Wearing Black when feeling Blue

An explorative research on how to design clothes to induce
either a cheerful or a relaxed mood

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Master Thesis
Rins Lindeman

Master Design for Interaction
Faculty of Industrial Design Engineering
Delft University of Technology

Supervisory Team
Chair - Prof. dr. ir. Pieter M. A. Desmet
Mentor - Ir. Maurizio Filippi

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Preface

A project like this, touching upon an unknown design discipline and executing designs and research that were not always along my knowledge and skill set would not have been possible without the support of the people around me. Before diving into the topic of moods and fashion, I want to express my gratitude towards all, thank you!

⟶   In September 2021, some time after reading an article in the Volkskrant Magazine on Dopamine Dressing, the journey of connecting moods and fashion with each other started. Now, one and a half years later (April, 2023), it came together in this thesis. Where it started as a research project next to my internship at Emotion Studio, it ended in hours of interviews, designing and sewing mood inducing clothes.

This project would not have been possible with the inspiration, knowledge, and guidance from my supervisors: Maurizio Filippi and Pieter Desmet. Thank you, Pieter, for sharing my enthusiasm to create a connection between fashion and moods. Thank you, for always trying to wear something special to our meetings. At the beginning, you have shared your wish to guide a design process, and I hope I have met that wish by giving you several garments and outfits. Thank you Maurizio, for always listening with so much ease and relaxation, reflecting and thinking along next steps. You always found time in between to listen to my concerns or ideas, bringing new and interesting perspectives to the table. Thank you both for all the interesting, valuable, and most of all pleasant conversations throughout the project.

Each outfit that you will find throughout this report is designed specifically for one person and their unique story. Without them, their stories, their help, and their willingness to participate, this project would not have been possible. I am incredibly grateful that I was able to spend so much time with you and work with you. My hope is that you have enjoyed this process as well, and that you are able to wear the outfits with pleasure for the years to come.

Translating all the insights into valuable designs would not have been possible without the guidance and tips from all the fashion designers along the way. You have given me a little peek into the rushing and creative world of Fashion Design, sparking my interest to do more within this discipline.

And my parents, although frequently asking how it happened that I am working on a project that is about fashion design at the Technical University of Delft, but nonetheless supporting me throughout the whole ride. Thank you for motivating me to always deliver and do a bit more. The number of times I have heard: "come-on, this is the last bit", reminded me to push it a bit further. We have joked about it a few times, from which parent I got my creativity. My father always proudly would say it comes from his side, my mother the same. Let's just settle that I got it from the both of you, although I did learn how to sew from my mother.

Finally, I want to express my gratitude to my dearest and closest friends, since they have been there every step along the way. From thinking along throughout the process, forcing me to take breaks, critically reflect upon the process, always willing to fit another piece that I have made and for letting me borrow your steam iron.

Enjoy the read!

Rins Lindeman

Executive Summary

Here, an overview of the main points and findings are presented that have been found throughout the process.

→ The central question for this thesis project was how you can design outfits and garments that deliberately influence or induce moods. The focus of this project was on both a cheerful mood, as well as on a relaxed mood. From a previous research project (appendix B), it became apparent that the relation between moods and fashion is constructed of many facets. There are materialistic properties of garments that are specific to a mood, such as the use of materials or the fit of an outfit. Next to that, moods have an influence on how one feels the need to interact with the people around them, in which clothes can support that need. An outfit can be used as a shield to hide a mood from the people around them, or it can be used to clearly communicate that you are open for interaction. Lastly, personal meaning towards an outfit has an influence on how it affects one's mood. When, for example, one wore an outfit in a period in which they felt most cheerful, like a vibrant summer holiday, that outfit carries these memories and meaning with it, transferring it to one's current affective state.

Intertwined, all of these facets play a role in the way clothes can influence and induce moods. As a designer, it was the task to unravel these aspects and find a way to translate them into design principles for the Fashion Design process. To do so, principles of Mood Congruent Recall and the Think Positive Mood Regulation Strategy were used to derive personal meaning and experiences that are associated with either a relaxed or cheerful mood. This was done through context mapping immersions.

What was found is that clothes provide hints of impact on the wearer's moods. Small changes in their perception, energy level or focus hint towards an indication that a change in their mood state had occurred. These changes can include a more productive attitude due to an active sitting posture that was triggered by an outfit, an optimistic and cheerful feeling when seeing yellow patches the moment the wearer let his head hang, or an induced relaxed feeling when you feel hugged by the touch of fabric on your skin. Whilst moods are longer lasting (in comparison to emotions) drivers of behaviour and perceptions, these hints of impact relate to relatively short periods of time in which the outfit is actually worn. The longer lasting effects should be critically on in the future.

When designing outfits that induce a cheerful mood, it is important to pay attention to increasing the level of confidence of the wearer. The wearer needs to feel confident and empowered by the outfit. This results in the implementation of high quality fabrics and finishing of the garments, as well as an outfit that flatters and highlights areas of the body the wearer wants. When inducing a relaxed mood, it is important that the wearer is not conscious about their outfit. Resulting in simple, and neutral outfits that do not give much stimulus to the wearer. What connects these moods with consciousness and confidence is the personal style of the wearer, which is crucial in the process to achieve the wanted effect. When the outfit is not in-line with the personal style of the wearer, they feel conscious about this difference, and feel less confident whilst wearing it since it does not reflect their personality.

Each mood has thus a distinct set of design principles (e.g. material properties and social affordances) that have to be followed to induce a certain mood, which has to be combined with the wearer's personal style guide as well as experiences and associations that the wearer connects to that mood.

Designers are interdisciplinary and
collaborative by nature, but they
cannot be designers and engineers.

Establishing the limitations in
understanding the knowledge and
contributions of other disciplines
is essential in locating design's own
knowledge.

Page 26, Practice Based Design Research

Reading Guide

Lorem ipsum dolor sit amet

Segments in bold green indicate the goal of the following chapter or a summative design goal. It highlights the reason behind the research, and why it is important in relation to this graduation project.

Lorem ipsum dolor sit amet

Segments in written in dark grey indicate the main text. This includes immersion content and theoretical context. It highlights the process, the insights and the structure of the project.

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Segments written in orange, enclosed in a black box, are extracts from the research paper found in appendix B. They are quoted and reflected upon with the scope of this project.

This research paper was part of a research internship for the Delft Institute of Positive Design. The goal was to define a first relation between moods and clothing, letting participants reflect on different moods and clothes from their wardrobe. This created a textual overview of clothing characteristics that are associated with moods.

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Segments in bold purple indicate the most important findings of the previous segments that are taken along throughout the process into next phases.

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Introduction

What is appropriate to wear to a funeral? *"Do I look sad enough, or is this outfit to cheerful?"* one might ask when the time comes. Much is expected from you when attending a funeral from someone close to you. People expect you to be both strong and emotional. In 1987, the mother of Jellie Tiemersma passed away (van Regemortel et al., 2016), and she did not know what to wear to her mother's funeral. Jellie was searching for an outfit that made her calm and strong, an outfit that would not evoke compassion from the people around her. In short, she was searching for an outfit that fitted the mood she wanted to be in that day, a green khaki green suit was exactly what she needed. When the day came, she felt strong, fitted within a safe shell.

Extract 1 from Research Paper

The segment above describes a possible mood inducing method through clothing. An outfit is used that will stimulate or initiate a feeling, a state of being, within someone in a specific context. The manifestation of that state is unique for that person, but certainly not the only embodiment of the method. In 2022, Serena Williams walked into the US Open wearing an outfit loaded with symbolism. This outfit was deliberately designed to keep her comfortable and confident. She also used an outfit to stimulate a feeling within her, to give a boost to a somewhat tense mood.

In 2018, The Guardian (Bramley, 2018) published an article on Dopamine Dressing, some time after La La Land (dec, 2016) went into premiere. After seeing Emma Stone dancing around in her bright yellow dress, the fashion world brought into the idea that wearing head to toe, bright coloured outfits will lift your mood in depressing times. Carolyn Mair (2018), psychologist, and founder of the MA course in fashion psychology at London College of Fashion stated that *it is not as much about the colour of the dress but it's as much about you – and what meaning you believe your clothes have – as it is about the clothes.* So, even within the phenomenon of dopamine dressing, the symbolic meaning of the outfit, and what it means to the wearer is of importance.

Extract 2 from Research Paper

Can fashion, or more specific, the outfit that you are wearing, be a trigger for a mood change? Although literature on the relation between mood and fashion remains limited, the attention to the relevance of this relation is growing. The relevance for this relation is possibly due to the fact that the focus is on increasing the people's wellbeing and happiness through buying and wearing (new) clothing. This phenomenon is called Dopamine Dressing, which is a way to release additional dopamine, the happiness hormone, to your body by dressing in a certain way. The effect, and the reasoning behind Dopamine Dressing remains somewhat unclear.

Dopamine Dressing is one possible method to induce a mood through clothing, and its effect should not be ignored when diving into the mechanisms that connect fashion to mood change. In the past, several researchers have shone their light upon this mechanism. However, the attention that it has received in the past, is mostly focused on sexuality and the level of attraction of the wearer. This focus was widened throughout this project.

In previous research, the focus has mostly been on determining the effect once clothes have on others, instead of on the self. For example, many researchers focussed on how much men are attracted to women when wearing a red dress (Elliot et al., 2013, Fleetwood-Smith et al., 2019, Guéguen, 2012). In more recent studies, the focus has been shifted more towards the self-perception of the woman wearing a red dress, yet it was still focussed on sexuality and attractiveness (Berthold et al., 2017). At least one research, done in 1982, by Michael Robert Solomon, the question "to what degree do you think that the clothing that you are wearing has an influence on your mood at that time?" Although he found a correlation between the two, it was not asked nor defined what that influence was, or what it was from that made that influence happen.

<div align="right">Extract 3 from Research Paper</div>

Despite the narrow focus of these research projects and the Dopamine Dressing phenomenon, they do indicate that the relation between clothing and moods and influence on each other are significant. They open up a window of opportunity to develop a greater understanding of the relation between your day-to-day clothes and the mood they induce or affect. The goal of this research project was to broaden the perspective on this relation, by looking how clothing has an influence on the wearers personal mood. Insights gathered from this exploratory research were as the groundwork and inspiration for outfits that were deliberately designed to influence or induce a mood.

Goal and Approach

→ In a previous study (appendix B), the relation between clothing and personal moods has been explored. It was explored how people can connect and associate certain outfits or garments with specific moods, resulting in a theoretical framework that connects characteristics of clothing to particular moods. Combined with literature study from several disciplines like fashion design, design for mood and psychology, this provided the groundwork to define the relation between moods and clothing more extensively. However, it has not been explored yet how clothing can deliberately be designed to influence certain moods. It is important to actually wear the clothing that has to be researched, since people have to feel the material, experience the movement of the clothes and behave within the fit of the outfit. The mood-specific characteristics of clothing that have an influence on that mood, served as an inspiration for the design process.

One of the ways how to design clothes to induce a mood is to build a "bridge of clothing" between the unconscious and conscious processes that are involved when it comes to moods. Meaning is important, it gives value to any object, and this value has an influence on the way clothing is perceived. When personal meaning is added to garments, that meaning is transferred to the wearer. By defining what a mood means for a specific person in relation to a context of value, and combining these with the previously mentioned generic framework, personalized outfits will be created that influence their moods. It was hypothesised here that recognising and experiencing this personal meaning (conscious), will induce the unconscious processes of mood regulation. Within this project, more ways on how to design clothes to induce a mood were explored, building upon the knowledge and the insights gathered along the way.

People have to be aware and knowledgeable of their moods in order to derive valuable characteristics of these moods that can inspire the design process. To stimulate this awareness, the personal attributes of moods were derived through in-depth, personal immersions into that mood. Co-researchers were guided through reflective activities that helped them to understand and define their relationship, associations, and meaning towards a mood.

Next to that, there were several (sub) outcomes that were important. One of the outcomes were insights on mood regulation methods and the way they can be researched. Mood regulation design is a field of design that is not yet definite, and there is much to be explored and to be critically reflected on.

Personal Meaning
Enclothed Cognition and Mood Congruent Recall

Material and Fit
Examples include: look and feel, movement

Mood Specific Framework
Context dependent, such as social interaction and affordances
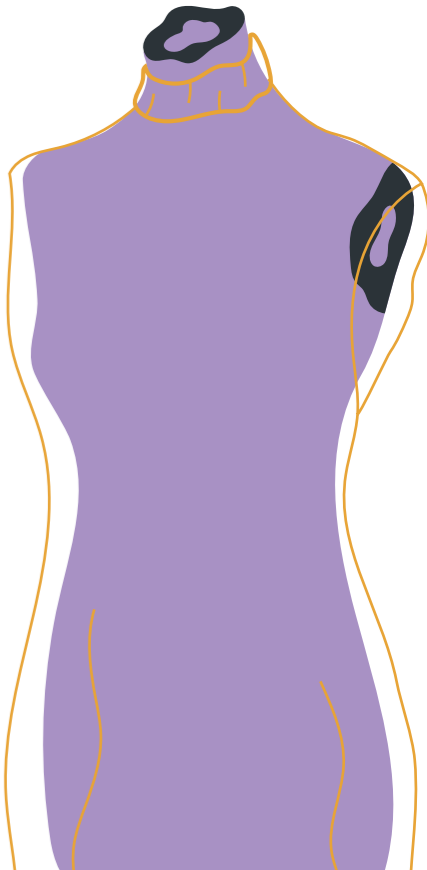
Neanderthal man, created by DALL-E

Scope

A clear distinction between fashion and clothing was required to narrow down the focus of this research project. Fashion is a way to give form to an entity, it is a work of art that evolves over time. Clothes are pieces of garments that are folded in someone's closet, it is that what you throw on the ground after a long day of work. The influence of these clothes on moods is what is important, since this is what has an effect on people's mood.

When Neanderthal society (Das, 2022) started using thick animal furs to keep their bodies warm, the concept of clothes was born. Over time, the function of clothes became more than just functional, as it was used for aesthetics, to communicate status and to rebel against the status quo. Fashion has been intertwined with both political, personal, and technological developments since that first fur jacket. Since the Industrial Revolution, technology in terms of machines were used to start mass producing clothing lines. This came with positive and negative side effects. Yet, technology goes further than merely producing garments in a fast way. Technology is used to experiment with new materials, producing methods and to integrate smart textiles in wearables. The latter proposes an interesting conceptual direction to link mood regulation design and fashion, since integrated smart textiles have the power and knowledge to recognise affective states, respond to that input and give instant feedback to the wearer.

What would the Neanderthal society think of that? Where the function of the outfit worn many years before the year 0 was to keep people warm, it is now used to inform the wearer about their affective state by signalling feedback by haptics (vibrations, movement, etc.), light and sound. Despite

its valuable potency, this new emerging field of fashion and interaction design comes with limitations. Will society accept these tech-driven outfits? Besides the acceptance of lights in clothes, it is also the matter of data privacy stepping to the front.

Then, the question arises whether or not garments on themselves can induce moods. Is it purely the fabrics, the fit, the feeling and aesthetic that contain the power to change the wearers affective state? Was the Neanderthal society able to feel relaxed when wearing a big, fluffy and oversized fur coat?

It is important to make a clear distinction between high-end fashion (what can be seen on runways of the great fashion houses) and ready to wear garments. To make this research more valuable, and more approachable in terms of availability, the focus was on ready to wear garments.
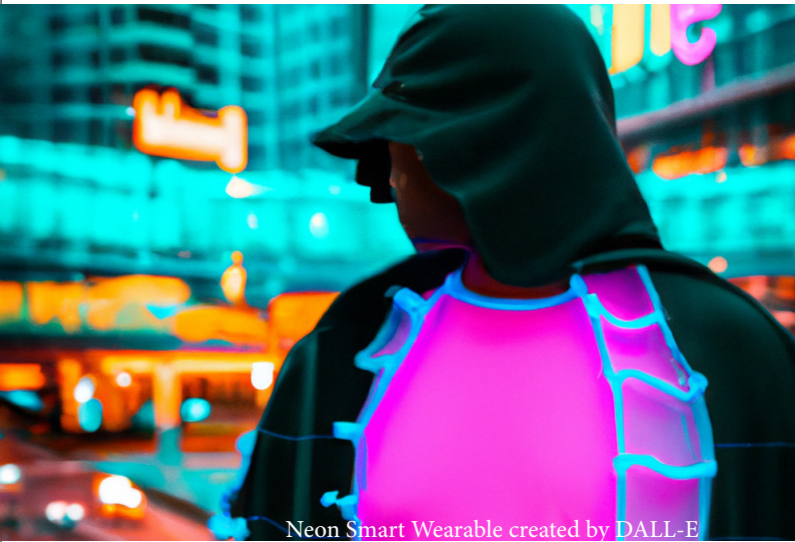
Neon Smart Wearable created by DALL-E

Mood Definition

Before diving immediately into the possible relation between moods and clothing, let's lay some groundwork on what a mood actually is. According to the Cambridge Dictionary, a mood is defined as *"the way you feel at a particular time"*. This definition raises the question how a mood differs from emotions, and what is meant by a particular time? Does it imply that you can feel a certain mood, over an undefined timespan, and this subject to change. How does this change come to be? Due to internal or external influences?

According to the Human Experience Catalogue (Desmet & Fokkinga, 2018), a mood is a *"diffuse, pervasive feeling state that has a broad influence on perceptions, motivation and behaviour."* From this definition, we can read that our moods influence the way we think, feel and behave. A mood might not always be in the conscious presence of someone, but it always unconsciously shapes our behaviour and the way we perceive events. This is in contrast with emotions, which are conscious and short term feelings (Xue et al., 2020). Emotions and moods are extensively compared, through academic comparison and field studies (Beedie et al., 2005). One of the main differences between moods and emotions is that *moods endure longer than emotions*. Since the feeling state of the moods last longer, it can be argued that they are not directed towards one specific person, object or event, but rather have an influence on a wide range of external stimuli. This is described by the dispositional theory of moods by M. Siemer (Siemer, 2005, 2009). The dispositional theory of moods suggests that moods influence your attitude towards multiple stimuli over a longer period of time. For example, if one is in a particularly good, or positive mood, this person approaches and reacts positively to events and feels good about these events.

Since our mood system influences the way we feel about the events around us, it is both an indication how we generally feel and be, as well as an way to fit and act within the norms of society (Xue et al., 2020). For example, in a professional working environment, your surroundings might expect you to be serious and efficient, resulting in an atmosphere that requires you to be in a productive mood. To fit within that construction, you have to use your mood as a means of communication, showing your colleagues that you are doing well and performing correctly. Moods are therefore also functional (Desmet, 2015, Desmet et al., 2015) described this functional perspective *as a monitoring system that enables us to maintain a healthy balance between the availability of our personal resources and the perceived demands of everyday life*. Positive moods provide us with a surplus of positive energy and resources to cope with the demands of everyday life, whilst negative moods create a shortage of these resources. A change in mood therefore helps us to maintain a healthy balance, in order to increase our wellbeing, which can be seen in figure 1.
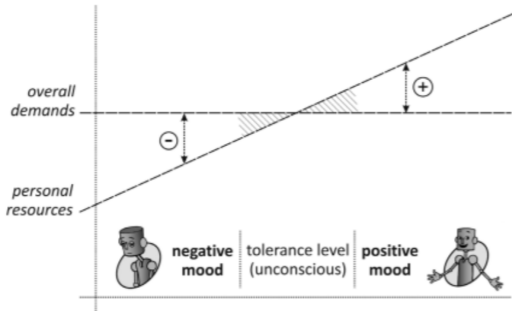

Figure 1, Balance and Mood

Extract 4 from Research Paper

⟶ Human mental functioning can be divided into three different categories: cognition (thinking), conation (willing) and affect (feeling). According to Parkinson et al., (1996, pg. 4) *"Moods falls mainly inside the last of these categories, although there is some overlap too with other functions, because mood affects and is affected by thinking, and may also have fairly direct consequences for motivation and action."* This implies an important possible relation to the way clothes can influence moods. When moods are indeed affected by cognition, this implies that when reasoning and reflecting (aspects of thinking) why a certain outfit enables or reminds someone of a certain mood, this induces the affective state of that mood. It is thus not the immediate reaction of an outfit on that mood, but merely the processes that connect an outfit to a certain mood and the relation hereof.

Moods are unconscious processes that drive our behaviour, perceptions of events around us and our energy level. They are somewhat difficult for a person to pin-point, but there are ways to influence them through reflecting on an outfit and why it is relevant for a certain mood. Clothes can thus be designed to start that reflective mind-set.

Mood and Fashion

The relation between moods and clothing is a still undefined one. From literature studies, several aspects can be derived that together form the base of the constructions within this relation. There is the construct of communication with clothes and the reflection of the Self, there is the symbolic meaning and enclothed cognition, and the construct of using clothes to enhance one's well-being. It is important to understand how these constructs are intertwined with the fashion design process, since they provide elements of guidance for the design process.

→   *Three general classes of mood predictor will be specifically considered; events and situations that can be regarded as external to the person, factors seen as internal to the person, such as personality and most importantly, predictors that are neither internal nor external to the person but rather the consequence of transactions between the person and the environment (Parkinson et al., 1996, pg. 4).*

In the fragment above, predictors of mood are divided into three categories, but what are the implications of these categories on fashion design? External events, situations and contexts are drivers of fashion choices, they determine how and what a person wants to convey and communicate through their outfit. Internal stimuli drive these fashion choices as well, like personality. How are personal preferences related to personal relations towards moods?

Clothing as communication and reflection of the Self

As seen in the anecdote from the introduction, Jellie Tiemersma found herself a powerful ritual to regulate her mood: an outfit that gave her strength and safety. Not only did she improve her own wellbeing at that moment, she used the outfit to show others that she is strong and confident. She used her khaki green dress as a way to communicate how she felt inside. Fashion, as our second skin, serves as a social interface, *it is recognized as a medium of communication that expresses a range of social information* (McCracken & Roth, 1989)]. It shows our identity, or at least, the identity you want to show to the world around you.

Extract 5 from Research Paper

Communication with someone is most effective when that someone is able to understand the means of communication used. Communication through clothing can be abstract or personal, which makes it harder to make this way of communication understandable. Fashion Designer Gianni experiences this barrier in his work as well, stating that *"Fashion is a way of communication, but it is not like a text, it needs some sort of translation. Coding gives an extra layer of meaning."* In his work, Gianni translates statements and stories into patterns that are incorporated within the fabrics and garments. When designing outfits that are meant as a means to communicate one's mood, it is important to find a sufficient way of translation and interpretation.

In social constructs and human interaction, people derive a lot of symbolic meaning from fashion items in relation to social location, since it guides their behaviour in these situations (Lennon et al., 2014). For example, when going to an outdoor barbeque, people often wear casual clothes (such as shorts and t-shirts), this communicates a message to people that these events are casual.

Extract 6 from Research Paper

Social constructs influence how an outfit is read and interpreted. One outfit can have a certain impact on the self and others in a certain context, when this context changes, the impact changes as well. When designing an outfit specifically for a mood, it is important to derive contextual factors of that mood as well. For example, when someone feels extremely relaxed in a certain context, elements of this context should be taken along in the design process since it does not apply to all contexts.

Besides using fashion as a language how to behave, it is also used to express yourself (self-objectification theory and self-reception) (Lennon et al., 2014) and place your identity into a group identity (social identity) (Mair, 2018). Clothing reflects the Self, which is a constant psychological process reflection on who you are. It is also argued that people prefer objects, products and outfits that are consistent with their own identity (Venkatesh et al., 2012). This is also supported by a research done at Pennsylvania State University, which showed that people wear outfits that are expected to generate positive feedback from others, to enhance their own wellbeing and positive self-esteem (Creekmore, 1963). When trying to fit in with a certain group, one can imagine this places more stress on a person, drawing on many personal resources to fit the social demand (figure 1). This results in a deliberately negative mood.

Extract 7 from Research Paper

Your identity, personality and style can change over time, just take a look at pictures from a certain moment in your past and look at the style of clothing. Personal style changes, and people experiment with that style to make it fit with their personality or the social setting in which they want to fit. Comfort zones of what one can wear can be stretched to a certain limit and is therefore important to be defined as a boundary within the design process. Do you deliberately want someone to stand out in a crowd to increase a mood of confidence? Do you want something to step out of their comfort zone to be more adventurous? Or do you want it to be a fit with what they feel comfortable with?
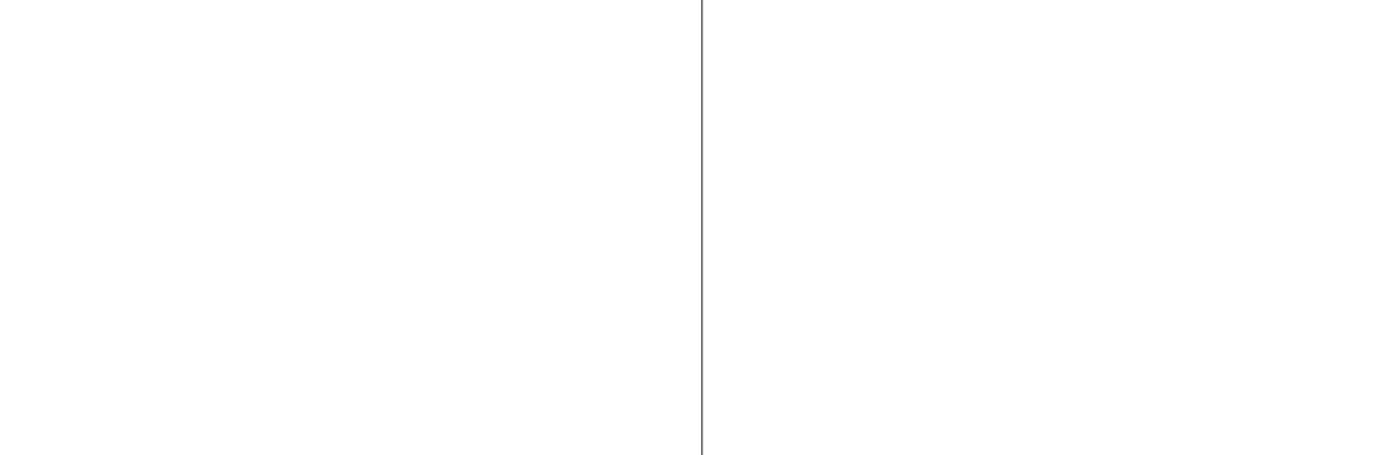
Material priming

Material priming refers to the phenomenon that when one is in contact with a physical item or object, their behaviour changes in a way to be consistent with the symbolic meaning associated with that object (Adam, (2012). Objects are often associated with certain contexts (Kay et al., 2004). For example, when exposed to items associated with business offices, such as ortner's, staplers, post-its et, people changed their behaviour towards a more neutral and professional behaviour. Although it is argued that people should wear the outfit to embody the symbolic meaning, it might also be triggered by the sensory aspects of clothes. Sensory aspects of clothes include the sound, smell and general look and feel of the dress. For example, one might associate the sound of tapping high heels to a certain professional setting and might be influenced by that. Of course, these associations are highly influenced by the stereotypes.
Both material priming and enclothed cognition are

based on associations with the outfit and the social context in which these outfits and/or objects can be found. So, for example, when wearing formal clothing, which is often associated with business occasions, these outfits are associated with perceptions of professionalism and result in making a person less approachable (Kodzoman, 2019). This might thus also account for moods and clothing. When one has experienced being in a certain mood, which often occurs when wearing a certain outfit, over time, this outfit gains the symbolic meaning of that mood. Or, when you are often in a certain mood when in a certain place or during a certain event, you might associate the outfit you wore then with that mood, again adding the symbolic meaning here.

<div align="right">Extract 8 from Research Paper</div>

Material priming

Material priming stresses the importance of defining different associations of moods and contexts. When designing an outfit for someone that relates a certain mood, say cheerful, to a very specific place, say the beach, it is important to take along attributes from that place in the design process to evoke the effect of material priming.
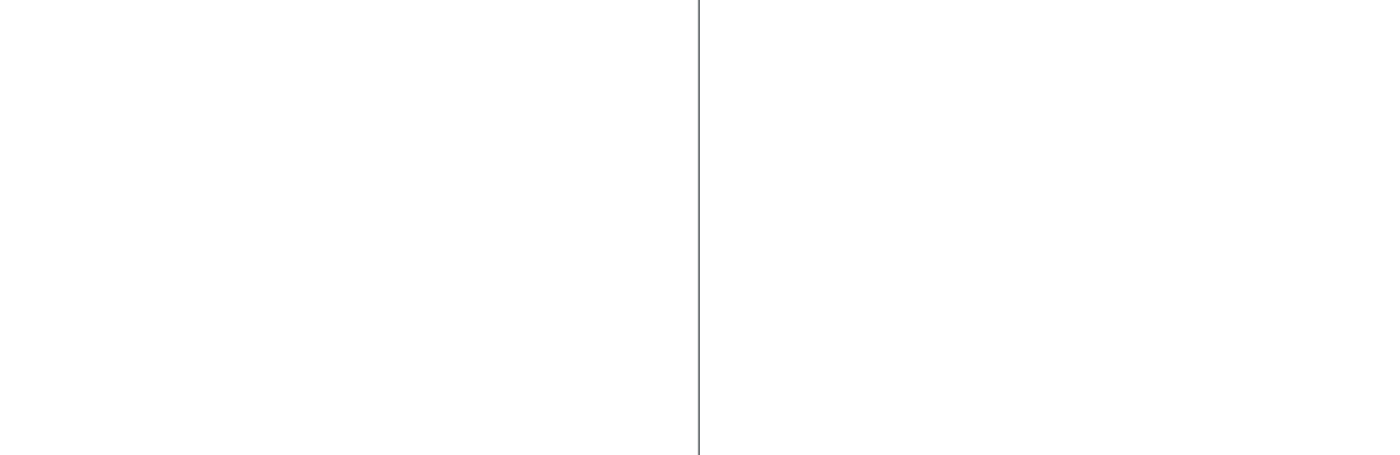
New clothes and Dopamine Dressing

Another aspect of mood and emotion increment is linked to trying on new outfits and clothes. It has been observed that one feels happier by wearing new clothes, since that person experiences a sense of confidence about oneself. This newly found confidence, on its turn, drives positive emotions and moods (Subhani, 2011). It also has an impact on one's mood since it develops a feeling of newness and change. Dopamine, a neurotransmitter that basically keeps us happy, is released in our brain when we expect a pleasurable stimulus (Baixauli, 2017). In this example, the pleasurable stimulus comes from the fact that we wear something new. What is more, is that it comes from wearing an outfit from your favourite brand, or when one of your favourite artists has worn something similar.

Dopamine dressing is something that has been around for quite some time now. But what is it exactly? And does it work? Psychologist and author of two books about shopping addictions, Carien Karsten states that buyers get an adrenaline spurt,

which releases dopamine. It breaks the flow of your ordinary day to day life and it gives you love, support and compensation for something you miss (van Regenmortel, 2016). This does raise the question whether or not dopamine dressing merely works when buying or putting on something new. In 2018, The Guardian (Bramley, 2018) published an article on Dopamine Dressing after La La Land (dec, 2016) went into premiere. After seeing Emma Stone dancing around in her bright yellow dress, the fashion world brought into the idea that wearing head to toe, bright coloured outfits will lift your mood in depressing times. Carolyn Mair (2018), psychologist and founder of the MA course in fashion psychology at London College of Fashion stated that it is not as much about the colour of the dress but *it's as much about you – and what meaning you believe your clothes have – as it is about the clothes.* So, even within the phenomenon of dopamine dressing, the symbolic meaning of the outfit, and what it means to the wearer is of importance.

<div align="right">Extract 9 from Research Paper</div>

Dopamine Dressing

The importance of dopamine dressing and its effect should not be neglected, but reflected upon when designing outfit uniquely for someone. When someone buys a new garment, dopamine dressing increases their mood and overall affective state since it is something special and new. The garment however is (most often) not a unique piece, and made for the masses, but still evokes this special affective state. Now, what happens when another layer of newness is added to the garment, by putting

in more thought and effort for that person? Does that increase the dopamine dressing effect to an extent that it overrides all other design elements in the outfit? How does this effect change over time?

"I believe the outfit was great. More to that is the fact that I found it to be very valuable that you [designer and author] put so much time and effort into this outfit. That made me feel very special, and I greatly appreciate that."

<div align="right">Pilot Participant, 2023</div>

Colour of the outfit

Although the bright yellow colour of the dress from Emma Stone might suggest a cheerful feeling to many people, colour is difficult to use when it comes to psychology. One of the most upfront reasons is that not everyone sees and identifies colours in the same way. So, for example, what one person might see as flamboyant yellow, another may see this as pale yellow. When the Dress went viral in 2015, a worldwide debate started on what colour the dress actually has. Is it blue and black? Or is white and gold? Although it is still a hypothesis, neuroscientist David Eaglmeman explained that it might depend on how your brain interprets the light hitting the dress. So, for example, when you believe the colour of the light hitting the dress is more cold and blue-ish, your brain subtracts the blue colour from the dress, and you see it as gold and white (Gonzales, 2019). This hypothesis was later tested and validated, concluding that *the differences in colour perception are due to individual difference interpretation of the illumination cues* (Witzel et al., 2017).

Another aspect that makes it hard to explore the relation between moods and colour use in outfits, is that colour is culturally loaded. What the symbolic meaning of a certain colour means for one person from a certain culture, does not mean that symbolic meaning is universal. To come back to the yellow dress from La La Land, which people used to boost their mood, the colour yellow is also worn by people in Egypt in a mourning period (Sullivan et al., 2017). All over the world, cultures use different colours to express their mourning state, people in Iran use the colour blue, the people in South-Africa use red and in Europe and America, people use black [9]. In the introduction, one experiment was shown to point out the symbolic meaning of the red dress in relation to attractiveness. Other experiments have shown that sports teams who wear mostly black, play and act more aggressively (Vrij, 1997, Frank & Gilovich, 1988). Yet, all these researchers have been done in Western cultures, and have not been validated to be universally applicable.

<p style="text-align:right">Extract 10 from Research Paper</p>

Colour of the outfit

The relation between colour, fashion design and mood seem to be upfront. It is important to take along the knowledge that one associated colour does not mean it works for and within another design. Colour perceptions, just like mood perceptions, are unique to each person, and have to be designed as that.

Re-establishment of mood levels

Moods have the tendency to re-establish themselves to a neutral level. Positive moods gradually become less positive over time, and negative moods become less negative. This is an unconscious process to create homeostasis (see figure 1, page 20).

"Although people's mood reacts strongly to some events, an adaptive process often rapidly counteracts these reactions. The baseline level of mood seems to be re-established quickly, even following the experience of major life transitions (Costa, McCrae and Zonderman, 1987) such as those resulting from severe injuries or lottery wins (Brickamn, Coates and Janoff-Bulman, 1978)."

Clothes, even when perfectly designed to induce mood states, thus might lose its inducing effect over time. When the wearer becomes accustomed to wearing the outfit, its effect might diminish. What is the efficiency of clothing over time?

"Thus, events apparently lose their power to evoke affect over time (Diener, 1978). In other words, people adapt to habitats so that events bring less happiness or unhappiness with repeated exposure" (Parkinson et al., 1996, pg. 109) .

In the previous fragment, it is stated that repeated exposures to events have less of an effect on moods over time. Does the same occur to repeated wearing of an outfit? Does the outfit only have an effect on moods the first few times? These questions might not yet be answered but pose a critical view towards the approach of designing objects and outfits to control moods.

From literature review, several constructs of the relation between moods and fashion were derived. There has been a reflection on using merely colour as design inspiration. Each construct gives inspiration for the design process of designing outfits that induce a mood. A designer can, for example, focus on material priming by using contextual aspects.

Mood Specific Framework

To give guidance and to create a starting point on how moods and clothes are related to each other, it is important to create a practical framework. What are overarching themes and principles that connect a mood to certain clothing characteristics?

⟶ During a research project (appendix B), results were gathered in which students from Beijing were to associate four moods [cheerful, relaxed, tense, and gloomy] with an outfit from their personal wardrobe. This approach resulted in an overview of associations and characteristics that resemble certain moods (see appendix C for an elaboration). A framework that illustrates the mood inducing power of clothes was created. In order to make sure that the outcomes generated from this research was also valid outside of that scope, this framework has been enriched by additional findings. It is important to critically reflect upon whether or not results were induced with cultural heritage or background, in order to freely use that output as input for design processes. This does not mean, however, that some results were good or false, it is merely meant as a newly developed lens through which the conclusions can be interpreted.

Cheerful

Appearance
When feeling cheerful, people tend to create an appearance of a younger self through their clothes. The way this is achieved, depends on the person, for one, it means to use a certain colour that resembles youthfulness, whilst for others, it means the incorporation of childhood cartoons on their outfit. Another important aspect is the fact that the outfit should reflect you as the person, in which you feel beautiful. This can be achieved by wearing an outfit that fits the body well, and flatters the physique of the person. The outfit is meant to make you look beautiful, through the use of elegant details and a fashionable style. It is important that the overall outfit fits well with each other (e.g. it matches well). On the one hand, you dress nicely for yourself, seeing yourself in the mirror with that outfit makes you feel more cheerful. On the other hand, it enables a connection with the people around you, but this will be discussed later.

At last, the outfit should reflect who you are. This results in wearing clothes that you prefer to wear, which can be a favourite colour, or favourite piece of clothing.

Associations
People associate the cheerful mood with summer or spring, which may result in short, and breezy outfits. Another aspect is the emotional connection the wearer has with the outfit. For example, when the outfit is a gift from someone you cherish, you feel more cheerful when wearing that outfit, since it reminds you of that person. But this emotional connection can also be formed after wearing it in a (longer) period that means something to the wearer (e.g. wearing it reminds you of the time you were participating in a big event, which is meaningful to you).

Look and feel
People want to be comfortable in what they wear, when feeling cheerful. This results in outfits that have a loose fit, with comfortable and soft materials. However, the loose fit does not mean baggy, since the outfit should still flatter the body. ▶

▶ Therefore, a loose fit is more defined here as a light fit, in which people can easily move.

Activities
When feeling cheerful, people think of activities such as sports, sometimes even leading to the use of sportswear. Sporting and exercising make people feel good and cheerful, therefore, it is important that the outfit has to be suitable for a wide range of motion, in which the wearer may move freely.
Another aspect is the association with leisure activities. When wearing your cheerful outfit, you are not planning to go to work, you are planning to hang out with your friends, go to the beach and feel energetic.

Interaction with others
When a person is in a cheerful mood, they feel open to communicate and engage with others. Resulting in engaging in interactions with the people around you. This cheerful mood is enhanced when receiving compliments from their surroundings about their outfits. This results in "open to others, easy to approach outfits". As mentioned before, when receiving compliments on an outfit in which you feel beautiful, this enhances their mood significantly. People also make use of implementing cute images and/or cartoons on their outfit (e.g. a cuddly bear). The use of these attributes are reflected on the people around them, putting others in a more cheerful mood. Seeing this, by the wearer itself, has a positive effect on them.

Tangible aspects of the outfit
Besides the use of cartoon and graphics on outfits in order to enhance your cheerful mood, it is also enhanced by wearing an outfit from the brand you like. For example, when your favourite brand is NIKE, and you are wearing an outfit from NIKE, this enhances your mood, since you feel more like yourself.

Whereas there was an initial focus on looking youthful in order to maintain or enhance your cheerful mood, the focus shifted towards feeling confident in what you wear. This feeling of confidence can be achieved through appearing youthful, yet is also manifested through wearing well-fitting, flattering clothes that ensures the wearer to stand out (feeling bold, taking risks).

Next to the characteristic of the loose look and feel of the outfit, the outfit should actively inspire movement. This can be achieved through the use of bold and flowy patterns, wide fitted clothes and a breezy fit. Interestingly, there was no validation on associating the cheerful outfit with sports activities.

Although there was validation on matching your outfit with your personal identity in order to boost your cheerful mood, there was no apparent connection between wearing clothes from your favourite brand.

Design Direction

When someone is in a cheerful mood, they need an outfit that reflects themselves, their identity, and their unique style. The outfit sparks and stimulates confidence within the wearer, it is definitely alright to stand out in the crowd and be a bit bold. The wearer feels elegant, which is manifested through a well-fitting outfit. An outfit that also works inviting and approachable towards others. The outfit inspires movement, as the person should not be constricted or limited to express their cheerful mood.

Relaxed

Appearance
When people are relaxed, nothing really matters, and you have nothing to worry about. This results in people not putting much attention in their outfits, it should convey a casual feeling. This also results in wearing clothes that do not require much attention, meaning that the outfit pieces should be easy to combine and match. This can be achieved by wearing simple clothes, with as few as possible details in the pieces.

The outfit overall should transfer a feeling of peace and tranquillity, making sure that the outfit is not giving strong stimuli. Again, this results in wearing outfits that are simple and plain, without too much detailing.

Associations
People who are in a relaxed mood, often wear their favourite outfit. It is an outfit that symbolises something good in your life or a moment in which you felt completely relaxed. For example, this can be your favourite outfit that you have worn during your favourite holiday.

Look and feel
The outfit you are wearing when in a relaxed mood, should have that ultimately feeling of comfort. This feeling of comfort can be achieved through different ways. One way is to use the softest and fluffiest materials. Next to this, the outfit should have a loose and wide fit, since it is important that the outfit should not hold you back in how you want to move. When feeling relaxed, you do not want to worry about what you can, and cannot do, if you want to lay back on the couch, that is fine, but if you suddenly want to jump and run around, that is also fine. Therefore, it is important that the outfit needs to have room for all these different kinds of bodily movements.

Lastly, the outfit has an influence on the body temperature of the wearer. In order to be comfortable, the outfit should ensure warmth for the wearer. This results in wearing thick and soft clothes.

This mood is associated with a feeling of informality, and casualness.

Activities
The relaxed outfit is often seen as the "wear at home" outfit. In which you have nothing else to do but be lazy and comfortable in your own home. It is therefore often associated with sleeping, resulting in outfits that are appropriate to sleep in, with soft and fuzzy materials. But most importantly, the outfit is worn during leisure time, which can range from reading a book at home, to spending the day at the beach.

For some people, being relaxed also means sporting, which results in outfits with a sporty style. Think for instance of a wide fitted basketball outfit with jogging pants underneath them.

Since people can do many different things with their leisure time at home, and often differ between activities during the day, it is important that the outfit you are wearing is versatile. The outfit should represent an infinite number of possibilities. For instance, when feeling relaxed, people can read a book on the couch, later work in the garden, and end the day with sportive activity. The relaxed outfit should therefore accommodate all these kinds of activities. As one participant mentioned: I can adjust the pants to start doing something else.

Interaction with others
At last, although it has not been mentioned often, the outfit should let others feel you are approachable for interaction and that you are easy to communicate with.

Extract 12 from Research Paper

For the relaxed mood, the most frequent association is the most comfortable outfit someone has and being able to wear it at home in ease. However, there was no validation on associating the mood with an outfit worn to sleep in. It is still important that the outfit should not give a strong stimulus, creating a sort of no-brainer outfit. For example, when someone does not have anything to do, that person does not want to be distracted by a vibrant colour or pattern (the stimulus) from their outfit.

What is important next to the level of comfort, is the convenience an outfit should deliver. The outfit should consist of pieces that are easy to be paired with, making an infinite number of combinations possible, which is thus convenient for the wearer since they do not have to think on how to dress. Next to that, the outfit should be convenient and easy in the complete use phase of the outfit. From the beginning, the outfit should be easy to put on, it should be straightforward when wearing the outfit (e.g.) and should easily come off.

Design Direction

When someone is in a relaxed mood, the wearer experiences an ultimate level of comfort. This level of comfort is achieved by providing an outfit that is both soft and warm, with a wide fit in which the wearer experiences no restrictions. The outfit symbolises an infinite number of possibilities, highlighting the versatile character of the outfit. What is more, is that it does not radiate a strong stimulus to the wearer, the outfit's nature is that of ease and calmth. The outfit is also convenient for the wearer, in all ways possible.

Personal Meaning

To be able to use elements of what a mood means and entails for someone (personal meaning) within the design process, these elements had to be derived first. It is needed to understand what a mood means, how a mood state is expressed, how it has been experienced in the past and what is associated with that mood.

→ Personal meaning towards an entity gives that entity some sort of worth. It influences what we find important, what we hate, what we love and how we behave around it. It determines whether we experience something as good, bad, or neutral, as personal meaning acts as a reference or compass in the appraisal process. A portion of this personal meaning is formed through experience, one does not realise they care about something until they experienced it. Clothing, as a probe from past experiences, acts as a bridge between the past (e.g., experiences that formed personal meaning) and the present. This bridge can be illustrated by the following example: *"[The outfit] is associated with a period that was accompanied with a lot of stress and anxiousness, so I think of that period when wearing this."* An experience loaded an outfit with personal meaning and now, that outfit embodies that experience and radiates that feeling into the present. If the person would not have worn that outfit during that experience in the past, it would not have radiated that feeling in the present. Personal meaning, and the relation to clothing, is unique for each human being, and can act as a trigger to induce a mood.

The question arised how personal meaning is transferred into an outfit. What ignites this process (e.g., how significant should an event be to induce it with symbolic and personal significance?) and how does this personal meaning from the past come back into the present day? This process that takes place within the outfit and the mental process of the wearer is explained by

enclothed cognition, which is described in the extract 13 from the research paper.

This symbolic and personal meaning of clothing is closely linked to enclothed cognition. The term enclothed cognition is described as *the systemic influence that clothes have on the wearer's psychological processes* (Johnson et al., 2014). This process is

influenced by two factors: (1) the symbolic meaning of the outfit and (2) actually wearing the outfit. By actually wearing the outfit, one can embody the symbolic meaning of that particular outfit.

Extract 13 from Research Paper

Enclothed cognition suggests that personal experiences and memories can be stored in the personal meaning that one addresses to an outfit. Once that person wears that outfit, the memory gets unlocked again. In other words, physical experiences can trigger associated abstract concepts and

mental simulation through this symbolic meaning (Hajo, 2012). The importance of being the experience and memory having personal value is underlined in the following extract, 14, from the research paper.

In 2019, Fleetwood-Smith et al. defined a link between the increase of wellbeing of the wearer when wearing an outfit that had personal meaning to them (Fleetwood-Smith, 2019). The garments got person like qualities over time, which was used as an extension

of the self, increasing their wellbeing. Simply replacing that garment with the exact same piece, does not give these same person-like qualities.

Extract 14 from Research Paper

Extract 14 suggests there is a link between enclothed cognition and the expression and extension of the self. In other words, the outfit should reflect who you are and should also fit within the personal style and comfort zone of that person. This can also be illustrated by that one lucky item in your closet, that one item

that gives you confidence to give that important presentation. The next extract, 15, gives another example of how a personal favourite colour, in which one feels comfortable, can have an influence on the wearer's mood.

Although it is hard to connect the use of colour directly to the influence on moods, David Zyla, a stylist and the author of the book Color Your Style, says colours can increase your mood when you feel

the most comfortable in a certain colour (Zyla, 2011). Here, enclothed cognition plays a role again, since the wearer gives a certain symbolic meaning to a colour, in other words, a favourite colour.

Extract 15 from Research Paper

Kara Johnson and Martin Bone describe twelve design experiments in which they question how designers connect objects to people emotionally in their book I Miss My Pencil (Bone, 2009, pg 187). In one of these experiments, they intend to *transfer his [Ivan, car shop owner] love of vintage racing cars into a more ordinary and humble object… like a pen?* The intent from the designers was clear, they used obvious connections of the Red Alfa Romeo into the redesign of the pen. This intent was clear to Ivan as well since he said that it makes the pen more of a memento of our meetings, a symbol of our relationship and this experiment. This raises the question what intent means from a designer perspective, as well as the perspective from the person-to-be-designed-for. A reflection on the influence of participants knowing the intent of a design or research is provided in the paper by Gilihan et al., (2005) stating that *when participants are aware that an experimental manipulation*

is intended to change their mood, it is impossible to rule out the effect of demand characteristics on that reported mood. Then, it is important to understand the intent of the wearer of the clothes. For instance, if the wearer knows the intent of the outfit inducing a certain mood, does this become a self-fulfilling prophecy?

Personal meaning, associations and memories towards a certain mood drive the theory of enclothed cognition. To be able to use enclothed cognition in the design process, it was needed to find out what elements have an influence on the process of enclothed cognition. An example of such an element is the expression of their own identity.

Mood Regulation

Mood regulation is a way to cope with and change mood when necessary or wanted. However, this is not as upfront as it seems, as moods are unconscious states. This means that there are limitations to what extend people are able to regulate their moods. Over the years, many studies have looked into strategies that are effective to regulate moods. The Design for Mood Regulation discipline has only emerged at the end of these studies, making it a young discipline. It is important to understand the limitations and possibilities that underly the mood regulation strategies, and connect these to the Fashion Design Discipline.

Since moods help us to maintain a healthy balance and wellbeing, personal mood regulation becomes increasingly important (Thayer, 1994). However, mood regulation is held back by several factors. One factor is the fact that the moods are unconscious background states and are thus hard to define and assess. How can one change something, one is not aware of yet? Another factor is that there is a wide diversity of ways to regulate one's mood and are often intertwined with our daily life. Yet, these rituals (e.g.,

taking a walk to refresh your productive mood) to regulate your mood take time, effort and resources, which are not always present. At last, since moods are states over a longer period of time, affecting your attitude towards multiple events, moods are believed not to be subject to change by one stimulus.

Extract 16 from Research Paper

⟶　　One day, one feels grumpy, the other day, this person feels cheerful, these mood states fluctuate over time, merging from one mood into another. They drive us and they induce a certain way of behaving, which is not always functional to the situation depending on the perspective you are looking from. For example, when one is in an environment in which social interaction is expected, and one feels low on energy and willingness to engage with others, this gloomy mood is clearly not in line with the expectations of that environment (perspective of the context). Next to that, moods have a beneficial effect on personal wellbeing. It signals either a surplus or deficit of resources to cope with the demand of everyday life. *The mood system helps us to maintain homeostatic balance between our perceived resources and environmental demands* (Desmet, 2015). From a personal perspective, a gloomy mood stimulates you to withdraw from social interactions, helping you to rebuild your energy and resources. This is one of the reasons why people tend to regulate their own moods.

Yet, since moods are not a direct reaction to the environment and events (unlike emotions), it is hard to determine effective ways of regulating moods. Drivers of moods are often intrinsic, meaning that cognitive and affective processing is required, the ability to do so is named mental control (Wegner & Pennbaker, 1993). Changing the colour of a lamp does not directly influence a mood, yet it can start a train of thoughts and actions that in their turn, do have an effect on moods. Design, and therefore clothing as well, can thus be a means to trigger or guide this process. Most of the research done on this area of mood regulation is about improving a certain bad mood into a more positive and beneficial one. The results from these studies form a basis and starting point of why and how design can have an effect on the mood regulation, as well as give insight in the affective process of mood regulation.

When experiencing a negative mood, which is not beneficial in a certain context, the first step in the mood regulation process is awareness. This first step is both crucial and difficult since *mood states often go unnoticed and although small fluctuations are registered, they are corrected by self-regulatory mechanism (Parkinson et al., 1996, pg. 133)* . It is thus argued that either the intensity of a mood should be high enough to be monitored, or the emotional intelligence of a person should be well developed (Parkinson et al., 1996). Mood experiences are separated into ways of experiencing that mood: the direct experience of that mood, and the meta-experience of that mood (Dayer & Gaschke, 1988). The direct experience of a mood refers to feeling the mood, but not consciously registering that mood as a driver of behaviour. The meta-experience of a mood consists of thoughts and feelings about that mood as well, which form a basis for evaluating the mood. The awareness of this negative moods then leads to the evaluation and the judgement of that mood (Parkinson et al., 1996, Thayer et al. 1994). *Meta-mood experience should divide into those cognitions that monitor mood (e.g., "I know exactly how I am feeling"), evaluate it (e.g., "I am ashamed of how I am feeling"), and try to change it (e.g., "I am thinking good thoughts to cheer myself up.")*.

Even before attempting to change a mood, monitoring, and evaluating it requires emotional intelligence from the person. We often experience a mood irreflexive (e.g., feeling it), but we are not reflexive about it, we do not know what it is nor where it comes from (Parkinson et al., 1996). Next to this, emotional intelligence also covers the accurate appraisal of moods in oneself and others (Parkinson et al., 1996, pg. 132). Studies revealed that the mood regulation process is influenced by gender, by which men and women differ in favourable regulation methods (Dayer & Gaschke, 1988) and in the ability of affective appraisal and emotional intelligence as a whole. One way to support the process of monitoring and evaluating affective states, is by using external sources of information (Parkinson et al., 1996). For example, when people react to your personal behaviour (driven by a mood), we tend to pay more attention to ourselves, our moods, and our affective state. This process is defined as social biofeedback (Parkinson et al., 1996). It is argued here, since clothing is a translation of the Self and its affective states, that clothing can give input to that process of social biofeedback. For example, when one unconsciously dresses according to their affective state, and a person reacts specifically to that outfit, attention can turn inwards, starting the process of monitoring and evaluating one's mood.

At last, after processing and evaluating these moods, it is time to seek for change and regulation of that mood. Most researchers have indicated the *Self-regulation of mood involves behaviours that modulate energy and tension to optimal levels*.

(Dayer & Gaschke, 1988). All the different self-regulations of mood can be clustered in three themes that revolve around relief-focus, balance focus and building resilience. (Desmet, 2015). This is inline with the four types of activity types proposed by Norris and Reily (1987), that involve: self-reward (fits within relief-focus), tension-reduction (which fit within restoring balance), distraction (fits within relief-focus) and expressive behaviour.

Now the question arises in which of these focuses and activities the use of clothing can be of importance. *Self-reward* and *Think positively* are two activities based on the relief-focus methods. *Mood-regulation strategies with a relief-focus aim to alleviate the unpleasant feeling associated with a bad mood.* Self-reward is focussed on engaging in for instance hobbies or any other pleasurable activities such as shopping or socializing. As seen in the outfit and mood specific attributes of the cheerful mood, wearing an outfit that is open to approach by others, and evokes compliments from others enhances that mood significantly.

Overall, it is argued that for any activity proposed in all the different categories, clothing can stimulate that activity. For example, within the Restore Balance focus, one of the activities is to engage in energizing activities, such as exercises. An outfit should not limit the possibility to be active, it could even inspire movement. Another strategy within the Restore Balance category is to withdraw, by trying to be alone and avoiding eye contact. Clothes can help to support this strategy by wearing hoodies or turtlenecks. Or less explicit by wearing non approachable outfits with dark colours or heavy and disturbing prints. An example within the Seek Relief focus could be the seek relaxation strategy in which people can use relaxation techniques and stretch to find this relaxation. Clothes should again support these activities, by wearing comfortable clothes that can be stretched as far as you want and need.

Maybe one of the most promising relations and examples between the mood regulation strategies and clothing is the *Think positively* strategy. Think positively is a strategy that focuses on thinking about pleasurable memories in order to feel better. As mentioned, personal meaning and history can give an outfit a symbolic meaning that enables a mental bridge between past memories and the present. An outfit can thus help you to reminisce more easily about pleasurable memories. This phenomenon, closely linked to mood-congruent theory, has largely been researched in the past, and will act as one of the theoretical frameworks on which the outfits are designed. Some critical thoughts should be added to these mood regulation strategies. Although an effect on moods has been proven, the duration of that induced mood is up to debate (Parkinson et al., 1996). As an example, does one yoga class

induce a longer lasting mood? Or is it a resource that will fade out once the person leaves the yoga class area? As Thayer et al., (1994) mention themselves as well on shopping: *"And although shopping would appear to be active, another interpretation is that this strategy simply places a person in a pleasant environment."* Meaning that once a person leaves that pleasant environment, the mood inducement halts as well. Next to the time indicator, the amount of the activities is something to look into as well. This dose-response questions how many or much of the active based strategies are required to influence a mood. At which point does an outfit induce the mood, or lose its effect on the wearer? At this point, habituation comes into play as well. A good example here is the use of drugs or alcohol in order to repress the negative mood. The more and the more frequent you use it, the less effect it has on the long run.

There are many known strategies to regulate one's own mood. However, not all of them can be used as a framework to design clothes to induce or regulate a mood. One promising strategy is the Think Positive strategy, which suggests that the cognitive processes of thinking about happy things induce a more positive mood. Clothes can be used to start this process, by reminding that person of a certain happy experience.

Photography: Rins Lindeman

Sound of Music

"When the dog bites, when the bee stings, when I am feeling sad, I simply remember my favourite things and then I don't feel so bad?"

Rodgers and Hammerstein, The Sound of Music, 1960

Mood Congruent Recall

As proposed, enclothed cognition and the Think Positively mood regulation strategy provide a promising framework to integrate personal meaning into mood inducing clothes. When one remembers (personal meaning) an event, object, happening, etc. from the past that is associated to the mood (enclothed cognition) to be induced through (elements of) an outfit, this triggers that mood in the current state (mood congruency). It is therefore important to understand how mood congruency works, and what possible implications are for Fashion Design.

→ Enclothed cognition describes the way in which an outfit can be loaded with personal meaning and significance, and how this value can be re-experienced once that outfit is worn again. Mood regulation strategies like thinking positively suggests that one can induce a more positive mood by reminiscing about positive life events and memories. When combining these two theories, enclothed cognition can be used as a means to think positively by the retrieval of positive memories through associated clothing. The theory of think positively is closely linked to the theory of mood congruent recall, and its effect has been widely researched on its value and efficiency (Gillihan & Farah, 2005). According to Maria von Trapp, when asked by one of the children in The Sound of Music, it does, but does research agree with her?

The mood-congruity effect refers to facilitated processing of information when the affective valence of this information is congruent with the subject's mood (Perrig & Perrig, 1998). In other words, when someone is in a certain mood, they are more likely to recall certain memories and thoughts that are experienced in the past linked to that mood. The theory behind this processing is explained by The Network Theory of Affect by Bower (Singer & Salovey, 1988). This theory indicates that each affective memory is represented by a node in the memory network. *As long as a node in an emotion-based network of information is activated above threshold, activation of other nodes along the network spreads automatically* (Sison & Mather, 2007). In other words, when a mood state is intensive enough, this linked node is activated, which on its turn activates all the related nodes as well. This process makes it easier for people to recall memories that are experienced in the same affective state, which are closely linked to the same nodes.

Although most studies focus on the influence of induced moods and the recall of mood-congruent memories, there is also evidence for the reverse effect. When a memory of a certain mood experience is recalled that mood-node is activated to induce that mood. Gillihan, Kessler and Farah (2005) prove that this hypothesis is valid, stating that *thinking of positive memories is an effective mood-altering strategy*. In addition, many studies that focus on different aspects of mood research, use the recall of positive or negative memories to induce a

mood. By asking participants to think of a positive or negative life event, and additionally writing it down and reminiscing about it, the participants were induced by that mood before proceeding with the research. However, other studies have critically reflected upon this by stating there is a difference between artificially induced moods and real-life induced moods (Schwarz, 1988). Overall, it is stated that artificial induced moods, meaning inducement done in experimental settings, have a higher intensity and are not as long lasting as their real-life counterpart. However, the fact that the inducement through a memory recall is not questioned, rather whether or not the recalled memories is used as an evaluative judgement is substantial. On the other hand, one study (Perrig & Perrig, 1998) suggests that due to the knowledge and priming of the participants, the participants act as if they are in the induced state, instead of actually being in that mood state. However, this finding is substantiated by the fact that people act as the mood according to their own experiences with that mood and process information in the same way as if they were actually in that mood. In contrast to these findings, another study focussed on the effect of mood-congruent recall and the reverse effect of this, by paying special attention to hide the meaning from the participant (e.g. Gillihan et al., 2005). Overall, many studies do verify that this method of inducement is effective.

Another critical note on the theory of mood-congruency is centred around the opposite effect: mood incongruent recall. When subjects exerted a great deal of effort into the recall of a mood incongruent memory, the mood of initially sad subjects became more positive than the mood of initially happy subjects (Erber & Erber, 1994). This theory suggests that when someone recalls a memory that is not in line, or the opposite of the current mood, the effect on their mood is even larger than when recalling a mood-congruent thought. This closely relates to the ironic processes in the mental control of mood and mood-related thought as proposed by R. Erber and S. Zanakos (1994). This theory suggests that the moment someone has reduced mental capacity, for example due to stress or time pressure, mental control will produce ironic effects, resulting often in mental states that are the opposite of those that are desired. Meaning that the moment someone wants to be happy and recalls happy-related memories, the ironic monitoring system indicates a failure of achieving that happy state, which is the same as in the memories, resulting in an even worse mental state. This proposes two different relations towards clothing and moods: 1) when someone consciously puts on clothes to induce a better mood, this might result in the opposite mood and 2) when the outfit is designed to remind the wearer of a very negative mood, the ironic processes will evaluate this feeling and thus increases a positive mood.

Mood Congruent Recall is an elaboration on how the Think Positive mood regulation strategy works. It is suggested that when recalling a memory in which someone experienced a certain mood, this mood is experienced again in the precent. Therefore, it is important to derive these memories and experiences to induce a mood through clothes, since clothes can connect the present with the past.

Photography: Rins Lindeman

Context Mapping & Sensitizing

In order to use personal associations, meaning and experiences around a mood in the design process, it is important to derive these unique elements. For each person, these elements are different, since everyone live their life within their own perception. Through Context Mapping, a research method to reflect upon past experiences and project these in present day and beyond, these elements can be derived.

Figure 2, The Experience Domain

→ The designed outfits should induce a mood by sparking a mood-congruent memory, in order to make the think positive mood regulation strategy work. Therefore, it is needed to derive the most valuable experiences regarding that mood in order to transfer this experience into an outfit. But can you recall and describe the last time you were gloomy or cheerful? Questions like that require more thought and time to process in order to derive a valuable answer. As mentioned before, the distinction between emotions and moods are not always clear for people, using them intertwined. At first therefore, the person needs to think for themselves what that mood entails and means,and should then reflect upon an experience from the past. In order to answer these questions in a valuable way, people need to be sensitised and stimulated to recall past experiences.

Context Mapping, a method developed at the ID-StudioLab from the Technical University of Delft by Froukje Sleeswijk Visser and Pieter Jan Stappers, is often used to recall experiences from the past (memories), reflect upon these in the present perspective lens/framework (experiencing), and translate these towards experiences/goals/needs in the future. When someone reflects upon what a mood means for them, how it manifests itself through clothing and other objects, an outfit can be loaded by this symbolic meaning. This symbolic and personal meaning will be used in the future, where the need for a certain mood is more present and important.
In order to derive valuable insights along this experience domain, generative tools are often used to recall the experiences from the past and help people to reflect upon these experiences. In order to fully understand the personal meaning of a mood, people are taken along generative exercises to help
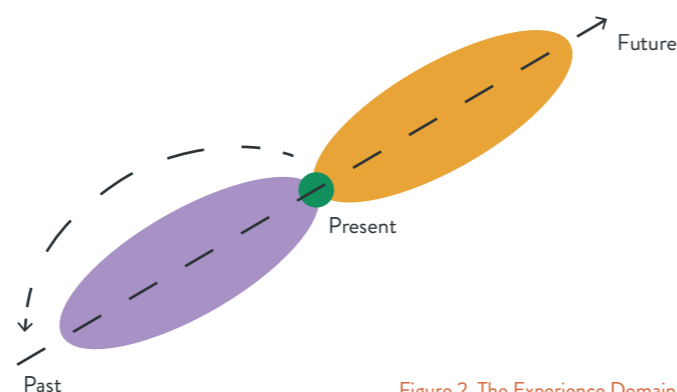
them rationalise with that mood. They describe and visualise their association with it and map out an entire experience for this mood. Once they have made the mood their own, the sensitising materials help them reflect on the necessity of the mood. In which context is this mood most needed, apparent or missing? All of these insights combined, create a rich picture of personal meaning towards a mood.

Generative tools such as sensitising booklets are merely used as a means of support for participant and researcher. Unlike cultural probes, the results gathered from the sensitising materials do not serve as insights themselves, but merely as conversation starters for the latter discussion (Sanders & Stappers, 2012). From this discussion, valuable insights are generated, which are enriched by the results from the reflective exercises. For the generative tool, this implies that the activities should not be too heavy upon the participant.

"The value of sensitizing is that you support people in their steps of reflection on what is actually important for them around a v This way they can, with much more ease, talk about their latent needs around that topic and share their needs of which they did not know they had them."

Neele Kistemaker, Muzus, 2022

Sensitizing Set-up

1. Introduction
Define personal clothing style, as well as the willingness to experiemtn with clothes.

2. First thoughts on Mood
Map out different feelings, thoughts and association that you think around this mood.

3. Visual thoughts on Mood
Map out and visualise thoughts around this mood. Think about clothes and fabrics, as well as other materials and colours.

4. Mood Experience
Map out an event that you have in which you experienced this mood. What is the centre of experience, and what are contextual factors?

5. The Need for this Mood
How important is this mood for you? Would you want to experience it more often? At what time or place would you like to experience it?

6. The Context of this Mood
What are the (remaining) contextual factors that are needed to experience this mood? What infleunces this experience?

7. An Opposite Mood
How do you cope with the opposite mood? Do you use a Mood Regulation Strategy?
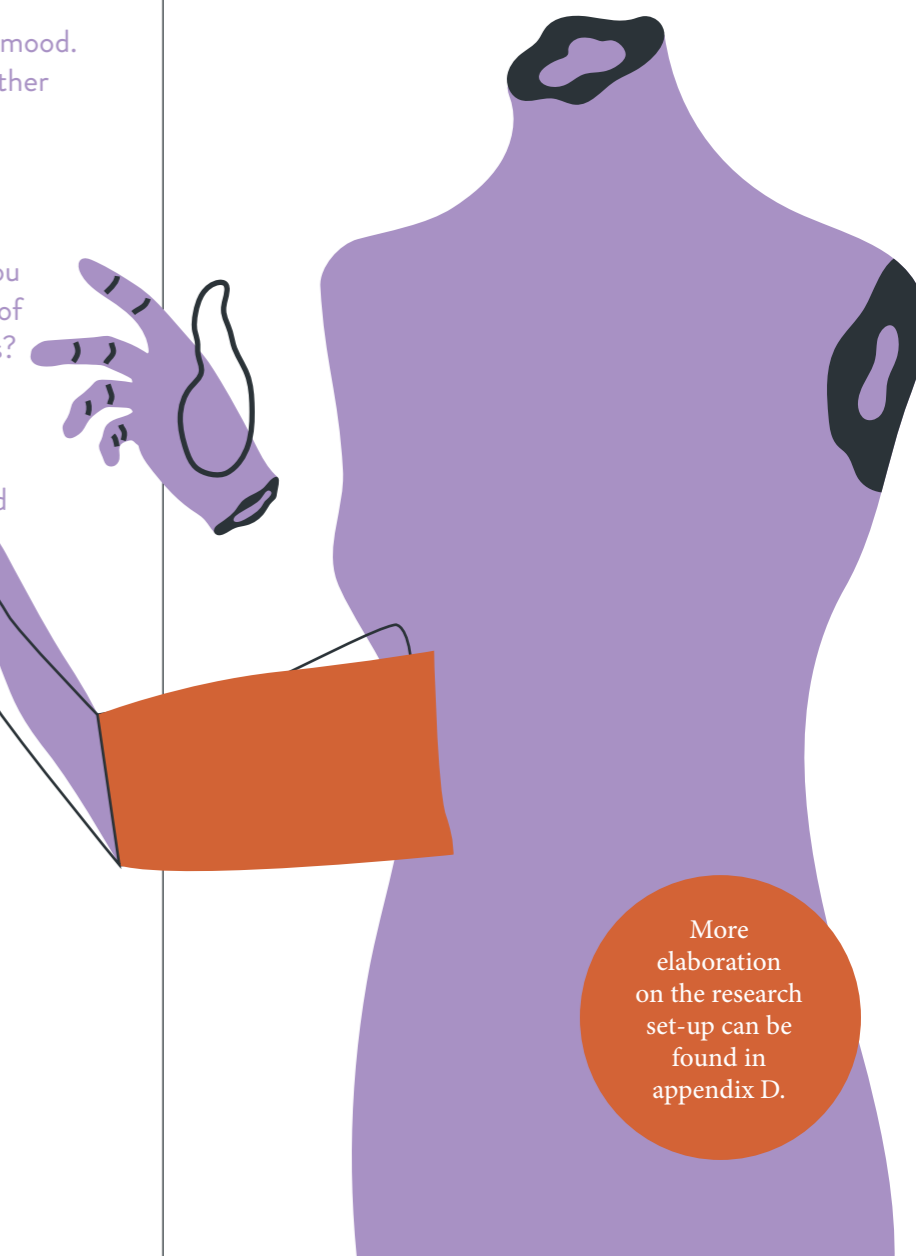
More elaboration on the research set-up can be found in appendix D.

Mood Measurement

To define whether the designed outfit induced or influenced the mood it was designed for, it is needed to understand how such a change in mood can be studied. Which methods are suitable to look into such a phenomenon, and what are limitations and important aspects?

→ As proposed, the think positively mood regulation strategy, activated through enclothed cognition induces a mood in the wearer. The enclothed cognition makes sure that the loaded symbolism, a memory, or experience, is released by physically wearing that outfit. According to this approach, there should be a significant difference in mood before and after wearing the designed outfit. However, by now it is known that moods are not a direct response to one specific happening, and moods are not always easy to understand for the person itself. In past studies, the ways in which a change of mood can be measured varies between studies. An example of such a study is the study on the effectiveness of the Velten Mood Inducement technique (Kenealy, 1986). The Velten Mood Inducement technique is a widely used method that induces a mood through hypnotism. Since this is often used in different studies, its effect, and the way this effect is measured, is reflected upon in the named research. It ranges from self-assessment diaries to the physical attributions of mood characteristics. In the following section, a reflective analysis with a focus on the potential that clothes have on mood inducement is discussed. A research set-up is proposed afterwards.

and feelings. It is therefore important to include the experience sampling in the routine of daily life, preferably in a least time consuming way. A time-based study gives room for participants to build in the activity at semi fixed times throughout the day. However, since a clear connection should be made between the designed outfit and the wearer's mood, a small, event-based design is included.

Yet, the different elements of mood states are not yet a mood on itself. A translation has to be made from these elements into a mood state. This can be done by an immersion, in which these elements are connected to mood states and their world perceptions with the support of a conversation piece (loosely translated from "praatplaat" in Dutch). The perception of that mood serve as a validation method to define the right mood states.

The moods that were assigned to people, and which are the inspiration for mood-induced outfit, are derived from the 20-mood-typology (Xue et al., 2020). Many studies over the years have used different names and typologies for different mood states, making the comparison between the methods and its value more complex. For example, using a scale to assess a mood that does not encompass the moods from the named typology, drawing conclusions on the specific moods will become difficult.

Since mood states operate in unconscious processes, it is often hard for people to reflect on these. People need some degree of Emotional Intelligence to help them understand where their gloomy, cheerful, tense, or relaxed perception of the world comes from. Over the years, several methods have been developed to study a (change) in moods. These methods range from self-report methods and assessments to smart technologies that measure moods.

As mentioned, not all people have the same degree of Emotional Intelligence to understand and reflect upon their moods. It is therefore important to guide people through the process of reflecting on their moods. Moods can drive people to behave a certain way, they colour their perception of the world and they stimulate people to do things they like and make them avoid activities and context that they dislike. These aspects are in a way dependent of the context one is in, since it limits their perception, thoughts, and possibilities. By defining these separate elements that focus on the holistic area that covers mood perception, an indication can be derived on mood states within a participant.

Guidance through aspects that together form the basis of a mood is often done through a diary activity, in which people are asked to sample their experiences throughout the day. A limitation of diary is the interruptive nature of the activity in a certain time span. An interruption in the daily life is both intensive (in time and effort) as well as it interrupts thoughts

More elaboration on mood measurements and the research set-up can be found in appendix E and F.

Each immersion has carefully been selected out of 10 co-researchers. Each of them had potential to be taken along throughout the process, but a focus was needed. More insights on this can be found in appendix D.

The designed clothes, the experiences and associations about moods, the fashion styles and the personalities of the people are what drives the design process. Without these unique stories, the designs won't be possible. They need and deserve a special place, as they are the centre pieces of the creations. The depth and quantity of these stories show the richness of the relation between moods and fashion.

You are encouraged to immerse fully in the stories.

Cheerful

"I felt fucking nervous, and I have thought about my outfit for such a long time, but then I was there, at the moment supreme were I thought: I can take on the whole world. I was so clear, I was so determined. And that feeling, that is what this mood is for me."

Photography: Rins Lindeman

Photography: Rins Lindeman

"Sometimes, I might thus choose an outfit that is a bit safer, just so that I have the feeling I do not have to think about it. Meaning that I can focus more on the event itself."

Cheerful - Pilot

I believe that I do think a lot about what I wear. Although, I have to say, now that I am graduating, this is a bit less. I choose comfort more often now, but when I went to lectures, where many people were present, I put more attention into it. I do have a lot of Pinterest boards, though, on which I collect all kinds of things specially for events. Like I am collecting fits. For instance, next year in May, I will attend a wedding, and I already have a complete board with ideas on what to wear that day.

How come, that now that you are graduating, you are not that conscious about it anymore?
This is going to sound really shallow, but I have the feeling that people see me less. I am not sure, I believe that comfort is just the most important thing for me now. I don't want to worry too much about whether or not my clothing fits well, or that it is hard to bike with for example. For instance, a few days ago I was wearing a skirt, and I deliberately did not take my bike that day, and I took the car. Just because I thought, using the bike will be very uncomfortable. It has an influence on what I will do. So, I will take a denim trousers and a comfy sweater with more ease, just a bit basic.

Yet, I really love to think creatively on what I am going to wear when I am going somewhere. Sometimes, I imagine outfits, of which I think I will never wear since it is just too weird or attention-grabbing. I am liking it, yet, I will never wear it.

Does it stay a bit conceptual in a way then?
Yes, it is not as if I will wear this ever. To say like, this is nice but then take it off either way. But yes, it stays in my head.

But when I have such an event, I first put on like 5 to 6 outfits before thinking, allright, this is it! You can ask my boyfriend to verify this!

And what is for you, that determines the final fit?
Well, most often it is a combination with how I feel in it. In the past, I was often too overdressed for something, which is not terrible, but then I had a feeling of being a bit too much or something. At these moments, I think like, OK, I just want to go to this event and just completely enjoy every aspect of it and also feel like myself. Sometimes, I might thus choose an outfit that is a bit safer, just so that I have the feeling I do not have to think about it. Meaning that I can focus more on the event itself.

How does this relate to your favourite style or outfit?
This is the style in which I feel the most comfy, but also a bit tough or something. I have a large, leather jacket, I am not sure what it is, but it just fits so nicely. It is so big, and it fits over every sweater. When I wear it, I just feel tough.

I have a lot of neat trousers that also fit nicely. I immediately feel a bit business chic then. I have the feeling like I have done more than just a basic outfit, but it is still very comfortable. I often combine this with a turtleneck, because the fit just feels nice. And then, either my white sneakers or black boots. That is my uniform, if I am not sure what to wear, that is my go to outfit. I literally have these trousers, in five colours. Like, exactly the same trousers.

Moving on, this page describes a mood, and the question was what you first thought about when reading it? And what kind of feeling it evoked?
Yes, so, the mood is described as "you feel lighthearted, carefree and vibrant, and for me, after a lot of thinking, it embodies a lot of different moments. For me, it was a feeling of happiness, and that feeling as if everything is just right. That everything is taken care of, yet, you still have something to look forward to. So for me, this is a feeling that arises within me when I have done some sort of challenge, a challenge I have been looking up to for some time. Just like a job interview, afterwards you get a lot of adrenaline. This is going to sound a bit silly, but I once spent an afternoon in a playing forest, which was exciting and thrilling, I felt like this after that day. Incredibly stupid, but like you have overcome a bit of yourself. I can do everything! I have this feeling as well, when watching a movie for instance, that you immerse yourself completely in it, and when you come out, you have the feeling you can take on all the bad guys yourself. I feel completely empowered, and a bit on top of the world. At last, I feel like this when I am a bit drunk, I get really happy from that as well. Life is great.

I have the feeling, and I hear that in what you are saying, that there is a lot enthusiasm and relieve in there?
That is true. I would not say I have to go through a deep valley of desperation, but I do have to go through some sort of tension. Because of this, you get all this adrenaline. At that point, when all this adrenaline is released and you know you don't have to feel tense anymore, that is the tip for me. At that point, I am just extremely clear in my head.

I have also competed in Beat the Champions you know, and there I felt like this. I felt fucking nervous, and I have thought about my outfit for such a long time, but then I was there, at the moment supreme were I thought: I can take on the whole world. I was so clear, I was so determined. And that feeling, that is what this mood is for me.

And how did your outfit support you in all of this?
Of course, I was nervous, and since it was broadcasted on TV, I knew many people were going to see it. This obviously played a role as well. I have a jacket, which is a black jacket that I got from my mother. It is a neat jacket, and I get a lot of compliments on it as well when I wear it. It feels like some sort of shield for me in these kind of situations. When I am wearing it, I fezel tough and sort of protected as well. I wore knee-high heels with it, in which I felt though as well. I did combine it with a skirt, because I wanted to show a feminine side as well. I have thought about this for some time, and the combination between that feminine feeling and the toughness is what gives me strength, but still shows that is me.

If we move on to the next activity, there was the question to make the feeling a bit more tangible. What did you come up with?
Here, I focussed a bit more on the words themselves. So, looking at "carefree, vibrant, and floating", this easily translates in a type of fabric, a literate translation. For example, a wide fitted summer dress. The idea that it somehow floats around you, that is what I imagine. You feel very light, since you are not wearing a heavy fabric, you are not restricted. It really is the freedom and the carefreeness in the movement.

Or like this long vest, since I have this carefree feeling with that as well. You are somehow wrapped in it, which gives a feeling of security I believe. Then, after these words, the word confidence comes up, which is something different for me. For example, what I have told you before about the other outfit. Something

more like office wear, with stronger lines, darker colours and more of a chic appearance. This gives me more confidence, which is in contrast with that summer dress. So, I have the feeling that carefree and confidence don't really fit with each other in that sense.

Can you imagine now that you are in the setting again, at Beat the Champions, in which you dressed yourself towards more confidence. What if you would be there in that summer dress?
Oeh, I think I would have felt very vulnerable. I should mention that it was also winter at that time. But no, I don't think it would have felt nice, also because I would have felt vulnerable. And also, I would have had the feeling the outfit would be out of place within this setting. I had the feeling it was a program with a serious setting, so I did not want to come in with a summer, breezy dress. Though, there are plenty of candidates that would have done that, so it really is something I talked myself into.

Very interesting to see that different words within the same mood evoke different associations. But you have described them nicely, also with this lovely and bright drawing.
Yes, when I was reading this, the first thing that came to my mind was having wings. But then I realised that that wasn't an outfit. But later I thought, fuck it, I envisioned it in my head, so I am going to draw it. I just felt that vibe.

You have already explained and described some experiences, so I am very curious to see what you have written down as the experience you associate with this mood.
What I have described here, is the first gala that I went to with my boyfriend. Obviously, I was asked by my boyfriend if I wanted to go together, and at the beginning I was super happy about this. But later, I thought, help! I know nobody there, I have no idea how a gala is in student cities since I have never been to one. The only experience that I had, was the gala from my high school, which was floor length dresses and just very serious. From my roommates, I got the idea that everyone here was wearing short dresses, and it was more of a night drinking. What is more, is that I somewhat looked up to his associative group, since at that time, I wasn't a member myself. So, all of it gave me a bit of a tense feeling. I thought to myself, what should I wear? Then, I started looking for a dress for a long time, the same as what happened before that show. It felt as if that dress was going to be my armour for that night. This had to be the perfect dress, and if I felt amazing in it, then everything

would be alright. Eventually, I bought one I was really happy about. The way to the event, I felt super tense, since you have to do your hair and make-up yourself. But I was somehow scared since I knew nobody. When we went there, I had to shake everyone's hand, and I am just terrible with names, which made this tense as well. But then, the first drinks go in, and the dancing started slowly. And I remember, that was really the peak for me, like the worst part was over. This is the moment I could start enjoying this. When I look back at it, it was a great nice, felt pretty and that really helped me that evening. But I remember that moment, with a few drinks behind me, with my pretty dress on the dancefloor, that was the moment everything fell off my shoulders. But also the realisation, that that was the moment I allowed myself to enjoy it, as if I had to endure all these other things first.

I am getting the feeling that this really relates to the second activity, that you first have to charge up that moment of relieve, through tension. What was it, within that dress, that gave you this confidence?
This is going to sound stupid as well, but on that dress was a lot of embroidery, including some embroidered birds. I really had the feeling that these birds were all friends of mine, who were going to help me pull through this evening. That is something I can get really attached to, these kinds of things. And I still get that feeling with that dress.

Do you wear that dress more often now?
Well, this is really a gala dress, so I have only worn it once more to another gala. But that was just with my group, so that was just a lot of fun. I did not experience these feelings there. So yeah, I have only actually worn it twice, which is crazy, since it was really expensive.

So, this is not a dress that you would wear to the place where you are graduating now?
No, I really see it as some sort of collection. I really enjoy buying something for such an event, which is terrible for the consumer society. But just like that gala, I really want to look for a nice dress. So, for example, when I have a gala in a castle, I would wear a completely different dress then going to a gala at the beach. What I also like is looking at these dresses, and specifically thinking back to that evening. But I don't restrict myself by wearing it only once. When it feels important to me, I think it is important to buy something for it. To give it some sort of value. Like, this was an important event in my life, and now I have something from and for it. A memory, in the embodiment of a dress.

You have already given me two experiences in which you have felt or experienced this mood. How important is it for you that you experience this mood?
I do find it important. For me, this mood embodies that I went outside my comfort zone. From such a few activities, I get so much energy and reward than from something I was nervous about and did anyway. I really am someone who pushes myself to keep doing that.

I have also wrote down that I really look for these moments, but with a note that I would like to experience this a few times a year, so not as often. It somehow feels like a trade-off, that I first have to experience that anxiousness. And when I started thinking about it, I realised that I experience this also on a smaller level. It does not have to be this big all the time. For example, I can feel like this when playing an exciting game or something and then win. But then, you don't have this big anxiety as for the events. But you do have some sort of stress, hoping it will work out. So, looking at this mood in large, I believe this mood resembles something that I have done, and that I have grown from it. Something I am proud of.

And does it work for you? Is it something that you experience often?
On that smaller level, yes, as in, I play lots of games which I really enjoy. But for example, I also experience this when playing hockey. That you work hard, and that it is exciting yet fun. That is the release.
But that big feeling, like omg this is so exciting, I have that a few times a year. I am not even sure if I want to experience that more often, since the stress before it is pretty heavy. At these moments, I cannot think about anything else. With such an event, it is not stress I am laying awake from. But for example, with important job interviews, I lay awake at night. I am not sure whether or not it is worth it. A bit of mixed feelings here.

The best would be, of course, to have this feeling without the tension building.
Yes, but I have the feeling it is intertwined. I don't think you have that release without it. But in some cases, it is minimal tension against a maximum of happiness. For example, when I am with friends, or when I am playing a game. When I am thinking about it now, they are all social activities. Activities

that can range from a gala or event with hundreds of people, to a job interview with two or three people. But there is always someone, with an interaction.

If we turn it around, can you identify places or context in which you cannot or not willing to experience this mood?
My first answer would be no, which is kinda strange. But I am thinking of the most boring place in my life at this moment, which is the cage in which we are graduating. But even there, when I am with my friends, I can feel happy and carefree. During the graduation process, I experienced it a few times that I was stuck until you get that light bulb moment. So, even there.

At last, you were asked to look at this different mood. Can you explain your association with this and the way you might cope with it?
So, nervous, anxious and jittery are not pleasant obviously. I have had a period in my life in which I experienced panic attack, so I can relate to this But that also means that I have ways to cope with it. It feels like some sort of restlessness. I feel a bit awkward and anxious, having the feeling that the world ends, or as if I am dying. For the record, I am going for extremes here. It is difficult to breathe at these moments, as if there a stone on top of me. It can happen at any time, when I am just talking and it suddenly feels something is putting pressure on me. I used to panic about it, but nowadays I know that it is just something you feel sometimes, but we move on. Then it is over. But I really had to work on this to get over it.

Are there certain moments when this happens?
No, it really happens out of the blue. But I must mention that this happened in a period in which I had a lot of stress and in which it was not going well with me. I had too much going on, so I had to stop certain things. And then, after half a year or so, I didn't experience these moments anymore. But they were really random moments, really out of the blue. But now, I can deal with it.

What do you do to cope with it?
So, It depends on the setting I am in, for example when I am doing something, I just lose myself in that, and then it is fine. But when I feel it coming, and I am at home or another boring place, I just watch TikToks. This helps me a lot, since you are in a completely different headspace. Or I talk about it with my boyfriends, if I have the feeling there is a cause for it. For example, when it is for something that I am just really nervous about, then I know that is what causes it, and talking about it helps me in this. When I feel like this, I also get really cold, so I make sure to dress a bit warmer or start moving or something. And when it is really heavy, I just take a pill. At the most extreme moment of course. I get like this in aeroplanes all the time, so I just take a pill in advance.

What I have learned is that you should not fight this feeling. You should accept the fact that it is there. And then, it isn't all that bad anymore. It is bit of acceptance.

Relaxed

"This mood is a state of rest, dreamy, snoozy. I could fall asleep, but I don't have to. My inner critic is silent and I have my body to myself. I don't worry about anything or what others may think."

Photography: Rins Lindeman

Photography: Rins Lindeman

"I can imagine I am a bit fluid in how I express myself in terms of clothing. Sometimes it is super baggy, whilst at other moments it is more femine and narrow."

Relaxed

Let's start with you! Here, you were asked to describe how conscious you are about what you wear. Can you elaborate on that?
It differs every day. In general, I am conscious about what I wear, since it communicates how I feel. Maybe even how I want to feel as well. Sometimes, it is a more ambitious mood, and on other days, I give myself more of a chill outfit. And other days it is purely functional.

What is within such a day that you have the feeling you should wear something ambitious, functional or chilled?
For example, on days at which I am going to be very conscious about myself. When giving a presentation for example, or when I have to do a job application. At these moments, I am more conscious about what I look like. On other days as well though, although it is in a lesser sense, since it is more something about how I want to feel. It is more directed inwards.

The other question was to describe your favourite style or your favourite outfit?
My style is not really outspoken into one style, so I really focussed on the outfit here.

Can you describe in what kind of styles you move?
I am not entirely sure what to call these styles. I can imagine I am a bit fluid in how I express myself, in terms of clothing. Sometimes it is super baggy, whilst at other moments it is more femine and narrow. In an old-fashioned way. But I often try to find the middle ground where I play with fashion. Lots of colours, and sometimes I want to incorporate shapes and textures that do not feel boring to me.

To what degree do you believe that you experiment with clothing and styles?
I believe myself to be pretty experimental. However, it is changing now, with my new job and all. Although, that brings many new experiments with it.

How is that changing now?
Now, I am more searching on how to present myself to a client. It matters how you look and dress when you come in. And also what kind of value is given to what you say. You have to radiate some sort of knowledge.

And would you say that your outfit supports you in this?
It should be. Although it is hard to say since my style is not like that. I don't take myself that seriously with clothing. I do think about it a lot though, but I love to use a crazy colour. I love that. But, if one does not know that colour is in fashion, or that it is

just an awesome colour, one might not take me seriously?

What have you drawn as your favourite outfit, next to the pictures that you have sent?
I don't think that the drawing and the picture do just to the actual outfit. It is a velvet top, this was in May. It was pretty warm, so it was a bit of a challenge to find a formal outfit. It is a velvet, sleeveless top, I have had this for a very long time. From Mango, and a dress that has been from my mother. The dress was made from linen and had a large split. It was pretty hard to walk in it though, but it looked great. The fit was amazing. The fit was just a bit too good which made it harder to walk. The different combined structures looked great.

On the next page, a mood was presented to you, of which the question was to describe your feeling, thoughts and associations with that mood. Can you walk me through it?
Just when I started filling in this booklet, I was very snoozy on the couch, almost falling asleep. I felt super chill, extremely zen. At that moment, I realised that it would be perfect to fill in this probe. And then, this booklet was about the mood I was in, which was pretty funny.

I wrote down a state of rest, dreamy, snoozy. I could fall asleep, but I don't have to. My inner critic is silent and I have my body to myself. I don't worry about anything or what others may think.

Yes, I have my body to myself means that it does not have to do anything. It is not in some sort of a function. I am able to relax, and I have that need after a long day of work.

What did you mean with "My inner critic is silent"?
When I feel content, laidback and mellow, unconstrained with an open mind, I do not judge myself in such a mood.

What is interesting is that you mentioned being in that mood before starting to work on the booklet. Did your mood change over time whilst working on the booklet?
Well, I have the feeling that I could have made something beautiful of it, but due to me being in that mood and feeling like everything is fine, I decided that this was enough. And afterwards, I just had the feeling that I was done. In my head, it was just something that I still had to do. I don't believe I came out of the booklet differently.

On the other side of the page, you were asked to make the mood more tangible. Either through clothing or something completely different. What have you written down here?
I actually drew three pictures on top of each other. I drew something, but the image was just awful, and I thought to myself, what is this for an outfit?

It is a jacket that I have seen before on the internet whilst digital shopping. It is a jacket, but it somehow looks like a bathrobe. It is supposed to be a large, oversized and warm jacket. It is comfortable, and underneath, I would wear comfortable, elastic trousers. Some sort of big shoes or loafers with thick socks. Those Birkenstocks that you see everywhere. But afterwards, I realised that I would never wear something like this. This does not look like me. This is also very dark and black, which I don't associate with feeling content, laidback and mellow. I believed it to be very closed and I started thinking about how I dress when I am in this mood. I realised that it actually doesn't matter what I look like when in this mood. It is not something I would wear high heels and tight trousers with. I might be in this sort of an outfit pretty often, but anyway.

It should radiate you, right?
It is me. These are the colours that make me happy. At the same time, it should be extremely comfortable, that is essential.

What does "comfortable" mean to you?
Comfortable is something that does not cut in your belly, or something that constraints your movement. I have drawn an oversized sweater here that is also a bit dirty even. Not like, dirty dirty, but just a small stain, but you still want to wear it since it feels so good. No bra, with a question mark. No make-up as well, although I do believe that nail polish fits with the outfit. For me, nail polish belongs to an outfit.

"During this mood, my inner critic is silent. This means that when I feel content, laidback, mellow and unconstrained with an open mind, I do not judge myself."

When putting on an outfit, do you match your nail polish with that outfit?
It might be a coincidence as well. But I do always wear a certain colour nail polish of which I know that it will fit with the outfits from the coming week.

That is quite planned ahead then, is it not?
Yes, but it is most often just a colour that matches with a certain colour combination that just matches with outfits.

Everything is just comfy, comfy, comfy. Comfy white pants, socks and comfy sneakers. I have actually drawn shoes with this outfit, but I don't believe that to be necessary. When you are inside, you can just wear socks. I have also drawn my enormous teddy bear, since I cuddle with that when I am in this mood.

You have already described an experience in which you experienced this mood. Can you take me through that event to see whether there are elements that we have missed?
Imagine a sinus, that over time loses amplitude, and afterwards increases in amplitude again. In the middle, it is essential that there is a flatline of calmth. It is about some sort of brain activity. Here in the middle, it is comfy, almost sleepy, a stillness and calmth. That is the moment, the centre of experience. I have drawn many other things, but I believe I was being a bit poetical here. It is a moment of less, a balance starts to take shape. Your senses start to signal less. I believe I was watching a series or a movie here, and it just started to become softer and softer.

So, here there a balance starts to take shape, and then at the end of the experience an intruding sensorial moment takes place. That can be a person, a bleep, an alarm, message or remembering a to do. At this specific moment, that disruption was a bleep that I heard in the hallway. The balance cannot exist in real life, you can of course, keep on being relaxed and going back to that state of feeling calm and contentness. But you also start to realise that you have to do things. You become conscious again. Your senses start working again, but that sense remains. A bit of that calmth remains. I am not sure

whether or not it was an absence or an insensitivity to those sensorial moments at the beginning of this experience.

And what happens at that flatline moment?
Not that much, it is just some sort of cloud.

Are you able to recall what you were wearing at that moment?
I believe it was sweatpants, since I wear these a lot when I am inside since it is nicely warm. Probably with a messy sweater. But I am not entirely sure what I was wearing.

What if you would reflect upon it now? What do you think you would wear if this is to happen again?
It is a thing that I lay down here often with sweatpants, a certain sweater and these super thick and fluffy socks on top of my regular socks. And a blanket. I was laying under a blanket, that I do remember.

It did not really matter anyway, since I was by myself. It is easier to get in such a mood.

At the beginning, you were talking about the fact that this mood is pleasant. Can you describe how important this mood is for you?
I think I have not described how important it is for me, but more on how it happens. I enjoy being in this mood, but you are not in control of it. For me, this mood is a happy accident. It happens after a long day of walking in nature, after a few glasses of wine or while I lie on the couch watching a movie. The latter happened during the described experience. It is a bit hazy. That is why I mentioned taking a walk and that it mostly happens when I am by myself.

I do think it is important, since it is some sort of a reset. A reset from the opposite mood, a stressed and unsatisfied one. One with high energy. You experience that a lot during the day.

How often do you experience this mood?
I think, around twice a week or so.

And how do you feel about that?
Good, I try to look for it, and initiate it. It works greatly with a bath. First, being cosy in the bath and then straight to bed.

"Imagine a sinus, that over time loses amplitude, and afterwards increases in amplitude again. In the middle, it is essential that there is a flatline of calmth."

But that might be more of a physical mood than a mental one, although it could be both.
For me, being in this mood is being in direct contact with your own body. Which I do not experience that often.

I can imagine it is harder to get in contact with your body when there are others around, right?
Yes. Although, I do believe I can experience this with people that are close to me.

How come?
It is a sense of security. You don't have to be talking all the time, it is some sort of passive co-existence.

What are other aspects that you have written down?
My house, in the first place. In the middle, I wrote down being alone. My house, on vacation, and going further away from the centre, the beach. I believe it has something to do with vacation. Of course, not just going to Scheveningen in winter. Yin Yoga as well, that makes it easier to get in that mood. And at last, a long train, bus, or plane ride.

That is an interesting one, since it separates itself from the others.
True, but it is still some sort of a vacuum that you are in. It is all right to be useless and unproductive. You cannot do a lot.

In contrast to the others, this is a context in which many others are present. Can you elaborate on that?
True, but these are people that I don't have any contact or communication with, or need to have. It might be the sound as well. In the train, or at the airport, I often get this sudden feeling of oh, my God, I am so relaxed now, but I have to fly soon! It is that White Noise, I like that. The train is the same, although you have the additional sensorial experience that you are a bit shaken. You are not able to do anything, especially when you don't have your laptop with you.

"I enjoy being in this mood, but you are not in control of it. For me, this mood is a happy accident. It happens after a long day of walking in nature, after a few glasses of wine or while I lie on the couch watching a movie."

I wrote down that I never experience this in meditation. I believe I do that wrong.

Do you have an idea why that does not work?
Well, I believe I am too conscious about my own thoughts, whilst I experience this mood when I am not that conscious. It is the flatline again.

The last activity of this booklet was about another mood. Can you describe your first thought and feelings for this mood?
This one was about feeling sombre, down or blue. You see everything through a grey vail, you feel isolated, the weight of the world is pressing down on you. This is, although not completely the opposite, definitely a contrasting mood in which I recognise myself.

I started associating to get into this mood. So sad music, crying, comfort food. Even hating your mirror image, nothing looks good. You don't know how it gets better. That you are just really down, that you don't even know where the end is

But, not to sound dramatic, I have experienced this so often that I know it by know. Now I know it will get better, otherwise we wouldn't be here by now.

And then, dealing with this mood by remembering that all states of this mood are temporarily and that it is okay to feel down and it does not mean that I am weak.

So, the way you deal with this is by accepting it and knowing that it will pass in the end?
Yes, accepting it and not trying to push it away, as if it is not

necessary to feel like this. But it is necessary, since you are feeling it. It is okay if you want to listen to sad music, and you want to cry, it is okay. It won't make you happier, but that is fine.

At last, there was this small creative exercise. Can you describe what you have drawn there?
I have drawn someone who is under a blanket, holding their hands behind their head. For me, that is a very laidback and comfortable position. With a small smile, and closed eyes. There is some sort of cloud above their head, with some rainbows. It is just all a bit blurry, they don't think or see that much. At least, only good things, not the negative ones.

"During meditation, I am too conscious about my own thoughts, whilst I experience this mood when I am not that conscious. It is the flatline again."

Cheerful

"What I first thought about and associated with this mood, is colourful. When I am confident, I am optimistic, and energetic in general, at these moments, I wear colour. I see everything in front of me with colours."

Photography: Rins Lindeman

Photography: Rins Lindeman

"When you can wear something that you really like, and you receive compliments on this, that is just amazing. That is something you want to hear."

Cheerful

The first activity is focussed on you and the relation you have with clothing. Can you describe how conscious you are about what you wear?
Overall, I am pretty conscious about this. That I know exactly what I like and not like. When someone shows me something, and asks what I think of it, I immediately know if it is a yes or a no. I can clearly see myself wearing it, or not. There is no middle ground, so that is why I am very conscious about this. But also on an everyday level, when deciding what to wear, I think about what my day will be like. Then I know what fits with what kind of activity, so in that sense, I am also in my mind about that.

Can you give me an example of something that does or does not fit with a certain day?
Imagine, on the weekend, when I am going to play with my nephews, then I am sure to not wear a woollen or knitted sweater. You are not in a setting in which you are relaxed on the coach, where the sweater is safe from harm. So, in this example, I will wear something a bit more playful, with a bit more freedom for movement. In that way, I think about it, more in a sense of how something is made. For example, it does not really matter to me when visiting my parents or my sister, that I might not wear a particular item. No, so, it is merely the practical aspect of wearing a garment.

So, you mentioned that you are aware of what you like and what not, can you describe your favourite style or outfit?
Well, it starts with my favourite Chelsea boots, I just really love them. You don't have to tie your shoelaces for example, I hate when your shoelaces are loose. This makes it much easier. They are also comfortable, and warm. Underneath, some high socks, with rolled-up trousers. I think it looks more stylish when something is able to remain in its own form, instead of having it fall on your shoes. And I like it to have somewhat breezy ankles. A shirt on top, with a jacket over it. Sometimes, I get either very cold, or very warm suddenly, so it is nice to be able to take that jacket off easily. It is nice to be able to adjust to that. I hate it when it gets warmer and you are not able to take something off. I love layers.

Is it a special shirt that is underneath the jacket?
No, just very basic. A colour, with no text. I don't really like texts. I can understand why people put text on their shirt, but I think it is too distracting or the text is just really weird. I don't need to make a statement. I don't need "live, laugh, love" on my shirt. I get it if people want to wear it, it is just not my thing. No, I just like basic, with a colour. That is a must for me.

Why is that a must for you?
Good question, I just like it. I don't like black, it makes me feel like a bag of potatoes somehow. I believe that, when wearing a colour, I become more active myself. Then, I become happier, and become able to take on the day. You can see that by what I wear, and others can see that as well. This way, you can have some sort of an influence over others. In a positive way of course, because some people just don't like colour, and might think what is this kind of marble. But that is not my style, I love colours and as long as I profit from it, that is the most important.

What I am hearing is that you very consciously think about what to wear, both in a practical way as well in a way that it fits with you. How much do you experiment with different styles and outfits?
Good question. Actually no, I do not experiment at all. Just because I know so well what I like. It might not be a good sign, but I am also not open to other things, since I just know what I don't like. Other people could even say that it would look good on me, but if I don't feel comfortable in it, it is a no for me. I might try it for a day or so, but a no is a no. It really should have a special reason for me to go out of my comfort zone.

And of course, sometimes I do have something of which I am doubting since it is at the edge of what I like. Maybe what feels nice is a better criteria. Then, at the end of the day, it went well after all. Which is weird, since why would it go well? It is not that something could go wrong. But it is all about feeling comfortable wearing it, since you don't have an idea how your surroundings will react to it, how you react to your own style, and how comfortable you feel in that style in a certain setting. Does not have to be a setting that you know, but just the broad context.

Is that important for you, how your surroundings react to your outfit?
Yes and no. I believe it is important that the people next to me respect what I wear. They don't necessarily have to like it, since everyone has their own likings and opinions, I understand that.

"I don't like black. It makes me feel like a bag of potatoes somehow. I believe that, when wearing a colour, I become happier, and become able to take on the day."

But it is important that people have to leave me as who I am.

As an example, at primary school, children are already dealing with standing out and developing some sort of own style at that time. At that time, I wore bright red Converse, of which everyone thought: who is that? What kind of a strange person are you? But I just loved the colour, I like the shoes and they are comfortable to walk in. So, I am just going to wear them. What they think of me is fine, you know, but then they don't respect me as a person. Which results in me just wearing what I want. On the other hand, when someone close to me would mention that they don't feel comfortable with me wearing something, I could think of changing my outfit. So yes, I am conscious about what others think of my outfit and style, but I would not immediately change my decisions upon these opinions. Definitely not, no.

This activity was meant to understand you and your relation towards style and fashion, so, thank you for that. On the next page of your booklet, a mood was presented. Here, the question was to describe your first thoughts, feelings and associations. Can you take me through these?
Yes, so my mood is "you feel light hearted, carefree and vibrant". You have a lot of self confidence, you transfer that feeling of confidence. You are optimistic and full of energy. What I first thought about and associated with this, is colourful. When I am confident, I am optimistic, and energetic in general, at these moments, I wear colour. I see everything in front of me with colours. It has to be spontaneous though, not forced. That is something that you notice of someone, when they wear something that is spontaneous. I believe that the word optimistic is a bit of a tricky one, since I don't want to be too optimistic. That you get carried away and it all goes over your head. Which is strange, since I read something positive, but this

"The outfit should be spontaneous though, not forced. That is something that you notice of someone, when they wear something that is spontaneous."

is something that came to my mind immediately. Like, stop, I don't like that word! That is why I believe this activity was a bit tricky, since that is such a difficult word for me, which I kept thinking about.

When you feel optimistic, that is good of course, that is a good sign. But it should not be that you start missing things around you because of that. It is difficult to put words to it, but I don't like that word.

And optimistic in combination with the other aspects that are mentioned here, how are they related together?
I matched optimistic easily with confidence, since you have to be confident to stay optimistic. You are optimistic when you have a certain strong opinion about something, and radiate that opinion, which is only possible when you are confident. That is why these are connected. Full of energy is not that much connected though. One can be very energetic and confident, but not per se optimistic.

Next to colourful, what else did you write down?
I wrote down spontaneous and having the best company along my side. That you have the right people next to you. And, at last, I wrote down connected to nature, since I relate that mood with me being there.

Where do you think that comes from?
Honestly, it might be because you are alone, and there is no one around that might have an opinion of me. A squirrel cannot say anything to me about what I look like, he might think it though. You are in your own element there. So, I can experience this mood easily when I am connected to nature.

How does being on your own and being around people that are close to you relate to experiencing this mood?
I believe that you should look at the connection. In nature, you can be yourself, since there is no one around to hold you back. The same applies to people that are close to you. Of course, they can hold you back, but they respect you, which results in them not holding you back. They let you be who you are. They can have opinions, which they are free to share, but they will never judge you on that.

For example, when I wear something that my parents don't like, which happens, they will never say that since I am wearing this, you are not welcome anymore. Because of these people around me, I can be myself. When you wake up, you feel confident, optimistic and full of energy and you are in the right group of people, this feeling can remain. When you are in another setting with different people, that mood can easily change, purely since you can have the feeling you cannot be yourself. You cannot express yourself the way you are.

You mentioned colourful. Are there other aspects that you associate with this mood?
Of course, I have written down colourful, since that is the way for me to express this mood. Image when I am positive and full of energy, I am feeling comfortable with myself, then I would always wear colour.

"Honestly, it might be because you are alone, and there is no one that might have an opinion about me. A squirrel cannot say anything to me about what I look like. He might think it though."

What kind of colour should I think about?
Dark blue, marine blue, or something else that is dark, these are not colours. The colours should be yellow, orange, a bright colour. I just really like that. It is not that I want to be in the spotlight, definitely not. It is just that I really like bright colours. When I feel good, I want to wear colours like yellow and orange. Next to the colours, the material of the clothing should also match with me being in this mood. That I can ventilate all of the energy in terms of warmth. Meaning that I would always wear some sort of a jacket in order to adjust to my surroundings.

When you enter a space, that you can immediately adjust to that space. Meaning that I would not that easily wear wool in this mood, since I relate that to warm, to cosiness and comfort. Which is definitely not wrong, it is just not what I associate with this mood. I have that mood only when I come to rest, which is not related to being active and full of energy from the mood that is described here. When I need to recharge my energy, after a long day of work, I would lay on the couch and wear something made from wool. Definitely not on an active day in which I want to radiate an active mood. The outfit should thus not be too comforting, "too" is never good. It is connected to a lack of warmth. When you miss something, you are not in the given mood, you are not confident and not full of energy. That is why I would always wear something with cotton. It should be with a long sleeve though, but a bit thin. I wouldn't go for something made from polyester, although it is thin, but it is not sustainable enough. Actually, it should be a bit of a basic fabric maybe. Also, what I have written down and what I absolutely don't like are shorts.

Can you explain where that feeling comes from?
It is not that it is too naked, since I don't have any problems with nakedness, but I don't feel good about it. I have never been able to pinpoint what it is exactly, but I just don't feel comfortable with it. Sometimes, I talk about it with friends, like at what temperatures do you wear shorts? Everyone is like, 20, 22, 23 degrees, but for me it is more like 26 or 27 degrees. If it is really needed, I do it. This does characterise me.

What kind of trousers do you wear when it is that warm?
Neat trousers like chinos. I actually have only one short. Next to sport shorts of course. When sporting, I will always wear shorts, since I need to ventilate all that warmth that my body generates.

When I am sure I need to lose warmth, I will wear shorts, but when I am just casually going out, I would never wear shorts.

Is there anything else on this page, next to the short trousers?
I feel more confident, which is related to that mood, when wearing long sleeves. I just feel more comfortable with that, and it is not that I am ashamed of my arms, but still. I would always keep it somehow covered. Still not sure where that comes from.

In your stories, I have already heard many contexts and aspects. Can you describe one specific event in which you experienced this mood?
What I actually did, was just to write out a certain day. Sometimes, you have these days on which you can do anything. So, I wake up, and just see what my plan is for the day. An important factor of this mood is the environment, both in terms of people and planet. I think it is important that what I wear is responsible. In terms of people, I mean the setting in which I will be spending the day. Is it a formal setting, or is it an informal one? Is it with friends, is it with acquaintances, or are it new people? These are aspects that I take along.

Carefree is a nice word. That might be the most important of all. You should not need to worry about your clothes. People around you should accept you as who you are, and you should not adjust to them. Unless it is like a super specific situation and setting, but in general, you should be able to wear what you want.

As you mentioned, you are very conscious about where you will be, with whom and what you will do during a day. You also mentioned that people should not influence your clothing. So, what is it, within that consciousness that might still have an influence?
It depends, when there are no limitations to the activity, I will probably go for something more neat. Something that is a bit more neat, is a bit more chique, like a blouse for instance. Not that it is important that others have to get a good impression of me, but I do like to leave a good impression and show who I am. But I do easily go for a blouse since that just looks a bit more well-groomed.

In what kind of an outfit do you feel the most carefree? Is that when you are wearing your blouse for instance?
In terms of feeling carefree, you should not think about what others think of your outfit. Definitely not in the negative way. In a positive way, it is allowed, which I have also written down. When you can wear something that you really like, and you receive compliments on this, that is just amazing. That is something that you want to hear. When you feel someone is well dressed, just say it to them, it is always nice to hear such a compliment. But when people just start saying things without meaning, without actually saying something and only hurting you? What is the point of that? In terms of feeling carefree, one should not be afraid of negative arguments, and you should not adjust to these. You should feel carefree enough to ignore these.

I gave the example before of the red converse during primary school. I had a lot of these coloured items, sometimes I even wore pink. It should not matter whether or not I wore yellow or red trousers. But you don't often see children wearing these things, but I just really liked it. I don't know why, but at the end of the day, it colours your day. You are vulnerable to that, especially when you are young. At that age, it is hard to make a distinction between what matters and what not. And where is the border between going too far, or wearing something that is amazing? And although people can compliment you on your outfit, at the end of the day you do remember the negative ones. Especially when you are young.

I have the feeling that in the moment, when wearing your red converse, you felt carefree, and afterwards not anymore. Is that correct?
You are only able to process it afterwards. At the beginning, you

can make a distinction of what matters and what not. But at the end of the day, you start reflecting on whether or not it is really that crazy? In the end, you should wear what you want, but you just can not stop thinking about it.

I also had yellow trousers, which I really loved but only wore twice or so. When people close around you, like your brother, mentioned very seriously that I probably should not wear this, you take that with you. You start doubting whether or not that was a good thing to buy. It might not have been the nicest trousers, but again, where is the border?

Do you have examples of an outfit in which you did feel carefree and received compliments upon?
Yes, those boots. Although, there are still alcohol stains on it, which feels like a knife to the heart. It is terrible. But I do wear these more often because of all the compliments. Maybe I even started to like them even more due to these compliments.

The next page was focussed on how important it is for you to experience that mood. You already highlighted the importance of feeling carefree. How important is it for you to feel like this?
I have written down that it is actually the most important for me. This mood has an influence on your own behaviour, your experiences and your optimism. But it also reflects this upon your surroundings and that is something I value about clothing. Without words, you can take along others in your feelings. For example, when I would be put in an environment where everyone wears black. First of all, I would not feel welcome, since everyone wears something else, or you just have a different taste. Second of all, I associate black with different emotions and moods, and over time, I would gradually take over these feelings. That is why I feel this mood is important, since I am touched by it in a positive way.

> "Next to the colours, the material of the clothing should also match with me being in this mood. It should ventilate all of the energy in terms of warmth."

It also happens the other way around, when I am a bit gloomy, and I see someone who is really happy and expresses this with colours, I realise that this is something I want. It is also seeing this mood in others that helps. You don't need to experience it yourself, but it starts the motion to become like that when you see it in others. That is important. It makes you reflect upon your own feelings and thoughts. I would never be able do something without this mood.

At last, the focus was on different places and the context in which you experience this mood. You have mentioned the forest, and the people around you. Are there any other aspects that are important?
In the middle, which might not be a surprise, is my girlfriend. There are no words to describe that, it is just ideal.

In what way is it ideal?
It is ideal in the way that she lets me be who I am, and who I want to be. She respects me, and that is the most important. Of course, she and I think about a lot of things the same way, so it is not a big step towards respect, but you radiate this towards others as well. People can be taken along with our respect for each other, that is what we appreciate. Around her, there are other family members and friends, but that is still a bit different. We are connected, but with a different emotion. Of course, I have a lot of friends who let me be who I am, which I appreciate, but with her it is just a bit more special.

That is my inner circle. Around that are more places, like different environments in which I live and act. Like nature, traveling, sports and at work. And creative sessions, in which I am just busy doing something, like pottery. That is probably related to letting go of anything else. You are already doing something, maybe even outside your comfort zone, so all else does not really matter. Which is nice, such a safe space. I have this feeling as well with work, since I can be who I am. You see is what you get. Simply stated, when you don't like it, it might not be a good match and I would not work here anymore.
I have also noted down traveling, since I like to do that. You see a lot of different people when traveling. With traveling, I do not mean going with a plane to Thailand, but traveling by train from place to place. That you are walking at the station and realise that you look good, you can be there. That is a moment at which I do feel optimistic. I can take on the day and I radiate that towards others. You don't want to look like a potato bag there. When traveling, and walking at those stations, your positive mood gets enhanced. It might not be a particularly good sign, but it happens.

I have left one circle blank, since the difference is big between these. The next thing I wrote down is being abroad. Mostly

related to clothing. When I take my style from here with me to Austria or Germany, it is so different from the fashion there. Here, I can wear pink trousers without people looking at it, which is fine, but there you receive so many looks from people. You see people being surprised and thinking about what is happening. It is not that I won't wear it again, but I will give it more thought the next time, since I am not sure whether others will feel as comfortable with me wearing those trousers. I believe it is important that outsiders can feel comfortable with what they wear.

So, this happens at places where generality occurs. What is the mean, what is normal? There are no rules on how to behave or how to dress, so that makes it a bit difficult. I might have a bit of a basic style, but I do have sympathy with others who have a more outspoken style. I can imagine that they don't feel included or accepted, and that feels wrong to me.

Can you give an example of such a place?
As mentioned, somewhere abroad. When they say that this is something that we do not wear for instance, that is not chill with me. I am even noticing the differences here in the Netherlands. The difference between Limburg and here. I largely don't associate myself anymore with that place. Maybe my style fits within the borders of what you accept, but there are many cases that fall out of it. That worries me. In an ideal situation, nothing would fall out of borders, or new borders can be drawn.

Experiences are important as well, with that, I mean experiences that shape a person. Thinks can happen that you take along in the future. So, for example, looking at my work environment now, which is fine. But once I have a negative experience there, this place and its meaning will change.

The last page of this booklet presented another mood, and here the question was again to describe how you experience this mood?
Here, the mood is described as "being nervous, scared and jittery." I have noted something down that might characterise me, namely being vulnerable. That feeling is deeply connected to this mood. When there is personal risk, within family or friends, and it is noticeable that someone does not feel right, that is terrible. I want to take that feeling away, that feeling that one feels unsafe or unhappy. I take that very personally, that I should have done something, or done more, or helped more. Secondly is the fact that this mood arises when there is something that is out of my control. In an ideal situation I would have control over things in a way that I can control what will happen. When there is something terrible that I cannot fix, that feels terrible. I try to fix it, whilst it is often not even my responsibility to fix it. Sometimes you try to fix things, and it does not work out at all and you make things even worse. At these moments I even feel personally attacked. Moments at which you are out of power, I feel nervous, scared and most of all vulnerable.

And how do you deal with these kinds of situations?
I cannot do much about it. The one thing I can do is support people with words and try to make them see the positive side in

things again. Making sure that they know everything will work out. That is the only thing one can do. I know that words can mean a lot, although they can sometimes mean nothing at the same time. I believe it is very hard to deal with these kinds of situations. It often results in general disappointment. I am more afraid of it happening again, than of the fact that it is happening now.

Thank you for describing this to me. At last, there was a small creative activity. Can you describe in a few words what you have drawn?
This is just my favourite outfit. It is just a jacket, a blouse and rolled-up jeans combined with my Chelsea boots. Nice colours, and something that can be adjusted to the weather. A bit casual, but still chique. But the most important part, colours!

"Your optimism reflects upon your surroundings and that is something I value about clothing. Without words, you can take along others in your feeling."

Relaxed

"For me, being laidback and mellow is also some kind of surrender. That you disappear in the materials around you, and you can surrender to that. I believe that is related to this mood."

Photography: Rins Lindeman

Photography: Joris Lindemann

> "When thinking about this mood, I thought of oversized clothing, or these big blankets and pillows in which you can completely disappear."

My interpretation of this was two-sided, since I was thinking about both being conscious, and about the environment. I am very conscious about what I put on during the day. Also, since I am in front of a class all day, and I know there are 30 adolescents looking at me. So yes, I do pay attention to this and what I will be doing during the day. It is also related to how I feel, and which expression I want to communicate. And on the environment aspect, what I thought about, is also just dramatic for me. Everything I buy is first hand, and I buy new clothes every year. Also some outfits that I have worn only once, yet I still have them. I could wear them another 20 times of course, but I am just not that decent in this aspect.

This separation in thoughts is very interesting. Let's go back for a moment to what you mentioned about standing before class, and the fact that there are many people looking at you. How does this translate into an outfit? What is that you pay attention to?
I pay attention to the fact that my skirts and dresses are not too short, too short being very normative. I just should not have the feeling all the time that I should pull my skirt down. I also pay attention to the fact that it is a bit colder outside than it suggests, since I get pretty warm when I am teaching. Next to that, I pay attention to my decolletage and that there are no harsh images on my outfit.

The second part of what you mentioned was that the outfit should fit with your expression, next to what you are doing. What did you mean by that exactly?
One day, I really want to kick against everything, on which I deliberately wear wide trousers, a black shirt and skate shoes. Another day, I feel very happy and somewhat girlie, resulting in me wearing a flower dress and something with heels. It also comes together with the people I will meet that day, and whether or not I want to act against them. I go through each day like this, thinking about whom I will see, and how I want them to think about me.

And you adjust your clothing or outfit to all of these aspects?
Yes. I am not at all manipulative, aren't I?
The second question on this page was to describe your favourite style or outfit. What have you written down here?
So, this is that very girly flower dress, which is green. I believe that this is the most beautiful dress that I have. So yeah, this is my favourite outfit that I have worn this year. It is also an outfit that I have only worn once, and probably won't wear again that often.

Relaxed

Why is that?
This outfit is a bit overdressed. When casually going to a bar, I would not put it on that easily. No, this is really a wedding dress.

I have the feeling that you being conscious is in there as well, that you adjust your outfit to where you are going to.
Yes, I think it is also some sort of being careful about the garment. I want to save it for moments at which I consciously want to feel beautiful, or extremely neatly and well-groomed. I don't just want to wear it to school, since I would be afraid to spill some sort of spaghetti sauce on it. I went voting once in the blue dress, since I wanted to be a bit rebellious.

It is interesting to hear that you wear different kinds of clothing from day to day. How varied is the style in your closet?
I believe it to be pretty varied. Although it doesn't feel like variation to me since it all feels like me. On one side of the spectrum, I have these beautiful dresses, but I also have just very boring and big mom-jeans and black sweaters with band logos on it. I believe that these are two ends of the spectrum.

Then, how much do you experiment with your clothing and your clothing style?
I have done that a lot, I believe. Of course, when you are younger, you do that more often. Now that I am older, I know more about what I like and what looks good on me, so I might experiment less. Sometimes I might still do it. I bought dungarees some time ago, something that I never imagined buying. Now, I think it is fantastic. So yeah, sometimes I still do experiment, but not very consciously. It just happens now.

These questions were for me to understand who you are, and what your relation is to clothing. The next page and its activities were more focussed on a particular mood and your initial feelings and thoughts about this. Can you take me through these initial thoughts?
For me, this is a very specific mood that I associate with a very specific moment, which is when I am watching Christmas movies on the couch, wearing my cosy pyjamas and being surrounded by pillows. That is the moment I feel content, laidback and mellow. So yeah, I do associate that with the Christmas kind things. And also with warmth, and not needing to do anything. With softness, having no end point and being physically relaxed.

So, it manifests itself for you mainly around the couch and watching Christmas movies, right? What if, for now, we take it even further across the summer period, you might still watch

> "This is a very specific mood that I associate with a very specific moment, which is when I am watching Christmas movies on the couch, wearing my cozy pyjamas and being surrounded by pillows."

Christmas movies at that time, but how do you see this mood at that period?
I believe it is less at that time. During summer, I am definitely more mellow, a pretty word I believe. I also think that mellow is an important one, during summer, I can be content, and laidback as well, but mellow not so much. Mellow might be translated into the evenings, those balmy summer evenings, that you are outside, and it is still that bit cuddly warm there.

You have already mentioned that aspect of warmth when you feel cosy on the couch. There, you mentioned more material values, how that is communicated in a visual or haptic way. These aspects were also the focus of the next activity, so I am curious to hear what you have written down there as well?
I will try to include the summer here as well, but it makes me think of soft fabrics, of dark red and gold. This, of course, might have everything to do with Christmas. But also with grey and white. With big materials around me and things that are soft on my skin. Like these super fluffy bath towels. Even in summer I wear these fluffy socks, even when it is fucking hot. I also associate hoodies with this, having that feeling of safety around your head. And, at last, with things that slide, like socks.

Why do you associate sliding with this mood?
Well, these socks are fluffy and when I am completely mellow and laidback, I often slide over the floor to my bed.

Including a bit of freedom in there again.
Yes, that you have let everything go, and you are somewhat back to being a kid.

Going back to one of the first things that I have heard was big things around you. Can you explain what you meant with that?

I was thinking of oversized clothing, or these big blankets and pillows in which you can completely disappear. Or those maxi dresses, with sleeves that are a bit more puff than straight.

And what about the aspect of size, why do you associate being immersed in large objects with this mood?
For me, being laidback and mellow is also some kind of surrender. That you disappear in the materials around you, you can surrender to that. I believe it is related to that.

Can you elaborate a bit more than on wearing a hoodie and the feeling of safety?
Well, that has something cuddly as well, I think. At that moment, you feel very relaxed. I am wearing hoodies often at moments when I have nothing to do. When I expect something from myself, I often don't wear a hoodie. I often wear one after going to the gym, or when I have nothing to do and just wander around. So, there is definitely a pattern in this as well.

Hypothetically speaking, would you wear a hoodie in front of class?
No, I have never done that, and I will never do it.

Can you explain why you would not do that?
I don't think it is neat enough. Besides that, none of my hoodies are suitable for this. There are probably many amazing hoodies out there, but all that I have are reindeer hoodies. That is a vibe that I don't want to radiate. Or those vague merchandise hoodies from universities you know. That is not something I want to express, so I won't wear it to class.

You have already described the experience of laying on the couch and watching a Christmas movie in which you experienced this mood. Can you elaborate on that experience?
I believe this to be an experience that I consciously create. Meaning, that very consciously, I get home, I take a shower, I eat, and I make sure that everything is taken care of. I light some candles, and I make sure there are no items lying around that might irritate me. Then I put on my soft clothes, and lay down on the couch. There is tea, and everything is ready, I have nothing left to do and there is no end point.

What I hear in this as well, is that everything should be done, or taken care of before you can experience this?
Yes, I just really want to lay down and not having to do anything. So, not that I suddenly realise that I need to turn on the dishwasher, or that there is something here that irritates me. I don't want to feel the urge to clean something, I want to have it all done, otherwise I am not laidback, mellow and content. I would be in a hurry. And, very stupid maybe, it always ends in me almost falling asleep since I am that comfortable and relaxed. At one point, there is this rude awakening that you do have to get off the couch. Then it is just Cold Turkey over.

Can we go back to the moment this mood started?
Yes, so getting everything ready. There is also a part of searching in this as well. Since, I am literally searching for a movie, or searching for how to be comfortable. Do I want tea, or chocolate milk? Do I want something to eat with it, do I need

an extra blanket? Which socks do I want to wear, all these kinds of things. This moment is not particularly long, but there is an important moment that you need to move around to become comfortable.

You have to find your position?
It takes a little while, during that time, I won't turn on the movie just yet, since I know it irritates me. That I am not yet comfortable, and the pillows should be redone again.

Everything should fit into the perfect picture before it is good enough?
Everything should be as I want it to be. But then, in the middle, when I lay down and I am immersed in the pillows and all these soft things, that is the centre of experience for me. Towards the end, everything starts to feel heavy. That you notice yourself, but not the things around you. That is often the moment I fall asleep. Sometimes I act on this by getting up, other times, I just surrender to it and just see at what time I wake up. At these moments, you wake up and you start to realise that you are uncomfortable, that you are not relaxed anymore and that you have to wake up and everything is cold and harsh.

If I hear it correctly, the moment supreme of this mood is really being immersed in the pillows and your surroundings. What if we stretch this outside of this comfort zone, would you still be able to experience this mood?
If you combine these three words, I wonder if that is possible. It should be a familiar surrounding, which does not necessarily has to be at my house. That could also be at someone's place that I know very well. It could also be outside, in nature. Or, if I recognise something that I associate with home. But if I can totally surrender to that feeling, I am not sure.

When we make the connection to clothes and this experience, how does what you wear support this experience?
Greatly. That is always a conscious choice. I have several lounge sets, and I deliberately choose which one to wear based on how soft and warm they are. That feeling of being cuddled, that can be achieved by clothing. I could not achieve this mood in denim trousers.

Can you elaborate on why that is not possible?
Denim has a lot of friction on the skin. Generally speaking, denim is more tight in comparison to fleece based trousers. It feels different and makes me feel less comfortable. If I could do it, I could place my legs in my neck when wearing fleece trousers, I would not be able to do so in denim. I want to be able to do everything I want, which at that specific moment is nothing but laying around, but the possibility should be there.

> "Everything should be as I want it to be. But then, in the middle, when I lay down and I am immersed in the pillows and all these soft things, that is the centre of experience for me."

On the page, the question was about how important it is for you to experience this mood. Something you have mentioned before is that you consciously seek for the creation of this mood. Can you describe how important it is for you to experience this?
I really have to force myself to experience this mood, since it is something that I really need. I am inclined to run and run and run, until I just fall, as a figure of speech. When I don't consciously seek this out, I notice the imbalance. I might not know that I am not feeling this mood, but I do notice that there is something going on and I should consciously force this mood. That is also connected to what you mentioned about experiencing this outside of your own home, which is barely. When I am away from home all the time running from place to place, I start missing this at one point.

Are you able to force this mood?
From time to time it does not work, but overall, it works.

How come?
It does not work when you allow yourself to be distracted by work and social things. That you experience that feeling of commitment. This is a moment of reset for me. It is making new energy for new things. It feels weird to allow yourself to do nothing and immerse yourself in soft things, since it feels like not achieving anything. I grew up with the mindset of achieving things, otherwise they are like lost hours. So, from time to time, I need to deliberately break through that mindset.

Would you say that you want to experience this mood more often?
Yes, I would want this more often.

Are there more places like these familiar surroundings in which you would be able to experience this mood?
I have written down quite a few things eventually, since when I think about it, it somewhat helps. I am able to get into this mood for a very short time. What I noticed myself is that I often get in this mood when I am alone, for example when waiting on the train, or walking alone through a city. Especially when it is dark. Either dark, alone and cold or cuddly warm.

I have also written down when I am with my friends, with my parents and in a car. These are all kinds of familiar things where I can be alone. Next to that, I wrote down the library, since I am able to surrender completely to my surroundings.

When I talk with my colleagues about watching Christmas movies during this period, they are always surprised. They are always like, what the fuck are you doing and why? I really enjoy that.

What is it exactly that you talk about with your colleagues?
That I already watch Christmas movies each night, even though it is still November and Sinterklaas is still here. When talking about this, I get into this mood for a very short time. Although I am not sure if it is the actual mood at that time, or just a memory of it.

Would you be able to identify places and or context in which it is difficult or impossible to experience this mood?
I don't think I would be able to experience this at places where there are a lot of people. I do believe it would be nice to evoke or initiate that mood there, but that does not work.

Why do you think that this is not possible there?
Because you are continuously aware of others. For me, this mood is not so much a lonely mood, but an "alone mood". I am unsure what I would have replied if I were in a relationship though. But at this time, it is mainly an alone mood. When there are many people, I would not be relaxed enough. I am continuously busy with what and how I should react to people, and how they react to me.

I would not want to experience this at a party or these kinds of events. This mood is very calm and relaxed, and in these situations, you want and need energy. Energy is missing from this mood.

This mood is the moment to regain energy, right?
I would definitely not want to experience this at the gym, I would not be able to lift my weights anymore. After the gym, however, when I am done with my set, I would be able to experience this mood. That is a moment of discharge.

That might relate to what has been said before, that you should first be able to have everything ready before getting this relief. Is there anything else that you have written down in the circles that you haven't mentioned yet?
I believe that I have mentioned all of it. Although I did write down "decorated stores", although that might be more recollecting memories from that mood. For example, when I am in a garden centre where everything shines and glitters, I can get that feeling of everything is alright. That is a very short moment before getting completely overstimulated.

On the last page, there was an additional activity. A different mood was presented here, and the question was to describe again what your first thoughts, feelings and association wear. This activity was pretty tough to do, but I did it anyway. It is a very familiar feeling for me, which makes me sad. I noticed that

"I want to be able to do everything that I want when I am in this mood, which, at that specific moment is nothing but just laying around. But the possibility should be there."

my breath became heavier as well. It reminded me of myself, some time ago. I know that a lot of people experience this feeling, but cannot do anything about it. So, I had a bit of self compassion and compassion for my students and other people around me. It is such a bad feeling. It has been such a big feeling as well, and it is all right to experience it from time to time.

Would you say that you have found ways to cope with this feeling?
Absolutely. Actively laying down on the couch and shutting everything off is a way to cope with this. When I keep running, what I have mentioned, I end up here, with this feeling. Sometimes I accept it, as it is there, it is all right and I just have to go through it. Sometimes I try to actively battle it. And other times, I try to put it away. Sometimes, I talk with people about it, and I call someone to discuss it. And then, at other times, I actively try to get out of this feeling myself. It is a process, and it differs for each moment how I would deal with this.

At last, there was this little activity, can you explain what you have drawn?
What I wanted to draw, partially worked out. It is me, that I submerge myself in pillows and nice things. My head is much smaller than these pillows. All kinds of fluffy things. There are deep colours, including green.

What do deep colours mean for you?
I am not sure, speaking colours. That might be artificially made natural colours. I am not sure why I have that feeling with this, but deep red, deep green and deep gold, which you don't really find in nature but have been attempted to be reproduced, these are the colours that I am talking about.

Cheerful

"The wild flowers are all intertwined with each other, with no structure. Everything is free, and all does not matter. That represents the mood for me. I think it has something to do with the summer, and feeling happy, also represented in the colours."

Photography: Rins Lindeman

Photography: Rins Lindeman

"When I want to wear more colour, I will always wear these black trousers, to create a balance. I don't like to wear print on print, or colour on colour."

Cheerful

The first page of this booklet is about you, and how conscious you are about your clothing style and the clothes that you wear. Can you explain how conscious you are about this?
Yes, very conscious, definitely.

Where does this consciousness come from?
I just really enjoy thinking about my clothing, and I like clothing in general. I love to express myself in a certain way. Normally, I am thinking about how I come across to others. I pay attention to that. Although now, when I am at home where it is a bit colder, I tend to wear a woollen sweater, a woollen spencer and woollen socks with slippers.

What is it exactly that you want to express towards others and how you want to come across?
That really depends on the setting. For example, when I go to the office, I will undoubtedly wear different clothes than when I attend a party. So yes, I believe it depends on the people I will be in contact with and whether or not I know these people well. As mentioned, it depends on the context.

Why does it depend on whether or not you know the people well or not know at all? What is it there that makes a difference for you?
Partially, it is about comfort. When I know someone well, I pay less attention to what I wear, since that person knows very well what I look like. It is not a first impression anymore. This results in the fact that I will more easily grab something that I think is comfortable such as a woollen sweater. It doesn't matter anyway. On the other hand, when there are people that I do not know yet, I have the feeling I should leave some sort of impression. For example, in a professional setting, I want to show that I look neat. Professional, with a bit of myself in there. I would not easily dress too formal, since that is not who I am and also not what I think looks nice. Within this, I always try to find a bit of a balance.

You were also asked to describe your favourite style, or your favourite outfit. You mentioned that you always want to put something of yourself into an outfit, what have you drawn here?
It is a white, see-through blouse, with some sort of puff sleeves. I really like these kinds of sleeves. Over it, I have drawn a spencer from COS, which is bright green. I have drawn trousers, but this could have been a nice dress from COS as well. Both black, a bit more basic.

How would you describe that this outfit is you? Why is this your style?
I believe it is very typical for me that I wear something with sleeves. I usually wear something with that, and it is often joked about. I often wear something with puff sleeves, or in this case, something with flared sleeves. I really like that, which makes it typical for me. I have a lot of blouses with these kinds of sleeves, or certain details, which make them just a but more interesting than just a straight sleeve.

That spencer from the COS for example, I really love that colour. I like that my outfit is not just black and white, but it incorporates some colour. Next to that, it should be made from a nice material, for example cotton, which is not too thick, and it breathes. That is important to me. Although that blouse underneath is pure polyester... That black trousers that I mentioned before, which I am wearing now as well, I wear that pretty often. It is a ground layer for other clothes that have more colour in them. When I want to wear more colour, I will always wear these black trousers, to create a balance. I don't like to wear print on print, or colour on colour. I don't do that often. In case this would be a long, black skirt from the COS, then it would be made from a nice material as well. It would be 100% wool, is breathable, and thin. Plus, it fits me well, which I believe is important as well. It should not be too big.

What I hear is that you are very conscious about what you wear and what fits with you, and with each other. How much do you experiment with different clothes or clothing styles?
Not that often. I have thought about it though. When I lived in Copenhagen, for instance, I experimented much more. At that time, I bought vibrant pink trousers, which I have worn maybe
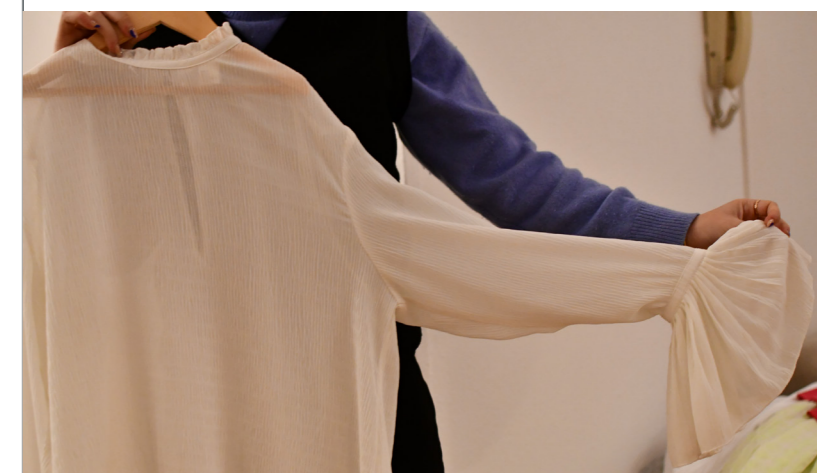
"Light colours and light fabrics. I had to think about this since this mood states that "all your actions feel effortless", which made me think of some sort of lightness and not wearing something heavy."

5 times in The Netherlands, but I wore it pretty often there. I believe that is due to the fact that I could put on some sort of different identity. It did not really matter there since people did not know me there. Not as if everyone in the Netherlands knows me. But I was able to more easily distance myself from who I am here, and how people know me here. There, I experimented a lot, which I enjoyed. And here, can you call it experimenting when you put a spencer on top of a blouse? I do not believe that to be very experimental. However, I do always look at new combinations that I can make, but not too extreme. It is not that I think, well, let's combine this green spencer with these pink trousers. I would never do that, also since I don't like it.

On the next page, a certain mood is described. The question here was to describe what kind of feeling it evokes for you, and what you associate with it.
I thought of things such as freedom, parties, and fun. Friends, or just people around you that I like. Light colours and light fabrics. I had to think about this since this mood states that "all your actions feel effortless", which made me think of some sort of lightness. Not wearing something heavy. I also wrote down wind since it gives this breezy feeling. Things such as loose hair, no make-up and not having the feeling you need to wear it.

But I actually associate it with summer and having an empty schedule. Not having to think about having to do something. I think that these are the most important things. Since it is summer, I am able to wear these light clothes. No heavy and thick jacket in which is difficult to move. Therefore, I associate it with summer holidays and doing nice things with lovely people around you. When you wake up, you should not have the feeling of the 800 things you still have to do.

The connection between this mood and summer is interesting. If we can translate that to the present, since it has been raining all day, how would you say that this mood is present? Is it possible to experience this mood on such a day?
At this moment, definitely not. I am extremely busy, both on work and on a personal level. At this moment, I absolutely do not feel light hearted, or free, or chill. Not even in the weekends since I have so much to do. That does not mean that I always feel like this mood during the summer period, or that it is impossible for me to feel like this during the winter. But as I mentioned, it has everything to do with the responsibilities that you have and the things you should be doing. That is why I associated it with holidays.

I have already heard some aspects, such as light fabrics and breezy things. On the next page, you were asked to make this mood more tangible. What have you written down here?
I have drawn a dress, which is very long and very airy. This, again, has flared sleeves. As mentioned before, quality is important, meaning that this dress is from an expensive brand. Of course, this is not always true, but there are some brands of which I know work a lot with cotton or wool, which is something that is important for me. In an ideal situation, all my clothes would be made from this, although at this moment, that is not true. If it were, it would be more sustainable, since with washing polyester, microplastics are released, which is obviously unwanted. Next to that, something other than polyester gives more room for air and it lasts longer.

How come you associate this aspect of good quality and sustainability with this mood?
Good question. I believe it is due to the fact that the fabric is able to breath, so it literally feels light on your skin. What I have also written down, is that it can also be silk, though it should not be see-through. However, it might also come from the confidence aspect of this mood. I know what nice fabrics are, and which are not, and since I pay attention to the fabrics of others, I know that people will look at the quality of my fabrics as well. This makes me more confident because I know I am wearing something beautiful. It is made from high quality fabrics, which increases this level of confidence.

What are other manifestations of this mood?
It should be breathable; the colour would probably be white. Although I am not completely sure why. But when thinking of it now, I often wear white clothing, in which I feel good. I associate that with the feeling of lightness. However, this might be a bit of a paradox since white can take away some of my freedom since I often get food stains on it. But at that moment, I was not thinking of it, since in this ideal situation, I would not make any stains.

The fit is really loose, in which I feel the most comfortable. That enables that feeling of freedom, that your actions are effortless. No that you are literally restricted of movement due to something that is too tight and that you can not lift an arm.

But also, that part of feeling comfortable, combined with the feeling of self confidence, that you feel nice in it. This results in the fact that you do not have to mind about something being too tight, that people might notice a bit of fat for example. You do not have to deal with that. I have also drawn flowers with it, illustrating that feeling of freedom, and the summer.

The next activity was for you to describe an event in which you experienced this mood. I have already heard some things, such as being with friends, during summertime, and holidays. What have you written down here and can you take me through it?
The experience is about Copenhagen as well, which is pretty sad since that happened like four or three years ago. Not that I have not felt it since, but I believe it is a good representation which I was able to recall, that feeling. The context is that I have lived there for around 1.5 months, until I had to return home due to COVID. During the summer, I went back some time. Also, because I had to pick up all my stuff that I left there, and I went to see all the people that I met there. There was nothing in my agenda, since it was still a holiday, so I only went back with the intention to say my goodbye's and pick up my stuff. I was there for around 10 days or so.

I have described a day on which it was extremely sunny. It was fucking hot and got sunburns as well. My room was facing east, so I woke up with the rising sun in my face. I woke up, and had an empty schedule for the day, meaning that I had nothing to do that day. The days filled itself, which was pleasant. On one hand, this contributes to the feeling of freedom, since there is not one appointment you have to meet. On the other hand, it contributes to your feeling of self-confidence, since you feel good enough to do something with yourself, or there are always others with whom I can do something. That is what makes me happy. In this specific situation, I had nothing to do, and I was asked to get a drink with a friend from university, and some friends of hers that I didn't know yet. I went there, it was a small terrace from a small bar, which was really nice. We were having some drinks, and eventually, more people joined. All of it went super easy. There was no language barrier, everyone

spoke English and included me in their conversations. I had a lot of funny and interesting talks with people, and everyone was just super interested, and I was interested in them. It was just a really nice evening, very spontaneous.

Next to this, I wrote down some factors, like the fact that it was sunny, we were sitting on a terras, and there was nice food. The bar from the inside also looked great, and it was pretty crowded there. After this, I biked home, a bit drunk, and went to bed.

During the very first activity, we talked about the influence of not knowing the people you are with on your outfit. Do you remember if this had any influence on your outfit during this experience?
At that time, I was wearing a newly bought dress from Vinted, which I have again sold already, and a pair of boots that broke after this. I did not really consciously think of this. At that moment, I was feeling good, and that is a big aspect of this as well. When feeling like this, the basis of it is that you feel comfortable in your own skin. You are already confident, and you care less of what others think of you. At that moment, that outfit just felt right, and I felt like wearing it. I liked this outfit, and I was not caring that much whether I knew the others. I just wanted to look nice. Of course, I want to look nice for my friends as well, so that does not make a difference. But that, in combination with the context of sitting on a terrace, resulted in the fact that I wore something else than what I would wear on the couch.

"I know that people will look at the quality of my fabrics as well. This makes me more confident, because I know I am wearing something beautiful. It is made from high quality fabrics."

How did your outfit support you during this experience?
By expressing myself. I always pay attention to other people's clothing when I first meet them. Based on that, this is terrible, I can draw a picture about who someone is. I can imagine that this happens the other way around as well. At that moment, that worked positively, since I looked nice and it represented myself. Others were hopefully thinking that as well. Maybe that is not true, and they were thinking, fuck, why does she look like this? But I did not have that feeling, and you will never know what people were really thinking. So, it definitely supported the experience.

"I believe that this mood has something special, something that I associate with breaking the week, That you do something that is different from what you normally do."

This is also about how important it is for you to experience this mood, and you mentioned the difficulty of experiencing this during the winter, when you are busy at work or in a social setting. Can you describe how important it is for you to experience this mood?
I think it is important to experience it once in a while. It is not that I can not live without experiencing this mood though. I believe that this mood has something special, something that I associated with breaking the week. That you do something that is different from what you normally do. If I would always feel like this, it would not feel as special anymore. Of course, it is important to feel good, but I believe this mood is even a step further, in which you feel completely liberated. Maybe, you would even lose your senses when you feel like this all the time. So in short, it is important, but it should be something special.

Looking back on it, do you believe the number of times you experience this is sufficient?
What we just talked about, I associate this mood with summer, not with the darkness of the present day and wearing thick clothes. It would be interesting to also experience this during winter, since I do believe that that is possible. The associations that I have with, are all connected to summer. It would not hurt

to experience it during winter.

The next activity was focussed on the context, like summer and winter for example, but also physical places, like a bar for example. What other contexts and aspects have you written down here?
First of all, being outside and being in the sun. That was the core, and I wrote three things around. These are the park, on a terrace or in another country than The Netherlands. Of course, these items can come together, but it does not have to be. I could easily feel like this when spending my holiday abroad. But it does not have to be abroad, it could also be the beach or a forest. This is placed in another circle, since the beach comes with discomfort as well. Sometimes, it is too crowded, and you are not able to sit anywhere. That can be a bit awkward on some level, because of the sand and the fact that you are half naked for example. It is the same in a forest, which brings other discomfort as well, like ticks for example. But that does not mean I could not experience this mood there. Around that, I have written down a garden, and although I have none, I can image that people feel like that mood in a garden. And, although it conflicts a bit with what I have said in the beginning, I have written down parties. It really depends on what kind of party it is. Next to that, I associate a party with evenings, which I associate with other moods. Feeling light hearted and feeling free, I associate that more with a club maybe? Although I do not feel like I can be light there all the way, maybe others can, and with a different setting maybe. When you are feeling a bit down, a party can make you feel even more uncomfortable than before. So, it really depends on what kind of party and how I am feeling.

Many of your experiences and contexts include some sort of social aspect. How does this relate to experiencing this mood in a forest or at a beach?
It is not a must. I can also have a good time on my own. It crossed my mind as well. In Copenhagen, I felt like this all the time, being able to walk around alone through the city. I felt good there. It was not necessary for others to be there. But they can increase that feeling. It is just not a must.

On the last page, a different mood is presented. Here, the question again to describe what feeling this evokes for you?
Unfortunately, I associate this with work. The fact that one feels incompetent in relation to learning and knowing. You know that you cannot do something yet, through which you feel incompetent. On the other hand, you know somewhere that you will learn a lot from it. But it is accompanied by a lot of insecurities. The dependency and the accountability, that you have to deliver something, is what I associate with this mood. That people depend on you. If you do not deliver, others will not be able to do their job. That was the first that came to mind, since I felt like that the past few days.

Did you find ways to deal with this? Although it might be a bit of a new feeling?
I try not to think of this. At the moments I feel like this, I try to turn off this feeling, and think about the fact that I have to do this. Trying not to overthink it, since that does not work anyway. It does help to talk about it with others, mostly people that have some distance from the event that caused this mood. It relieves that mood. At last, when it gets really bad, which I luckily have not experienced lately, for example when I had to present my thesis, it helps to breathe calmly and counter the negative thoughts with other thoughts. To debunk the negative thoughts by thinking about the fact that it will all work out.

At last, the drawing, can you shortly describe what you have drawn here?
It is somewhat related to the field flowers that I have mentioned before. They are all intertwined with each other, with no structure. Everything is free, and all does not matter. That represents the mood for me. I think it has something to do with the summer, and feeling happy, also represented in the colours. Next to the fact that it is all so loosely.

You have reached the end of the immersive journey
through the mood specific stories.

Hopefully, you have been inspired, since the journey
continous from here by transforming these stories into
outfits.

Photography: Team Peter Stigter

The following segment contains an interview with Service Designer Mies Loogman, who graduated with a focus on Fashion. This interview is the starting point of a reflection on Fashion Design.

"For me, the making and the trying out really belongs to the design process. I experimented with the cheapest, white fabric that I could find on the market and just see what happens with it."
Mies Loogman, 2022

Mies Loogman

Can you introduce the project you have worked on for your graduation project at the Design Academy in Eindhoven?
The project I worked on was about the feeling of safety. At the time I worked on this project, there were many terrorist attacks. Parents told their children that they were not allowed to go to big events because if something like this would happen, it would happen there. Yet, on paper, we live in an incredibly safe time with low crime rates. But there is a feeling of unsafety. The chance that you are killed by a natural disaster is much higher, and that is something that I wanted to make tangible. Fashion and clothes were not predefined choices, but merely the means to transfer the message the best. So, I created a safety suit, which was both stylish and safe. You needed to be able to go to work with it. The idea was primarily focussed on the danger of high-water levels. So, for instance, there was a life-vest in there.

Did you already have experience with Fashion Design?
When I was a child, I once sewed trousers. When it was done, I didn't even like it anymore. But maybe from that, my skills came forward for this project. It was already within me.

My grandmother was really good at sewing. So, at one point, I asked all my family members whether or not they could help me, but they didn't know it either.

How was the difference between Fashion Design and other design process for you?
At the Academy, I never really learned to specifically design one thing. I have learned a way to research different concepts and things. With that, I learned how to connect the right people with the different concepts. One of the best things about designing is to gather and soak up all relevant knowledge as a sponge, and then later purge it all out at once.
For me, the making and the trying out really belongs to the design process. I experimented with the cheapest, white fabric that I could find on the market and just see what happens with it.

Can you tell me a bit more about your process?
I went to second-vhand retailers to look for the model I had in mind. These items, I disassembled with a seam ripper until I was able to use the different pieces as pattern pieces. With some alterations of course. This is an easy and fast way to adapt and draft patterns.

Fabric is important, it needed to fit with the complete vision and image. I went to the store with this specific request of having a fabric that was both beautiful, and water resistant. Then they come running back with all these different pieces of fabric.

Even so, you create according to your imagination and your ability to create, so a bit of inspiration from outside was very welcome.

And the end product?
I outsourced the final product to others. A friend of mine, who is a better sewer, made the jacket. I gave the trousers to Turkish dressmakers, that is something they will never do again. They really underestimated how much work it was. For me, it was tensive as well, whether or not it would work out and they understood how it should be made.

"Even so, you create according to your imagination and your ability to create, so a bit of inspiration from outside was very welcome."
Mies Loogman, 2022

Photography: Rins Lindeman

Fashion Design

In order to understand how Fashion Design can be implemented within the design process of creating outfits derived from immersions, knowledge about the Fashion Design process was needed. It was needed to understand the working principles, the differences, the limitations, and advantages of both disciplines and to find out where the overarching principles lay. What are key insights, and what can we learn from that new perspective as Fashion Designer?

"When I have a conversation with someone about what they want me to create, many different things start to come up in my mind. When you have passion for this, it is just a very natural process. That might sound stupid, but it is true. All these images in my head begin to take form into an image. For me, the real fun starts when this image is created since I can start experimenting with different forms and fabrics."

Bryan Borghans, 2022

→ At the faculty of Industrial Design Engineering in Delft, students are taught to design, evaluate and reflect upon designs of products, services and experiences. Students develop skills to use different methods and methodologies that best suit their process and purpose. Although this structure of implementing such methodologies does provide students with structure and guidance, it might also limit their creative freedom. Of course, you have the freedom to be as creative as you want during ideation phases of several methodologies, but you are always bound to a track, a time span, or a limited number of ideas. At first glance, Fashion Design seems to be an ultimate form of unlimited creative expression, being able to put all your ideas into an outfit without any limitations. Much is allowed on the runway under the flagship of art. How similar are the design processes of Fashion Design and the processes of Industrial Design Engineering at the TUDelft?

At first thought, Industrial Design at the TUDelft and Fashion Design have many similarities. Both disciplines transform two-dimensional ideas into three-dimensional embodiments. Both enable an interaction between a product or a garment and the user. And both use aesthetics to match the needs, wants and likings of the user. The final products that arise from these disciplines do not come out of the blue, since there is a process underneath it that substantiates even the smallest details and design decisions. Then how open ended are the processes in Fashion Design? What determines the right design

decision? According to Bryan Borghans, freelance creative and creative assistant at Ronald van der Kemp, there is a difference between designing ready-to-wear, tailored work and couture for the runway. *"There is a difference between couture design and ready to wear design processes when it comes to rules. On the couture walk you can go all out, but when you design specifically for someone, you have to obey certain rules. The process is more framed."* (Bryan, 2022). When designing for someone, there are certain aspects that have to be taken into account, such as the preferences of the customer, their style and fitting, and the context for which the outfit is designed. All these aspects influence the end-product and give guidance in the design process. On the other hand, such guidelines are not present when designing the newest runway collection, since it is often not meant to be worn by the public. It needs to be a showcase of what a designer or brand can do in terms of creativity, and match this with the current fashion and trends (which can be seen as guidance). But even when designing tailored, unique outfits following a more structured design process, designers tend to work from the feeling of a fabric, experiencing what matches and fits until the suitable combination has been found. Mirjam Breukers, fashion designer and stylist based in Italy, agrees with this approach. *"Throughout the process, I highly recommend to collect physical items to get a feeling of the materials. It does not matter when the fabric is not right, but at least you have tried. My speciality is on knitted materials, so it is important to look at the materials that are present. From there,*

Calls for collaboration between disciplines require knowledge of the knowledge and practices that are being brought together, or such calls wil remain more rethoric than reality.

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you can look at the possibilities and create your threads from that." (Mirjam, 2022). Inspiration arises from different materials and different combinations between these materials. It is a personal feeling; it is intuition and knowledge driven by expertise that guides these decisions.

Intuition is often powered by expertise and experiences, to compensate for this lack of expertise, starting Design Engineering students are handed methodologies as a replacement. Over time, intuition can speed up the methodical processes or even replace them. But is this expertise-build-intuition design discipline specific? Or can one use the expertise derived from one discipline in another? Throughout this project, a combination between research driven design methods and intuitive design processes is used. The bottom-up approach from deriving inspirational insights that form the basis for the design process, give room for both intuition and methodologies. Just like Mies Loogman, fashion designer Gianni Antonia, founder of Cypherloom, combines his "past" discipline as a graphic designer with his "current" discipline of fashion design. By combining these disciplines and mixing expertise, valuable

outcomes can be derived.

Then, what is the influence of the difference in educational background on a project on the boundary between Fashion Design and Industrial Design at the Technical University Delft? During the design process, when presented with personal inspiration cards, fashion designers tend to first create an image of that person before diving into ideation. From that image, abstract themes are derived that serve as a basis for their design ideation. This often results in complete outfits, in which the link to the original inspiration is more abstract. Intuition drives this process by having a focus on one piece and working on that in creative detail. When these inspiration cards are presented to Service Designers (most of them with a background of Industrial Design Engineering), the process is more guided and detailed. From the inspiration cards, designers come up with many, specific design iterations, creating a variety of design aspects. These brainstorms provide a rich basis from which outfits can be derived. However, when deciding and opting for the best combination of ideas, intuition again comes into play.

"I am not a fashion designer myself, but I use my own practise skills as a graphic designer in the process."

Gianni Antonia, 2022

Fashion Design and Industrial Design Engineering (as thought at the Technical University in Delft) share overlap in their design processes. Although the Fashion Design process might be more directed through feeling, experiences and intuition, the iterative and detailed design process from Design Engineering served as starting point for the design process. By first designing in detail for many aspects of the immersions, the intuitive processes of Fashion Design followed second.

Photography: Rins Lindeman

Design Process

A good design process is often iterative of nature. Throughout the process, a designer learns, reflects, and designs according to these insights. The Fashion Design process of translating these design goals into wearable garments is no exception to this rule. It is important to understand what the different steps of Fashion Design entail, and how this translation is achieved.

⟶   The design process has been done in a collaborative way, with Service Designers and Fashion Designers. Each discipline has its own vision and approach when it comes to fashion design. Where Fashion Designers (trained and educated in the profession of Fashion Design) create an image of the wearer, and from that envision abstract themes to be designed for, Service Designers tend to look more into details and diverge from there. Service Designers create a large number of ideas on specific topics, combining them later in viable designs. This results in many small ideas, representing a vast amount of possible designs.

In order to be able to use the immersions as inspiration for the design goal, insights were translated into an inspirational design goals and inspiration cards. Each person has a unique story and vision on moods, therefore, the design goals differ per person. Each inspiration card represented one's personal style, their associations to moods, their experiences of a mood and their (contextual) needs and wants around that mood. These inspiration cards were enriched by images of one's personal style.

Together with these inspiration cards, inspiration was gathered online, as well as from people and outfits in real life. As an example, a statue of Cleopatra as seen in the Louvre, Paris, was used as inspiration for the leather corset of the Cheerful Pilot Outfit (as seen in figure 3 and 4). Variations of outfits for one person were made, sometimes needing an additional layer of visualisation to make final decisions for an outfit to work with (as seen in figure 5).

Figure 3, Leather upper part of Cheerful Pilot Outfit

Figure 4, Statue of Cleopatra, Louvre, Paris

When the "final" design had been drafted, patterns had to be collected that resemble the design on paper. The closer the pattern design to the original idea, the easier it was to start working. Adjustments were made on these patterns, to make them fitting and in line with the proposed design.

The next step in the making process was to make fitting models (as seen in figure 6). Fitting models are often done with leftover scraps or cheap fabric, and are therefore merely meant to test the fitting on the wearer. This, however, turned out to be a first validation of (effect of) the outfit from the perspective of the wearer, giving feedback on the fit and the movement possible. Bodily reaction (e.g. dancing, trying to move) gave an indication of how a person felt in the given outfit.

After adjusting the patterns (if needed) and incorporating feedback from the fitting moment, ideas of materials needed to be transferred into reality by feeling and combining these materials. After all, the materials and the fit had to be a mostly identical translation of the idea on paper.

Figure 5, Design variations

Figure 6, Fitting model Cheerful Dungaree

Where a warrior meets a tulip

An outfit that induces a cheerful mood

The goal is to create an outfit that is both tough and feminine. It should induce confidence in the wearer, and should have a strong outer-look. The outfit should remind the wearer of the cheerful moment when she wore a dress embroidered with birds and flowers.

This pair of trousers, combined with a short skirt and a strong corset finished with leather, is supposed to induce a cheerful mood within the wearer.

From the Mood Specific Framework it is important that the outfit should inspire movement. This is achieved by giving room for movement through the wide trousers and the active stance with the corset.

From Personal Meaning characteristics, this outfit should be a combination of toughness and femininity. The corset is a great example of this. Highlighting the elegance of the wearer, combined with the tough look of leather.

Next to that, the inside of these trousers is covered with birds, the same birds that are embroidered on a dress in which she felt cheerful. This enables a mood-congruent recall of that experience, and therefore the mood itself.

Although a cheerful mood is often associated with colourful and bright combinations, the personal style of the wearer is more toned down. To stay within the boundaries of the comfort zone yet play with the creative freedom of designing colourful outfits, the colour of these trousers is neutral, with a hint of colour.

Photography: Rins Lindeman

Where a warrior meets a tulip

An outfit that induces a cheerful mood

"The pants are really cool. However, it was too far out of my comfort zone to wear it outside of my home. I did wear it outside, but immediately got comments from my neighbour."

The trousers received mixed reviews. On one hand, she really liked the details such as the corset part, and the birds that were put on the inside. On the other hand, the colour, and the wide fitted trousers were too far out of her comfort zone.

For someone to go outside of their comfort zone, a lot of confidence is needed. Within her safe space, her own home, she felt this boost of confidence, which is a great part of what the cheerful mood means for her. The way she behaves in the trousers, with the strong fitting, contributed to this level of confidence. The way the corset made her sit and move made her feel tough and confident. However, outside of this safe space, the trousers were too extreme, giving her too much (unwanted) attention.

Throughout the first immersion, she mentioned wanting to stand out when feeling cheerful, and experiment with clothes. However, she also mentioned not to feel overdressed. Within the current design, the feeling of being overdressed certainly arose. When meeting someone out of her safety zone, she received comments on her outfit. These comments were not negative nor positive, but the fact that it got mentioned, made her alert.

As a piece, she liked it, she felt tough in it, which is another aspect that she associated with a cheerful mood. However, the trousers felt a bit too much like a costume. She felt the need to defend what she was wearing. She felt rebellious, vigorous because she had the confidence to do something that was not particularly normal.

It was clear that she was not wearing a jogging outfit, although the fit was pleasant. *Just like putting on shoes when I need to be active, this piece gave me a stance of being ready and active.* She was not in a relaxed mode.

Overall, the outfit made her feel confident, active, and tough, which are all indications of what she associated with feeling cheerful. However, this is only applicable within the safety and comfort of her own home. Outside of this context, the trousers were too far out of her personal style and comfort zone, drawing too much attention to herself.

"The pants make me alert and active because I have to sit and be 'straight.'"

Patches of a bright sun

An outfit that induces a cheerful mood

The goal is to gain more confidence whilst wearing colourful items that enable a cheerful mood. The outfit should be practical, meaning that it needs to cover a variety of activities, and thus outfit combinations. It is also important that the wearer is able to ventilate their warmth through their clothes.

This dungaree, made from a soft Cordoroy material, is designed to induce a cheerful mood in the wearer.

In line with the Mood Specific Framework, the outfit is wide fitted and comfortable, which stimulates the wearer to move and express their cheerful mood. The outfit does not limit the wearer in any way, as if it floats around their body, yet still is well fitting and elegant.

Combining the Mood Specific Framework and insights from the Personal Meaning towards the cheerful mood, the outfit makes the person stand out in a crowd, due to its bold colours. After less pleasant experiences (Mood Congruent Recall, before these experiences), the wearer needed to feel more confidence wearing bold colours again. Therefore, the base of the outfit is a darker green, with bright yellow patches to highlight this transition towards the use of bright colours.

From Personal Meaning of this mood, the outfit needs to support a wide range of activities in which the wearer feels cheerful (Mood Congruent Recall). Activities such as playing with family members, playing games with loved ones or walking alone through nature. A dungaree, easily combined with other garments, supports these activities. Next to that, it is important the wearer is able to ventilate their warmth and energy through the outfit, resulting in an adjustable outfit. A dungaree can easily be combined with shirts, longs leeves, a blouse, or a sweater, making it ideal to adjust to personal levels of warmth.

At last, from Personal Style guidelines, the outfit should incorporate colours, and if possible, stripes. The corduroy dungaree is constructed of lines, making it a subtle nod to the preference of wearing something with stripes.

Photography: Rins Lindeman

Patches of a bright sun

An outfit that induces a cheerful mood

"I am sensitive to that, it is like taking a shower and rinsing all the sweat off. You feel refreshed again."

For the wearer, the dungaree inspired an opportunistic vibe: *the colours gave me motivation and openness to experience cheerfulness*. It inspired a bit more carefreeness in a period in which stress and uncertainty were the status quo. By wearing this outfit, the wearer felt that it is all all right for now. That latter part - for now - is important, since it indicates that the mood inducement is only for a short period of time, when wearing the dungaree. When the dungaree is taken off, the feeling is "taken off" as well.

The outfit was put on when the wearer felt done with the activities and the routine of the day. *I am sensitive to that, it is like taking a shower and rinsing all the sweat off. You feel refreshed again.* The dungaree is something different than the wearer usually wears, making the effect of refreshment more apparent. However, this also resulted in having a bit of adjustment time to be completely comfortable in the outfit. When wearing the outfit outside, the wearer received looks, since he was standing out of the crowd. Receiving compliments from people around him increased his confidence and level of comfort.

The fit of the outfit was designed to stimulate movement. The wearer mentioned that the outfit gave a lot of freedom and flexibility, since you do not really feel the outfit on your body, it just hangs around it. This physical freedom was also transferred to a mental level, *it is also flexible in the way you look towards certain things, with a bit more of an open eye and slackness, but not in a negative way.* For the wearer, cheerfulness is something positive, happy and colourful, but you know that
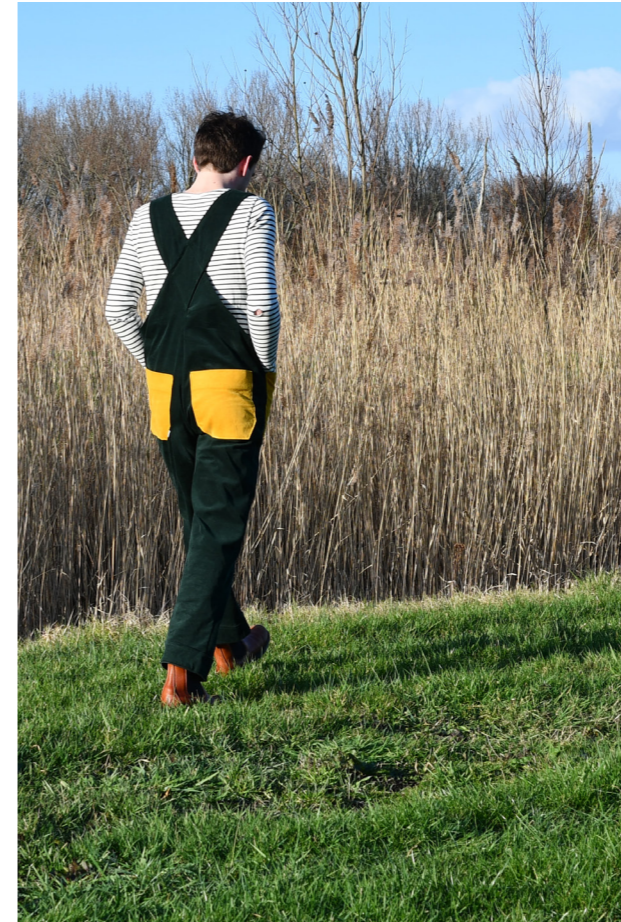
there is something upcoming in the future, either negative or positive. But all of that is fine when feeling cheerful, it provides some sort of a break from this stressfulness, which is somehow enabled through the dungaree.

When feeling a bit down, the wearer often lets his head down. The bright yellow patches which he sees when letting his head down, reminded him of the bright sun, giving him a more positive feeling. *It also made me feel productive for that reason, but I can only feel like that when I am both vigorous and cheerful.*

"The colours gave me motivation and openness to experience cheerfulness."
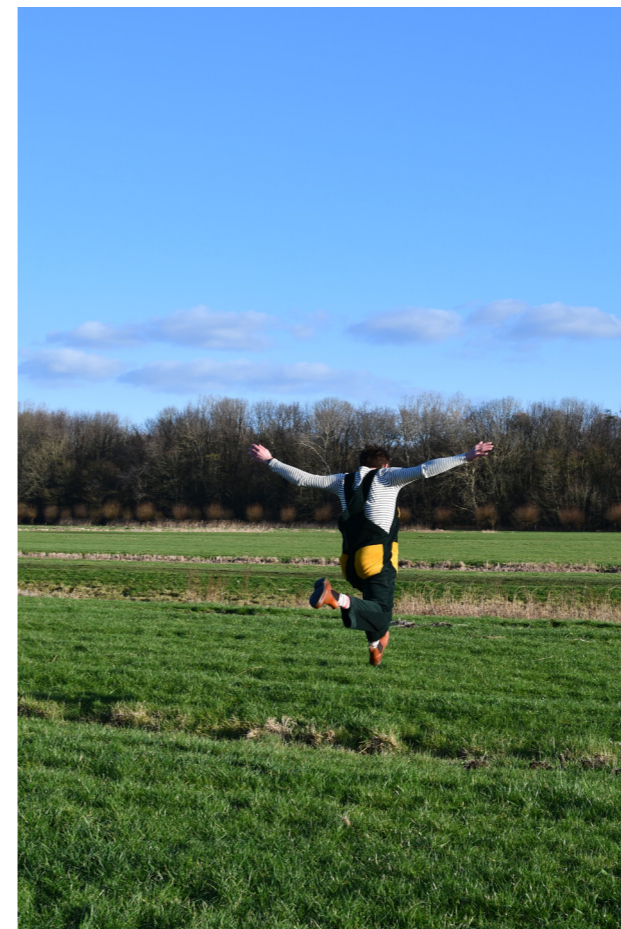
A breezy summer in winter

An outfit that induces a cheerful mood

The goal is to transfer a summery, breezy feeling of cheerfulness into winter inspired clothes. How can something, as floating as a summer dress, radiate a cheerful feeling when wearing thick and heavy winter clothes? The outfit should remind the person of the sometimes hidden experimental style of the wearer.

This outfit was designed to induce a cheerful mood, with a focus on winter inspired clothes.

From the Mood Specific Framework, as well as Personal Meaning, the outfit has to increase the confidence of the wearer by communicating quality. Therefore, the materials and the finishing of the garments are chosen and executed with a lot of attention to detail.

The Mood Specific Framework also states that the outfit should inspire movement. The fit of the trousers is designed to be comforting and fitted at the waist, slowly turning into trousers with some flair. The same can be said about the turtleneck. The turtleneck is designed along the Personal Style of the wearer, who likes to wear something with a special sleeve to give that bit of an extra touch to the look.

What is more, is that the turtleneck is designed to be comfortable in winter as well. A wide sleeve allows for wind, rain and cold to enter the sleeve, and therefore, an inner and tight sleeve is added for additional comfort. This way, a combination is made between the flared and breezy summer sleeve, with a warm and comfortable winter sleeve. The pair of trousers is made from a thin wool, providing warmth and making it breathable at the same time.

At last, the wearer felt the most cheerful at times in which she was able to experiment with bolder colours. The pop of bright green in the split of the trousers is a nod to this time in which she experienced this mood, and designed to recall this period (Mood Congruent Recall). However, it was important that this stays somewhat subtle, making it only visible when moving.

Photography: Rins Lindeman

A breezy summer in winter

An outfit that induces a cheerful mood

"The colour is not something I would immediately pick, it is something new that gave me energy. I was also just really looking forward to wearing this immediately."

The size and fitting of the outfit is important for the wearer to feel confident, and thus cheerful. The wearer does not want to worry about whether or not her trousers sit neatly or correctly. Or whether or not the sweater will come out of her trousers when she moves around. The overall fit of the turtleneck was good, especially with the tighter inner sleeve, which made the turtleneck both warm and floaty.

The trousers turned out to be a bit on the large side, due to the stretching nature of the wool fabric. This made the wearer worry about how it would look on her body. This feeling was increased in social settings, in which she feels the need to showcase good-looking outfits to feel cheerful. She therefore decided to leave the trousers at home, to only wear it there and combine the turtleneck with a well fitting trousers of her own. The external validation of people around her is important to increase her confidence and affective state, which resulted in feeling good in the turtleneck at the office. *"If the trousers would fit great, this would have been a bold outfit"*.

The materials of the outfit gave the look a relaxing feel, which is a good thing in both the context of work, and when laying on the couch. *"Even when feeling down and a bit sick, I did not feel the need to change my outfit, which I often want to do when feeling sick."* However, as she realised, the pop of colour in the trousers were mostly there for aesthetic purposes, therefore, not giving it a completely relaxed feeling.

Wearing something new, which might not feel exactly as herself, gave the wearer a new hint of energy. However, in the context of work, in which irritation has the upper hand, that feeling came back just sometimes for a short period of time. The influence of the context took over the overall affective state. The newness had a positive influence on the wearers affective state, mentioning that although *"the colour is not something I would immediately pick, it is something new that gave me energy. I was also just really looking forward to wearing this immediately."*

For the wearer, craftsmanship and quality of an outfit is important to boost her confidence and cheerful mood. What she liked about the outfit is the level of detail in there, with the use of colour in the edge of the trousers, which came back in the back pocket. This gave her a positive feeling, boosting her confidence.

The overall outfit would not have been picked out from a store by the wearer, since the colours are not outspoken enough. For her, a cheerful mood is really about bold colours, that scream at people that walk by. The saturated green of the turtleneck was therefore not bright enough. The pop of colour in the trousers were of a better brightness of green, making it more in line with her personality.

"If the trousers would fit great, this would have been a bold outfit."

As dreamy blue as a starry night

An outfit that induces a relaxed mood

The goal is to enable a relaxed feeling in a more formal setting such as a working environment. How can something be as fluffy as a teddy bear, yet still radiate a professional attitude? The outfit should be the peak of relaxation, and reflect the boldness in style of the person.

This outfit was designed to induce a relaxed mood. Not the relaxed mood you experience when laying on the couch, but the relaxed mood you sometimes need when in a professional setting.

From both the perspectives of the Mood Specific Framework and the Personal Meaning towards a relaxed mood, the outfit is designed to provide the ultimate level of comfort to the wearer. It should not be limiting in the movement of the wearer, and should also not be "cutting the flesh of the wearer". Next to a comfortable fit, the outfit is designed to be warm and soft, with thick materials and a hugging fit through a wrapping dress and a turtle neck.

The Mood Specific Framework suggested designing an outfit that does not give too much stimuli to the wearer. The outfit is therefore kept simple, both in form (straightforward, with no details) and in colour (merely blue saturations). It is both simple and elegant.

The Personal Design Goal states the goal of creating an outfit that induces a relaxed mood, and yet radiates a professional look. The soft turtleneck, made from a soft, velvet fabric is an example of this cross over. The velvet gives the overall look a chic feeling, whilst providing comfort with its warmth, softness and stretching characteristic.

The personal style of the wearer is a bit bold, and outgoing. Definitely not afraid to use some colour in their outfit. Although the outfit is designed to be simple, the colours are still there, as a bright one piece.

Photography: Rins Lindeman

As dreamy blue as a starry night

An outfit that induces a relaxed mood

"It was quite modest, you know, quite covered. That's not very different from what I usually wear, but I don't often wear such a long dress."

The overall designed outfit was experienced as comfortable in terms of the fitting, the warmth if provided for the wearer, the materials and the colour use. The fit of the turtleneck was tight around the body, but since it was made from a stretchy material, the outfit moved along with the body. The model, specifically the long dress, accentuated a high waist, giving a lot of room for movement to the legs. The use of the two colours blue provided a "*calming colour pallet*" for the wearer, since mono-chromatic is a pre for a relaxed outfit, just like her yoga outfit for example. At last, the outfit does not give a strong stimulus to the wearer, since it is pretty simple. As mentioned by the wearer: "*the dress does not have any frills, it is really easy to explain to someone.*"

However, the dress is not convenient for everything, which is highly important for a relaxed outfit (design goal: Relaxed). Since the dress is so long, taking your bike to work is not an option, which is inconvenient.

The outfit was designed to induce a relaxing mood, at any other place than her comfortable couch, preferably a place where a professional atmosphere is required. The wearer experienced this outfit as a going-out (like going to dinner) dress, and not one that you put on when being home alone and watching a series on the couch. For her, a relaxed outfit puts function over form, and that is not what this dress supports. As mentioned by the wearer, the outfit has no pockets, nor is it easy to bike with. And although the feeling radiates comfort, this outfit is more of a dress-up type of outfit, in which you take on life.

Since this dress has not been worn at a place with a professional atmosphere the wearer mentioned that this is a dress she might wear this outfit to work, with some doubt. It has the professional and modest look and feel, which is needed to radiate a professional attitude. However, when wearing a dress, the wearer would be too conscious about how she sits, and how the dress would fall over her legs. To make it work specifically for her working environment, more layers should be added to make it more practical in terms of regulating warmth.

The velvet blue reminded the wearer of the night sky and water, which has a calming effect to the wearer, almost making it dreamy. The outfit is not active, providing a calm and balanced feeling.

"I also think the outfit is quite simple, you can describe it very simply, and that works with this state as well."

Photography: Rins Lindeman

The oversized hug

An outfit that induces a relaxed mood

The goal is to design an outfit that enables a withdrawal into their own safe space when engaging in social activities. How can one feel safe and protected in their outfit? The outfit should remind the wearer of watching Christmas movies surrounded by large and comfortable items.

This outfit was designed to induce a relaxed mood in the wearer, especially in social situations, in which she can draw herself back into her safe space.

According to the Mood Specific Framework of a relaxed mood, the outfit should not give a strong stimulus to the wearer. Therefore, the outfit consists of neutral and earthy tones, like brown, beige and grey.

The materials that are used within this outfit are all selected on their softness. The stretchy corduroy for the trousers, the soft and warm suede for the blouse and at last the woollen spencer. The woollen spencer provides the wearer to alternate between a warmer and body hugging outfit, and a more breezy outfit, making this outfit convenient for different activities and surroundings.

The semi-mono-chromatic colour palette of this outfit enables the wearer to hide in social crowds, since she does not draw much attention with this outfit. However, due to her personal style preferences, this basic colour palette gives an opportunity to style and pair it with bolder colours and details where wanted.

Looking at mood congruent recall, the wearer feels most relaxed when surrounded by oversized and soft materials, of which the blouse with oversized sleeves and collar are a great example. The golden buttons give a subtle hint to the Christmas movies she often watches when feeling relaxed.

At last, the Mood Specific Framework suggests that the outfit should be convenient for the user. This convenience is achieved by making the outfit adjustable, to both warmth and setting. The blouse can, for example, be tucked in to give a more professional look.

The oversized hug

An outfit that induces a relaxed mood

"Because it's really loose, it's sort of a surprise when it touches your skin. But it's very soft and loving or something like that. It's really a very loving fabric in that regard."

The outfit was experienced as extremely comfortable, which made the wearer more relaxed. The way the fabrics felt on the body due to its loose fit, allowed for as much freedom to move as needed to experience that relaxed feeling. The fit felt "huggy" and almost sensual from time to time. The materials were all comfortable, soft and warm as well, adding to that relaxed feeling. Even the spencer, despite its prickly nature, was comfortable since it did not directly touch the skin of the wearer.

One of the most important aspects of a relaxing mood inducing outfit, is its versatile nature. The wearer has to be able to do everything that they want. This outfit started as a productive outfit, working and finishing several tasks from a to-do list. After dinner, the moment the wearer usually puts on her pyjamas for comfort, the outfit transitioned into that relaxed outfit at the end of the day, fully replacing the need of her traditional pyjamas.

The styling of the outfit, although in line with the relaxed mood since the colour was almost identical to her relaxing onesie at home, was not completely in line with the personal style of the wearer. She sees her style as a bit more expressive and colourful, expressing concerts before wearing it. What kind of reactions could she expect from the people around her? When wearing the outfit, she received some comments on her outfit not fitting with her personal style, making her conscious about her outfit. This increase in consciousness did not increase her relaxed mood.

However, she felt that she was free to style and combine pieces of the designed outfit with items from her own closet. Combining the comfortable aspects of the designed outfit, with a personal touch to decrease consciousness about her outfit.

She felt that the oversized fit and the toned-down colours of the outfit allowed her to hide in public, since the outfit does not draw much attention to her. Especially in a context in which she does not know any people. The oversized and comfortable fit went even a bit too far, providing room for an attitude and stance of becoming lethargic, the negative version of feeling relaxed. This physical stance was stimulated by being able to withdraw your hands in the oversized sleeves, something the wearer associated with relaxation as well as in-confidence.

"And the fabrics that do touch your skin are very, very relaxing. The shape of the clothing is also very loose, so you are never confined at any moment. And because of the colors, where I may not feel so comfortable because they don't stand out enough, I think that can also be very relaxing for an outfit."

General Conclusions

The conclusions are seperated in three parts. General conclusions are conclusions that were found for both moods and thus share overlap. Next to that, specific conclusions can be drawn for the each mood, cheerful and relaxed. They are presented seperately.

$\longrightarrow$ Throughout the process, the question that drove the end results and designs was how one can design clothes that induce or influence either a cheerful, or a relaxed mood. Many theories, principles and design guidance have helped to understand the means to design for mood inducement through clothes. One can, for example, focus on Mood Congruent Recall, by recalling a memory in which the wearer felt the most cheerful through the means of clothes. Think about the use of birds in a dress as a reminder of a gala, or golden buttons that remind the wearer of watching Christmas movies on the couch. Mood Congruent Recall on its own would not be sufficient to induce such a mood, you also need to think about fit, colour use, materials and other materialistic properties. Each mood has a distinct set of these characteristics. A relaxed mood can be translated into soft materials, and a wide and comfortable fit, whereas a cheerful mood can be translated into light materials that inspire movement within the wearer. Since moods are unconscious drivers of behaviour, they are closely intertwined with social interaction. When in a cheerful mood, one tends to look for social interaction, meaning that your clothes should give an approachable feeling towards others, it might even be inviting. Getting compliments on that outfit increases one's cheerful mood even more. So, how can one design clothes to induce moods?

One size fits all

When it comes to mood inducing clothes, one size does not fit all. There is not one outfit that does the trick and suddenly induces a mood in the wearer. Next to the characteristics and methods (mood congruent recall, social interaction) proposed clothes are personal, and communicate who someone is. There is personal style and preferences involved, which have to be taken into account when designing an outfit for someone. This personal style might even override certain characteristics that were proposed before. Cheerfulness, for example, is mostly pictured and seen as bright and light colours. However, when this is not in line with a person who might feel more confident in darker, more saturated colours, the bright colours might be ruled out. What works for one, does simply not always work for another. Even for the same individual, several outfits with the same characteristics can work to induce a mood.

Design for Mood or Emotion?

This short question entails a lot of nuances within the process. There is a vast difference between the two, but they are often used parallel to each other. Emotions are reactions to stimuli, one of which could be wearing an outfit. To induce a mood, stimuli like wearing an outfit are just the beginning. Wearing an outfit has to start thought processes in the mental control to induce a mood. The research tool to indicate a change in mood was centred around a short period of time, with a focus on general affective states throughout the day. From this, affective reactions to the outfit were derived. These reactions were incredibly valuable and interesting, and are all little hints of impact on mood inducement. One became more productive and energetic through a strong posture, another felt more optimistic through the use of colours. These elements are all congruent with the mood states they were designed for. Yet, it is critical to reflect upon whether or not these reactions were on the emotion side of the spectrum, although congruent with the

mood, or if they already started the mental process to induce the actual mood. At this point, that is not within the reach of this project to conclude.

Duration of impact

The previous discussion on whether or not the outfits have had an impact on moods or emotions is closely related to the duration of impact of these outfits. Moods tend to be long lasting processes, whereas emotions are short-term reactions. When wearing the outfit, the wearer felt something different: either a more productive energy or snuggle feeling due to the soft materials. But what happens when you take off the outfit and put on something else? As much as the designed outfit has an impact on one's mood, the pyjamas that one puts on when going to bed might have a different impact on their mood. Clothes have the tendency to be switched throughout the day, from sport wear, to office wear, to lounge wear or going out wear. What is thus the power of the designed clothes is the intention behind it. Does one put on their outfit to deliberately be more cheerful and active, to achieve a certain task? It is as if you are borrowing energy that is stored within the outfit to replace the demands of daily life that would normally draw upon mood resources.

What is more, is that the "power" of an outfit changes over time as well. Where an outfit was experienced as rebellious since it is not something one is used to, this gradually changes towards relaxation and comfort. A wearer needs time to adjust to the garments in order to fully embrace the mood inducing properties of that outfit.

Mood Congruent Recall

One of the strategies applied to induce a mood, was the Think Positive mood regulation strategy through the use of Mood Congruent Recall. Mood Congruent Recall states that you can more easily recall memories that you experienced when in a mood congruent with the mood you are in at the time of recalling these memories. However, it is also proposed to work the other way around, when recalling a memory with a vivid association to a certain mood, that mood is induced in your current state. Therefore, several elements that are connected to these memories are collected, and translated into design elements. An example of this, are the birds that remind the wearer of the time she went to a gala. Although this is a promising method, it is important to understand the level of abstractness of the message you send to the wearer. Are

the birds explicit enough to remind the wearer of the event in the past? As mentioned, clothes are a way of communication, but to make that communication work, the receiver has to understand the language. It is argued here, that the more explicit the message, the easier it is to recall a memory and thus the mood.

Context means all

As mentioned, a relaxed mood is often seen as the stay-at-home mood. When transferring this mood to another context, it is important to understand what the different contextual factors are of that place. What is appropriate to wear to that specific context? And how can one intertwine these aspects with the design elements to induce a mood. When you design an outfit in which one feels relaxed, like the blue dress with the turtleneck, but the wearer does not feel comfortable to wear a dress at the working area, this just does not work.

Conclusions - Cheerful

How can you design an outfit that induces a cheerful mood in the wearer? Personal experiences with the mood, contextual factors, and many other elements have been taken along in the design process. But how did it work out? Conclusions specifically directed to cheerful mood inducing clothes are given here, after which these insights are translated into recommendations for future outfits.

⟶　　The mood itself is expressive of nature, making it important that a designed outfit reflects that. In a way, this made the design process for these outfits easier, since there is more room to "wild" and be creative. There is room to experiment within this mood, of course following the guidance of one's personal style and willingness to experiment.

The outfit should be a pure reflection of the wearer's identity to induce a cheerful mood. One has to feel comfortable in their own, second (meaning: clothes) skin. When the outfit does not feel 100% like that person, something is off which distracts the wearer and has a negative impact on their affective state. Inducing a state of worrying and uncertainty. When an outfit feels more like a costume than something they would wear or buy, this is reflected in their mood. When receiving comments, needn't be positive or negative, might force the wearer to go in a defensive attitude, not taking ownership of the outfit and therefore distancing their identity from the outfit even more.

This also applies for the fit of the outfit on the wearer and the quality it is made in. To induce a cheerful mood, the wearer should feel as confident as possible about themselves and the outfit. They should walk into the bathroom, look at the mirror, and instantly become happier and more confident by the way they are dressed. This means that the outfit should fit as neatly as possible, highlighting the parts of the wearer's body that they like about themselves. The wearer should feel good about themselves, so why not show it? From one perspective, looking good is for themselves, but it definitely helps in social interactions as well. Earning some external validation from the people around you. Not that it matters what the people around you think about the outfit, it is good to hear and enhances one's

mood. This is also reflected in the quality of an outfit. When an outfit is made with high quality materials, with a neat finish, this shows off to the people around you.

The newness of an outfit enhances positive feelings and is able to induce a cheerful mood. This is most likely closely related to Dopamine Dressing. However, there is an additional part when it comes to designing clothes and involving the wearer in that design process. One feels proud to wear an outfit that is specifically made for them, increasing a cheerful or positive mood. As stated, personal meaning gives value to an outfit for someone, which can either be positive memories from a cheerful mood, a gifted outfit from a loved one or wearing an outfit that is designed specifically for you. Without realising, personal meaning and value towards the designed outfit has been created and loaded into the outfit. This personal meaning is released once the wearer wears the outfit.

Recommendations

Integrating gathered insights on the effect of the outfit resulted in a design that is a bit more formal, yet remains its comfortable nature.

Although the wearer felt he was being watched the first time he wore this outfit, the colour enlightened his day. The use of colours was therefore important to remain as groundwork for the renewed design. "The striking point are the yellow pockets which I really love". Within the renewed design, these pockets will remain, together with the colours and the material, but it will be integrated in a new form: a jacket and trousers as a one piece.

The person expressed to "feel very comfortable, flexible and open-eyed", and "the extreme comfort of my clothes made my day". These are elements that contributed to the inducement of a more positive mood, and are important to remain within the design. However, the wide fit of the trousers is not a complete reflection of who the person is, resulting in a still wide, but a bit more narrow fit.

Recommendations

Integrating gathered insights on the effect of the outfit resulted in a design that is more in-line with the identity of the person. What is more, is that it should be more narrow and well-fitting.

The identity and personal style of this person is reflected in the boldness of colours, like the popping green that is integrated within the design of the trousers. The turtleneck, however, does not reflect that style. It does not have that boldness in the low saturated green colour that was used. The moment she had an important event, she wore a bright yellow maxi dress, "making me feel confident and expressing who I am". It is therefore recommended to use a different colour for the turtleneck, whilst keeping the fabric. The overall feeling of the outfit was "comfortable and warm", inducing a more positive affective state.

Confidence was found to be one of the most important aspects that is needed to induce a cheerful mood for the wearer. Confidence is stimulated by, for example, craftsmanship and body-flattering fits. Although the craftsmanship and detailing was there, the fit was off. The ending of the turtleneck was open, instead of closed around the body, and the trousers were too wide to be the utmost level of comfort. It is therefore suggested that the outfit should be as well and narrow fitting as possible, highlighting the waistline of the wearer to increase confidence.

Conclusions - Relaxed

How can you design an outfit that induces a relaxed mood in the wearer? Personal experiences with the mood, contextual factors, and many other elements have been taken along in the design process. But how did it work out? Conclusions specifically directed to relaxing mood inducing clothes are given here, after which these insights are translated into recommendations for future outfits.

⟶ The mood itself is toned-down of nature, often associated with the ultimate stay-at-home outfit. It is the outfit in which people don't particularly want to be seen, but just feel comfortable whilst watching a series on the couch. Translating that feeling into another context than this safe space, was experienced as difficult. Most outfits that are designed for office wear are designed with a professional attitude in mind, which limits the possibility of associating designed outfits to a relaxed mood due to existing associations.

Material properties were seen as the most important influence whether or not an outfit is experienced as relaxed. The materials have to be soft, warm and somewhat toned down. Especially the colours should be toned down, providing a neutral look and feel for the wearer. At last, the fit is important as well, resulting in outfits that should be designed to feel as if the wearer is hugged, whilst giving enough room to the wearer to move as they please.

What is important, is that the outfit has to remain within the boundaries of what is "normal" for the wearer. Once an outfit is different from what they would normally wear, they become conscious about what they wear. This level of consciousness decreases the ability to induce a relaxed mood. This became especially apparent when comments and questions were asked about the outfit and why it was so different than what they usually wear. Here, context is important again, since the stay-at-home outfit is not seen by any other, decreasing that level of consciousness of the wearer.

The outfit has to be completely convenient for the wearer. It should be convenient in the way it is put on and off, and the way it is used for many different activities. The outfit has to accompany and support all different activities someone wants to do. When an outfit limits the way of, for example, getting to work, this is seen as a limitation to feel relaxed.

The outfit has to enable a withdrawal into a social context. An outfit that is, although simple, more like a going-out outfit, is not in line with that statement. In a context in which the wearer does not know (many) people, the person needs to be able to withdraw in the large fit, and the neutral colours of the outfit, not drawing too much attention to themselves.
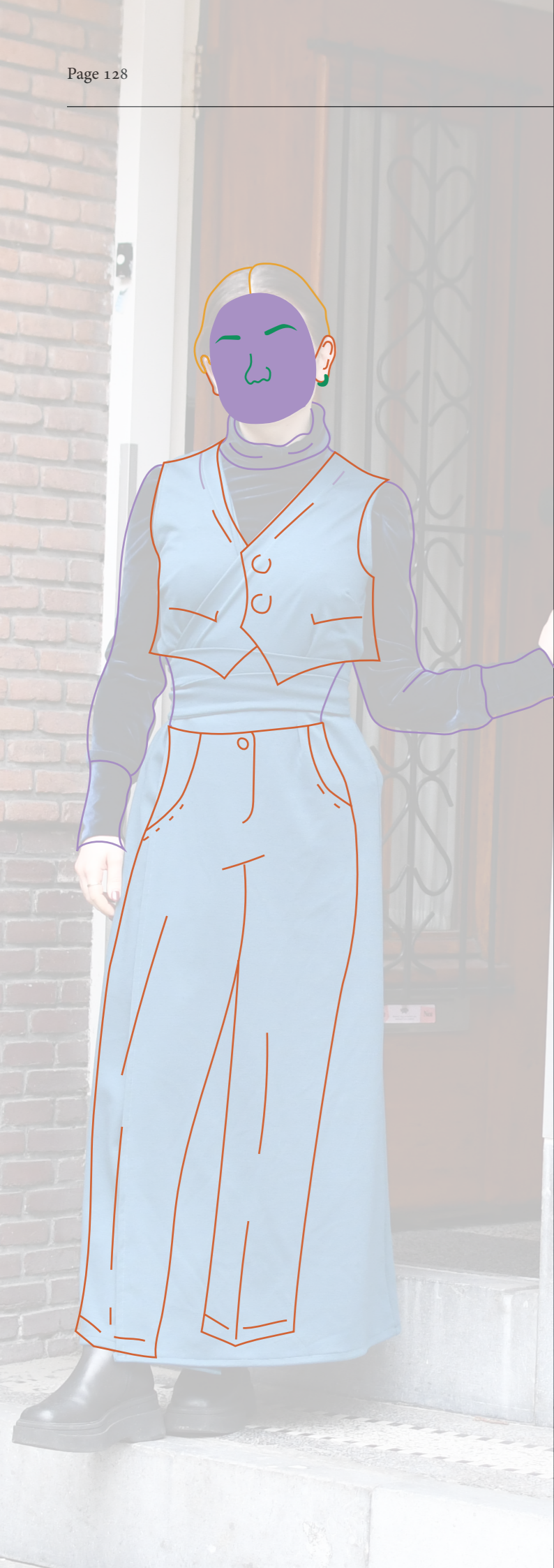
Recommendations

Integrating gathered insights on the effect of the outfit resulted in a design that is suited to wear to the office. What is more, is that the outfit should be more convenient for the user to induce a relaxed mood.

The personal design goal for this outfit included the design for a relaxed outfit in a working or professional setting. As it turned out, the wearer does not feel comfortable enough wearing a long dress to work, making it not inline with the purpose of inducing a relaxed mood. The fabrics and colours are suitable for the inducement of a relaxed mood. It is therefore proposed to transfer the long dress into trousers of the same colour. The turtleneck may remain the same, if paired with a wrapping top made from the same material and colour of the dress. This way, the overall outfit remains its visual and haptic quality, whilst making it more suitable for the office environment.

A relaxed inducing outfit should be convenient in all ways possible. An example is the fact that the wearer is not able to use the bike whilst wearing this outfit, or the fact that it does not have any pockets. It was mentioned that her office area is either very warm, or very cold, resulting in the need to have an outfit that can be adjusted to this fluctuation in temperature. The newly proposed outfit is a good example of this, adding, as an example, pockets to some of the garments.

Recommendations

Integrating gathered insights on the effect of the outfit resulted in a design that is somewhat more adjustable to the style of the wearer to decrease the level of consciousness about the overall outfit.

The overall outfit induced a relaxed mood into the wearer, at some point taking it too far into the negative version of feeling relaxed. Therefore, to be able to counter that effect, and make the outfit more in-line with the personal style of the wearer need to be added. A warm, stylish and colourful bodywarmer was added. This bodywarmer substitutes the neutral spencer of the outfit.

A bodywarmer is convenient to be taken on and off when necessary, adding the level of convenience to the wearer. It is important that the comfort and level of warmth remains equal, therefore, the same fabric will be used for the body warmer as for the spencer. However, the colour will be more bright and expressive to make it more in line with the wearer's style and preferences. When the wearer feels too conscious about the neutral outfit she is wearing or the fact that she is becoming lethargic, she can add the colourful top, and remove it again when she feels the need to withdraw in public.

Discussion

Here, points of discussion are presented that (might) have had an influence on the process and the results. They serve as a critical and reflective perspective through which the outcomes can be validated.

→ Throughout the process, different methods and background knowledge have been used to give guidance to the research and design phases. Without this guidance, the process would not have been executed with much thought nor attention. It would simply not have been possible. However, tracks of guidance can differ from time to time, as it is needed to make decisions in which way to proceed. One can interpret and use methods a certain way, whilst another would have used that knowledge to go a completely different way. At the end, both will reach a destination, but a reflection is needed on the path it took them to get there.

Creative freedom within the Fashion Design Process

When the design phase started with the pilot outfit, the idea of ultimate creative freedom intervened with the process. How far can a designer take it on paper, that it still turns out wearable in real life? For the pilot dress, this creative freedom was stretched too far, crossing the borders of what is still wearable for the co-researcher. It is an incredible precise skill to transform an amazing sketch on paper into something that embodies that drawing in real life.

What is more, is that the wearer was involved throughout the fashion process. If done correctly, all the design inspiration and guidelines could be derived from the immersions, meaning that additional involvement does not have to be necessary. However, to create some safe space as a designer, this involvement came gradually; asking from time to time what the wearer liked and disliked in the design. This resulted in a process in which the design was steered and influenced to something that was more in-line with what the wearer already knows and has. By not trusting the designer's intuition and the knowledge gained from the immersions, the design came out "wrong".

Broader focus on Mood Typology

Throughout the complete process, the 20 Holistic Mood Typology (Xue et al., 2020) was used as groundwork on which the project and design research process is built. The initial focus of the research project (appendix B), was on four moods (tense, gloomy, relaxed and cheerful), which were narrowed down to the two positive moods (relaxed and cheerful). By merely focussing on these two moods the richness and nuances of the

Holistic Mood Typology felt lost. By zooming out, and looking at the relations and differences between the moods, it is believed to be easier to design specifically for one of these moods.

This became apparent when discussing the outfits with the co-researchers, seemingly having trouble by making a distinction between the moods from time to time. Is this outfit designed to be cheerful or jubilant? Or is it designed to feel relaxed or dreamy? Overlap between these moods might occur, since moods, emotions and general affective states are mostly never black or white. Knowing which aspects of these moods share overlap could have helped to understand the motivations of the co-researchers to describe their affective states in certain moods.

Mood validation booklet

To understand what the effect of an outfit was on the co-researchers mood, a booklet was used to map out their experiences and affective states. This method is effective to recall moments and their affective states, reflect on their origin, and their relation to clothing overall. It was a valuable method to map out these affective states, and translate these into mood states using different elements of these mood states (e.g. energy level). However, it did come with some difficulties upon which can be reflected. One of the difficulties was to direct attention towards one point of interest; in this case, the designed outfits. To validate a change in mood, and to not steer too much attention (from the co-researchers perspective) towards the focus of the study, it was decided to use a diary activity in which experiences had to be mapped twice a day, at semi-fixed moments. However, these moments were most

often unrelated to wearing the outfit and more related to everyday routines. When one just got out of a shower, put on their pyjamas, and laid down in bed to fill in the booklet, the effect of the designed outfit had often worn out.

For this reason, an additional activity was proposed throughout the study, which was focussed specifically on the designed outfit. An activity only to be filled in when wearing the outfit, or just after. This method was more valuable, and enough to map out the changes in mood states. However, in the current study this activity was proposed as an additional one, resulting in the fact that they received less attention from the co-researchers. By this, it is argued that these activities did not reach their full valuable potential.

Another limitation was the time-span in which the booklet had to be filled out. Co-research expressed their concern that they are not used to wearing outfits more than a maximum of two times a week. The more the outfit is worn, and the correct data is collected around these experiences, the more valuable insights can be derived from this research. A different set-up of the research would be proposed following this line of thought. A set-up that allows the co-researcher to wear the outfit when they want over a longer period of time, only mapping out experiences around these occurrences (instead of fixed moments throughout the week).

Personal connection the co-researchers

For practical and safety reasons, the co-researchers have been selected from the personal network of the researcher/designer. Practical reasons include that the co-researchers should be nearby, and accessible when outfits have to be fitted, altered and tested. Social safety reasons concern the level of safety experienced by the co-researcher when, for example, body measurements have to be defined, or when an outfit has to be put on their body with the help of the researcher. All of these things had to happen in a safe space, which was aspired to be created by the selecting co-researchers from a personal network. Although excluded as much as possible from the research process and the design process, this came with positive and negative effects. Positive effects include the fact that it is easier to design something when you know their personality, or that a designer is able to use the people around the wearer for receiving feedback. A "negative" impact would be the enlarged personal meaning that is loaded in the outfit after the process. Co-researchers often felt proud to wear something that is made by someone within their social network, enhancing a

more positive mood. That is the reason why "negative" is placed between brackets, since, although unintentional, it ensured an increase in a positive or even cheerful mood.

Personal Reflection

As mentioned in the preface, a lot has happened since the start of the research back in 2021. Now that it is over, it seems only fitting to reflect upon this journey, from a personal and academic perspective.

→   *Iterative process*

One of the first ideas for the plan of this graduation project included three cycles of iterations of designing, making, validating and redesigning the outfits. This iterative process would have allowed for incorporating interesting findings and improving the outfits each iteration. It quickly became apparent that this would be too much for the timespan of this project, limiting the process to one design cycle (excluding small iterations after the fitting model). Therefore, conceptual additions were added at the end of the conclusions, of design elements that could have been changed according to the findings.

Time on the Fashion Design process

Building upon the iterative nature of the process, more time could have been given to the overall design process. Giving each and every outfit the level of attention and detail as they deserve. This is especially true for material experimentation. Often, the creative freedom of the outfits and the design process were limited by the availability of materials. If this process had received more time, more time could have been spent on searching and experimenting with different materials. Possibly resulting in better outcomes in terms of designs that are in line with personal style elements of the wearer.

Context focus

Each co-researcher received their own design goal, combining general elements of moods and fashion and their personal needs and stories around a mood. A large part of this is context driven, since each person experiences or has a need for a mood at certain places. A context has, just as in every design process, a large influence on the fashion design process. What is suitable or custom to wear to a working environment for a certain person? If more time was spent discovering these contextual elements after the design goal was specified, this would most probably have resulted in better suited outfits.

Difficulty of drawing conclusions

Although expectations were shared at the beginning of the project on what the outcome would entail, it was personally aspired to work towards something a bit more concrete than what is concluded at this point. Yes, the drawn conclusions are interesting, but they feel open-ended, merely being a stepping stone towards more exploration and research. Within the reach of this graduation project, I am glad with the conclusion however, and I hope they will inspire other researchers and designers to elaborate on this work even more.

Level of detail

Clothes that are worn in public will be seen (and judged) by others. This meant that the finishing and details in the "final" outfits should be as realistic as possible. Since I see myself as a person who works somewhat slowly when it comes to perfectioning details, this was put under a lot of pressure. Making the fitting models was thus a great means for me to experiment with fast sewing, and letting go of the feeling of perfecting every stitch and seam. It was aspired to learn pattern drafting throughout this project. Unfortunately, this was only limited to taking over existing patterns and garments, and adjusting these in detailed ways (e.g. increasing the tightness of a pair of trousers or sleeves). This is something to look forward to in the future.

Personal note

As we are nearing the final end of this project and this thesis booklet, I would like to end with a personal note. Throughout the process, I have enjoyed every minute, exploration, conversation, discussion and making moments. Of course, there were moments I wanted nothing more than to throw my sewing machine out of the window, but that is part of the design process. For me, the best part, however, was seeing the reactions of the co-researchers when receiving and wearing the designed outfits for the first time. Not every outfit was

as good as a match as hoped, but it nonetheless sparked some enthusiasm for them. I enjoyed noticing people express that they became a bit more conscious about what they wear, to either match or evoke a certain feeling throughout the day. Hopefully, this worked as good for you as it did for me, as for myself, I have become tremendously conscious about what I wear from day to day. Working on a project about fashion, definitely increases expectations on what you wear.

Photography: Rins Lindeman

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Wearing Black when feeling Blue

An explorative research on how to design clothes to induce either a cheerful or a relaxed mood.

Master Thesis
Rins Lindeman

Master Design for Interaction
Faculty of Industrial Design Engineering
Delft University of Technology

Supervisory Team
Chair - Prof. dr. ir. Pieter M. A. Desmet
Mentor - Ir. Maurizio Filippi

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