

Innovative Design of Customized Fashion Handbags

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Abstract

Regardless of the times or backgrounds, nearly every woman who leaves her home has a handbag with her. Handbags are always indispensable, important, and intimate items for women, and handbags not only need to be practical, but are also features of fashion and functional beauty. However, due to the influence of the global recession, past fashion trends of “LOGO craze” have gradually declined. Now, smart consumers are willing to pay for “good products”. Thus, only quality products with unique appearances, excellent manufacturing quality, and intricate handiwork can demonstrate uniqueness and beauty of personality, in turn, attract consumers and gain their favor. Thus, this study first uses market surveys to understand the needs and expectations of consumers regarding customized handmade handbags, and then uses “TRIZ systematic innovation” to distinguish consumer market opportunities and seek resolutions to related problems. After following design procedures to design image drafts for innovation in the design styles, the materials are tested and calibrated to ensure that materials are well-made and conform to functional needs. Handmade test is conducted manufacturing and model modification to make the product intricate and perfect. Finally, customized handmade handbags are created to satisfy personalized needs, in hopes of creating new business opportunities for the creative design industry.

Keywords: TRIZ, systematic innovation, customization, handmade made-to-order handbags, innovative design

1. Introduction

1.1 Research Motives

Women love beauty, and when they buy handbags, the first priority is usually for aesthetics, and the second priority is practical use. A beautiful and practical bag can categorize the items in the bag, is convenient to use, and adds unique style to the users. Psychologically, it can satisfy personal style, self-accomplishment, and demonstrate one’s economic abilities. Thus, regardless of the times or backgrounds, nearly every woman who leaves her home has a handbag with her. Handbags are always indispensable, important, and intimate items for women. They not only need to be practical, but are also features of fashion and functional beauty. However, due to the influence of the global recession, past fashion trends of “LOGO craze” have gradually declined. Now, smart consumers are willing to pay for “good product.” Thus, only quality products with unique appearances, excellent manufacturing quality, and intricate handiwork can demonstrate uniqueness and beauty of personality, in turn, attract consumers and gain their preference.

1.2 Research Purposes

Based on the above research motives, this study attempts to explore the feasibility and development of customized handmade handbags, analyze the difficult problems encountered in customization of handbags and resolutions, and apply procedures and models of innovative design in customized handmade handbags in order to create unique products with market value. Thus, this study first uses market surveys to understand the needs and expectations of consumers regarding customized handmade handbags, and then uses “TRIZ systematic innovation” to distinguish consumer market opportunities and seek resolutions to related problems. After following design procedures to design image drafts for innovation in the design styles, the materials are tested and calibrated to ensure that materials are well-made and conform to functional needs. Handmade test is conducted manufacturing and model modification to make the product intricate and perfect. Finally, customized handmade handbags are created to satisfy personalized needs, in hopes of creating new business opportunities for the creative design industry.

2. Literature Review and Research Questions

The characteristics of fashionable handmade customized handbags

Each customized bag is given a symbolic meaning, with new trendy elements in the new styles, new ideas, and new materials, creating a sense of quality and novelty with new beginnings. There is emphasis on the psychological feelings of the users, and innovative change is used to attract consumer attention. For instance, LV sells legends and stories, inspiring consumers the precious feelings for uniqueness.

In terms of consumption market channels, handbags have many different types and levels: there are luxury goods stores, exclusive counters, creative markets, online auctions, and street vendors, with over a hundred different brands attempting to fight over market share. Why can handmade handbags hold their positions in the consumer market with prices near the average unit prices of luxury brands? Why are consumers willing to spend money to order a customized handbag? It is because customized bags are selling a kind of tradition, a kind of craft, a kind of culture, and a kind of perseverance. When traditional craft and culture are no longer being insisted upon, the focus on mass production in assembly lines have caused traditional handbag production speeds to be unable to keep up with the massive sales or control over quality. Then, what remains is a brand without culture, and meanwhile, they lose the unique meaning to be fought over by people.

Why are people willing to wait for one year for the manufacturing of customized bags? This is because customization emphasizes the value of handmade manufacturing. For instance, the French brand Hermes, known for handmade artisan quality, has a classic Kelly Bag. Its manufacturing requires at least 13 hours, and the inside is required to be labeled with the artisan's name. If customers require maintenance for the bag in the future, the same artisan can be responsible. This produces a unique exclusive value and sense of belonging. Designers of handmade customized bags can use different material styles, materials, and textiles that consumers can ask to match together, turning them into exclusive handbags, used to realize the dream of owning unique styles; or with the good handiwork and craft of old masters, who carefully make the buttons and seams carefully. The artisan feels like he is completing an artwork from selecting the style to matching the colors. It is a guarantee of outstanding character, insisting on handmade quality, the essence of which will be transferred to the consumer bit by bit, so that every detail is forever imprinted on his heart forever.

2.1 Current conditions of fashionable handmade customized handbag market

The origins of the term “fashionable handmade and customization” can be traced back to Paris in the 18th Century. According to Ku (2004), after the French Revolution in the 18th century, at the time the rise of the bourgeoisie and middle class led to the liberalization of clothing and accessories, and high-end customized clothing came on the scene. Later, in the mid-19th century, stores that sell high-end customized clothing or other brands of handmade customized luxury products gradually came into being in France, Italy, and England. Early on, in Taiwan, so-called “customization” services refer to the “current apparel” in the fashion field. For men's Chinese-style suits, western-style suits, or women's western-style cuts and qipao, these were all mainstays of the customized handmade apparel market. In recent years, the influence of globalization has led to the gradual rise of Taiwanese designer brands. Chen (2009) mentioned that Taiwanese designers not only have their own brands, but also provide customization services. For instance, well-known designers such as Go-Ji Lin, Gou-Chiang Fang, Dai-Lee Pun, Ji-Min Chen, Shu-Chi Huang, Yi-Liang Pan, and Ching-Chu Wun are all world-class. Shiatzy Design Director, Wang Chen Tsai-Hsia, also frequently designs dress gowns for Taiwanese businessmen and socialites. In fact, in terms of market demand, these brands all have professional teams behind them, and also design and produce handbags, shoes, leather products, and accessories. Regarding the professional issues of production management, along with the changes in economic forms, scholars in Taiwan have found that product manufacturing or service procedures of mass customization can provide low quantities and many types of products or service through flexible manufacturing processes. It seems that this is a key in resolving the problem of product diversity and competitive advantage. According to Wu (2009), product diversity and mass customization can both have positive influences on competitive advantage, while product diversity will make activities internal to the organization more complex. Conversely, mass customization would help in simplifying activities within organizations.

With the advent of the 21st century and under the influence of globalization, Taiwan also found the attraction of fashion irresistible. Fashion is no longer a symbol of power for the royalty, but can be the symbol of fashionable matters during a period of time. The February issue of ARCH Glamour Style Magazine (2008), the article Spatial Fashion Code defined fashion as “the popularity of something over a period of time.” Lin and Chen (2009) suggested that fashion is not only popular culture, but is

also a life attitude, since the changes in lifestyles result in the endless changes of the lifecycles of consumption markets. Therefore, the above perspectives show that everyone can have fashion. It does not have to be extremely extravagant, but must be trendy at the time or have personal style features. Based on this position, handmade customized products or items are a part of the fashion industry. Facing customer groups with different demands, there are different marketing strategies and channels. The next section will focus on the research subject, “handbags,” to summarize the brands of cases that accept orders for customization and organize the strengths and weaknesses of the marketing channels.

2.2 Analysis of consumer emotional needs

Smart consumers in the new age are inclined toward considering: how to satisfy their wants, placing the focus on innovative unique products and services, preferring products and services with authenticity. They are independent and individualistic, and they are willing to participate in the consumption process and have knowledge relating to consumption. They would ask vendors to tell them simply: what can this product give me? How is this product special? Is the price reasonable? Are the functions suitable? What kinds of guarantees can you give me?

Consumption behaviors originate from need, and the source of these needs can be divided into two types: (1) personal intrinsic factors, including lacks or dissatisfaction in terms of personal clothing, food, residence, transportation, education, or entertainment, or personal expectations for change and novelty; (2) external factors, including marketing stimulations or imitation and In the product development process of many popular fashion industries, they should pay more attention to the value perceived by the consumers of the brand, and create irreplaceable new luxury items. Products or services that appeal to emotion can better move people, and this phenomenon is more salient for fashion products. This is because consumers do not really “need” this product, but rather they believe that it is “worth” having; therefore, products themselves must emphasize expression of cultural content, sense of quality, and unique characteristics, to use creativity, channels, and consumer connections to enhance product value (Lin & Chen, 2009). Another issue to appreciate is that the fashion products that have successful sales and have made most money are ones that have focused on emotional needs. For many consumers, consumption relating to food, clothing, residence, transportation, education, and entertainment would all encounter the four emotional needs. Customized products demonstrate that buying a customized handmade handbag

learning in social life. These different intrinsic and external factors would cause individuals to have the demand for consumption, eliciting consumption to satisfy related demands (Jian, 2008).

Social changes have given consumers in the new age greater purchasing power and consumption knowledge, giving them more diverse products to choose from. Consumers search among different products, but now they want more, and hope that the products they buy can increase their own value, or demonstrate their own style and tastes, while helping them resolve pressures of daily life. Smart shoppers have sufficient self-perception abilities to understand which products can care for their own internal emotional needs (Silverstein...etc, 2004). New consumer emotional demands are analyzed as follows:

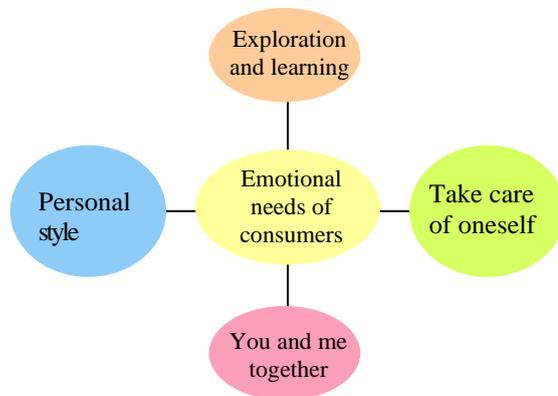


Figure 1. Types of consumer emotional needs

can accentuate one’s own characteristics and tastes (personal styles), can be used to reward oneself after hard work (take care of oneself), can express the attraction of outstanding value in socializing (you and me together), participate in the design and creative process, learn more about products and experience the fun of creativity (exploration and learning).

Table 1. Analysis of marketing channels and brand cases that accept orders for customized handbags

Marketing channel	Brand or case		Strength	Weakness
Luxury brand stores or exclusive counter brands	Foreign brands	Louis Vuitton	International brands have careful customization services. Other than product assurances, customization procedures are clear, and the prices are cheaper than the limited edition bags.	Consumers can only make certain types of changes. After the orders are made, they must be sent back to the original factory overseas, so the turnaround time is longer.
		Hermes		
		Cartier		
		Roger Vivier		
	Taiwan	Amopola customized handbag series	Can use lower prices to design handbags with a sense of quality and style	Lower name recognition, fewer exclusive counters, limited service ability.
Caltan design				
Online marketing	Catwork: photo bag customization MINAS: photo bag customization Mimi tailors: production of canvas bag orders kitty.dog: production of canvas bag orders Happy workshop: production of canvas bag orders SewZakka Handmade: production of canvas bag orders		Uses yahoo, open-air auctions, and other online shops as marketing platform, save on costs of products and store costs; looking for consumer groups who love creativity and individualism; handbag designs are generally cute and stylish.	Businesses would set a few styles and specifications to be chosen by consumers, less uniqueness. Consumers cannot directly see the materials and the production processes, and there is a lower sense of trust; further, the method of material selection is more likely to produce errors.
Micro-workshops	Private textile mosaic classrooms, print and dye workshops, or leather sculpture workshops can accept customized orders.		The consumer can communicate with the designer face-to-face, and can go to the site to choose the materials and styles, view the production process, or even learn and experience the process.	Storefront or workshop addresses are generally in communities or margins of city center, with limited promotional ability, insufficient human resources, and less standard prices.
Creative markets	Creative markets or holiday markets have vendors who focus on handmade textiles, leather sculpture, weaving, and techniques with other materials; consumers can communicate with the vendor, creating different handbag styles according to personal preference.		Save capital and human resource costs, service scope can expand all over Taiwan, and is one of the easiest ways for entrepreneur to earn name recognition.	Impossible to complete the sale of the ordered customized bag, less post-sale service for consumers; the prices cannot be set too high, which may result in uncertainty in terms of materials or quality.

2.3 Apply TRIZ creativity concepts into creative design

(1) TRIZ systematic innovation theory and meaning

Stan Kaplan; Jiang (trans) (2008) points out that: TRIZ is the acronym of Russian Teoriya Resheniya Izobreatatelskikh Zadatch, which means “the theory of inventive problem solving,” and was invented in 1946 by Genrich Altshuller. Genrich Altshuller (2008) pointed out that TRIZ theory was found after 200,000 patent analyses, picking out 40,000 that have more innovative patents to explore their resolutions and application methods, in attempt to find basic principles and forms. Thus, TRIZ is unlike using brainstorming to produce new concepts or creativity, avoiding blind spots or lack of systematic character produced by participant member breadth of knowledge. TRIZ stresses that invention or innovation can follow certain procedures and steps,

rather than just random ideas or disconnected brain stimulation (Lin, 2009).

Song (2009) suggested that systematic innovation-TRIZ is the most important tool for the cultivation of creativity and innovation. According to Hong (2004), it can be found that, the proposition of TRIZ theory is because the phenomena or process of product development produced physical contradictions or technical contradictions and other problems. The matrix system is used to point out the problems, and find the solutions to form the TRIZ systematic innovation theory that can resolve older problems and invent new inventive methods (see Fig. 2). Gao (2005) indicated that TRIZ includes four primary methods and tools, which are (a) 39 contradiction matrix and 40 innovative problem-solving principles; (b) materials, context analysis, and 76 standard solutions; (c) science and technical achievements database; (d) ARIZ.

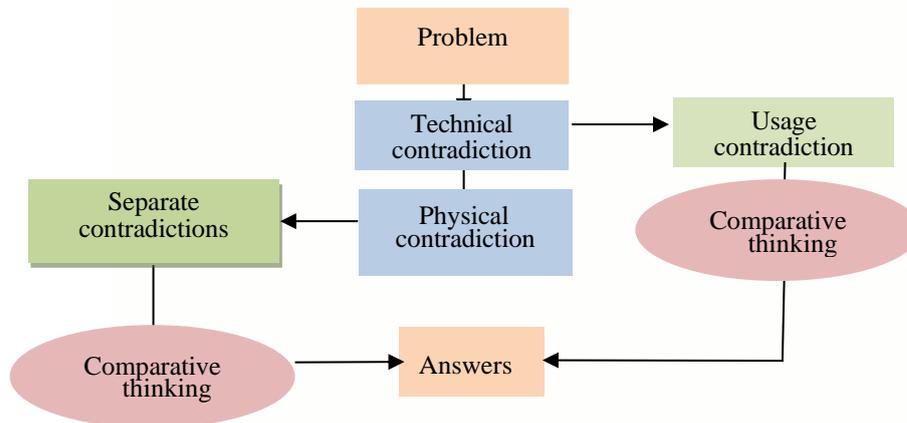


Figure 2. Procedures for using TRIZ to resolve contradictions

(2)Applying TRIZ innovation concept into creative design

Today, when personal needs have received more attention, in order to satisfy user needs, regardless of food, clothing, residence, and transport, manufacturers have promoted personalized services to keep or attract more consumers. For e-mail, auction websites, online audiovisual websites, instant messaging software, and search engines to personal online photograph albums and blogs, it is easy to find personalized services. Actually, top-level consumers are not concerned with price but a service value and respect, for instance: (a) use the highest-quality tools and materials; (b) specialized services; (c) listen to the decisions and requirements of customers; (d) make one's own designs longstanding and even become a classic. It is not only necessary to satisfy customer needs, but also necessary to cover aesthetics, appearance, and practicality, because the top-level customers want these things. Of course, the services must be very detailed as well; in turn this would leave deep impressions on the customers. Since society is approaching an M shape, this study argues that handmade customized handbags are feasible alternatives, and the market would have these demands as well. Thus, this study hopes to design a TRIZ systematic innovation-based design procedure for customized handbags that is convenient and practical, and can be used to find a developmental path for the demand for customization in Taiwan.

3. Research Method and Design Procedures

3.1 Research Method

This study first conducts literature review to explore the characteristics of customized handbags, and carry out analysis of the Taiwanese market in the handmade customization orders in the fashion industry, as well as analysis of customer emotional needs, TRIZ systematic innovation theory application on innovative design. Then, using customer questionnaire analysis and interviews with store owners, this study collects consumer opinions and perceptions for customized handbags, and explores the problems that stores seek to improve upon in the process of producing or marketing customized handbags. After integrated data analysis, this study summarizes customer demands for handbag customization as well as current issues and contradictions faced by business owners, and uses concepts in TRIZ systematic innovation theory to construct the procedures for designing customized handbags. After the material is analyzed and tested, actual production of customized handbags is carried out to complete developmental design. Finally, this study proposes conclusions and related suggestions.

3.2 Research and Design Procedures

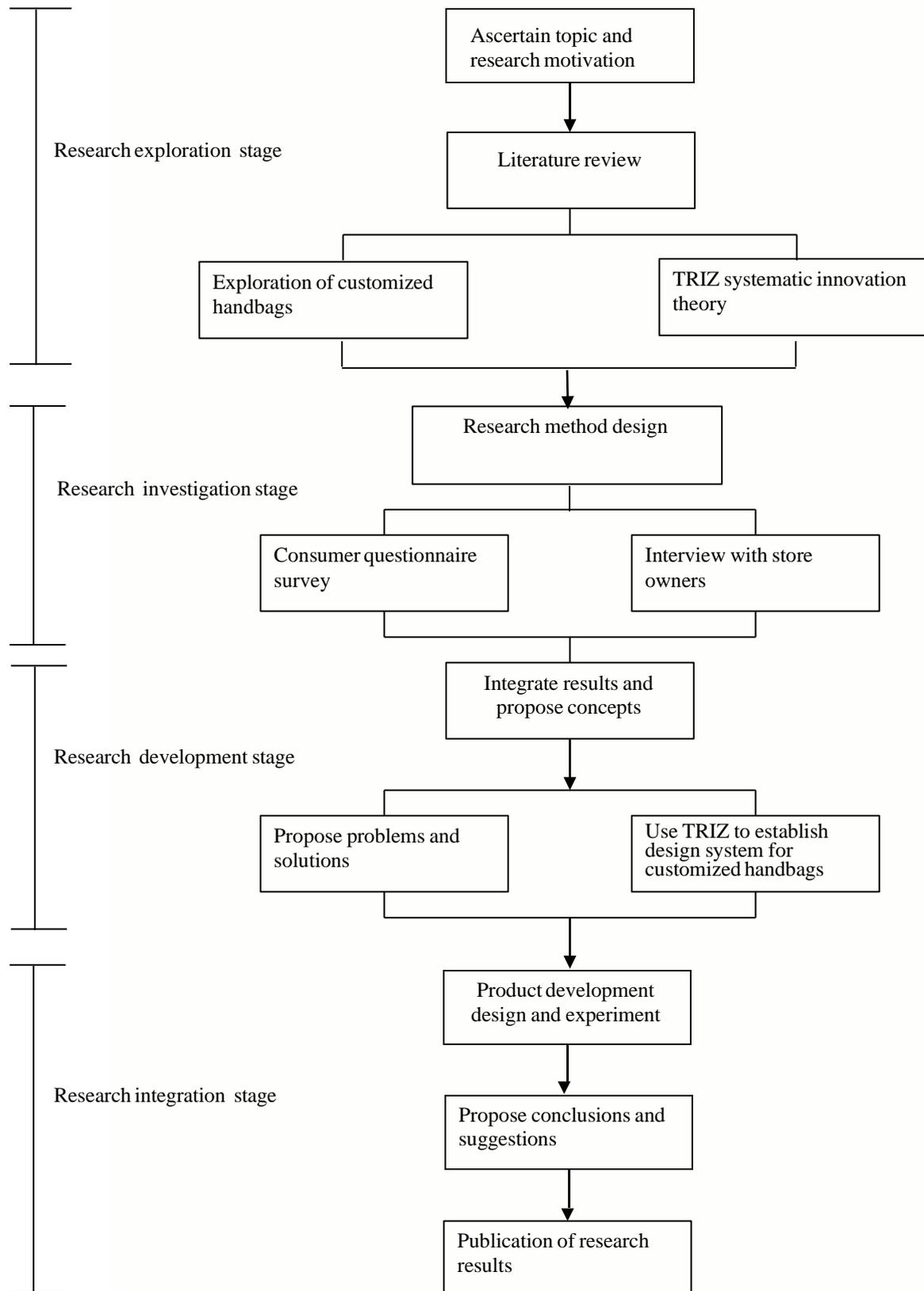


Figure 3. Research procedures

4. Research Result Analysis

4.1 Results of consumer questionnaire survey

Considering that handbags cover a wide range in terms of materials and forms. For instance, in terms of handbag form, there are clutch, large backpack, small backpack, small purse, coin purse, and party handbag. In terms of material, there are genuine leather materials, nylon materials, woven materials, bead materials, and wool materials. There are major differences in the customer

groups, so this study focuses on the handbag market in Taiwan. Questionnaire survey was conducted on individuals who currently intend or do not intend to purchase customized handbags. The area of research included seven cities and counties in Taipei, Taoyuan, Taichung, Changhua, Tainan, Kaohsiung, and Pingtung. A total of 600 questionnaires were released, and 600 valid questionnaires were retrieved, with 200 each in the central-north, central, and south.

(1) Handbag functionality analysis: the top consideration is Portability (convenient mobility), followed by practicality

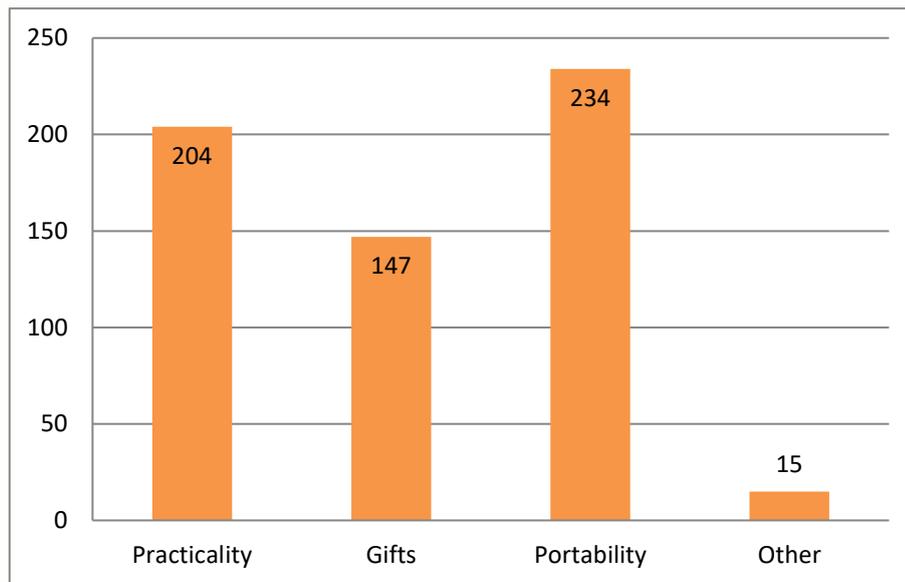


Figure 4. Survey of handbag functionality

(2) Analysis of consumption reasons

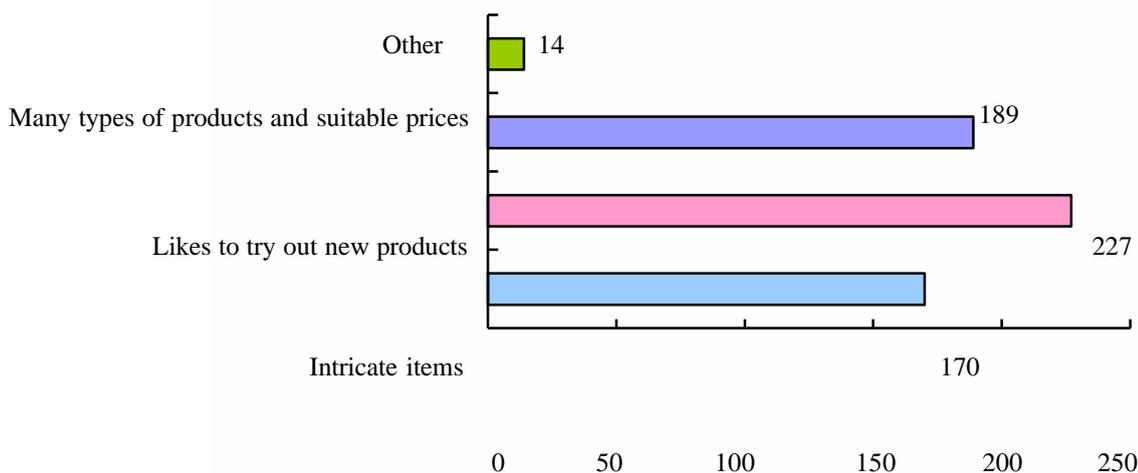


Figure 5. Analysis and survey of consumption reasons

(3) Analysis of handbag categories and types: the questionnaire surveys show that if consumers want to purchase customized handbags, as many as 33% of the

consumers in Taipei and central Taiwan prefer more glamorous or banquet-style handbags

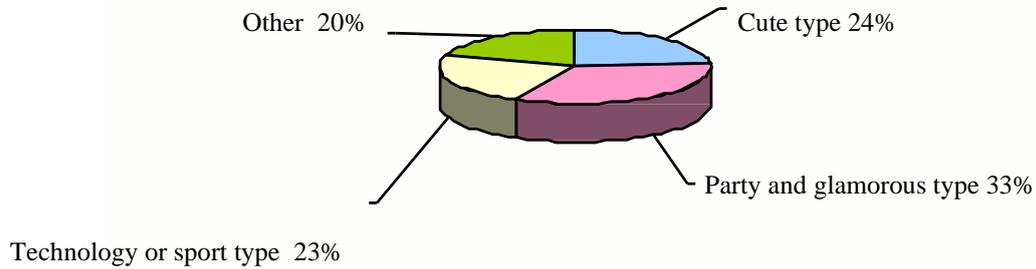


Figure 6. Survey of the forms and styles of handbags preferred by consumers

(4) **Hope to have a handbag customized for oneself**
 Customization analysis shows that as many as 80% of the consumers are willing to accept customized

handbags. This finding shows that the feasibility of customized handbags is a business opportunity and a trend for future shopping by consumers.

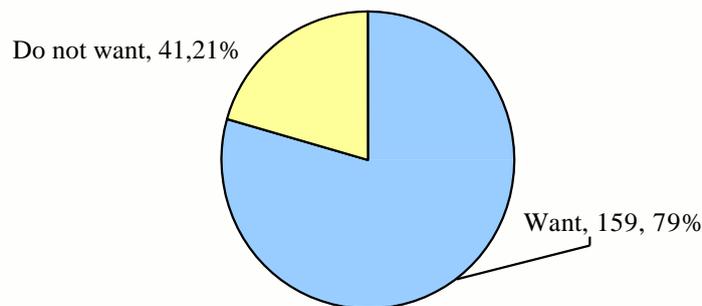


Figure 7. Statistical chart for northern Taiwan: want to have a customized handbag

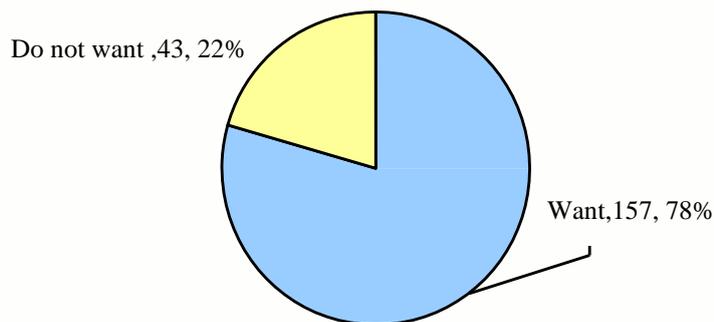


Figure 8. Statistical chart for central Taiwan: want to have a customized handbag

(5) Analysis of greatest reason for willingness to order customized handbags

Statistics for the 600 questionnaires in northern, central, and southern Taiwan.

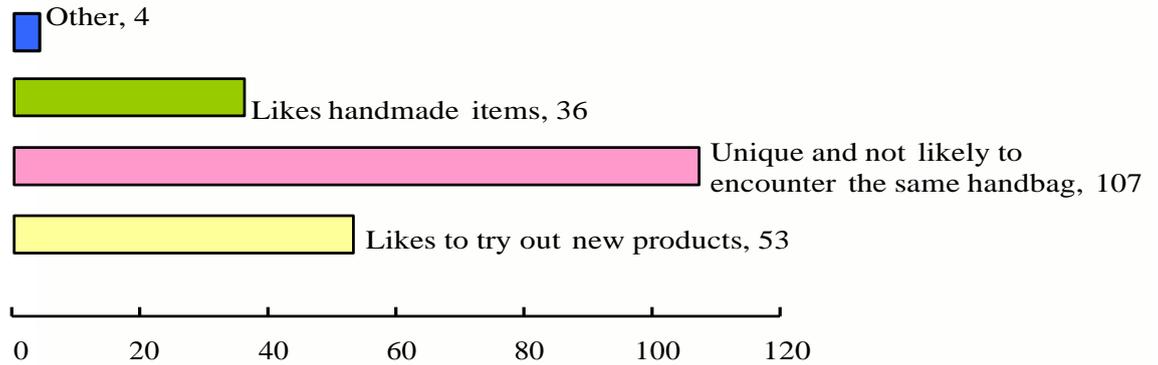


Figure 9. Statistical chart for northern Taiwan: how to attract you into buying a customized Handbag

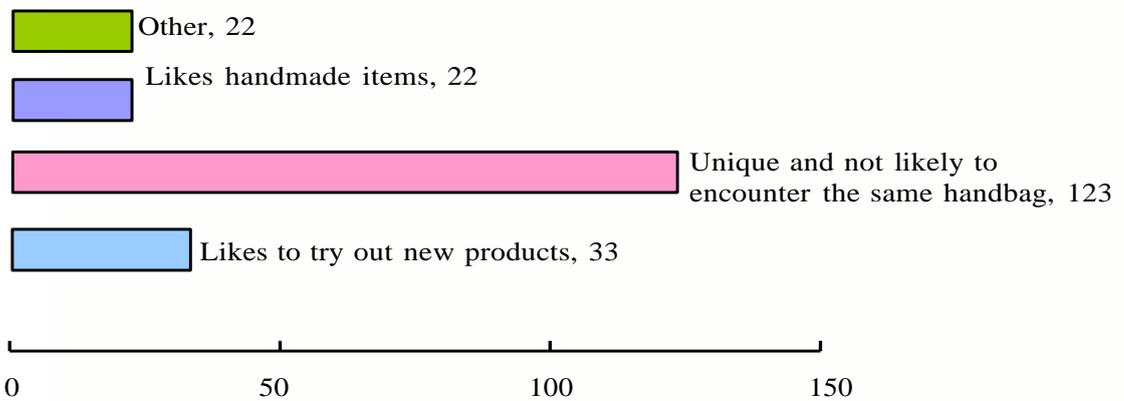


Figure 10. Statistical chart for central Taiwan: how to attract you into buying a customized handbag

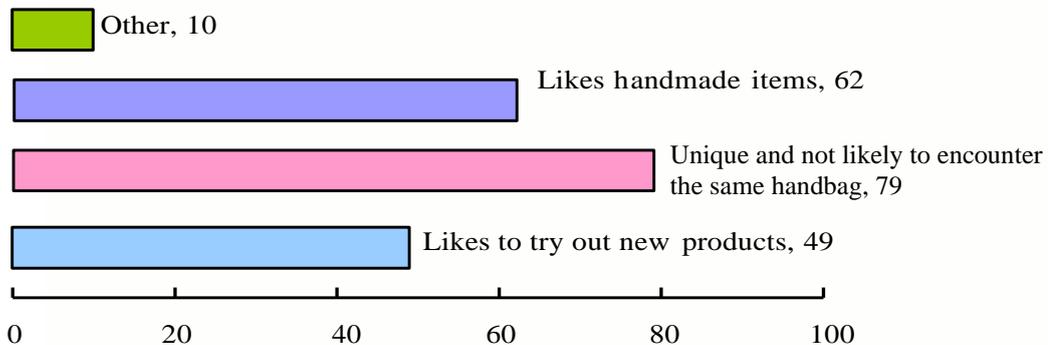


Figure 11. Statistical chart for southern Taiwan: how to attract you into buying a customized handbag

As high as 52% of consumers who order customized handbags are willing to accept customized handbags because they are unique and unlikely to be in the presence of the same bag

4.2 Contradictions and innovative problem-solving principles in customization procedures for handmade customized handbags

This study uses the 39 contradiction matrix and 40 innovative problem-solving principles according to

TRIZ theory in attempt to discover the problem contradiction parameters for the development process of customized handbags, and find the items that are suitable from 40 innovative problem-solving principles (see Table 2).

Table 2. Contradiction matrix analysis of customized handbags

Contradiction parameter	Prevent deterioration	Shape (12)	Durability of moving parts (15)	Waste of materials (23)	Waste of time (25)	Precision of manufacturing (29)	Manufacturability (32)	Convenience of usage (33)	Maintainability (34)
	Feature for Improvement								
1	Shape (12) <u>Formal design</u>	+		35、29、3、5	14、10、34、17	32、30、40	1、32、17、28	32、15、26	2、13、1
2	Durability of moving parts (15) <u>Durability</u>	14、26、28、25	+	28、27、3、18	20、10、28、18	3、27、16、40	27、1、4	12、27	29、10、27
3	Waste of materials (23) <u>Testing</u>	29、35、3、5	28、27、3、18	+	15、18、35、10	35、10、24、31	15、34、33	32、28、2、24	
4	Waste of time (25) <u>Production process</u>	4、10、34、17	20、10、28、18	35、18、10、39	+	24、26、28、18	35、28、34、4	4、28、10、34	32、1、10
5	Precision of production (29)	32、30、40	3、27、40	35、31、10、24	32、26、28、18	+		1、32、35、23	25、10
6	Manufacturability (32) <u>ease of production</u>	1、28、13、27	27、1、4	15、34、33	35、28、34、4		+	2、5、13、16	35、1、11、9
7	convenience of usage (33) <u>Usage needs</u>	15、34、29、28	29、3、8、25	28、32、2、24	4、28、10、34	1、32、35、23	2、5、12	+	12、26、1、32
8	Maintainability (34) <u>Post-sale</u>	1、13、2、4	11、29、28、27	2、35、34、27	32、1、10、25	25、10	1、35、11、10	1、12、26、15	+

4.3 TRIZ innovative procedures for designing customized handbags

TRIZ theory is generally used in scientific inventions. Even application in the design field is generally for highly industrial or technical product designs; thus, this study first extracts the meaning of TRIZ theory and refers to some of what can be applied to innovative problem-solving principles. This study finds that for handmade customized innovative product design, 39 contradiction matrix and 40 innovative problem-solving principles in TRIZ theory are more suitably applied.

However the customized creative design procedures are

not completely in conformity with the 39 contradiction parameters and 40 innovative problem-solving principles in TRIZ theory. Research finds that in terms of design semantics, procedures, and conceptualization in the customized creative products: the four steps of “designer and consumer communication”, “material selection and production techniques”, “design and production procedure”, and “marketing strategy” are parts that need more systematic confirmation to benefit selection by micro-corporations or brand. Thus, after the summarization and analysis, the TRIZ systematic innovation procedures for designing customized handbags are planned as follows:

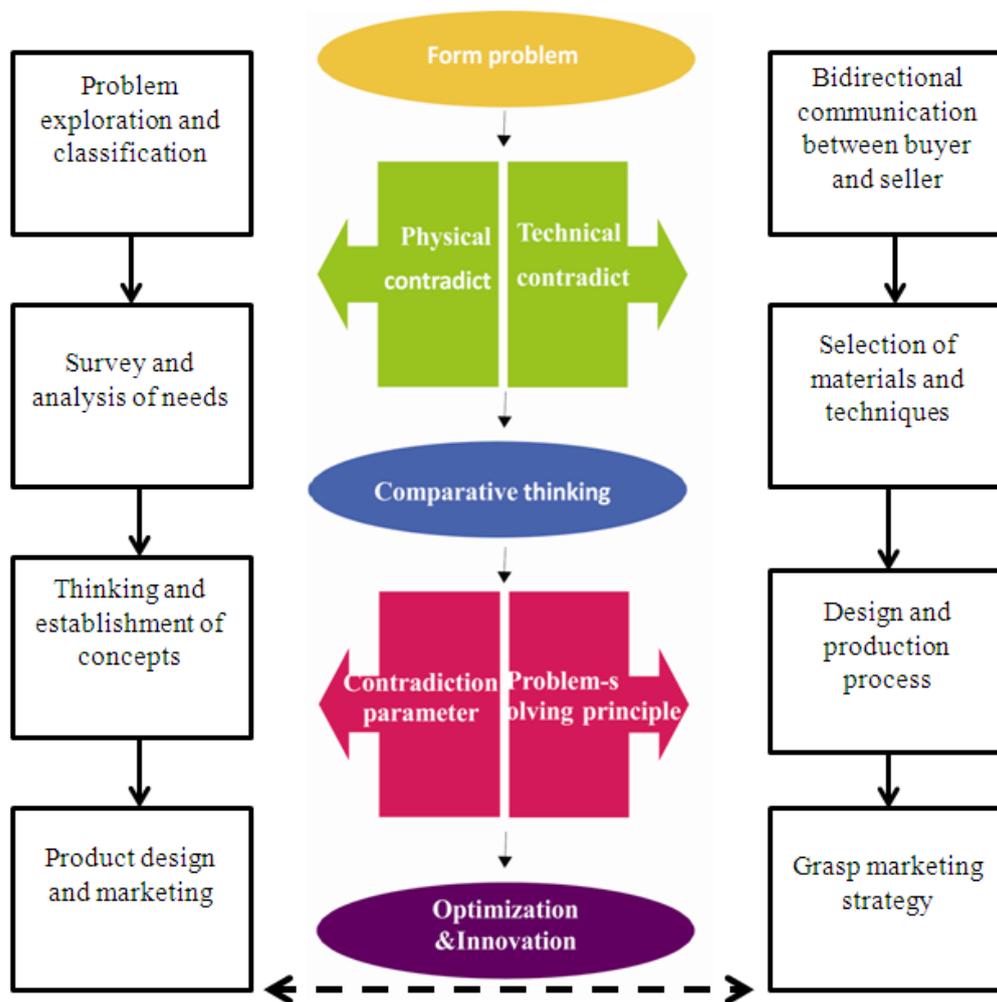


Figure 12. TRIZ systematic innovation procedures for designing customized handbags

4.4 Analysis of main points in materials and techniques

The study finds that in terms of design semantics, procedures, and conceptualization in the customized creative products: the four steps of “designer and consumer communication”, “material selection and production techniques”, “design and production procedure”, and “marketing strategy” are parts that need more systematic confirmation to benefit selection by micro-corporations or brand. Thus, after the

summarization and analysis, the TRIZ systematic innovation applied for designing customized handbags are finished as follows :

- (1) Use different materials, shapes, forms, and techniques to compare the materials that lead to different quality feels of handbags.
- (2) Consider using new materials for examination and creation, introducing new forms in experimental creation, then ascertain the feasibility of materials, and the final purpose is for production of the actual products.

Table 3. Common categorizations of customization techniques

Material Technique	Glass crystal	leather	Cloth or wool	Cotton or wool rope	Wood and bamboo	plastic	Silk fiber
Weaving	⊙	⊙	⊙	⊙	⊙	⊙	⊙
Printing		⊙	⊙	⊙	⊙	⊙	⊙
Sewing or embroidery	⊙	⊙	⊙	⊙		⊙	⊙
Pasting or embedding	⊙	⊙	⊙	⊙	⊙	⊙	⊙
Coloring or filling	⊙	⊙	⊙	⊙	⊙	⊙	⊙
Tying or knotting	⊙	⊙	⊙	⊙	⊙		⊙
Sculpting or hold-punching	⊙	⊙			⊙	⊙	

Table 4. Analysis of wool materials

Name	Price (NT\$/Per Roll)	Special points, strengths and weaknesses
Cashmere wool	(100% most expensive, one roll 1000~1300)	Lightweight, most insulating
Merino wool	(100%Merino cheap 140~as expensive as 380)	Lightweight, insulating
Wool	Wool (100%Wool, 45~100)	Insulating, low price
Baby Alpaca	Alpaca (100% is about 130~160)	Good insulation
Alpaca	Alpaca (100% is about 85~110)	Good insulation
Acrylic	100%ACRYLIC 30 NT	Weakness: does not absorb sweat, unsuitable for wearing

Table 5. Compilation of various materials

Various types of rope and string		
 Hemp rope	 Silk strings	 Five-color strings
 Sewing thread	 Mink wool balls	 Fishing wire
Handle images		
 Bamboo knot handle	 Synthetic leather	 Acrylic handles
Various plastic beads		
 Diamond-shaped beads	 Glow-in-the-dark beads- yellow	 Solid-color candy
 Plated round beads	 Colorful plastic beads	 Rice beads
 Earth beads	 Trapezoid wooden beads	 Oil Beads
 Bead-in-bead	 letter beads	 Glass pearls
 Bead-in-bead	 letter beads	 Glass pearls
 Marbles	 Oil beads	 Glass pearls
Various glass crystal beads		
 Rice beads	 Pointed beads	 Fish-shaped beads
 UFO beads	 Water drop beads	 Heart-shaped

 Sky beads	 Wavy circles	 Snowflakes
 Artistic pendants	 Sea star/coral	 cross
 Square	 Butterfly-shaped	 Flower-shaped
 Earth beads	 moon/star	 Maple leaves

4.5 Results of product design

This study first uses market surveys to understand the needs and expectations of consumers regarding customized handmade handbags, and then uses “TRIZ systematic innovation” to distinguish consumer market opportunities and seek resolutions to related problems. After following design procedures

to design image drafts for innovation in the design styles, the materials are tested and calibrated to ensure that materials are well-made and conform to functional needs. Handmade test is conducted manufacturing and model modification to make the product intricate and perfect. Finally, customized handmade handbags are created to satisfy personalized needs.

Table 6. Case of creative process of handmade customized handbags

Process	Images
Weaving	Design of glamorous customized handbag - Austria crystal bead
knotting	

Table 7. Completed handmade customized handbags

(1) Glamorous Styles	(2) Pure Years
 <p>名稱:華麗風采 材質:日本進口粗、角珠、棉線</p>	 <p>名稱:純真年代 材質:日本織機、車理木線扣子</p>
(3) Colorful Murmurs	(4) Green Fields and Magical Shoes
 <p>名稱:七彩風情 材質:日本海陸為字材、日本進口拉線和精緻串珠</p>	
(5) Amber fields	(6) Mysterious Night
 <p>名稱:琥珀原野 材質:使用純淨活世奇的水晶和日本棉線</p>	 <p>名稱:神秘之夜 材質:使用純淨活世奇的水晶和日本進口粗</p>

5. Conclusions and Suggestions

5.1 Conclusions

(1) Product demands of consumers have transformed from “need” to “worth” the added value

Modern consumers are a unique group, which have financial capability and distinct tastes. They desire for quality products, are generous to themselves, and take social responsibilities. Their pursuit for fashion may be influenced by others, but still holds their exclusive tastes. They have abundant consumption knowledge, and know their own consumer needs. Once our products can touch their heart and satisfy their needs, they would spend money to buy these products and even become loyal consumers. They are a rising force among consumer groups, and are the main group of customers that the fashion industry should emphasize and be concerned about.

Consumers in the new age are concerned with “emotional consumption.” They do not only buy function, but also want the positive emotions brought by this product, including self-confidence, carefree, happiness, and price (Lin, 2002). Thus, “emotions” have gradually come to play the main role in consumption. Emotional consumption generally buys fashionable products or “luxury goods,” and they hope to buy a unique product that can express the ideal self.

(2) Consumers are concerned with product hand feel design, style aesthetics, intricate quality, unique innovation, and experiential services

This is an age of pursuit for hand feel. Handmade eyeglasses, jeans, knit-bags, figurines, soap, and cookies are some of the consumer products that are “made by hand,” and the prices are not cheap. Even though some products are not a hundred percent “made by hand,” they intricately extend the emotions, temperature, and tactile sense from “hands” into design concepts. Hand feel transmits the temperature in the hands of designers, and are deep experience processes, these are also sources of vendor pursuits for differentiation under market competition.

The popularity of hand feel products mean that people hope to use their hands to create something to prove one’s existence to fight against mass production rather than being a part of capitalism. The advent of the age of hand feel expresses that more consumers choose to be loyal to personal style rather than brand. Meanwhile, this reflects a dissatisfaction and protest for their life environments, protesting against an age with mass production and too many choices.

(3) Use TRIZ systematic innovation theories and concepts, as well as the thought framework on customized handbags for creative design is feasible and visionary

This study finds that in terms of the design semantics, procedures, and conceptualization of creative customized handbag products: the four steps of “designer and consumer communication”, “material selection and production techniques”, “design and production procedure”, and “marketing strategy” are parts that require more systematic establishment for the reference and selection by micro-corporations and brands. Thus, this study uses the 39 contradiction matrix and 40 innovative problem-solving principles in TRIZ Theory to find the parameters and solutions that conform to the four steps above. This study finds that there are 8 contradiction parameters that conform; which are shape (12): formal design, durability of moving parts (15): durability, waste of material (23): material test, waste of time (25): order and production process, precision of manufacturing (29): communication gap, manufacturability (32): ease of production, convenience of usage (33): usage needs, maintainability (34): post-sale service.

Thus, using the theoretical concepts and ideas of the framework of TRIZ systematic innovation in the creative design of customized handbags is feasible and visionary. The Delphi method is a structured communication technique, originally developed as a systematic, interactive forecasting method which relies on a panel of experts. The experts answer questionnaires in two or more rounds (Rowe...etc,2001). Later studies can use Delphi method or experiment method to again confirm whether the innovative problem-solving principles of the eight contradiction parameters and be applied on the creative design of customized handbags, so that this innovative system would be more comprehensive.

(4) Handbag customization service should establish the procedures and systems, so designers, workshops, or micro-proration can refer to them and apply them

Currently, handbag customization service is not just a marketing strategy of well-known luxury brands. For consumers in the new age, the uniqueness, creativity, or personal styles of customized products are all marketing trends in future fashion. Thus, the establishment of a procedure and system for the creative design of customized handbag can help designers, workshops, or micro-corporations to effectively control the customization process, to dispel or improve upon

problems encountered in the customization process.

5.2 Suggestions

(1) Use the process of customized experiences to satisfy the emotional demands of customers

Since feeling “worth” has gradually become a part of what consumers expect, products or services with emotional appeal can better move people. This is because when products themselves or their added value can form a connection with an emotional need of consumers, it would better satisfy them, and they would think it was more “worth having,” and be more willing to spend money.

Thus, in the experience process of customization, if it is possible to understand consumer feelings, with “emotions,” “contexts,” and “feelings” as the key points in consumption, to take care of emotional needs and the objectives desired by consumers, make considerations based on their position, and engage the consumer’s points of benefit, provide consumer with the economic value of in-depth experiences and high-quality aesthetics with the core knowledge and professional ability to integrate the beauty of life with creativity. With the uniqueness of “customization” for customers, they can “be fully willing” and “buy generously,” so that they can be “satisfied” and feel that their money was “worth it.” (Lin, 2009), and further promote customized products as life necessities after being packaged by emotional appeal.

(2) Use customized products to create added commercial value in “hand feel economy”

For modern people, slowness is the real luxury, this is an age in the pursuit of “hand feel”. More and more 100% “handmade” products, or those that emphasize a sense of touch, temperature, and exclusive production receive more attention in the market. More people are spending money to buy “works,” rather than “merchandise.” This type of consumer trend means that craft art is returning. People come to workshops in small alleys to find totally unique original works.

When “hand feel” is a new marketing element, then how is it possible to communicate with consumers? How to create a unique “hand feel brand”? This is an important issue that requires deep thought. Thus, hand feel economy is an experiential economy, with deep communication between consumer and designer as well as deep aesthetic experiences, emphasize that the “humanity” and “touch” of “customization” cannot be mechanized and mass produced, in turn causing consumers to be loyal to the individual and not the product. Taiwan has entered a new economic age of

hand feel consumption, where creative design and marketing management have to be combined with culture, and use a sense of quality to correspond to the consumption needs of certain groups; hand feel is a kind of subtractive aesthetic. If it possible to perfectly balance traditional and modern elements, and extract the beautiful elements of history, memory, and emotion (Wu et al., 2006) to get closer to the senses of the consumers, grasp a feeling of being moved in their hearts, this would be successful addition of value via hand feel.

(3) Suggestion to use KJ method to find the contradiction parameters in design of handmade customized handbag to establish comprehensive principles for the creative design of TRIZ systematic innovation

This study only finds eight TRIZ contradiction parameters that conform to the procedures of creative design for customized handmade handbags. The K-J Method was developed as the the Affinity Diagram, the Seven Management and Planning Tools used in Total Quality Control, the basic K-J brainstorming process becomes a problem-solving process (Raymond Scupin, 1997). Future studies can use KJ method or other methods to construct more contradiction parameters and problem-solving principles that conform to customized creative design, so that the usage of TRIZ systematic innovation principles in the professional field of creative design can gradually become more comprehensive and assist in the development of cultural and creative industries.

(4) Establish a database system for materials and techniques for customized handbags to facilitate communication between designers and consumers

Using the forms of creative design, novel colors, development of unique materials and practical functions, integrating new technological production methods, and production of personalized styles can all accentuate product originality and uniqueness to attract the attention and preference of consumers. Future studies can further test the various materials and techniques, and use the processes and results to construct a database system for convenient checking, applying, comparing, and analyzing. It would help designers and consumers communicate and exchange opinions at any time, to jointly participate and design the creative products that both sides are satisfied with.

(5) Establish online marketing platforms for creative

design of customized handbags, Allow consumers to participate in design with internet databases

Allowing consumers to experience the design process is one of the emotional demands for consumers. It is suggested that businesses should use Internet interaction platforms and context simulation methods, so that consumers can participate in the complete creative process, so that they can deeply experience a sense of reality and value.

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Liu Ying-Lin Wang graduated from the Fashion Imaging Department at Mingdao University, her research focuses are market surveys, woven crafts design, and customized handmade bag design. In 2008, under the instruction of Prof. Chin-min Lin, she planned and organized the “Makeup, Pack up” design exposition at Mingdao University in an effort to promote the marketing of customized handmade bags and purses. There were a total of 30 handmade bags on display, many of which demonstrated composite materials and production techniques, showcasing immense creativity and craftsmanship and winning critical acclaim both here and abroad. She is the owner of the Amber School for DIY Crafts, and the lecturer for woven crafts course.