the popular culture," received a mean of 5.28 and a standard deviation of 1.341. This indicates that niche cultural alignment is more influential in respondents' purchasing decisions than popular culture. For some styles of clothing, such as T-shirts, shirts, and sweaters, whether the pattern looks good or not is the key to

whether I will buy it," received a mean of 5.27 and a standard deviation of 1.434. Respondents can only buy clothes that match their attitude towards life received a mean of 5.08 and a standard deviation of 1.453, indicating mixed views or less rigid preferences for matching clothes to life attitudes. Respondents prefer to buy clothes with their own unique pattern design received a mean of 5.20 and a standard deviation of 1.449. Compared with design, respondents care more about other factors, such as cost-effectiveness, fiber material, touch feeling and so on," received a mean of 5.12 and a standard deviation of 1.498. Respondents are willing to pay for brand premiums received a mean of 4.78 and a standard deviation of 1.637, indicating moderate willingness to pay for brand premiums among respondents.

### 3.5. Description of Chinese Traditional Elements

**Table 5.** Description of Chinese Traditional

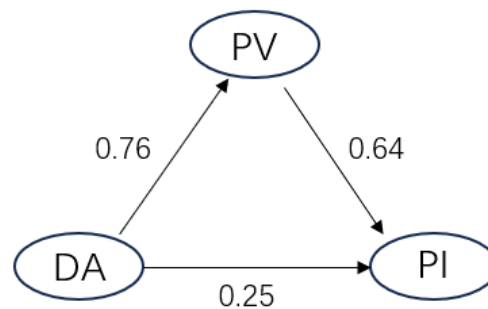
Items	Mean	SD	Interpretation
1. I think, with the same texture, Chinese style clothes look more expensive	5.14	1.351	Good
2. I think clothes with Chinese style patterns are more person	5.38	1.415	Good
3. I support China's own design style, but it is unlikely to affect my buying behavior	5.00	1.462	Good
4. I think every country should have its own style of clothing instead of following the fashions of Europe and America.	5.45	1.397	Good
5. I support local brands and local designers.	5.23	1.388	Good
6. I think Chinese style clothes are very beautiful	5.45	1.458	Good
7. I think Chinese style clothes convey more cultural values	5.57	1.384	Good
8. I prefer clothes with Chinese characters to English letters	5.18	1.369	Good
9. I think Chinese style clothes have a long fashion cycle from and can be worn for a longer time	5.19	1.409	Good
10. I would like to wear Chinese style clothes to show my country's culture and tradition	5.61	1.345	Good
Total	5.32	0.955	Good

Table 5 presents that the overall mean score is 5.32, with a standard deviation of 0.955. This indicates that most respondents are generally "Good" with these statements. Additionally, the standard deviation being 0.955 suggests relatively high consistency in the responses to these questions. Respondents would like to wear Chinese-style clothes to show that my country's culture and tradition" has the highest mean of 5.61 with a low standard deviation of 1.345, indicating strong positive sentiment towards wearing Chinese-style clothing to express cultural pride. Customers think Chinese-style clothes convey more cultural values also scores high with a mean of 5.57 and a standard deviation of 1.384, reflecting respondents' belief in the cultural significance of such clothing. Respondents support China's own design style, but it is unlikely to affect my buying behavior" has a mean of 5.00 and a standard deviation of 1.462. Respondents think every country should have its style of clothing instead of following the fashions of Europe and America" scores a mean of 5.45 and a standard deviation of 1.397. Respondents who think Chinese-style clothes are very beautiful receive a mean of 5.45 and a standard deviation of 1.458, showing general agreement on the aesthetic appeal of Chinese-style clothes.

### 3.6. Mediating Role of Perceived Value to the Relation of Design Aesthetics and Purchase Intention

**Table 6.** Path Analysis Result

Effect	Estimate	SE	$\beta$	z	p	Decision to Ho	Interpretation
Indirect							
DA $\Rightarrow$ PV $\Rightarrow$ PI	0.485	0.0376	0.513	12.90	< .001	Reject	Significant
Component							
DA $\Rightarrow$ PV	0.761	0.0265	0.816	28.70	< .001	Reject	Significant
PV $\Rightarrow$ PI	0.637	0.0441	0.628	14.45	< .001	Reject	Significant
Direct							
DA $\Rightarrow$ PI	0.253	0.0411	0.268	6.17	< .001	Reject	Significant
Total							
DA $\Rightarrow$ PI	0.738	0.0292	0.781	25.31	< .001	Reject	Significant



**Figure 1.** Mediating Role of Perceived Value

Table 6 shows how the perceived value significantly mediates the influence of design aesthetics on purchase intention. The inter-relationship of variables, relationship of design aesthetics to perceived value, perceived value to purchase intention, and the indirect relationship between design aesthetics, with the influencing factors are shown in the table. As shown in Table 6, it is revealed that the indirect effect of design aesthetics to perceived value leading to purchase intention has a pathway that indicates the indirect impact of Design Aesthetics on Purchase Intention through Perceived Value. This shows that there is a mediating effect to the said influence and perceived value was able to contribute to the said effect. The estimated total indirect effect is 0.485, with a z-value of 12.90 and a p-value less than .001. Thus, we reject the null hypothesis and conclude that the indirect effect is statistically significant.

The direct effect of design aesthetics to perceived value shows a significant effect with a standard error of 0.761, this pathway represents the direct impact of design aesthetics on perceived value. The standardization coefficient ( $\beta$ ) is 0.816, with a z-value of 28.70 and a p-value of less than .001. Hence, we reject the null hypothesis and determine that this direct effect is significant. The direct effect of perceived value of purchase intention shows a standard error of 0.637, this pathway illustrates the direct influence of perceived value on purchase intention. The standardization coefficient is 0.628, with a z-value of 14.45 and a p-value less than .001. Therefore, we reject the null hypothesis and assert that the direct effect is significant. Based on the findings of the direct effects of design aesthetics to purchase intention, there is a standard error of (0.253), this pathway shows the direct impact of design aesthetics on purchase intention. The standardization coefficient is 0.268, with a z-value of 6.17 and a p-value of less than .001. As a result, we reject the null hypothesis and recognize that the direct effect is significant.



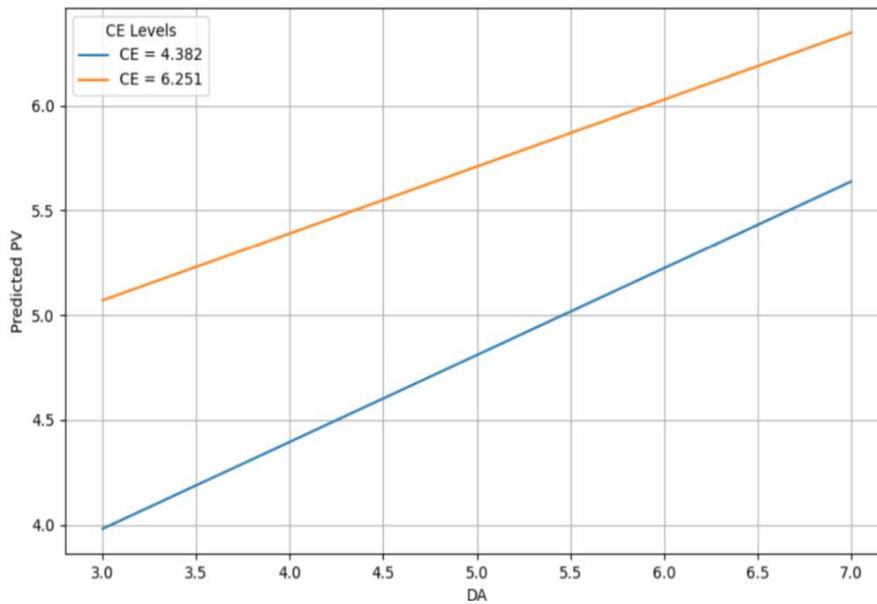
The findings of the total effect to purchase intention shows a standard error of (0.738), this pathway signifies the total effect of design aesthetics on purchase intention, combining both direct and indirect effects. The estimated total effect is 0.738, with a normalization coefficient of 0.781, a z-value of 25.31, and a p-value less than .001. Consequently, we reject the null hypothesis and confirm that the overall effect is significant.

### 3.7. Moderated-Mediating Role of Chinese Traditional Element to the Influence of Design Aesthetics to Perceived Value

**Table 7.** The Influence of Chinese Traditional Elements

Effect	Estimate	SE	z	p-value	Decision to Ho	Interpretation
DA	0.5337	0.0859	14.46	<.001	Reject	Significant
CT	0.6888	0.0781	20.88	<.001	Reject	Significant
DA * CT	-0.0343	0.0156	-2.96	0.003	Reject	Significant
Conditional effects of the focal predictor at values of the moderator(s):						
Mean_CE	Effect	se	t	p	LLCI	ULCI
4.3769	0.3836	0.0361	10.6189	0	0.3126	0.4546
5.332	0.3509	0.0349	10.0654	0	0.2823	0.4194
6.2871	0.3181	0.0396	8.033	0	0.2403	0.396

CT: China Traditional elements



**Figure 2.** Interaction of Design Aesthetics and Chinese Traditionality on Perceived Value

This part shows how Chinese traditional elements significantly moderated-mediating the influence of design aesthetics to the influence of design perceived values. To examine the impact of pattern design on perceived value and whether cultural value influences this relationship as a moderating variable, we conducted a moderating effect analysis. It can be seen from that table that, the direct Effect of design aesthetics, The effect of Design Aesthetics on the dependent variable is statistically significant (Estimate = 0.5337, SE = 0.0859, z = 14.46, p < .001). Hence, we reject the null hypothesis and conclude that design aesthetics has a significant positive impact. The Direct Effect of Chinese traditional elements on the dependent variable is statistically significant (Estimate = 0.6888, SE = 0.0781, z = 20.88, p < .001). Thus, we reject the null hypothesis and determine that Chinese traditional elements significantly influence the outcome positively. Interaction Effect of design aesthetics and Chinese traditional elements, The interaction effect between Design Aesthetics and Chinese

Traditional Elements is also statistically significant (Estimate = -0.0343, SE = 0.0156, z = -2.96, p = 0.003). Therefore, we reject the null hypothesis and infer that there is a significant negative interaction effect between design aesthetics and Chinese Traditional Elements.

The reason may be that, firstly, the overexposure effect of aesthetics indicates that the excessive presence of traditional elements may lead to audience desensitization or fatigue. Secondly, the age preference effect suggests that different generations may have varying degrees of affinity and cultural resonance towards traditional elements, which can affect their perception of design value. Thirdly, the imbalance between localization and globalization is a key factor. China has been greatly influenced by the West in pattern design. Designers must find a subtle balance between maintaining the uniqueness of traditional Chinese elements and making their designs appealing to a global audience. Excessive emphasis on localization may limit the international appeal of design, while excessive focus on globalization may dilute the cultural essence that traditional elements bring to design. In addition, the authenticity of traditional elements plays a crucial role; When traditional elements are not truly or respectfully integrated, it may lead to a rebound in values. Finally, the adaptability of traditional elements in modern contexts is another aspect that needs to be considered. The successful transformation and reinterpretation of traditional elements in contemporary design can bridge the gap between tradition and innovation, enhancing the aesthetic and perceptual value of design.

### 3.8. Significant Difference in the Assessment when grouped According to Profile

**Table 8.** Significant Difference in the Assessment of Design Aesthetics when grouped According to Profile

Classification	F-value	p-value	Decision to Ho	Interpretation
Age	12.7	0	Reject Ho	With significant difference
Income	7.09	0	Reject Ho	With significant difference
Education	3.768	0.011	Reject Ho	With significant difference

Findings revealed that there is a significant difference in the assessment of the respondents towards the level of design aesthetics when grouped according to age. This highly significant result leads to the rejection of the null hypothesis, indicating that there are substantial and statistically significant differences in the mean scores of perceived design aesthetic differences among the various age groups. The interpretation of this outcome suggests that age is a demographic factor that significantly influences the perception of design aesthetics. For the Income classification, the F-value was calculated to be 7.090, with a p-value of .000. This result also allows for the rejection of the null hypothesis, demonstrating that there are statistically significant differences in the mean scores of perceived design aesthetic differences across the different income levels. The significance of this finding points to income as an important demographic determinant of the perception of design aesthetics. Lastly, the Education classification showed an F-value of 3.768, which is significant at the p-value of .011. The p-value leads to the rejection of the null hypothesis, indicating that there are statistically significant differences in the mean scores of perceived design aesthetic differences among the various levels of education. This finding underscores the role of education as a demographic factor that influences the perception of design aesthetics.

**Table 9.** Significant Difference in the Assessment of Perceived Value when grouped According to Profile

Classification	F-value	p-value	Decision to Ho	Interpretation
Age	10.936	0	Reject Ho	With significant difference
Income	6.458	0	Reject Ho	With significant difference
Education	3.349	.019	Reject Ho	With significant difference

From the table, the analysis on age as a classification yielded a notable F-value of 10.936, with a corresponding p-value of .000. This highly significant result mandates the rejection of the null hypothesis, signifying that there are considerable and statistically significant differences in the mean scores of perceived value among the age groups. The interpretation of this result posits that age is a pivotal demographic factor that exerts a substantial influence on the perception of value. Examining the Income classification, the F-value obtained was 6.458, which is significant at the p-value of .000. The rejection of the null hypothesis in this instance indicates that there are statistically significant differences in the mean scores of perceived value across the diverse income levels. Lastly, the Education classification produced an F-value of 3.349, significant at the p-value of .019. The p-value, although it borders the conventional threshold, still leads to the rejection of the null hypothesis. This suggests that there are statistically significant differences in the mean scores of perceived value among the varying levels of education. The result highlights the role of education as a demographic factor that influences the perception of value.

**Table 10.** Significant Difference in the Assessment of Purchase Intention when grouped According to Profile

Classification	F-value	p-value	Decision to Ho	Interpretation
Age	6.617	.011	Reject Ho	With significant difference
Income	4.986	.001	Reject Ho	With significant difference
Education	2.177	.152	Failed to Reject Ho	No significant difference

Firstly, for different age groups, the F-value is 6.617 and the p-value is 0.011. Based on the conventional standard of p-value less than 0.05, we can reject the null hypothesis (Ho) and assume that there is a significant difference in scores between this age group and other age groups. For different income groups, the average score is 5.0140, with an F-value of 4.986 and a p-value of 0.001. Due to the p-value being much less than 0.05, we reject the null hypothesis and believe that there are significant differences in ratings across different income levels. For different educational backgrounds, the F-value is 2.177 and the p-value is 0.152. Due to a p-value greater than 0.05, we cannot reject the null hypothesis and assume that there is no significant difference in scores between different levels of education.

**Table 11.** Significant Difference in the Assessment of Chinese Traditional Elements when grouped According to Profile

Classification	F-value	p-value	Decision to Ho	Interpretation
Age	7.812	.000	Reject Ho	With significant difference
Income	5.607	.000	Reject Ho	With significant difference
Education	1.403	.241	Failed to Reject Ho	No significant difference

The analysis for the Age classification yielded a significant F-value of 7.812, with a p-value of .000. In the case of the Income classification, the F-value was calculated to be 5.607, with a p-value of .000. For the Education classification, an F-value of 1.403 was obtained, with a p-value of .241. In this instance, the p-value does not lead to the rejection of the null hypothesis, indicating that there are no statistically significant differences in the perception of Chinese traditional elements among the various levels of education.

In summary, there are significant differences in design aesthetics, value perception, and purchasing intentions among different profile groups, while preferences for traditional elements do not differ significantly at different income and education levels group.

### **3.9. Strategic Recommendations and Advocacy**

The strategic recommendations for clothing design companies are as follows:

- (1) **Enhance Investment in Design Aesthetics:** Prioritize research and investment in design aesthetics, as they are closely tied to customer value and purchase intention. Consumers show a strong preference for clothing with patterned designs, which can significantly influence their purchasing behavior.
- (2) **Integrate Pattern Design with Brand Strategy:** Pattern design should be aligned with the overall brand strategy. Studies indicate that customers are more likely to purchase branded products and are particularly attracted to patterns that are distinctive to the brand.
- (3) **Hire Specialized Pattern Designers:** Customers prefer designs where decorative patterns are seamlessly integrated with the clothing itself. To meet this demand, companies should consider employing specialized pattern designers.
- (4) **Segment the Market:** Recognize that preferences for pattern design vary significantly across different age groups and educational levels. Market segmentation based on these differences can help in tailoring designs to specific customer demographics.

For designers, the strategic guidance for pattern design includes:

- (1) **Strengthen Cultural Research:** Invest in cultural research as customers are increasingly willing to pay for clothing that meets their cultural identity needs. However, exercise caution when incorporating traditional elements, as they may not always positively influence perceived value and purchase intention.
- (2) **Be Mindful of Traditional Elements:** While design aesthetics generally enhance perceived value, Chinese traditional elements can sometimes have a reverse moderating effect on the impact of design aesthetics. This suggests a need for careful consideration when integrating these elements.
- (3) **Consider Emotional Expression:** Customers are increasingly looking to express themselves and their emotions through clothing. Designers should focus on creating patterns that resonate emotionally with the public.
- (4) **Combine Patterns with Clothing Design:** Customers favor decorative patterns that are harmoniously combined with the overall clothing design, rather than standalone elements.
- (5) **Focus on Softer Colors:** The market shows a preference for softer colors, with lower interest in high-saturation and bright colors.
- (6) **Incorporate Abstract and Character Elements:** There is a market preference for abstract patterns and character elements, which should be considered in design.
- (7) **Adopt a Minimalist Design Style:** Minimalist styles are more popular, while there is a relatively low preference for ethnic styles.
- (8) **Explore Classic and Niche Themes:** While classic patterns are generally preferred, niche designs, such as those featuring specific cultural symbols, tend to have higher customer loyalty.

Based on the findings, the researcher proposed strategic recommendations and advocacy for the implementation of those who are in the fashion industry. At the same time, the said strategic recommendations and advocacy is addressed to the clothing design companies, individual designers, and government cultural departments. The researcher presented different objectives in order to improve and attain the strategies needed based on the findings of the study.

## **4. CONCLUSIONS**

Based on the findings of the study, the following conclusions were drawn:

(1) Perceived value has a significant mediating role in the path from design aesthetics to purchase intention, while design aesthetics have significant direct and indirect impacts on consumer purchasing intentions.

(2) The Chinese traditional element has a negative moderate-mediation role between design aesthetics and perceived value. This means that when design tends towards modernization and avant-garde, the use of traditional cultural elements are relatively limited. This finding demonstrates significant challenges in combining modern design with traditional elements and requires designers to strike a better balance and innovation.

(3) There are significant differences in design aesthetic preferences, value perception, purchase intention, and preference for traditional Chinese elements based on different personal profiles. There are significant differences in various parameters among different ages and incomes, but there is no significant difference due to different levels of education.

(4) Based on the findings, strategic plan can be made for the clothing company and fashion designers, clothing industry should pay more attention and more invest in pattern design. And for fashion designer, the result can help designers make better choices of style and design elements.

Based on the research results, we have drawn the following refined and expanded conclusions:

(1) The mediating role of perceived value: Perceived value plays a crucial role between design aesthetics and consumer purchase intention. Design aesthetics not only directly affects consumers' purchasing decisions, but also indirectly promotes purchase intention by enhancing perceived value. This indicates that the careful design of aesthetic elements can significantly shape consumers' purchasing behavior.

(2) Negative moderate-mediation role between design aesthetics and perceived value: Although traditional Chinese elements have a profound cultural heritage, they exhibit a negative regulatory effect in the relationship between design aesthetics and perceived value. Possible reasons include consumers' aesthetic fatigue with traditional elements, insufficient design innovation, and a mismatch between the popular cycles of traditional elements and modern aesthetics. This discovery emphasizes the need for designers to balance and innovate carefully when integrating traditional and modern design, to ensure that the design works have both cultural depth and modern aesthetics.

(3) The influence of consumer personal profiles on the four variable: Research has revealed significant differences between consumers' different personal profiles such as age and monthly income and their preferences for design aesthetics, perceived value, and purchase intention. The difference in educational level did not lead to significant changes in these parameters. This indicates that market segmentation strategies are crucial in designing and marketing activities, and businesses need to customize their design and promotion strategies based on the characteristics of different consumer groups.

This study aims to stimulate enterprises' attention and invest funds in the pattern design industry, and promote the deep integration of graphic design and brand marketing. And hope this will bring new development opportunities for China's pattern design industry and clothing industry, helping them move towards the high-end of the high value-added industrial chain. In addition, the research results can provide reference for clothing companies and fashion designers when formulating strategic plans, helping designers to more accurately choose styles and design elements, and create pattern designs that are both competitive in the market and resonate with consumers. Get rid of the excessive influence and dominance of Western pattern design in China's pattern design, enrich the local clothing pattern market, and promote the dual prosperity of pattern design in culture and commerce.

## 5. LITERATURE REFERENCES

This study aims to explore the mediating role of Chinese traditional elements in design aesthetics and perceived value, as well as how perceived value affects the relationship between design aesthetics and purchase intention. Based on the theoretical framework of Yang Li [1], taking the cultural innovation products of the Forbidden City as an example, the study analyzes the positive impact of design aesthetics on consumer purchase intention and points out the regulatory role of Chinese traditional culture. Furthermore, the artical [2] confirmed the significant influence of design aesthetics on value perception and purchasing behavior through brain cortex activity scanning, while artical [7] found that time pressure has a negative moderating effect on the relationship between emotional/social value and purchase intention.

In artical [8] conducted research on the dimensions of product design among consumers in South Korea and China, finding that aesthetic design is particularly prominent in enhancing the willingness to purchase, and that its impact on reputation varies across different cultural backgrounds. Garcia et al., [9] revealed the multidimensional factors influencing online purchase intention, including perceived product quality and perceived service quality, emphasizing the importance of cross-cultural analysis in understanding consumer decision-making. In artical [10, 11] explored the connection between design aesthetics and consumer behavior from the perspectives of cultural products and online clothing consumption, respectively, as well as the role of management in this process. [12] further analyzed the impact of perceived value, time pressure, and product involvement on purchase intention in online flash sales.

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