

# Wearing Black when feeling Blue

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

## Appendices



# Table of Contents

## → Appendix A

Design Brief	3
--------------	---

## → Appendix B

Research Internship Report	10
----------------------------	----

## → Appendix C

C.1 Phase I - Research Set-up	33
C.2 Phase I - Results	35
C.3 Thematic Analysis	39

## → Appendix D

D.1 Phase 2 - Research Set-up	40
D.2 Sensitizing Materials	42

## → Appendix E

Mood Measurement Reflection	50
-----------------------------	----

## → Appendix F

F.1 Mood Measurement Set-up	52
F.1 Immersion Results	55

DESIGN  
FOR our  
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# IDE Master Graduation

## Project team, Procedural checks and personal Project brief

This document contains the agreements made between student and supervisory team about the student's IDE Master Graduation Project. This document can also include the involvement of an external organisation, however, it does not cover any legal employment relationship that the student and the client (might) agree upon. Next to that, this document facilitates the required procedural checks. In this document:

- The student defines the team, what he/she is going to do/deliver and how that will come about.
- SSC E&SA (Shared Service Center, Education & Student Affairs) reports on the student's registration and study progress.
- IDE's Board of Examiners confirms if the student is allowed to start the Graduation Project.

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### STUDENT DATA & MASTER PROGRAMME

Save this form according the format "IDE Master Graduation Project Brief\_familyname\_firstname\_studentnumber\_dd-mm-yyyy". Complete all blue parts of the form and include the approved Project Brief in your Graduation Report as Appendix 1 !



family name	<u>Lindeman</u>	Your master programme (only select the options that apply to you):
initials	<u>R.</u> given name <u>Rins</u>	IDE master(s): <input type="radio"/> IPD <input checked="" type="radio"/> Dfl <input type="radio"/> SPD
student number	<u>4551443</u>	2 <sup>nd</sup> non-IDE master: _____
street & no.	_____	individual programme: _____ (give date of approval)
zipcode & city	_____	honours programme: <input type="radio"/> Honours Programme Master
country	_____	specialisation / annotation: <input type="radio"/> Medisign
phone	_____	<input type="radio"/> Tech. in Sustainable Design
email	_____	<input type="radio"/> Entrepreneurship

### SUPERVISORY TEAM \*\*

Fill in the required data for the supervisory team members. Please check the instructions on the right !

** chair	<u>Desmet, P. M. A.</u>	dept. / section: <u>Design Aesthetics, HCD</u>
** mentor	<u>Filippi, M.</u>	dept. / section: <u>Design Aesthetics, HCD</u>
2 <sup>nd</sup> mentor	_____	
	organisation: _____	
	city: _____ country: _____	
comments (optional)	Mood Regulation and Fashion Design are two areas that have not received much attention during the IDE curriculum. To get the most valuable coaching, I want coaches that both have knowledge on aesthetics and mood design.	

Chair should request the IDE Board of Examiners for approval of a non-IDE mentor, including a motivation letter and c.v..



! Second mentor only applies in case the assignment is hosted by an external organisation.



! Ensure a heterogeneous team. In case you wish to include two team members from the same section, please explain why.



## Procedural Checks - IDE Master Graduation

### APPROVAL PROJECT BRIEF

To be filled in by the chair of the supervisory team.

chair Desmet, P. M. A.

date 03 - 10 - 2022

signature

Pieter  
Des  
met

Digitally  
signed by  
Pieter  
Desmet  
Date:  
2022.10.03  
16:56:32  
+02'00'

### CHECK STUDY PROGRESS

To be filled in by the SSC E&SA (Shared Service Center, Education & Student Affairs), after approval of the project brief by the Chair. The study progress will be checked for a 2nd time just before the green light meeting.

Master electives no. of EC accumulated in total: \_\_\_\_\_ EC

Of which, taking the conditional requirements into account, can be part of the exam programme \_\_\_\_\_ EC

List of electives obtained before the third semester without approval of the BoE

☒ YES all 1<sup>st</sup> year master courses passed

☐ NO missing 1<sup>st</sup> year master courses are:

name

date

signature

### FORMAL APPROVAL GRADUATION PROJECT

To be filled in by the Board of Examiners of IDE TU Delft. Please check the supervisory team and study the parts of the brief marked \*\*. Next, please assess, (dis)approve and sign this Project Brief, by using the criteria below.

- Does the project fit within the (MSc)-programme of the student (taking into account, if described, the activities done next to the obligatory MSc specific courses)?
- Is the level of the project challenging enough for a MSc IDE graduating student?
- Is the project expected to be doable within 100 working days/20 weeks?
- Does the composition of the supervisory team comply with the regulations and fit the assignment?

Content: ☒ APPROVED ☐ NOT APPROVED

Procedure: ☒ APPROVED ☐ NOT APPROVED

comments

name

date

signature





## Personal Project Brief - IDE Master Graduation

### Feeling Blue when wearing Black - a mood and fashion research

project title

Please state the title of your graduation project (above) and the start date and end date (below). Keep the title compact and simple. Do not use abbreviations. The remainder of this document allows you to define and clarify your graduation project.

start date 03 - 10 - 202207 - 04 - 2023

end date

#### INTRODUCTION \*\*

Please describe, the context of your project, and address the main stakeholders (interests) within this context in a concise yet complete manner. Who are involved, what do they value and how do they currently operate within the given context? What are the main opportunities and limitations you are currently aware of (cultural- and social norms, resources (time, money,...), technology, ...).

Serena Williams walked into the US Open wearing an outfit loaded with symbolism. This outfit was designed to keep her comfortable and confident. She used an outfit to stimulate a feeling within her, to give a boost to a somewhat tense mood (1,2). Can fashion, or more specific, the outfit that you are wearing, be a trigger for a mood change? Is it able to manifest a more productive mood for instance? Although literature on the relation between mood and fashion remains limited, the attention to the relevance of this relation is growing (3). The attention that it has received in the past, is mostly narrow minded, and too often focused on sexuality and level of attraction of the wearer.

Why is it important to understand our moods and the influence of design on moods? Personal moods have a strong influence on one's personal wellbeing, since moods function as a monitoring system of our personal resources and energy level. For example, when someone has a surplus of "positive energy", moods are used as a way to signal and motivate the person to use these resources. This way, people are motivated to, for instance, work harder, be nicer etc. Clothing, which is worn practically always, may thus play an important role to maintain personal wellbeing and be a driving force of behavior.

This relation between moods and clothing has been researched and defined in a research project for which this graduation project is the starting point. In this project, clothes and their characteristics were linked to four different moods. The result of this project is an overview of these characteristics. The main goal of this graduation project is to create a collection of clothing based on these characteristics, and validate their impact on moods.

Besides the lack of existing knowledge and literature, which is both a limitation as well as an opportunity for new knowledge development, the area of mood-regulation research is also limited. Moods are unconscious drivers of behavior and attitude (very briefly stated), meaning that people are not always aware of them. This poses the problem of researching and defining a certain change in moods. A part of this graduation project will be a critical reflection on ways to research a change in moods, both by mapping the ways in which it has been done in literature, as well as experimenting with actual clothing.

The influence of moods and clothing is subject to many different aspects and influences. For example, moods can be increased by buying new clothing ("Dopamine Shopping"), when trying on clothes, when feeling the clothes on your skin or when wearing your outfit in a public area. A change of mood can, for instance, be manifested through the positive reactions of the people around you. For this graduation project, it is aspired to pinpoint the moment moods and clothing have the biggest influence on each other.

Through experimental (e.g. clothing samples, mood research) research this graduation project serves as an addition to the mentioned paper, as well as a validation of the outcomes of that paper.

- (1. [https://www.instagram.com/p/Ch48ScUMM\\_K?hl=en](https://www.instagram.com/p/Ch48ScUMM_K?hl=en))
- (2. <https://time.com/6210387/serena-williams-us-open-outfit-symbolism/>)
- (3. <https://www.self.com/story/dopamine-dressing-tips>)

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**Personal Project Brief** - IDE Master Graduation

introduction (continued): space for images

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## Personal Project Brief - IDE Master Graduation

### PROBLEM DEFINITION \*\*

Limit and define the scope and solution space of your project to one that is manageable within one Master Graduation Project of 30 EC (= 20 full time weeks or 100 working days) and clearly indicate what issue(s) should be addressed in this project.

In the previously mentioned research project, 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. However, it has not been explored yet whether or not clothing can be deliberately 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, will serve as an inspiration and starting point of the design process. Within this graduation project, a partial focus will be on material research as well as on fashion design. In three iteration cycles, outfits will be designed, made, and tested within a given (to be defined later, after phase 2) context.

A goal is to build a "bridge of clothing" between the unconscious and conscious processes that are involved when it comes to moods. Within the paper, the focus lay upon four moods, as this is too much for this graduation project, the focus will be narrowed down towards one or two, at a later phase of the project (after phase 1, see planning).

Meaning is important, it gives value to any object, and this value has an influence on the way clothing is perceived.

When you give personal meaning to garments, that meaning is transferred to the wearer (paper and Gianni). By defining what a mood means for a specific person (also think about context), and combining these with the generic framework from phase one, personalized outfits will be created that influence their moods. The personal attributes of moods will be derived through in-depth, personal immersions into that mood.

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 will be on ready to wear garments.

### ASSIGNMENT \*\*

State in 2 or 3 sentences what you are going to research, design, create and / or generate, that will solve (part of) the issue(s) pointed out in "problem definition". Then illustrate this assignment by indicating what kind of solution you expect and / or aim to deliver, for instance: a product, a product-service combination, a strategy illustrated through product or product-service combination ideas, ... . In case of a Specialisation and/or Annotation, make sure the assignment reflects this/these.

By designing clothes and using that clothing in research, I want to deepen out and unravel the relationship between clothing and moods. The expected outcomes of this project will include a better understanding of how moods can be regulated (by clothing) and this regulation can be researched.

The outcome of the project will consist of a collection of clothes that are designed to stimulate or induce a certain mood. The collection will feature clothes that showcase different characteristics that have a certain effect on the mood. The clothes from the collection will be designed and evaluated as experimental prototypes, before serving as a final showcase. During the course of the graduation project, it will be determined how rich and extensive the collection will become. For example, decisions will be made during the project on which mood(s) to focus and in which context the outfit should be worn.

Next to that, there are several (sub) outcomes that are important. One of the outcomes are 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. This graduation project will provide recommendations and insights on how to design for Mood Regulation.



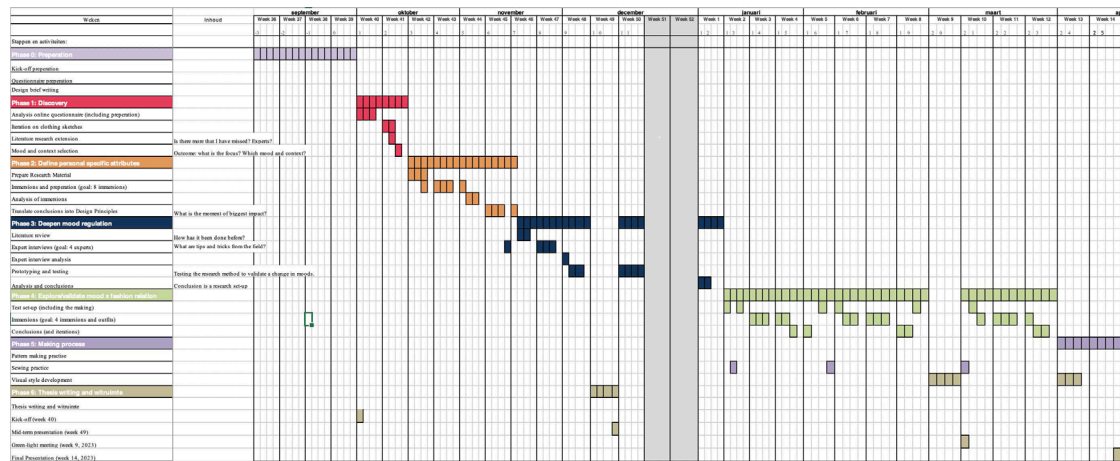
## Personal Project Brief - IDE Master Graduation

## PLANNING AND APPROACH \*\*

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start date 3 - 10 - 2022
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7 - 4 - 2023

end date



The project is separated into four phases. One working day a week is reserved for the making of clothing/patterns and the writing of the thesis and some white space to have a bit of extra time a week (for instance for organizational things).

Phase 1: Discovery - the goal of this phase to create a first validation point of the framework created in the paper. Additional or new articles/books will be collected and an iteration will be done on the framework. A decision will be made on which mood(s) and context(s) are used to work with in next phases.

Phase 2: Define personal mood attributes - The focus of this phase is on understanding how moods manifest in a personal way. Within which context is the mood most apparent? What is the personal value of a mood and how can these values be transformed into design principles? For example, when a mood is manifested through clothing since it has a strong connection to one's past, how can this value serve as an inspiration within the outfit?

Phase 3: Deepen mood regulation - It is important to understand how moods, a change in moods, can be analyzed and researched without placing a bias upon the target group. Through literature reviews and expert interviews, I want to develop a deeper understanding of mood regulation and research, and develop a research plan for the last phase.

Phase 4: The validation - In the last phase, all the outcomes will be combined, the context factors, the mood and personal specific attributes, the outfits and the research set-up. In three iteration cycles of three weeks, outfits will be made, iterated and tested to validate the relationship between moods and clothing.



## Personal Project Brief - IDE Master Graduation

### MOTIVATION AND PERSONAL AMBITIONS

Explain why you set up this project, what competences you want to prove and learn. For example: acquired competences from your MSc programme, the elective semester, extra-curricular activities (etc.) and point out the competences you have yet developed. Optionally, describe which personal learning ambitions you explicitly want to address in this project, on top of the learning objectives of the Graduation Project, such as: in depth knowledge a on specific subject, broadening your competences or experimenting with a specific tool and/or methodology, ... . Stick to no more than five ambitions.

Since a few years, I have developed an interest in fashion and fashion design. Clothing and fashion are a way to express the way you feel and who you are, giving them a personal significance to the wearer. After a while, I realized that I wanted to be able to make my own clothes, since the once that I was able to buy in stores did not reflect what I wanted to express. Therefore, I started learning sewing, both for myself and for others. Whereas I never really enjoyed prototyping at IDE, making clothes is something that I do enjoy. My guess is that the difference is due to the fact that whilst making clothing, you strive for perfection within the end product, an end product that is both practical and aesthetically pleasing. An end result that I always strive to achieve when making things. This does come with the issue that, when I want to prototype and test with clothing, it will take me some time to sew the actual clothing. This is something that should be kept in mind in terms of feasibility and timing.

During an internship at Emotion Studio, I first started looking into the possible relation between a mood you experience and the clothes that one is wearing. This relation has the promise to be true, and therefore I want too build upon this research and knowledge even further, combined with the ambition to design and make clothes within the process.

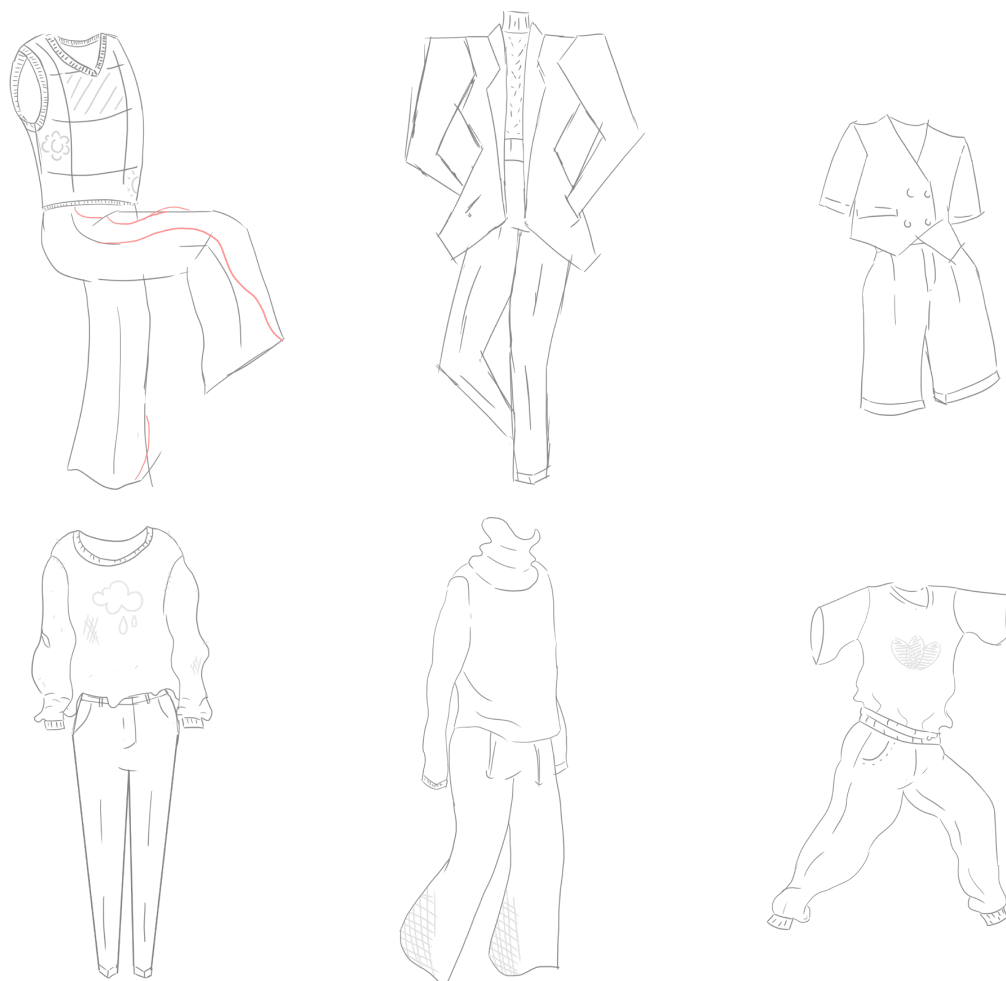
As mentioned, the acquired knowledge for this project mainly comes from my internship at Emotion Studio and the research internship, since Design for Mood Regulation is not a topic that is given within the curriculum of IDE. Next to that, Fashion Design is also not a topic that is given, meaning that I will have to dive deeper into that topic as well. One important thing that comes with fashion design is drafting own patterns for the designs that you have created. Pattern Design (and Fashion Design as well) are a complete different study, but I aspire to look into that as well and get acquainted with it. Not claiming to be a fashion designer now, or at the end of the project.

At last, I want to develop my academic research and writing skills. For this graduation project, it is important to critically reflect on research methods for the Mood Regulation. As I mentioned, evaluating these methods will mostly be done through literature research, followed by experimenting with that knowledge. This method requires critically reflecting upon other work and what works best for my own project.

### FINAL COMMENTS

In case your project brief needs final comments, please add any information you think is relevant.





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## Wearing black when feeling blue

Exploring the relation between moods and clothing

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**Supervised by:**

Pieter Desmet

**July 2022**

4551443

**Research Internship**

ID 5505 Research

## Wearing black when feeling blue

Exploring the relation between moods and clothing

### Abstract

The relationship between wearing an outfit and existing in a certain mood is diverse, dynamic, and different for each individual. Yet, within each garment, certain characteristics and values exist that either change, enhance or hide the wearer's moods. Through literature research and exploratory research, these characteristics are extracted from the outfits and their individual garments. By doing so, a set of inspirational and layered outfits is created, making the unconscious moods more tangible and understandable.

### Keywords

Mood - Clothing - Enclothed cognition

### Introduction

What is appropriate to wear to a funeral? "Do I look sad enough, or is this outfit too 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 [41, van Regemortel, M., Bem, M., Narninx, C. (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. This paper questions the way an outfit can influence the wearers mood and vice versa, as well the way an outfit can be used to change the wearers mood.

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 [13, 14, 19]. In more recent and modern 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

[4. Berthold, A., Reese, G., & Martin, J. (2017)]. At least one research, done in 1982, by Michael Robert Solomon [36], the question "to what degree do you think that the clothing that you are wearing has an influence on your mood at that time?" was asked. Although he found a correlation between the two, it was not asked nor defined what that influence was, or what it was from the clothing that made that influence happen.

In recent years, the first master program of Fashion Psychology immersed, which started a movement of the development and focus of fashion psychology as a research area. As written in the Psychology of Fashion by Carolyn Mair [27], "The aim of this emerging sub-discipline of psychology is to develop a deeper understanding of the reciprocal influence of fashion (and the fashion industries) and human behaviour and ultimately to use fashion as a vehicle for enhancing wellbeing". However, before one can use fashion, or rather their own outfit, to enhance their wellbeing, it is needed to understand how clothing and the psychology influence each other.

Through literature research, field research, thematic analysis and the design of clothing persona's (to be defined later), a framework is created that aims to capture the richness of the relation between moods and clothing. The focus has been on four moods, tense, cheerful, gloomy and relaxed. All covering one quadrant of the mood framework (figure [1], derived from [12]).

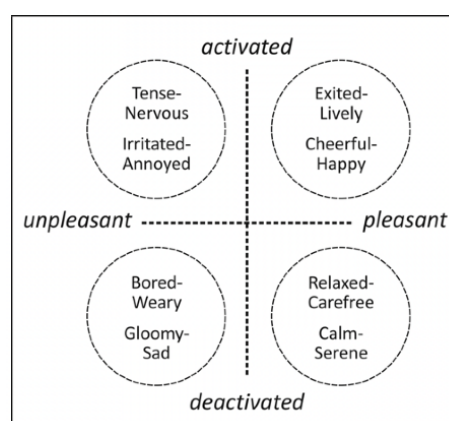


Figure [1] The four mood categories



## Moods

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 [7], 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, P. M. A., Fokkinga, S. F. (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 [45, Xue, H., Desmet, P. M. A., & Fokkinga, S. F. (2020)]. Emotions and moods are extensively compared, through academic comparison and field studies [3, Beedie, C., Terry, P. & Lane, A. (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 [34, Siemer, M. (2005)], [35, Siemer, M. (2009)]. The dispositional theory of moods therefore 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 a way to fit and act within the norms of society [45]. 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 construct, 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 [10, Desmet, P. M. A. (2015)]. Desmet 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

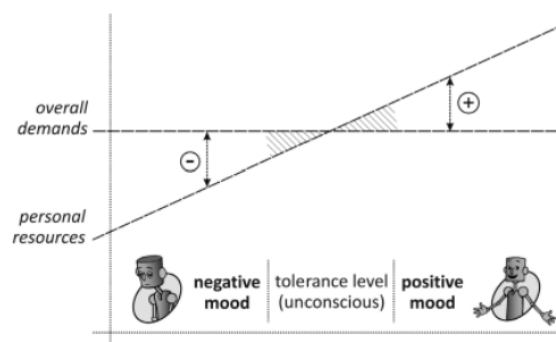


Figure [2] Mood and balance of wellbeing, derived from [10]

in mood therefore helps us to maintain a healthy balance, in order to increase our wellbeing, which can be seen in figure 2.

Since moods help us to maintain a healthy balance and wellbeing, personal mood regulation becomes increasingly important [40, Thayer, R. E., Newman, J. R. & McClain, T. M. (1994)], [10]. 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.

For this research, the framework of Xue et al. [45] is used to describe and address moods. It consists of 20 mood typologies, which can be found in the Human Experience Catalogue.

### ***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, and *it is recognized as a medium of communication that expresses a range of social information* [28, McCracken, G. D., & Roth, V. J. (1989)]. It shows our identity, or at least, the identity you want to show to the world around you. Yet, seeing clothing as a language comes with some difficulties, and the one that is most upfront is that clothing cannot be used to talk about itself, it has no meta-capacity [28]. Whilst in a language that makes use of words (e.g. speaking, sign language), people can elaborate on what they mean by the word “X”. This is a problem due to the fact that a language is most effective when the addresser and receiver both understand the language. Receivers need a certain “code” to understand the message, which is a system to translate different impulses into one, coherent message. It is stated that *the knowledge of this code depends, first, on the social location of the individual and, second, on the social characteristics of the clothing look or the message in question* [28].

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 [26, Lennon, S. J., Johnson, K. K., Noh, M. (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 in fact casual. The same applies to the example of the funeral, in which the setting is more serious.

Besides using fashion as a language how to behave, it is also used to express yourself (self-objectification theory and self-reception) [26]

and place your identity into a group identity (social identity) [27]. Clothing reflects the Self, which is a constant psychological process of reflection on who you are. It is also argued that people prefer objects, products and outfits that are consistent with their own identity [42, Venkatesh, J., Vivekanandan, K. & Bali, D. (2012)]. For example, people who suffer from depression often have a lower self-image and body satisfaction. Through clothing, this is often translated into outfits that are non-revealing of the body and hides the self-perceived “imperfections of the body”. On the other hand, people who want to show their wellbeing, wealth and status, might wear more open-to-approach outfits and outfits that fit within the social norm. 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 [31, Creekmore, A. M. (1963)]. This is also addressed by the phenomena that people dress (or deliberately not dress) in a certain way to fit within a certain group (social identity, [27]).

In the past paragraph, it was discussed how people can use clothing to communicate their Self and identity through clothing. But how does this relate to the moods? It is argued that people, who come across (positive) events that are in line with their own self-identity, consequently experience a more positive mood. Take for example the increase in positive moods around the time Christmas installations and decorations are put out in the world. Yet, does that increase everyone’s positive moods? Research suggests that it does not [32, Schmitt, M. T., Davies, K. Hung, M. & Wright, S. C. (2010)]. Mostly, only the people who identify themselves to be a Christmas enthusiast registered an increase in positive moods. When desperately 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 [2]). This results in a deliberately negative mood.

At last, since every person is unique, with their own preferences, one might have favourite clothes that perfectly fit their personal identity. This outfit, filled with personal meaning, always puts someone in a good mood. It is also argued that wearing one’s favourite outfit, *is important for*



*controlling one's environment and one's emotions* [29, Moody, W., Kinderman, P., & Sinha, P. (2010)] We all probably have one clothing item, or lucky outfit. We put these on when we really want or need something, for example, passing an exam. This outfit is filled with symbolic meaning and power, giving us the confidence needed to pass that exam [27]. In the next chapter, the symbolic meaning of clothing and its relation to moods is further explored.

### ***Enclothed cognition and symbolic meaning***

The symbolic 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* [22, Johnson, K., Lennon, S. J., & Rudd, N. (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. In their research, Adam and Galinsky [1, Adam, H., & Galinsky, A. D. (2012)] looked at the effect of wearing a white coat when performing a series of cognitive brain tests. For one group, the white coat was introduced as a doctor's coat, as for others, it was introduced as a painter's coat, a third group only saw the white coat hanging on the wall. Due to the symbolic meaning of the white doctor's coat, which was associated with being smart and scientific, these people outperformed the other groups on the tests. By really embodying the doctor's coat, by wearing it, the attitude and productive state changed. This phenomenon was also indicated by Kellerman and Laird [24, Kellerman, J. M., Laird, J. D. (1982)], in which they looked at the influence of wearing glasses on their self-perception of smartness. Although it did not directly influence the results of the test, the participants wearing the glasses believed to have performed better. They described themselves to be more stable, scholarly and competent when wearing glasses. And at last, when Francesca Gina et al. found a link between dishonest personality traits when wearing rip-off glasses from a luxury brand [17, Gino, F., Norton, M. I., & Ariely, D. (2010)]. This does raise the question on the level of variety in association. Is the association with smartness and scientific level universal?

Enclothed cognition is closely related to material

priming, which refers to the phenomenon that when one is in contact with a physical item or object, their behaviour changes in way to be consistent with the symbolic meaning associated with that object [1]. Objects are often associated with certain contexts [23, Kay, A. C., Wheeler, S., Bargh, J.A., & Ross, L. (2004)]. For example, when exposed to items associated with business offices, such as ortner's, staplers, post-its ets, 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 [25, Kodzoman, D. (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.

### ***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 happy 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 [39, Subhani, M. I., Hasan, S. A., & Osman, A. (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 [2, Baixauli, E. (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 [41]. This does raise the question whether or not dopamine dressing merely works when buying or putting on something new. In 2017, The Guardian [5] published an article on Dopamine Dressing, a few months 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, 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.

### **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 pail 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 Eagleman 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 [18]. This hypothesis was later tested and validated, concluding that *the differences in colour perception are due to individual difference interpretation of the illumination cues* [44, Witzel, C., O'Regan, J. K., & Hansmann-Roth, S. (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 [9, Sullivan, C. R., Kazlauciunas, A. & Guthrie, J. T. (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 [43, Vrij, A. (1997)], [16, Frank, M., & Gilovich, T. (1988)]. Yet, all these researchers have been done in Western cultures, and have not been validated to be universally applicable.

### **The dress and wellbeing**

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 [46, Zyla, D. (2011)]. Here, encllothed cognition plays a role again, the wearer gives a certain symbolic meaning to a colour, in other words, a favourite colour.

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 [15, Fleetwood-Smith, R., Hefferon, K., & Mair, C. (2019)]. The garments got person like qualities over time, which was used as an



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

Zoe Shaugnessy investigated in the life of breast cancer survivors, and their relation between their modified body, the self and their dress [33, Shaugnessy, Z. (2016)], [27]. It was found that these women used clothing to increase their wellbeing fourfold. At first, they used their clothing to enhance their mood, since it was used as a way to feel better about themselves, and look at themselves in a more positive way. Secondly, sharing experiences around the struggle around clothing, was a way to fit within a group of women who have experienced the same. As a third way, the flexibility of the dress was used as a means to either conceal, highlight or compensate for the journey of the breast cancer survivors, easing out the impact of the journey. At last, it was a way for them to explore the new Self, a way to reinvent themselves. This process of reinventing gave them strength to go on, increasing their wellbeing.

Within this example, which was focussed on a specific group of people, who used clothing to cope with the journey of recovery, one can only wonder how this could also apply to other people. It is not a secret that people dress, since it makes people feel youthful and energised. Although it might not even directly influence yourself, wearing clothes with a positive message on it, reflects on people seeing it, reflecting it back on you as well [4, Berthold, A., Reese, G., Martin, J. (2017)].

Although there has been evidence that clothes have an impact on mood, wellbeing and behaviour, it lacks a concrete link on what kind of clothing aspects actually are of influence. In the coming research, these clothing aspects are further explored and defined.

### **Design of the study**

The focus of the experiment was on defining the relation between the moods: Cheerful, Tense, Relaxed and Gloomy and the wearing of an outfit. As mentioned before, these four moods cover each segment of the mood typology quadrant (figure [1]). During a four day questionnaire, participants were asked to select an outfit that

they associated with the given mood, and explain the reason why they made their choice. This research was conducted in order to test the following hypothesis:

H1: Moods and Clothing have a relation in which they influence each other.

H2: Each mood is expressed differently through clothing, giving each mood a distinct set of certain "clothing properties and characteristics".

The focus of the literature review was to provide a clear answer to H1, the following phase, the experimental research phase, has more of a focus on H2.

### **Participants**

The resource group of this experiment consisted of circa 70 design students from the Beijing Normal University, aged between 22 and 46 years, with an average of around 24 years. The participants were recruited during a week-long course given by Pieter Desmet in November, 2021.

### **Set-up and procedure**

For this experiment, within-group design of the research was used, meaning that all participants of the study participated in all four mood X outfit relation studies. This approach ensures an effective isolation of individual responses and differences, resulting in a valuable comparison between the different moods [8, Charness, G., Gneezy, U., & Kuhn, M. A. (2012)]. One of the disadvantages of within-group design is the effect of fatigue of the participants. This disadvantage was taken into account by spreading the questionnaire over a timespan of four days. Each day, the focus of the questionnaire was on one of the four moods separately.

#### **Day 1**

During day one, the participants received an online questionnaire which included an introduction, a participation form and some introductory activities. The first introductory activities were focussed on demographic (e.g. name, age, background and gender) and psychographic information, in order to form a general picture of the resource group. The

reason behind the psychographic questions was to define the resource group's attitude and behaviour towards fashion and moods, and the relation between these topics. Questions like "I am very conscious about my outfits", "I like buying clothes", "I am interested in fashion", "How I feel is often reflected by what I wear", and "I deliberately use clothes to influence my mood" were asked to be rated on a scale from "Strongly disagree" to "Strongly agree". These questions give a generic view of how in touch the participants are with a sense of fashion, since it is argued that people paying much attention to their day to day clothes have a better sense of what clothes influence their mood. However, it is important to note that this question is not used as a criteria to be included in the resource group.

The focus of the first day was on the cheerful mood. As can be seen in figure [3], the participants received a representative image of the mood, with a written description of that mood. The participants were then asked to upload a picture of an outfit that they associate with the given mood. An example and guidelines of how they should showcase their outfit was given in the questionnaire. At last, the participants were asked to write a short example (maximum of 400 words) on why they associate that outfit with the cheerful mood.

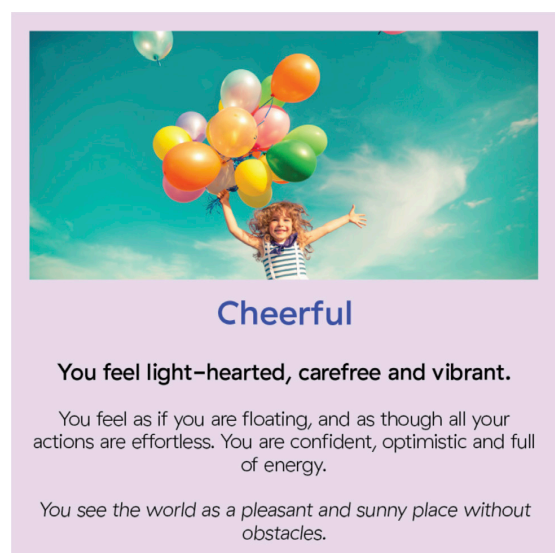


Figure [3] Cheerful overview

#### Day 2, 3 and 4

During the following three days, the introductory questions were not included anymore in the

survey. However, the participants were asked to state their name at the beginning of the survey, so the researchers were able to compare individual differences between the moods.

Each day, the participants received the same instructions and explanations on the mood, and how to upload their associated outfit. The second day was focused on the mood Gloomy, the third day was focused on Relaxed and the last day was focussed on the mood Tense.

After the last questionnaire, Tense, the participants were thanked for their participation.

#### Analysis

The analysis was done following Thematic Analysis. Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data [6, Braun, V., & Clarke, V. (2020)]. One of its main advantages is the flexible nature of this method, since it allows the researchers to come back to the data over and over again in an iterative process.

The procedure of a thematic analysis is divided in six different steps. Here, the six phases are briefly presented as the guideline they have been for transferring the rough data into valuable insights. Some of the phases have been altered to some extent, in order to derive the most valuable outcome of the analysis from this project. However, the rough procedure remains the same. Phase one, two, three and four have been done for each mood separately, only bringing the moods together at the end of phase four. For the last part of phase four, phase five and phase six, the data of all four moods is taken into account, making sure to look at the broader picture.

##### *Phase one: Familiarising yourself with the data*

In phase one, each set of data (the association) is processed and put together with the corresponding picture. For each mood, this is done consecutively. For this phase, it is important to familiarise yourself with the data, and make it your own. This is done by reading the data over and over again, making sure to relate the association and the outfit together. Here, first notes and thoughts of relations can be noted down.

*Phase two: Generate initial codes*

In the second phase, codes have to be derived from the data. Codes are identifications of features of the data that are seen as interesting or important for the researcher. For this process, codes are formed that state a (clear) relation between the given mood and the provided outfit. In order to use the codes in the most valuable way in the third phase, it is important that each code should focus on one feature. To make the process of thematic analysis easier, it is advised to always make a clear link between the code and the original data.

*Phase three: Searching for themes*

After collecting the codes for each mood, themes can be derived from clusters of codes. This is an iterative phase, meaning that once you have clustered different codes together, this is not the end point. After this, you can revisit the codes and themes, making sure the researcher pinpoints the right fit and clusters. At the end of phase three, themes and sub-themes are derived. The difference between themes and sub-themes is the importance of the theme towards the research question, or the amount of codes that represent that theme.

*Phase four: Reviewing themes*

The fourth phase is divided into two parts. The first part is focussed on the specific codes in a theme. It is important to have a critical view towards the themes, determining whether or not the codes within this theme correspond to the theme. This is done by going over each theme separately, reading each code and critically reflecting on the relation to the theme. Here, some themes are split up, or combined into new themes.

The second part of the fourth phase is the first moment the data from all four moods will be put together. In this part, it is important to critically look at the broader picture and look at how the themes fit with the research question. Here, the importance of the themes will be determined. When, for instance, one theme is present in all four moods, this can be seen as an overarching theme for the relation between moods and clothing. When themes are only present within one mood, this can mean that either they are an outlier in the data (a coincidence), or that they are a mood specific feature.

*Phase five: Defining and naming themes*

After the researchers are content with the themes, it is time to go over them one more time, in order to finalise them. When going over the themes, names can be given to the themes, in order to make them more vivid and tangible. For the names, it is important to look at the broader set of themes across all four moods, making sure to formulate themes in a consistent way.

*Phase six: Producing the report*

The last phase is focussed on writing and giving body to the themes. Here, it is important to elaborate on each of the themes, and the relevance in relation to the research question.

Thematic analysis can be done from a different stand-point with the same procedure. It can either be done in a top-down approach (data-driven), or a bottom-up approach. Since the derived data does not yet have a clear and distinct relation of how moods influence clothing (e.g. clothing characteristics) and vice versa, it is argued to use a bottom-up approach. It is important, in the step after the analysis, to make a clear (if possible) link between the findings and the data derived from the literature review. An additional reason to use the bottom-up approach is the practical reason that the literature review was not yet definite when the results of the experimental phase came in.

Another, approach-based difference is the way the data is interpreted. The researcher can decide to use the code as they are (semantic approach) or to place an extra layer of interpretation over it (latent approach). The latent approach goes beyond the semantic approach, since the researcher starts to identify the underlying ideas, assumptions and ideologies. For this analysis, it is argued to use the semantic approach, since the codes were relatively small, and the researcher did not have any additional background information on social, demographic and/or cultural influences of the participants. This made it impossible for the researcher to put the codes into a broader, latent context.

**Results**

The results for each mood will be discussed separately. They will be presented in some overarching themes, as well as some mood



specific themes. An example of an overarching theme is how an outfit enables/limits the person in terms of interaction with the people around them. Other overarching themes include: the look and feel of an outfit, the appearance of the wearer and associations with weather and activities.

## **Cheerful**

### *Appearance*

When feeling cheerful, people tend to create an appearance of a younger self through their clothes and 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.

## **Gloomy**

### *Appearance*

Outfits worn when people are in a Gloomy mood make people feel negative. The outfit expresses a

sense of melancholy, solemnness and depression. This expression is often embodied through the use of dark, lifeless colours, it makes the wearer feels like a cold person.

This negative feeling might also be enhanced by the fact that the outfit is often carelessly assembled. The person is not in the mood to put an effort in combining and putting together a well assembled and matching outfit.

#### *Associations*

The outfits worn are often associated and connected with a negative event or moment of the life of the wearer. For example, when someone has worn this outfit when they were going through a break-up, they associate that outfit with that moment in their life, enabling a strong and gloomy connection to that outfit. Or, as quoted from one of the participants: *"[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."*

The outfit is shaped by what is seen as the common image of being sad, either in the media, or the context you live in. So for example, in movies, when someone is sad and in a gloomy mood, this person is often walking through the rain and harsh wind. Wearing outfits that are suitable for this kind of weather, makes the wearer feel like the protagonist in such a sad movie, enabling the gloomy mood for the wearer. At last, although it was already briefly touched upon in the previous section, the gloomy mood is often associated with rainy and windy weather. This association makes sure that the outfits worn, have to be rain and wind resistant. For example, outfits include jackets, with hoodies that protect the wearer from rain. What is more, is that the outfit should be warm and comfortable.

#### *Look and feel*

The relation with the look and feel of the outfit, and the mood gloomy, works in different ways. One direction is that an outfit is used to cope with the mood, the other direction is that the outfit you are wearing puts you in a gloomy mood. Both directions will be explained here.

As mentioned before, the outfit should be warm, and comfortable, in order to, for instance, cope with the weather associated with gloomy. What is more, is that when people feel gloomy, they want their outfits to be long, loose and comfortable

around their body. It has to be warm, and give a sense of security.

On the other hand, it can also happen that the outfit you are wearing puts you in a gloomy mood. This can happen due to the fact that the outfit does not fit you well, since you are feeling constrained and the fit is very tight. Next to this, the material of the outfit is often harsh and rough on the body, making the wearer feel uncomfortable.

#### *Awareness and action*

People are often aware of their gloomy mood, at least, they are aware that they feel in a certain negative way. A part of the people wants to conceal this mood in their outfit, another part wants to counter this feeling and mood with their outfit.

The worn outfit is often used to cover the accompanying emotions with a gloomy mood. People want to hide or wrap their mood in dark, and comfortable clothing. Making sure you can withdraw yourself in your own world. This results in wearing clothes that are long, and can be used to cover your face and body.

Since gloomy is a relatively negative emotion, people might use clothing to enhance their mood. It is important that the outfit makes the wearer feel calm, comfortable and secure. This can be done through the use of colourful items, wearing pieces that suit you very well, or using very comfortable materials (e.g. fluffy materials). For example: *"[When wearing this outfit] it feels like I am being hugged and comforted"*, making sure that this person feels less gloomy.

#### *Interaction with others*

People do not feel open to communicate nor interact with the people around them. Therefore, it is important the outfit enables the person to hide in the crowd, and not draw too much attention from others. This can be done by wearing plain outfits that do not stand out from the rest. This means that the outfit should not have prominent features or colours.

Another aspect is the fact that people want to wear clothes that do not invite people to come over. Here, clothing is used as a way to communicate towards the people around you that

you are not open for conversation and interaction. This can be done by wearing harsh clothes, in this case meaning the use of darker and concealed outfits.

#### *Tangible aspects of the outfit*

At last, the outfits worn can sometimes very explicitly communicate that the wearer is in a gloomy mood. Wearing outfits that contain gloomy messages and or graphics, like “Lost world”, graphics of rain droplets or the symbol of a trash band associated with dark and gloomy themes, transfers a message to your surroundings of a gloomy mood.

### **Relaxed**

#### *Appearance*

When people are relaxed, nothing really matters and you have nothing to worry about. This results in people not putting much effort 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 shirt 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 amount 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.

### **Tense**

#### *Appearance*

For the mood tense, people want to look stylish

and elegant, resulting in clothes that are fitting for the body. It should transfer a feeling of class, and professionalism. However, this way of dressing is mostly used for enhancing your tense mood, but this will be addressed later.

What is more, is that wearing an outfit that fits your body well, people tend to be more conscious about their body and how they look. *"When wearing this, I am worried about what I look like. I try to look good which makes me feel nervous and anxious"*. So, although you want to put effort in the way you look, this results in more consciousness and anxiety about whether or not you look good, resulting in a tense mood.

Another aspect that arises when dressing nicely, is that people become afraid of what happens to that outfit. For example, people tend to worry about wrinkling the outfit, or making it dirty, either with sweat or dirt from your surroundings. Worrying about these issues puts people in a tense mood.

On the other hand, when your outfit does not fit well, or when the complete outfit does not fit well with each other, people feel conscious and nervous about that as well. Resulting in a tense mood for the wearer.

#### *Associations and activities*

People want to look professional when feeling tense, providing a formal look through their clothes. This is due to the fact that tense is often associated with moments and settings in which people often feel tense, such as job interviews, presentations, or just being at university. It is associated with having stress and being nervous.

#### *Look and feel*

The material of the outfit is often uncomfortable. The fabrics are either hard, or a little pricked, which make people feel uneasy and nervous. These characteristics are often associated with formal attire, in which the material has to be somehow strong in order to keep the fit and figure of the outfit.

Another aspect is the tight fit of the clothing, which makes people feel uncomfortable. This tight fit results in a feeling of restriction in restraint in movement. This often happens when wearing an outfit with a turtleneck *"Turtle neck gives me a feeling of tension and suffocation"*.

#### *Interaction with others*

Through your clothing, people want to draw attention away from their tense mood, in order to hide this mood from others. Your outfit can be used as a shield that covers your tense mood to the outside world. Therefore, outfits are worn that build a strong external image of themselves, that convey a serious feeling to the outside world. On the other hand, people use clothing to mask their tense mood, for example, by wearing childish clothes to convey a message of a relaxed and playful image.

#### *Awareness and action*

People also use their outfit in order to cope with their tense mood, since this mood is seen as a negative one. Therefore, it is important that the look and feel of the outfit should boost the wearer's confidence. This confidence can be achieved by wearing an outfit that makes you look beautiful, in an outfit that fits and suits you well.

On the other hand, the outfit should give you a feeling of security in order to overcome the moment/activity that makes you feel tense. This feeling of security can, for example, be provided by an outfit in which you can wrap yourself.

At last, an outfit can make the wearer more relaxed in order to relieve their tense mood. For example, *"Loose, soft tops give people a sense of hugging and let people forget about their nervousness for a while."*

### **Conclusion**

#### *Introduction*

The conclusion section contains a small and visual summary of the four different moods tense, cheerful, gloomy and relaxed. In this section, these moods are translated into an outfit.

It is important to note that the following design sketches are not the only possible way in which the mood can express itself. Like any form of art, the pieces leave room for interpretation and expression. Together with encloded cognition, the following pieces might mean something different for each individual, and thus expressing a different feeling and/or emotion. Therefore, the following sketches are merely meant as an inspiration of the different aspects the mood can



embody through clothing. The reader is invited to play around with the possibilities a mood has to offer.

Just like a mood itself, outfits have different layers. Some are upfront, and others are more hidden. One might want to express certain aspects of a mood, some might want to hide the negative aspects. The following outfits are built the same way, layer upon layer. Each layer has its different qualities and expressions, which together form a visual representation through clothing of the mood.

Each mood is presented in the way that best fits with the mood. Some moods have mood-improving outfits whilst others contain outfits that can be worn in different (social) contexts, yet still embody the same mood.

### **Cheerful**

**You feel light-hearted, carefree and vibrant.**

You feel as if you are floating, and as though all your actions are effortless. You are confident, optimistic and full of energy.



Figure [4] Cheerful - outfit

#### *Introduction*

When a person is in a cheerful mood, that person feels energetic and light hearted. The person has a need to move freely in any direction, and maybe

even participate in a sportive activity.

It is important that their clothes are in line with these needs and emotions (figure [4]), making sure that the clothes do not limit the body. It should be vibrant, both in patterns as in the overall fit.

What is more, is that the person is optimistic and confident, making sure that the outfit is fitting with their body and self image.

#### *Cheerful - Trousers*

It is important that the trousers are fitting with the body, that they are comfortable, light and vibrant. These high-waisted trousers with an extreme flare are just that (figure [5]).

The wide trousers do not limit the wearer in any movement, yet the tighter upper part makes sure the trousers stay in place. This gives the wearer confidence to go around and move the way that feels good.

The wavy pattern on the trousers resemble the movement, and the energy the wearer has when feeling cheerful. It sends out a message of positive energy towards the people around them.



Figure [5] Cheerful - trousers

#### *Cheerful - Spencer*

When feeling cheerful, people feel comfortable and youthful. This can be accomplished by wearing this short and soft spencer (figure [6]).

The knitted pattern of this spencer enables a playful look and feel, reminding the wearer of the comfortable and knitted sweaters worn by children.

What is more is that the knitted fabric is soft for the body, providing comfort to the wearer.

At last, the wide and open fit ensures free movement for the wearer.

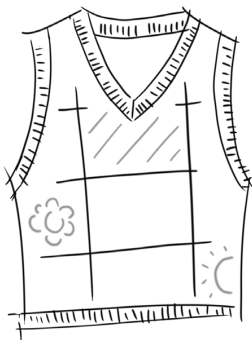


Figure [6] Cheerful - spencer

#### *Cheerful - Spring fit*

Feeling cheerful is often associated with spring time and warm weather overall. This results in wearing clothes that are short, and light (figure [7]). However, people do want to look stylish, meaning that a simple t-shirt is not sufficient.

High tailored, short pantalons are a great fit for this weather, especially when made from a soft linen material. The pantalon is topped with a short and light blazer jacket.

The combination of both pieces result in a stylish, yet light fit that is great for social activities in the warmth of the sun.



Figure [7] Cheerful - spring fit

#### *Gloomy*

**You feel sombre, down, or 'blue'.**

**You see everything through a grey veil. You feel isolated. The weight of the world is pressing down on you.**

#### *Introduction*

When in a gloomy mood, people do not feel like interacting with others. Your clothes should convey that message towards others as well. You either want to hide in your own comfortable bubble, or you transfer a literal message of being gloomy. A simple cloud with raindrops on a worn sweater does not invite people over to have a small and friendly chit-chat.

People feel uncomfortable, both with their emotions as well as in their clothes. This can be countered by wearing extremely comfortable and safe clothing.

#### *Gloomy - Coat*

When in a gloomy mood, people need to shield themselves from the world. They have to hide from others and from negative influences around them. Metaphorically speaking, although often literal as well, people need to shield themselves from bad weather circumstances like rain and wind.

People can hide and shield their mood in a long, life- and formless rain jacket (figure [8]). Such

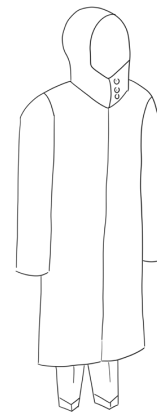


Figure [8] Gloomy - coat

an outfit does not tell much about a person and their personal preferences, hiding any form of personality. This outfit embodies the feeling of solemnness, when you exist only in your own protective shield.

#### *Gloomy - Fit*

The different pieces from the outfit worn by people who feel gloomy are often not fitting with each other. There is a big contrast between the tight, uncomfortable and neat pants and the loose, wide and old sweater (figure [9]).

The sweater certainly has been around for some time, giving it a hint of melancholy.

The sweater gives a lifeless appearance, since the fabric is hanging loosely around the body.

The trousers on the other hand, are harsh and tight, which makes the wearer feel constrained and uncomfortable.



Figure [9] Gloomy - fit

#### *Gloomy - coping*

In order to cope with a gloomy mood, the wearer needs to be able to feel comforted. Therefore, the wearer needs clothes that can be wrapped all around them (figure [10]).

The material from the complete outfit is warm and thick. Giving a feeling of being grounded and secure. The sweater is warm, soft and oversized, providing a feeling of comfort to the wearer.

The wearer can also decide to hide in their own world, hiding their emotions to the rest of the world. This can be done by pulling up the oversized soft turtleneck.

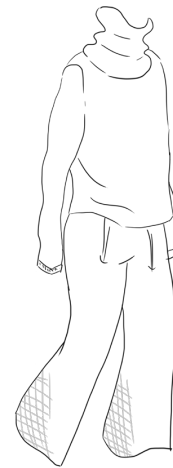


Figure [10] Gloomy - coping

#### **Relaxed**

**You feel content, laidback and mellow.**

**Your body feels comfortable and somewhat lazy.**

**You feel unconstrained and open-minded. You tend to be idle and oblivious of time.**

#### *Introduction*

Feeling relaxed can be expressed in different ways (figure [11]). One can do nothing all day, spend the complete day in the garden, or one can do a sportive activity. Besides the fact that your outfit should support this versatile behaviour, it is also important that the outfit is comfortable, cosy and warm.

The outfit should not require any attention nor thought, not when picking out the outfit, nor when wearing it.

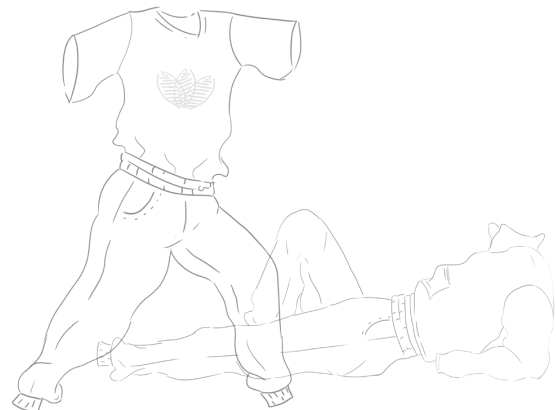


Figure [11] Relaxed - outfit

*Relaxed - At home*

This outfit is most often worn at home, when looks don't really matter. Your personal comfort comes first, resulting in extremely wide and comfortable fits. A jogging pants accompanied by an oversized, fluffy sweater accommodates just that (figure [12]).

The outfit overall should not give a strong stimulus to both the wearer as the people around them. This aspect results in clothes that are oversized, without a clear fit. They are just there, hanging loosely around the body.

At last, the person should be able to move freely, and sit or lay in any position possible. Next to the mentioned wide fit, it is important that the material can be stretched and formed to the wearer's needs.

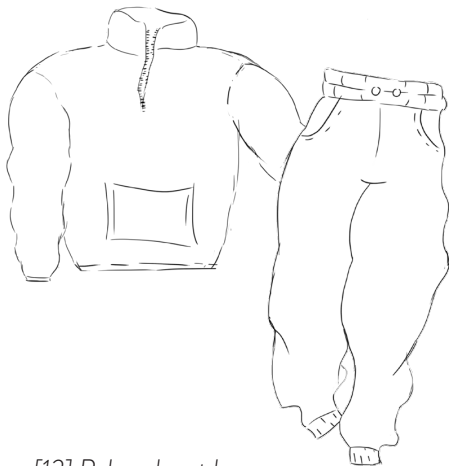


Figure [12] Relaxed - at home

*Relaxed - Active*

Underneath the comfortable and warm sweater, the person wears a wide fitted sport shirt. This shirt can be from the wearer's favourite sports brand, which is clearly labelled on the front of the shirt (figure [13]).

For some people, relaxing means being able to sport, and move freely as they want. The relaxed outfit should accommodate that as well.

However, it is important that the wearer should not have to worry about sweat stains. This results, next to the wide fit, that the material should be sweat resistant, like polyester.



Figure [13] Relaxed - active

*Relaxed - Versatility*

As mentioned before, feeling relaxed can result in many different activities. Some of these activities are outside and social. Therefore, an alternate, outside look is proposed. This outfit should still be comfortable and wide, resulting in a bit more stylish, oversized sweater (figure [14]).

The versatility is highly reflected in the pants, since these zip-off pants are made from a stylish denim fabric. One can make it short when working in a garden on a hot summer, and attach the longer part when meeting friends in the colder evening breeze.

The outfit should be practical, as comfort and casualness are upfront. This results in a sweater with an oversized belly pocket, in which the wearer can rest their arms.



Figure [14] Relaxed - versatility



## Tense

### You feel nervous, anxious, and jittery.

You sweat, your hands are clammy and your muscles are tight. You feel removed from the present moment. You feel highly alert and vulnerable.

#### Introduction

Feeling tense creates some sort of tension between how you feel on the inside, and what you wear and show on the outside. Underneath a protective shell of clothes, you are vulnerable to external output.

Underneath the long coat, which you can use to wrap yourself in, hides an outfit that both comforts you and fits you, as well as irritates you and makes you conscious.

You wear an outfit that both shields you from others, but also makes you look good, as it amplifies your confident self (figure [15]).



Figure [15] Tense - outfit

#### Tense - Long Coat

The long coat represents the exterior embodiment of the mood: the strong shield towards others. The outside is harsh and strong, making it a strong and protective shield towards the outside. Due to its fashionable style, the wearer feels proud and confident to go around (figure [16]).

However, the insight of this coat is in sharp contrast to the exterior, being soft and comforting. It gives you a feeling of being comforted, releasing your tenseness.

As a shield is supposed to be, it hides the wearer from external forces, but also provides safety and comfort.



Figure [16] Tense - long coat

#### Tense - Trousers

The trousers are fitting well to the body of the wearer. Making the wearer feel confident. Yet, these trousers are also neat, and somehow professional, which makes the person feel nervous of making the trousers dirty or messy (figure [17]).

The pair of trousers have a high waisted and have a somehow tight fit, this results in restricting movement for the wearer.

Yet, the neatness of the pants showcase a sense of tranquillity, and professionalism.



Figure [17] Tense - trousers

### *Tense - Turtleneck*

Just like the trousers, the turtleneck has a tight fit, resulting in a body-fitting, yet a movement restrictive piece of clothing. The turtleneck itself might even leave the wearer feeling uptight (figure [18]).

The material of the turtleneck is warm and soft, providing some comfort to the wearer. It does not have sleeves, resulting in an uneven distribution of heat. Yet, the material is also stingy, transferring a feeling of irritation to the wearer.

It is a fine line between providing comfort through warmth, and getting sweaty by nervousness.

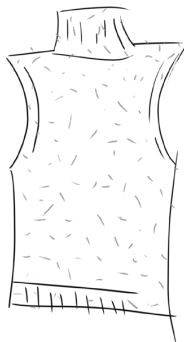


Figure [18] *Tense - turtleneck*

### *Tense - Dungarees*

In order to actively counter the tense mood, one can use clothing to do so. A tense mood can be countered by wearing something more childish and playful. Like a wide fitted dungaree combined with an oversized, bright and short shirt.

This outfit, with its wide fit, does not restrict the wearer in its movement, leaving the person active and energised (figure [19]).



Figure [19] *Tense - dungarees*

## **Discussion and future work**

As mentioned in the introduction of the outfit persona's, they are very open for interpretation and subject to enlothed cognition from the wearer. This means that these sketches are not definite, nor ready to be used in a specified context or for a certain goal. As for now, they are a stepping stone towards the functional use of clothing in relation to mood regulation. They can be used as an inspiration to design and manufacture clothes that are fitting with the wearer moods, whilst enhancing personal wellbeing of that wearer.

The clothing persona's are open-ended, meaning that they can be used and altered for specific needs. In this section, it will be further explored what these alterations for different goals could entail. These alterations also differ in target group, for whom should this tool be used?

### *Research goal*

In order to design products, services or experiences that are most in line with a person's wants and needs, it is important to (completely) understand their internal and external driving forces. One of these internal forces are moods. Therefore, one possible goal of this paper has a research purpose, meant to better and more easily understand people's moods. As mentioned before, moods are unconscious states of being that have an influence on how people behave, act, think and do. In order to understand these states, people have to become conscious about their unconsciousness, which comes with a risk of losing the richness of their unconsciousness.

Several methods have been, or are in development in order to define someone's mood, ranging from smart measuring devices to Pick-a-Mood diagrams [11, Desmet, P. M. A., Romero, N., & Vastenburg, M. H. (2016)]. However, although these tools are working to some degree, this field of researching mood is still much in development.

Since clothes can translate the unconscious state of being of a mood into a more tangible and visible version of that mood, clothes can either become a self-sustaining research tool, or become an extension of an existing tool.

### *Design for personal mood regulation goal*

As mentioned before, moods give or take personal resources and energy in order to make sure a person functions in certain situations. They are a regulation method of their personal wellbeing, either being a way to cope with certain situations, or act upon them. Since people are only partially in control of their moods [10], and thus their personal wellbeing, one goal of this paper can be to help people understand and use the way clothing can influence their moods and wellbeing.

Mood improving methods can be separated into three different categories [10], (1) Seek Relief, (2) Restore balance and (3) Build Resilience. Especially for the first two categories, clothing can play an important role to deal with moods.

### *Design for group mood*

Besides the fact that moods influence personal behaviour and thoughts, it also has an influence on group behaviour. A group mood is *the shared affective atmosphere present during group activity* [37, Sönmez, A., Desmet, P. M. A., & Herrera, N. R. (2022)]. This atmosphere has been found to have an influence on work flow, happiness on the workfloor, and organisational functioning.

It is therefore important to align your (group) mood with the goal you have together with that group. If you want to be creative, make sure to be in a creative mood, or a productive one once you want to get things done together. It is important to understand that one's personal mood can differ from the group mood, which might even influence the moods of others and the collective mood.

In this case, clothing can play a role in maintaining, creating and changing group moods in order to achieve a certain goal.

### *Design for mood and purpose*

At last, moods and clothing can communicate a state of being toward others, and potentially influencing their mood as well, a symbiotic function can be given to clothes. An example can be given of how the work outfit of a doctor influences their personal mood as well the perception the patient has of that outfit (e.g. material priming and encloded cognition). In order to feel patients at ease, doctors can also wear outfits that communicate a certain mood in line with that feeling, whilst also having a positive

effect on their own mood.

This example is just one way to illustrate the symbiotic use of clothing and moods, within one specific context. However, this can be applied to a wide variety of contexts, jobs and people. For instance, it can also be used in social contexts, like making people feel at ease when discussing intimate and personal topics.

This approach, however, means that there is a more specific focus towards one certain aspect, losing the broader application of the tool.

## **Conclusion**

Moods are unconscious, long term drivers of how people act, behave and feel. They can paint a series of activities in a colourful coating, or give all of that a bitter aftertaste. Moods can either provide or take personal resources and energy and therefore have an influence on someone's personal wellbeing. To understand these drivers, a possible framework is proposed that looks at these aspects through the lense of clothing. Clothing, as a second skin to the wearer, translates and communicates the Self. The Self is a constant process of reflecting on your personal identity and behaviour, which can be shaped by moods. In this framework, it is proposed that each mood, with a focus on the four moods tense, gloomy, cheerful and relaxed, has a distinct set of clothing characteristics. Each characteristic either influences a mood, enhances a mood, or just communicates a mood. Not only tangible characteristics of clothing are explored, but also the emotional values of clothing that influence for example personal attachment.

At last, implementations of this framework are proposed, in which it can be used and for whom. For instance, the framework can be used as a way to understand moods as a designer or researcher, or as a way to enhance personal wellbeing by providing a method to enhance or change once personal mood.

The relation between moods and clothing is a fairly new subject of research and design, which comes with many possibilities, yet also with some difficulties (like a certain lack of progressive literature). Due to its potential, it is important to invest in future research, and it is aspired to create

a stepping stone with this paper that inspires future work.

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# Phase 1 Research Set-up

During the research project, results were gathered through a questionnaire in which students from Beijing were to associate the four moods with an outfit from their personal wardrobe. This approach resulted in an overview of associations and characteristics that resemble certain moods. In order to make sure that the outcomes generated from this research are also valid within the scope and context of this graduation project, the same approach was used with students from the University of Delft. 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 the design process. This does not mean, however, that some results are good or false, it is merely meant as a newly developed lense through which the conclusions can be interpreted.

## Procedure

The overall procedure of this research remained almost identical to the initial procedure. Over the course of four days, students from the course Design for Emotion were asked to associate an outfit with a different mood each day. Together with uploading an image of that outfit, the students were asked to write down the reasoning behind that association.

Some changes were made after the initial research set-up concerning the increase of the word limit for the reasoning and the explanation of the mood. In the initial research, the participants received an explanation of the mood together with a visual addition. However, such a visual addition can also be seen as an influence on that association, so, in order to remove that possible influence, the image was removed from the context (Figure 1).

The analysis was, similar to the initial research, done with thematic analysis. In short, thematic analysis is a method for identifying, analysing and reporting patterns (themes) within data. A detailed description of the procedure of thematic can be found in appendix B To compare the different results, the codes (raw data) from the second were clustered underneath the themes from the initial research. By following this approach, validation gaps and similarities are identified.

For each mood, a reflection is written on themes that are either missing, or themes that are an addition to the existing themes. Although there will be a focus on the two positive moods in the phases after this discovery phase, it is still valuable to identify the way in which people tend to cope with negative moods through using aspects of the aspects of the positive moods. For example, people attend to become relaxed when feeling tense, meaning they will deliberately clothe themselves into a relaxed mood.



## Cheerful

**You feel light-hearted, carefree and vibrant.**

You feel as if you are floating, and as though all your actions are effortless. You are confident, optimistic and full of energy.

*You see the world as a pleasant and sunny place without obstacles.*

## Cheerful

**You feel light-hearted, carefree and vibrant.**

You feel as if you are floating, and as though all your actions are effortless. You are confident, optimistic and full of energy.

*You see the world as a pleasant and sunny place without obstacles.*

Figure 1, Description cheerful



Delft University of Technology  
Faculty of Industrial Design Engineering  
Landbergstraat 15  
2628 CE Delft  
The Netherlands

## **Consent Form / September 2022**

### **Mood X Clothing**

#### **Information**

This study is conducted by Rins Lindeman and Pieter Desmet of Delft University of Technology. The aim is to increase our understanding of the possible relation between the way people clothe themselves and how that affects their mood (and vice versa).

Your participation in this study is voluntary and you can withdraw at any time before or during the research. No other party than the researcher will have access to individual study results. To the best of our ability your answers in this study will remain confidential. We will minimize any risks by storing the data on a secured database located at Delft University.

Anonymized versions of the data will be included in a study summary report that will be shared with participants, and may potentially be included in scientific publications.

#### **Agreement of the participant**

- I have read and understood the study information. I have had an opportunity for my questions to be answered.
- I consent voluntarily to be a participant in this study.
- I can refuse to answer questions or withdraw from the study at any time, without consequences of any kind
- I understand that taking part in the study involves filling out online questionnaires and uploading photos of clothes items.
- All information I provide in this study will be treated confidentially.
- An anonymized summary of study results will be shared with the participants of the study. In addition, anonymized versions of the data may be included in scientific publications. In any report of the results of this research, my identity will remain anonymous.

Please confirm in the questionnaire, to indicate that you have read and understand the information on this form.

Thank you!

We appreciate your participation.



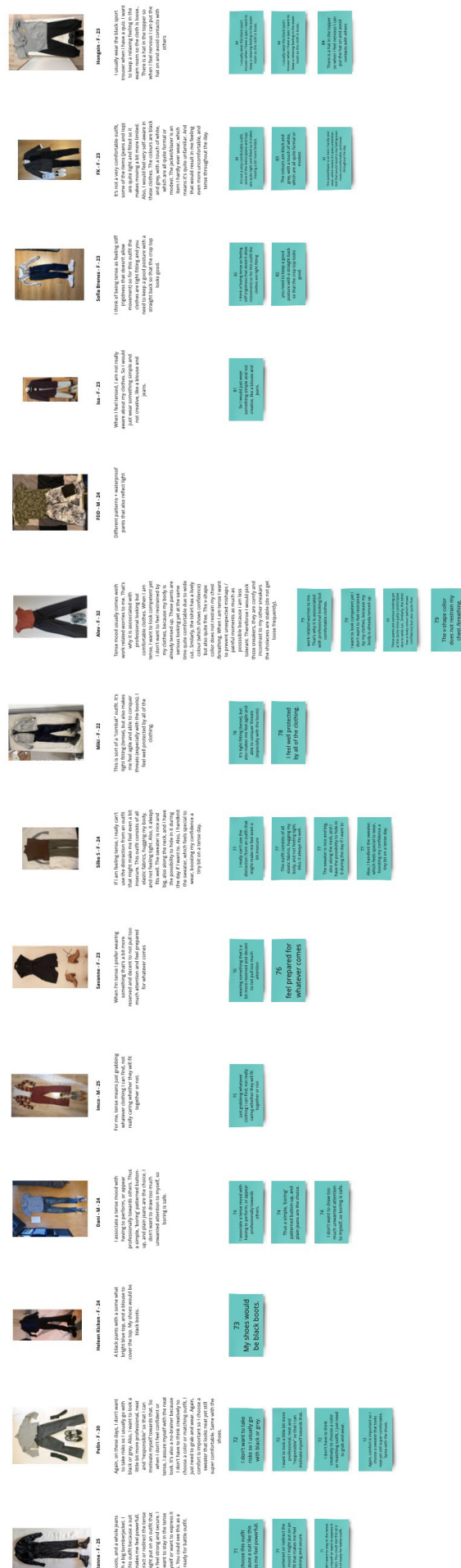
## An overview of the individual results from cheerful.

[illegible]



# Tense Results

## An overview of the individual results from tense.





## An overview of the individual results from relaxed.

1. Jeans: I like to wear jeans and a t-shirt. They are comfortable and easy to wear.

2. T-shirt: I like to wear a t-shirt and jeans. It's a casual look.

3. Dress: I like to wear a dress and a jacket. It's a nice look.

4. Jacket: I like to wear a jacket and a hat. It's a nice look.

5. Hat: I like to wear a hat and a scarf. It's a nice look.

6. Scarf: I like to wear a scarf and a hat. It's a nice look.

7. Socks: I like to wear socks and shoes. It's a nice look.

8. Shoes: I like to wear shoes and a belt. It's a nice look.

9. Belt: I like to wear a belt and a bag. It's a nice look.

10. Bag: I like to wear a bag and a hat. It's a nice look.

11. Hat: I like to wear a hat and a scarf. It's a nice look.

12. Scarf: I like to wear a scarf and a hat. It's a nice look.

13. Socks: I like to wear socks and shoes. It's a nice look.

14. Shoes: I like to wear shoes and a belt. It's a nice look.

15. Belt: I like to wear a belt and a bag. It's a nice look.

16. Bag: I like to wear a bag and a hat. It's a nice look.

17. Hat: I like to wear a hat and a scarf. It's a nice look.

18. Scarf: I like to wear a scarf and a hat. It's a nice look.

19. Socks: I like to wear socks and shoes. It's a nice look.

20. Shoes: I like to wear shoes and a belt. It's a nice look.

21. Belt: I like to wear a belt and a bag. It's a nice look.

22. Bag: I like to wear a bag and a hat. It's a nice look.

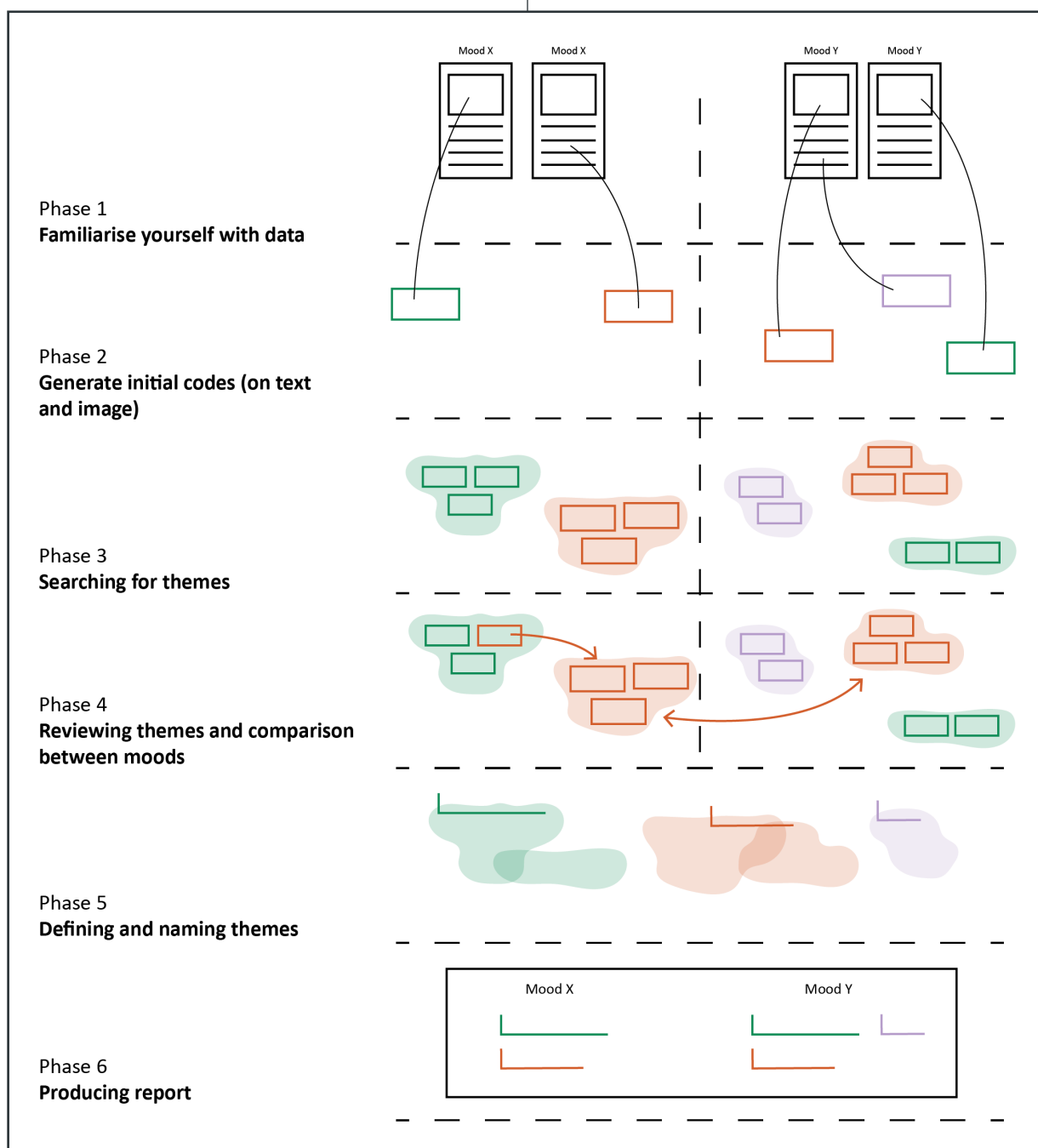
23. Hat: I like to wear a hat and a scarf. It's a nice look.

24. Scarf: I like to wear a scarf and a hat. It's a nice look.

25. Socks: I like to wear socks and shoes. It's a nice look.

# Thematic Analysis

An overview of the thematic analysis method.





## Phase 2 Research Set-up

Some experiences around moods and associations are richer than others, since they are unique and personal to someone. For an inexperienced designer in the fashion design discipline, it was needed to develop some safe space around deriving inspirational design goals. This safe space was created by recruiting more participants than needed than the amount of outfits to be designed. Besides that, the sensitizing booklets needed to be designed in such a way they collect the most valuable and inspirational insights. The development of the sensitizing booklets therefore happened in an iterative process, testing and validating the designed materials.

### *Procedure Recrutement*

For the immersions, 10 participants were recruited to participate in the immersions (figure 2,3). Since the process of Fashion Design includes some level of body measurement and indication, it was important that the participants felt safe to engage in these activities together with the designer/researcher.

Since each co-researcher received a unique, designed for them outfit, there were no further restrictions to what target group the person belongs. In total, 10 co-researchers had been selected to participate in the immersions, of which 4 were chosen to design for. Selecting 10 co-researchers at the beginning allowed for the creation of a safe space for the designer. The selection towards the final four (excluding one pilot co-researcher) was done based on the expressiveness of the experiences and style of the wearer. If one had more explicit experiences of a certain mood, it was argued to be easier to design for by implementing these expressive details. When co-researchers expressed a willingness to experiment with clothes and style, this created a safe-space in the design process. With more willingness to experiment, the boundaries in which one can design the personalised outfit is stretched a bit more.

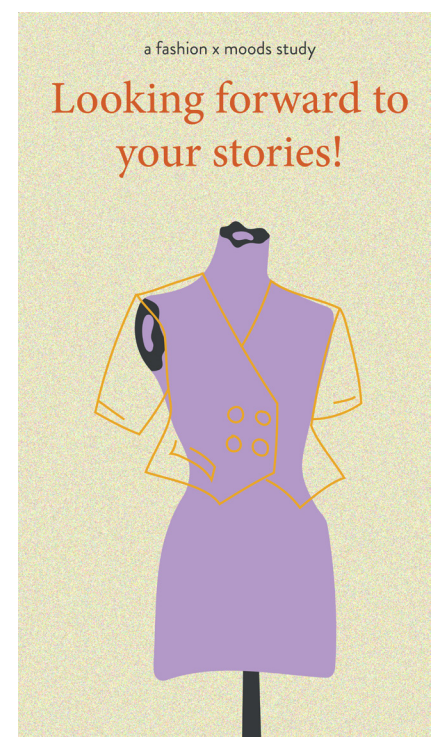
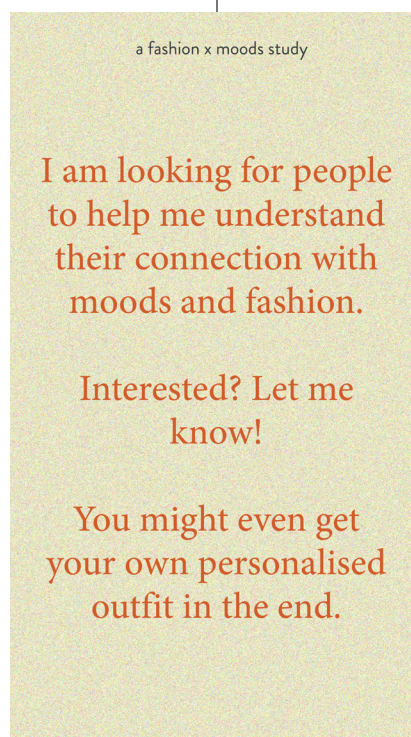


Figure 2, Online Recruitment

## What is this research about?

For a design and research project, I am looking into the relationship between moods (e.g. gloomy, tense) and the clothes people wear. Can we dress ourselves in order to feel better? To be more productive? Moods have a fundamental influence on our wellbeing, meaning that clothes may play an important role to maintain or increase that wellbeing.

Since both the way moods are experienced, and attitudes towards clothing differ from person to person, it is important to define unique characteristics of how this relation can be manifested. Therefore, I want to dive into prior personal experiences around certain moods, current personal fashion style and the way these can be connected.

For this, I need your help!

## What is expected from you?

As a co-researcher, you will have an important role in defining the prior mentioned characteristics, since you are the expert on your own experiences!

It might be difficult for some to easily recall prior experiences through retrospection, and you will get some help with this. You will receive a small booklet containing some small assignments that will help you understand and reflect upon these prior experiences. For these assignments, you will receive plenty of time, as much time as you need to complete them. Authenticity is more valued than quantity.

When you feel you have completed the assignments, we will have a conversation about the results. This conversation takes around an hour, whenever it suits you. That is all!

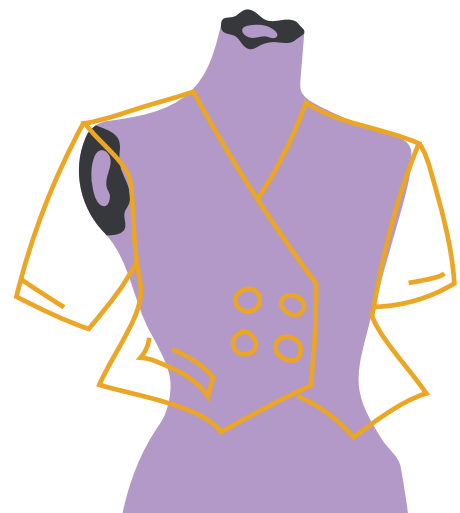
## What will happen afterwards?

Out of the interviews, four people will be selected (if they are willing to) to receive personalised clothing. Your input and experience will be used as inspiration to design and create an outfit, which you will receive some time after the interview.

Once you have received this outfit, you will have time to get used to it by wearing it to your liking. Afterwards, we will have a small and reflective conversation on your experiences wearing that outfit.

At the very end, the outfit is yours to keep!

Rins Lindeman



**Any questions? Let me know!**

## Phase 2 Research Materials

### Procedure Sensitizing

Two rounds of peer studies were conducted to iterate on the design of the sensitizing material. After these studies, it was apparent that the activities should be simplified and some points taken apart to give a clearer focus of the activity and its expected outcome (figure 5).

According to the context mapping methodology and the experience domain (figure 4), the conversation around wants and needs should start with a focus on the present, then reflect

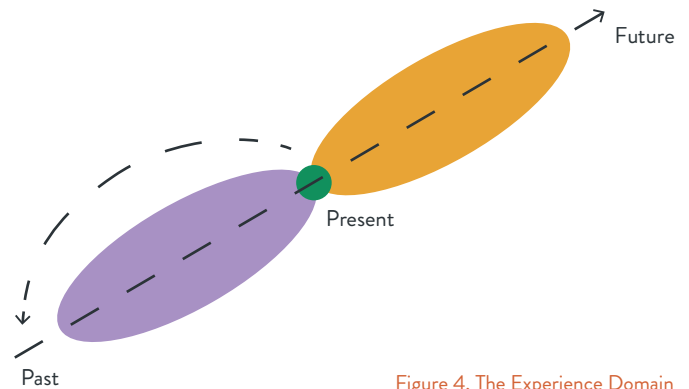


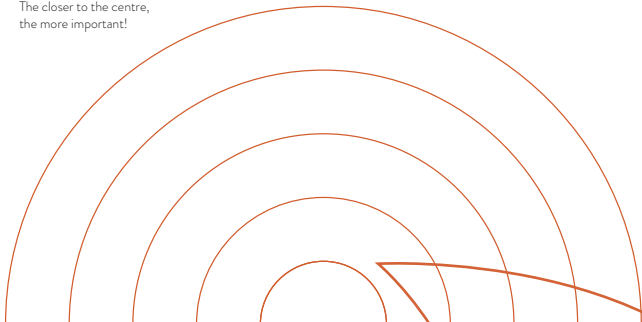
Figure 4, The Experience Domain

on the past to, at last, make the connection to the future. Each of the pages in the sensitizing material were designed alongside this focus, guiding the participant towards future needs and wants around moods and clothes. These future focus insights were mostly directed to where, when and how moods should be experienced, taking into account contextual factors.

### The need for this mood (10 minutes)

Can you describe how important it is for you to experience this mood? When do you believe you should feel like this? What influences this mood? Place these in the circle.

The closer to the centre, the more important!



### Your first thoughts (10 minutes)

When reading the sentence written on this page in orange, can you describe (in your own words) what they mean to you? What kind of feeling does it evoke? What does it make you think about? You can write all your thoughts around on this page!

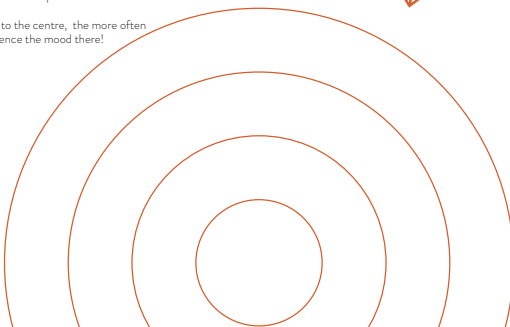
**You feel sombre, down, or 'blue'.**

You see everything through a grey veil.  
You feel isolated. The weight of the world  
is pressing down on you.

### The context for this mood (5 minutes)

Can you indicate where you experience this mood the most often? This can be everywhere! Maybe there are places where you would like to experience this mood, but you find it difficult to be able to. You can write down all these places within the circle.

The closer to the centre, the more often you experience the mood there!



### The need for this mood (5 minutes)

Can you describe how important it is for you to experience this mood? Is it a must for you to have experience this mood from time to time? Or can you live without it?

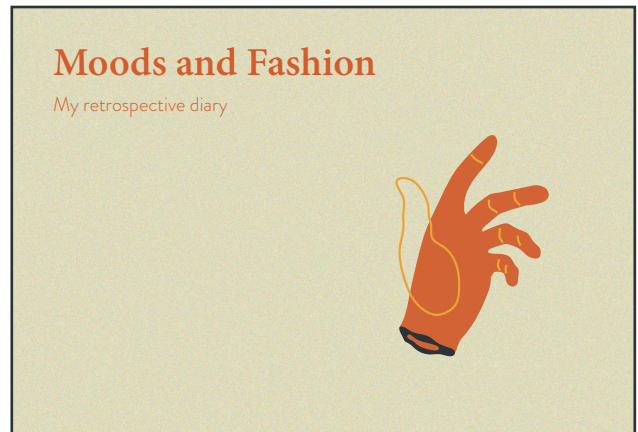
**For me, this mood is...**

Figure 5, Splitting one activity (on context and need) into two separate activities

# Phase 2 Research Materials

## Sensitizing material

The first activity from the booklet is focussed around the person itself, their personal style, the level of consciousness around what they wear and their willingness to experiment with certain clothes and styles. These aspects are needed since they define the design space for the outfits and its limitations. When one does not want to experiment with their style, this limits the design freedom in the process, and is therefore important to map out for each participant.



## Introduction

Dear co-researcher,

Thank you for sharing your thoughts, ideas and reflections with me for this study on fashion and moods.

Your input is highly valued, since you are the expert on your own experiences. Therefore, I want to highlight that there are no right or wrong answers. There is a schedule proposed to work on each assignment, but feel free to adjust this to your own pace and schedule. Authenticity is more valued than quantity.

Within this booklet, you will find several assignments to help you understand what it means for you to be in a certain mood, how that feels to you personally and how you associate this with your own clothing.

If you have any questions during these assignments, feel free to reach out and ask your questions!

I hope you enjoy participating in this study!

Rins Lindeman



## Let's talk about: you! (5 minutes)

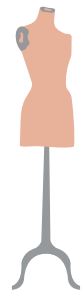
For this first activity, I would like you to think about some simple details about yourself as well as your personal clothing style. This will give me a feeling with whom I am talking!

Name (or research alias):

Age:

Gender:

How conscious are you about what you wear?



Can you draw your favourite outfit or style from the past year?

I encourage you to send a picture of this as well!

After this, participants were presented with a short description of either a Relaxed or Cheerful mood. Here, they were asked to write down their first thoughts and feelings around that mood, making sure they understood what that mood entails and

make it their own. The second part of this activity is focussed on translating this mood into a visual library. What are different fabrics, colours, textiles, items that are associated with that mood?

## Your first thoughts (5 minutes)

When reading the sentence written on this page in orange, can you describe (in your own words) what they mean to you? What kind of feeling does it evoke? What does it make you think of? You can write all your thoughts on this page!

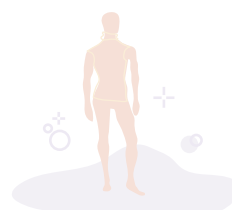
You feel light-hearted, carefree and vibrant.

You feel as if you are floating, and as though all your actions are effortless. You are confident, optimistic and full of energy.

## (10 minutes) Your first visual thoughts

If you read the sentence again, how do you associate this and your prior thoughts to clothing? Can you associate it with an outfit, single pieces of clothes, different materials? Or with a colour? Really take your time thinking about this.

You can write your thoughts down here, or send pictures to me!



Tip: You can be as creative as you want here! Think about colours, fabrics, random objects, or anything else!

## Phase 2 Research Materials

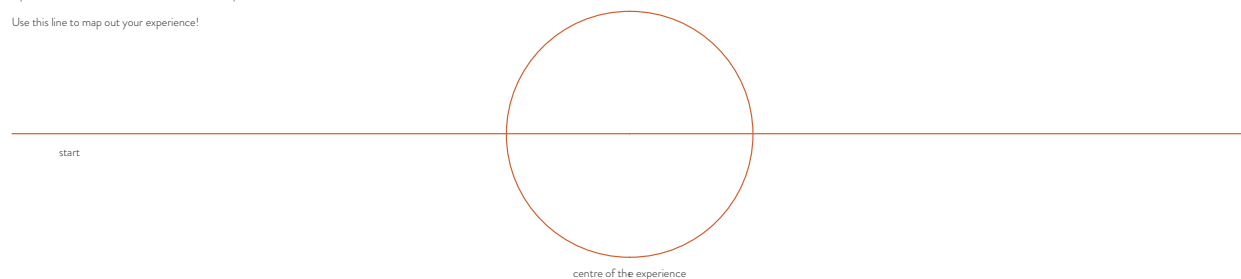
Once the mood is completely made their own, participants were asked to recall and reflect upon an experience in which they experienced that mood. Through a timeline, they were asked to map out the start, the centre of the experience (the moment

in which this mood was most present/intense) and the way it faded out (if possible). This activity gives a lot of insights on the contextual factors of that mood, as well as give input for the symbolic meaning of that outfit.

### Your experiences (15 minutes)

The prior pages described a certain mood, a mood that you made your own by describing and visualising it in your own style. Great! For this activity, I would like you to take your time to define a moment in which you experienced this mood. Think about how it started, how it felt and if possible, how it ended. What influenced this experience?

Use this line to map out your experience!



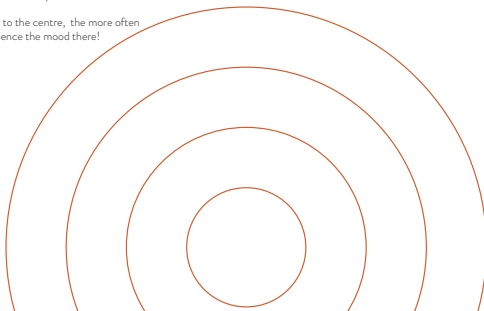
After this activity, participants were able to reflect more upon the need and importance of that mood, as well as different contextual factors that have an influence on their mood experience. This activity was meant to see whether or not a

more specific design goal can be developed for this person. For instance, if one wants to (the need) but cannot experience a mood in a certain place (context), that creates a room of design possibilities.

### The context for this mood (5 minutes)

Can you indicate where you experience this mood the most often? This can be everywhere! Maybe there are places where you would like to experience this mood, but you find it difficult to be able to. You can write down all these places within the circle.

The closer to the centre, the more often you experience the mood there!



### The need for this mood (5 minutes)

Can you describe how important it is for you to experience this mood? Is it a must for you to have experience this mood from time to time? Or can you live without it?

For me, this mood is...



# Phase 2 Research Materials

At last, a negative and opposite mood was presented. Here, the participants were asked to reflect upon this, how it made them feel. The question was also raised how they cope with such a negative mood. This activity was optional, since it is a somewhat

heavy activity. However, it does give insight on how and when people cope with the opposite and negative mood, which in turn, gives inspiration for the design process.

### Optional: Your first thoughts (10 minutes)

When reading the sentence written on this page in orange, can you describe (in your own words) what they mean to you? What kind of feeling does it evoke? What does it make you think about? You can place these thoughts on the right. If you have ever experienced this mood, can you describe on the left side how you dealt/cope with this mood?

You feel nervous, anxious, and jittery.

You sweat, your hands are clammy and your muscles are

tight. You feel removed from the present moment. You

feel highly alert and vulnerable.

## Association

## Dealing with

Thank you!

You have reached the end of the activities! Once more, I would like to thank you for participating in these reflective activities. Hopefully, you enjoyed it as well!

If you have any last thoughts, you can share them here

**Last thoughts:**

### Procedure Immersions

Co-researcher received a package containing the sensitizing booklet, a consent form, a welcome note and pen to fill in the activities. At the end of the booklet, a date for the immersion was suggested. The immersions were conducted at the co-researchers place, allowing the researcher to make pictures of their closets and clothes. The immersions were structured, following an interview guide and the pages of the booklet. Each immersion was recorded and transcribed afterwards.

# Welcome!

Dear \_\_\_\_\_

You are reading this card, which means that you have received your package that will help you to reflect on your personal relationship with moods and fashion. There are a few things that you will find inside this package, of which the most important one is the small booklet. I would suggest that you first look through all the different activities shortly, in order to familiarise yourself with the size and the amount of activities. Some questions will be about your personal affection with clothing and your personal style, so let's get visual!

This also means that you might draw inspiration from your own closet, so why not do the activities from the comfort of your own home?

The other things within this package are a consent form and a small, creative exercise. You can read through the consent form and take it with you, when signed, to the discussion proposed at the end of the booklet.

If you have any questions about that, don't hesitate to reach out!

However, the most important part is that you enjoy this assignment! Take your time and we will see each other soon. Hopefully, we can do the discussion at your place, but we will talk about the details later.

All the best.

Rins



## Consent Form / November 2022 Mood X Clothing – Immersions

Delft University of Technology  
Faculty of Industrial Design Engineering Landbergstraat 15  
2628 CE Delft  
The Netherlands

### Information

This study is conducted by Rins Lindeman of Delft University of Technology. The aim is to increase our understanding of the possible relation between the way people clothe themselves and how that affects their mood (and vice versa). Your participation in this study is voluntary and you can withdraw at any time before or during the research. No other party than the researcher will have access to individual study results. To the best of our ability, your answers in this study will remain confidential. We will minimise any risks by storing the data on a secured database located at Delft University.

### Agreement of the participant

- I have read and understood the study information. I have had an opportunity for my questions to be answered.
- I consent voluntarily to be a participant in this study.
- I can refuse to answer questions or withdraw from the study at any time, without consequences of any kind.
- I understand that taking part in the study involves filling out the sensitising booklet and the creative exercise and uploading photos of different (clothes) items during the studies.
- I understand and consent that during the discussion of the booklet, photos, videos and audio recordings will be made.
- All information I provide in this study will be treated confidentially.
- Anonymized versions of the data may be included in scientific publications. In any report of the results of this research, my identity will remain anonymous.

Please confirm underneath this form, to indicate that you have read and understand the information on this form.

Thank you!

We appreciate your participation.

**Name:**

**E-mail:**

I give consent to the researcher to:

☐

take videos, photos and audio recordings that are only used internally  
(e.g. inspiration for the researcher)

☐

take videos, photos and audio recordings that can be used externally  
(e.g. presentations, thesis, publications)

**Date signed:**

**Signature:**

Rins Lindeman

## Introduction [3 min]

Thank you again for being here as a co-researcher, thinking along with the question if and how moods and fashion have an influence on each other. I have asked you to fill in the booklet with some activities to help you understand and reflect upon your relation with the given mood and an associated outfit.

During this immersion, we will walk through the pages of the booklet together, and we will dive into the materials just a bit deeper. If, at any given moment, you do want to elaborate further, please indicate so! You are again the expert on your experiences, so there are no right or wrong answers.

[OPTIONAL] Within the package you have received, there was a consent form as well. Do you have any questions about that? If not, let's proceed!

Before we begin, do you have any questions that you would like to have clarification on?

## Page 1 - Let's talk about: you [5 min]

The first page is just for me to get a general idea of whom I am talking to. Can you describe what you have written down?

On this page, you were also asked to either describe or show your favourite outfit, or your favourite style. [Thank you for sending these images to me beforehand]. Can you take me through the decisions that you have made to come up with this outfit/style? Does this favourite style/outfit change often over time? Is it influenced by something?

How does the level of consciousness manifest itself within your daily life? Does it have an influence on what you wear everyday/month/style? Can you explain the reason behind the level of consciousness?

Related to this level of consciousness, how do you feel about experimenting with different styles and clothing? Are you comfortable with that?

## Page 2 - Your first thoughts [10 min]

On this page, you were asked to read the orange text, and as a first question, was it clear for you? Are there any words that you did not understand?

Can you describe to me what you have written down? How come you have thought about this? How does that make you feel?

## Page 3 - Your first visual thoughts [10 min]

The second part of this activity was to illustrate your thoughts and feelings with this mood through visuals and objects. How did that go? [I have already seen great examples that you have sent me / taken along to the immersion]. Can you walk me through some of the most important/apparent/strongest associated visuals or objects? What made you associate this item with the given text?

### Page 4 - Your experiences [11 min]

We now have a good idea of what this mood means for you personally, thank you for sharing your thoughts and associations! Let's take a look at some concrete experiences now. On this page, you were asked to map out an experience, in which you felt the mood that was described on the previous pages.

Can you take me through what you have written down? How did it start? What influenced this start? Where were you when it started? How did you notice a certain change in your mood?

In the centre of this experience, what were you doing? Where and with whom? How does this reflect the mood that was given? Do you remember what you were wearing at that time?

And then, if we work towards the end? What and when did it happen that you noticed a change in your mood? How did it make you feel that you noticed it had ended? Did you deliberately change the mood in order to feel different?

Overall, what do you think had the biggest influence on this experience?

### Page 5 - The need for this mood [7 min]

The last activity made you reflect upon an experience in which you felt you were in that particular mood. You also described how it ended and how that made you feel. Can you give me an idea of how important this mood is for you? Do you experience this mood often, or do you feel like you should experience it more often?

### Page 6 - The context for this mood [7 min]

This activity is also focussed on contextual factors like place and time, can you indicate where the need for this mood is the most important? Or the place you most often have experienced this mood? Where do you want to experience this mood?

### Page 7 - Optional: Your first thoughts [5 min]

On this page, you were asked to read the orange text again, but this time for a different mood. As the first question again, was it clear for you? Are there any words that you did not understand?

Can you describe to me what you have written down? How come you have thought about this? How does that make you feel? Is there a way that you use in order to deal or cope with this mood? Can you explain that a bit further?

**Page 8 - Closing [2 min]**

As for now, this is the end of the immersion and the booklet, and I want to take this opportunity to share my gratitude towards you and your valuable input. Therefore, I want to give you this small thank you present!

If you have any other thoughts or comments, you can always share these with me now or later!

Would you like to keep the booklet?

**Comments:**



# Mood Measurement Elaboration

**To fully understand how measurements in moods can be done, it is needed to understand different methods that have been explored. From literatures studies and expert interviews, an overview of these methods is derived.**

## *Self-report and assessment methods*

There are different scales that can be used to assess a person's mood through self-assessment. A selection of these scales include the Brief Mood Introspection Scale (Drace, 2013), the Mood-State Introspection Scale and the Russell Adjective Scale (Mayer et al., 1988). As the latter suggests, these scales are designed to report on different affective states. For each affective adjective (e.g. happy, lively, tired or drowsy), a participant has to rate this adjective on a scale on either a 4 or 7 point scale. The number of adjectives presented in these studies varies, from 16 adjectives to 62 adjectives. Another example of such a measure is the Positive and Negative Affect Schedule (PANAS) (Gillihan et al., 2005), which is used to measure positive and negative affect. Although shorter versions of these tools are used (Wegner et al., 1993), these adjectives lists and the rating of each of these adjectives is very extensive and time-consuming. An example of this is the use of a reduces eight mood adjectives on seven-point scales in the study of Erber and Erber (1994). It is important to note that within these studies, these tools are used to identify a certain mood state at a given time, not a change in mood states. For this to be determined, specified to the wearing of an outfit, participants should firstly assess their mood before wearing the outfit, and should then assess it again during wear. Potentially, it would even be interesting to implement a third assessment, once the outfit has been taken off again.

When using this approach of assessing, the intensity of a mood becomes an interesting aspect as well. When one is in a mildly cheerful mood, and is somehow assessed as such, and wears an outfit designed to ignite a cheerful mood, it is valuable to know whether or not the intensity of this mood has changed. An interesting way in which a study incorporated the level of intensity is the way Gillihan and colleagues (2007) combined the PANAS with a reference scale. In their method, they asked participants to map out their current affective state in relation to the adjectives from the PANAS on a horizontal line relatively mapped against a reference of a "normal" state. The line was anchored with "Worse than average" and "Better than average", indicating the intensity of that affective state.

There are other ways to work with the high intensity character of these tools. An example of this is mood assessment through self-expression using technology (Desmet, 2015). Different online applications have been developed that enable users to track their mood on their phone. These often use smileys and other illustrations to easily identify their affective state. Examples of such apps are MyMoodTracker and MoodFit. Another advantage of these tools is the often displayed function of data from the user, making it easy to reflect on changes in mood over a certain timespan. The use of online graphics can also be used in an analogue way, as proposed in the Pick-A-Mood model developed by Desmet (2016), and colleagues.

The previously mentioned research tools all depend on the emotional intelligence of the participants in question. They should be able to recognise and reflect upon the different affective states and should rate them. Some people are better at this, in other words having a higher emotional intelligence, than others. There are more limitations to the self-report methods as mentioned by Desmet and colleagues (2016), stating that self-report cannot be used for continuous measurement, because respondents have to interrupt their activities to record their responses. This raises an interesting perspective on the to-be-developed research method. Imagine that participants are free to decide the self-assessments during the day, with a notation that they should do one before and one after or during the wearing of an outfit. This freedom might limit the interruption of their activities due to its flexible nature. However, opposite to having fixed times to do the self-assessment, the risk is to miss out certain spreads and nuances of a mood change over a long period of time.

## *Technology based tools*

One way to work around the limitations of self-assessment tools is the use of technology-based research methods. Of which affective wearables are good examples. Affective wearables are devices that measure physiological signals such as heart rate, skin conductance and temperature, and respiratory rates (Desmet, 2015). Positive notations for these wearables include the fact that they constantly measure mood, without any interruptions of the user. Next to that, it poses a great opportunity to integrate these affective wearables in the designed outfits. Meaning that the outfit collects data on its own generated effect on mood. Other technology-based tools include tools such as facial expression recognition programmes and applications. Reflecting upon these tools are concerned around the way the data is interpreted. For example,

# Mood Measurement Elaboration

a change in heart rates or bodily temperature can have many causes, including running up and down the stairs (Desmet et al., 2016). Therefore, skilled researchers are needed to interpret the different nuances in this data, combining all the different data samples into one coherent story. An example of the use of expert researchers is the study done by Wegner, D and colleagues (1994), in which the researcher made an observed rating of mood during a certain task of that study. The researchers mapped out their observations on a similar scale as mentioned in the previous section.

## *The use of mood effects as measurement*

Experiencing a certain mood has an effect on the judgments of satisfaction of life in general and on specific life-domains (e.g., housing situation) (Schwarz et al 1987). These judgments and the accompanied view on life satisfaction can be used to assess a certain mood. When one is in a more positive mood, they are expected to have a generally higher satisfaction of life. Within a research set-up, these elements can be used to assess a change in mood. Imagine that participants have to rate their level of life-satisfaction before and during the wear of a mood-inducing outfit, the researcher can determine whether or not the value of a mood (e.g., positive, negative, neutral) has changed. On its own, this way of measurement is limited to only determine the value load of an affective state and does not provide inside in specific mood attributes.

## *(Diary) sampling*

Self-assessment of mood states can also be implemented other than just a one-time measurement. Multiple day diary activities are used in different studies to assess or define mood states over a longer period of time. An example of this method is the study by Robbins and Tanck (1987), in which they followed a sample of students over a period of ten days by using a self-administered psychological diary. The diary had to be filled at the end of the day, ensuring a holistic perspective of the complete day. Within the diary, participants had to map out certain events of the day that were focussed on physical complaints, interpersonal stress, depression-isolation, and positive social relationships. One of the benefits of creating a diary that has a reflective nature, is that this method has the advantage of affording the subject a holistic view of the day and the possibility of making comparisons of mood intensities. However, this does pose the thread that participants forget or decide to ignore certain experiences throughout the day. Another study (Totterdell et al., 1997) combined this reflective

nature of mood diaries and in the moment sampling. In this, participants were asked to rate their mood at the beginning of each day and had a reflective moment at the end of the day. This way, the participants were able to reflect upon changes and hassles in their mood experience throughout the day.

Another example of a diary study, is the study performed by Xue and colleagues (2020), to develop the mood granularity typology. Here, co-researchers were asked to indicate whether they were in a positive, negative or neutral mood in two steps. First, they recorded memory cues by taking photos, videos, or making voice or written memos. The second step was to reflect on the mood and report it online. Two important differences can be noted down for this research, the first being that the co-researcher were initially briefed and trained to be more aware and reflective on their mood states. This ensured a more valuable experience sampling. The other difference is the fact that the co-researchers were interviewed afterwards in order to discuss the findings of the experience sampling and derive valuable insights from that. During this discussion, the experience samples from the first step were used to recall their memories and experience in order to reflect upon these.

## *(Diary) sampling combined with an immersion*

At last, the study performed by Sönmez et al. (2020), was done in order to do a phenomenal inquiry into group moods. Within this study, experience sampling was combined with a discussion afterwards in group settings. Participants were asked from time to time to sample an experience, purely focussing on contextual factors and the momentous experience. Later, together with the research team, these experience samples were transformed into individual moods, and later into group moods. An important factor of using such an immersion after the experience sampling, is that a clear link between the experience samples and the actual moods can be established.

# Mood Measurement Set-up

**To validate a certain change in mood, and to implement the mood measurement method, a research set-up is written that connects the elaboration to the current study.**

When the outfit has been designed, and made, the participant will receive the outfit in a box with a personalised introduction note and a first sampling activity. At this point, the getting-used-to-the-outfit phase starts. It is important to make sure that the outfit has been made their own, in order to work around the newness effect an outfit can have on your mood. Within the introduction note, it is explained that the participant can wear the outfit anytime they want, even wash it in between. They have to get familiar with it.

After some days, the participants can start with the sampling diary, together with an introduction on how to use this diary. In this booklet, participants are asked to map out some contextual factors, general affective state and the intensity of that affective state (figure 7).

Participants are asked to do this twice a day, with a certain timespan in between. The diary booklet contained a check box stating whether or not the sampling was done according to schedule. This will ensure that the participants keep somewhat on track, additional, digital reminders can be given if needed. However, when the participant wears the outfit during the research, they are asked to submit a selfie, and do an extra sampling (figure 6). This will give insight on when and why

someone decided to put on the outfit at certain times, in other words, the intention of the wearer. The type of this diary is design is therefore mostly time-based (a combination between interval design and signal design), with a small part of event-based design (when wearing an outfit) to derive the most insightful samples.

The main intent of the diary activity is to derive contextual factors that can be used to ignite the conversation afterwards. This means that the participants are asked to briefly state these contextual factors. Before the discussion, participants are asked to send back the mood diary. I will go through the samples and aspire to connect these to different moods using the mood typology. By defining moments of interest (e.g., outliers, moments the outfit was worn, and a “mean-check of what is normal”), a focus for the discussion will be determined. This will make sure that the samples can be discussed in more detail, instead of merely keeping a holistic perspective. After a week of sampling, a discussion will take place between the researcher and the participants. Together, they go through the samples in the diary, recollecting experiences and affective states. These affective states are connected to the mood typology, through which the participants can link their experiences with the actual moods. For this, the images of moods are provided (figure 8) to the co-researcher, making it easier to connect the affective states to their mood. At the back of these images, the perception one has during this mood, is provided as well. This gave an additional opportunity of validation for the user.

During the sensitizing, participants were not aware of the name of the mood, only a description of it. When discussing the experience samples, it is important to turn this aspect around by only presenting the names/images and not the description that they have seen before. This will minimise the bias effect.

**Affective state and outfit**


This additional activity is meant for you to reflect upon the designed outfit that you have received and the effect it has on your affective state. You can take this piece of paper along with you all day. Good luck!

Today, I wore this outfit at/during...

My initials thoughts about wearing this outfit were that...

The feelings that I experienced when wearing this outfit were...

Figure 6, Additional reflective activity focusses on the designed outfit



This booklet is from: \_\_\_\_\_

## Introduction

Dear co-researcher,

Thank you again for sharing your thoughts, ideas and reflections with me for this study on fashion and moods.

You have received an outfit, which you might have already worn. For now, you are asked to map out contexts, feelings and experiences throughout the following week, twice a day. You are free to map these experiences in as much detail as you want. You can take pictures, write a few words, or write small stories. That is up to you!

The experiences that you are asked to describe are influenced by certain aspects, like the context you are in (place, people, time, activity) and the affective state you are experiencing (the emotional state that you experience). It might be difficult to reflect upon these, so take all the time you need. There are no wrong answers.

**During the coming week, I want to ask you to wear the outfit at least three times. You are free to wear it at any moment, for as long as you want. Make sure to send me a photo when you wear it!**

If you have any questions during these assignments, feel free to reach out and ask your questions. I hope you enjoy participating in this study.

Rins Lindeman

### Day 7 - morning

Date : \_\_\_\_\_ Filled in at (time): \_\_\_\_\_

**1. Context**  
At this moment, I am at (context/place)...

At this moment, I am with...

At this moment, I am doing (activity)...

**3. Affective state**  
My current overall feeling is (positive/negative/neutral/etc.)...

At this moment, I am feeling (e.g. sad/happy/etc.)...

At this moment, my overall energy level is...

**4. Intensity of affective state**  
low \_\_\_\_\_ high

**5. Reflection**  
The clothes that I wear now have an influence on me by...

**2. Clothes**  
At this moment, I am wearing...

The reason for my affective state is most likely...

↪ You can take and/or send a picture as well!

### Day 7- evening

Date : \_\_\_\_\_ Filled in at (time): \_\_\_\_\_

**1. Context**  
At this moment, I am at (context/place)...

At this moment, I am with...

At this moment, I am doing (activity)...

**3. Affective state**  
My current overall feeling is (positive/negative/neutral/etc.)...

At this moment, I am feeling (e.g. sad/happy/etc.)...

At this moment, my overall energy level is...

**4. Intensity of affective state**  
low \_\_\_\_\_ high

**5. Reflection**  
The clothes that I wear now have an influence on me by...

**2. Clothes**  
At this moment, I am wearing...


The reason for my affective state is most likely...

↪ You can take and/or send a picture as well!

### Optional: Reflection on outfit

Here, you can write down your thoughts about the outfit. What did you think about it? Did you like it? Would you wear it more often? All feedback is valuable!

**For me, this outfit...**



### Thank you!

You have reached the end of the activities! Once more, I would like to thank you for participating in these reflective activities. Hopefully, you enjoyed it as well!


If you have any last thoughts, you can share them here.

**Last thoughts:**

The date to discuss this booklet: \_\_\_\_\_

## Moods and Fashion

My perspective diary



## Moods and Fashion

Rins Lindeman

Figure 7, Diary Activity





Figure 8, Examples of 2 of the 20 mood descriptive images and perceptions



## Immersion results - Patches of a bright Sun

**Well, before we start with this, I actually want to begin with this assignment. The outfit, what did you think of it? Can you describe it?**

Yes, how should I begin? I've never worn anything like it before, so it was completely new to me. I didn't know how it would look on me or if I would even like this type of clothing. But I found it surprisingly comfortable and just... nice. Yeah, just really comfortable, in any case. So it gives me a feeling of freedom, because it's not too tight on your body, which would make you feel cramped or restricted. And the colors? Of course, that's a real highlight. Yes, truly, the yellow accents that are in it. Even though the green itself isn't necessarily very bright, that you say, "Oh, this is a striking color like a bright red or a bright yellow." But I think it's precisely that combination that makes it colorful, so it does. The yellow patches on the green make it more cheerful.

**And you say, "It's something you haven't had before. How was it for you to wear something new like this? How did it feel?"**

Well, it still takes some getting used to. In the sense of how am I going to behave throughout the day, in the sense of sometimes when you sit for a long time and you raise a book, it just feels standard to have a belt around your hips, you know? But this just feels comfortable, even though now I have suspenders around me. It's just a matter of adopting the right posture. I have taken a few different positions, like walking or... yeah, it's amazing that I really feel good in it, that I'm just free and able to do all the movements I can. And I don't think, "oh, shit, I have to bend down here and that's not going to work for me." No, I just do it. I'll just jump. I'll dance, so to speak.

**Okay, well, nice to hear. And is there something else described here?**

I'm proud of you for being able to produce, create, and think of something like this, so you should be proud of yourself too.

**Alright, good that we discussed this. Now let's move on to a page where you haven't worn the outfit yet.**

I'm still at home. I filled out this page at 10:30am in the morning. I was just working from home, studying. Actually, my routine is to wake up, shower and immediately take the clothes from upstairs down. I can do that efficiently. I also choose a color with it. I just stand in front of my closet and think, "What am I going to do today? What do I need to do and with whom?" I consider that and I chose to wear my pink long sleeve with jeans and Chelsea boots because I consider it my standard outfit. I feel comfortable in it. I also had a lunch meeting with the government, so I thought that outfit was professional

enough to wear, not necessarily a blouse, just something normal. So, how did my day start? I was quite positive and motivated, but I had a task list of things to do. I can plan my day by the hour. So, how did I feel at that moment? Of course, I felt positive, motivated, and happy because I thought, "Let's rock this day!" But, I was quite tired because the previous day was a long workday and it was still on my mind, so I was a bit drained. It was not an energetic morning, nor was it the most efficient morning. That's how my day started, as I mentioned earlier. You asked me earlier about the reason for my effective state. The most likely reason was that I was still processing everything from the long day before and planning for the rest of the week. That's how my day went.

**If you look back now and you have 20 moods for your body, and you could choose one that represents your mood right now, which one would you choose? You can look at the pictures or the words above them.**

Can I choose a combination, or do I have to choose one?

**No, let's go with a combination. We'll have a reflection step later where you can check it.**

Oh, I find this quite difficult, I must say. I'm a bit torn between dreamy and lethargic, and the overlapping factor in my opinion is that you are there, but not 100%, so you're daydreaming. That's the dreamy part, but then it's also a bit lazy, and dreaming can also be active. So, I'm a bit torn between these two with the additional factor. I think it is difficult.

**You can also view it from the back, if you choose one. It states how you look at the day and how you view the world as a perception. You can read it and see if it matches the image you have. And can you compare it with the others?**

The text says the opposite, of course. I would say dreamy, yes, because the other one is still quite negative and that wasn't me. I was a bit tired and lazy, but it wasn't necessarily that I thought, oh, what are we going to do now? No.

**Well, that's clear. Yes, then let's move on to the evening. Yes. If you can quickly go through it again, to do the same thing.**

This was a change of outfit and here I was wearing my overalls. Yes, I feel quite comfortable in them and it's actually quite intentional to change the outfit because I was just done with the outfit that was related to the activities of the day. I still had some things to do. I had to finish some things and if I look at the text, I can see that I was positive. In the sense of how I know myself positively, like, oh, we're just going to do it, even

## Immersion results - Patches of a bright Sun

though I was nervous about something. The next day I also had a deadline and that's true, because the day after that I had already set myself a deadline to deliver something and that made me a bit stressed. I knew I had to do something.

### **But you put on the dungarees to get back into that new vibe again, did it help?**

Yes, a new way of thinking. I'm a person who is sensitive to that, because I also do things like taking a new shower. That's also a new start of the day in my opinion. I find it very strange, but sometimes it's like that and that's also the case with clothes. When I come home, I think to myself: take something off, put on something else, just like rinsing off the sweat figuratively speaking, but then in clothing form.

So, I studied here at home. Well, that's also true, because I've been working here at home. My initial thoughts about wearing this outfit were that I feel very comfortable, flexible and open-minded. What I mean by this is that the outfit itself doesn't hinder me, it just sits on my body, but you don't feel it. So you do wear clothes of course, but you don't feel it, so it's just comfortable around you. And because of the slightly looser fit, you also feel flexible in terms of how you look at things, because if you wear something very tight and you really have to move, you can also be a bit rougher in your way of thinking and more narrow-minded, while in this outfit, I noticed that I think felt like, alright, let's see what happens. It goes more into the direction of feeling laidback, instead of the rough part. Although that feeling of being laidback, should not get too much. Because of this, I felt more open-eyed.

### **Nice to hear, and if we can translate this back to the 20 now.**

Yes, at that moment. I think the stress characterizes me on that evening.

But I can still remember that evening, and I was positively stressed. It's more the tension you feel when something important is going to happen, but you're ready to embrace it. It's a combination of being stressed and cheerful.

### **Yes, well, you can turn them around and see what the perception is.**

Well, this characterizes the whole week, I think. Yes, I think it fits very well in terms of this being a short-sighted moment of happiness. I think, "Hell yes, I did it, and on to the next one." But stress is the predominant factor, so I have to say, well, what is the real general feeling? Is this it? But at that moment, I think this is indicative.

### **Okay, well, completely clear, then we move on to this day.**

The 18th is Saturday morning, the day I got my outfit. I was just at home with a partner, working, yes, with my new overall on. So, you know, you can imagine the day quite well, but I was wearing a red stripe long-sleeved shirt underneath, something that gives you a little warmth. Because, of course, the upper body is not covered with the overall. Yes, I felt quite positive because it gives a whole new boost to your day to have a nice outfit, and that carries you through the day. So, I was pretty happy and excited about how everything turned out, because I had already talked to you about something like this, and then this comes out, so you are only positively surprised. But, as I said before, the underlying factor of my whole week was that it was just busy and stressful. Especially because I had to be away for a long day on Tuesday. And I had to give a presentation, and so on.

So, you know, I'm really happy, but underneath there's this feeling of "hey fuck, I still have to work". But in any case, I didn't feel too much stress, so that's why it's a bit stressy.

### **And what does it say in the reflection?**

I also wrote baggy, so it hangs a bit on the body, it just feels comfortable. You don't really feel it, and that's why I feel more comfortable, especially with studying and on the weekends, I can just be myself in it.

This is cheerful or jubilant!

### **You can also turn both of them around to compare what they say.**

Then I'll go for cheerful. If I read it correctly, it also makes sense. If you're really in a state of jubilation, then you're just done, nothing can get to you and it's completely carefree. And with cheerful, there's this feeling of "wow, we're really enjoying ourselves in this moment", but we all know that something is coming. And the text reflects that, which I think is good, and I can compare or relate to what I wrote at that moment: namely that I was a bit stressed, but ready to work. But I was also very happy and enthusiastic, so I think cheerful is the best fit for that. You wouldn't expect it, but the colors on it actually match with yellow, which I really like.

The same evening? Let me see... I was just at home with my partner and friend. We were playing a game, I think. In any case, we had just finished playing games and I was wearing my dungarees and still had on my red long-sleeve shirt, so it was the same outfit as in the morning. Well, I was just feeling pretty positive and carefree, which I also wrote down. And that was true because I had just submitted a deadline and I was done with it and it was just great. I felt quite enthusiastic. I gave myself a

## Immersion results - Patches of a bright Sun

nine at that moment, so that indicates that my enthusiasm and carefree attitude were emphasized. But still, I was more relaxed, but not completely.

Because there were still a few other things going on. And then there's the reflection, so how did my clothing that day affect my day? Literally what it says is that the extreme comfort of my clothes made my day. The striking point is the yellow pockets which I really love. Yes, it's just like when you look down and see a nice color, it makes you enthusiastic and happy. So yeah, every time you feel a bit down, you can think of the sun!

I don't know how to describe it well, but it has a deeper layer to it, you could say. It's not just that I'm happy for it really means something.

### **Okay, same assignment again.**

I also relate productivity to a combination of being relaxed and cheerful because I think you can only be productive when you have the peace and motivation to tackle things. I knew that I had already finished something, so I thought, then I can do the rest too. Let's make it a new day tomorrow. Yes, so I think productivity is good. With a deeper layer of course, but that's what stands out now.

### **It's clear again. I think we still have one more to go. That will be the last day.**

Yeah, you know what happened on the last day, I think.

### **Yeah, I guess it was picture moment.**

Well, day 7. I was at home with my partner, just chilling. I had finished working out, so I was just hanging out on the couch, relaxing. I was wearing my overalls with my green striped long sleeve shirt. So yeah, I can go with a long sleeve shirt with stripes. Sometimes it's green, sometimes it's red, sometimes it's purple.

Yeah, the day wasn't my favorite day. Yeah, strange rash. But I still feel pretty okay actually. Anyway, it wasn't fun, but I had a nice day. And I think that overall gave me some optimism.

### **And in what sense did it give you optimism?**

I think the colors give you motivation and a bit of cheerfulness, but if you're not open to cheerfulness, sometimes you're not open to happiness, but then you notice that you're influenced by the colors, in the sense of "it'll be okay". Just let it go and then you'll rock again. In the sense that it just exudes happiness and sometimes you feel it and sometimes you don't. It gave me a little more carefree feeling that might be good.

### **And then in combination with what's written here, is there**

### **anything else that hasn't been mentioned yet?**

I don't necessarily think about how I feel specifically after wearing the overall. Rather, I think about the freedom that comes with wearing it. It's comfortable and it's just free. Additionally, it can be combined with anything you want to wear, which gives off a vibe of "oh, it just works with everything." You can do anything with it. It's not like "I can only wear this if I wear that." So you're just not limited, and that's a characteristic of the outfit and how you can handle it.

### **Okay, now for the last time, which of the 20 moods would you link to this?**

Yeah, I just think Sentimental, I haven't read the others. With the first sentence, I already thought, this is it immediately, because it says that the world is both a very beautiful and a very painful place. And I think that's a beautiful sentence, so I'm not going to read any further, I have to say, because yeah, I think this characterizes this week well. That you can just experience so many beautiful things, as well as some crappy things. So yeah, I think it's a really good last one.

### **Another fun question afterwards, because your outfit is designed for one of these cards.**

Well, something tells me that it's this one, but more in the sense of, although that may be my opinion. My opinion is that a gardening book is a bit more playful, I won't say childish, but it has something more youthful, especially with the colors and I don't mind that. I like it, because I wear it with pride.

I also like this one. Because it does evoke a mood in me. Yeah, check, I really like this one too, so I would take a look and be torn between the two.

### **Boisterous, jubilant and cheerful are the ones left then.**

Yes, so for the outfit itself I would say boisterous. Does that resonate with me? No, not really. It does have some elements of it, I would say maybe 40% of it resonates with me, but I really do think it's one of these two. Well, I'm really starting to doubt now, but yeah...

### **Is jubilant your final answer? Why?**

Yes, because jubilant is really the superlative of cheerful. I think this outfit can only evoke positive things. Cheerful still implies that there might be something deeper inside, but no, this outfit doesn't have that, so I would say jubilant.

## Immersion results - Breezy Summer in Winter

**Okay, the first question I always ask is how you liked the outfit. Can you share your initial thoughts on it?**

Well, I thought it was pretty. I thought it was a very unique outfit. I thought it looked very nice at home. So that was my first thought. And my second thought was that it was a bit too big. So I noticed that and it also affects how I wear it. And I wanted to have it taken in eventually. I didn't have time for it, which is not a big deal. I think the third thought that comes to mind is that I wouldn't have picked this out myself so quickly, I think. But that's not negative, it's just an observation.

**Yes, oh. Okay, the first thing you said, special details, can you tell me more about that?**

So in the top, of course, there are two double sleeves, which I think is very nice. And those lines at the front and back. And with the pants, of course, those inner seams are very special, but also the back pocket with the green edge and just how it's made. So that's what immediately caught my attention. I really like it when you see that craftsmanship.

**Okay, and then the pants were too big, that's just not very practical, and the sweater fit well otherwise?**

Yes, it fits well overall. It's just a bit loose at the bottom. So I wanted to wear it with my pants once, but I didn't like how that looked. So I wear it tucked in because it sort of flares out, so I thought that was a shame. But it works well with pants.

**Finally, you said that you wouldn't buy it if you saw it hanging in a store. Why is that?**

Why is that? I don't know. I think it's because of the colors. For example, I don't have anything gray in my closet. Just nothing. Not because I don't like gray as a color, but because I just don't gravitate towards it as much or something. And that green color, maybe that more so. Yes, I really like that color. Maybe I would be more drawn to it then. But I think, as I described earlier, I often go for very neutral colors, which are sort of mouse-like, or for very bright colors, and colors that are somewhere in between and in a certain sense a bit grayer? Maybe that doesn't catch my attention as much, so I don't look at it as quickly, I think that's what it is.

**Okay, completely clear. Thank you for this, it was nice to hear. How many times have you worn the outfit?**

Once partly and once entirely.

**Do you happen to remember on which of these days it was?**

Yes, the top on the first day and the whole outfit on the last day.

**Great, that's very helpful. So, let's start with day one and I think this belongs there. Well, as I said, you can briefly describe it for yourself to recall what was going on, where you were, who you were with, etc. and also indicate the mood it reflects. We'll do this throughout the session.**

Yes, I was at work, so I was at the office in Utrecht, with my colleagues, and I was working at the time. And I was wearing this top and I had a black woolen trousers over it. The pants were a bit too big or I had worn them first and then I thought, yeah, I don't like that, because they keep falling down and sit on my hips. It looks a bit weird with that top, so I put on another pair of pants. But I was really excited to wear it because I had just received it from you.

My overall feeling was just neutral. I was apparently a little irritated. I don't remember exactly why, but it probably had something to do with work. And the fact that people don't keep their appointments, I just get annoyed by that sometimes, especially at work.

So, I think that's what was going on when I filled it out and otherwise I just felt normal in terms of energy level and affective state. I wasn't extremely irritated, but just a little annoyed. It wasn't boring, because I had a lot to do. I had a lot of meetings, but it's also a bit dreadful when you have meetings all day.

That's often on Tuesdays, so when I'm at the office, we just have a lot of meetings all the time.

**So, did you fill this in too at that time? Because how was your outfit feeling in this context?**

Well, it was very comfortable, so that. It felt really nice. It's quite a thick sweater and to wear it like this was a bit weird for me. Because I often wear it with looser and thinner tops, not looser but thinner, so at first I was really scared that it would look weird if, for example, you raise your arm and it half comes out like that.

But that didn't happen, so that was really nice and it's just really comfortable and it was really warm, so I was very happy about that.

And I wrote down that I wasn't sure if it felt completely like me. But that's because I tucked it in my pants, which is not something I usually do. But it also looked weird outside of my pants, you know.

How that relates to how I felt at work overall. Yeah, it didn't necessarily contribute to whether I felt more or less frustrated or irritated. I do think it contributed to a kind of new feeling, like when you wear new clothes and you're excited about it and it's fun. That gives you a kind of energy boost. But then you're at work and it's not like I could constantly think about that.

## Immersion results - Breezy Summer in Winter

It's still the setting that kind of takes away from that. I thought it was a really nice top, so I was glad I wore it.

**Well, the question now is whether you can link one of these 20 to that feeling you had at the time?**

Let me think. Yeah, I was thinking of grumpy. Yeah, maybe that's it. I don't know if it's just that on its own. It wasn't so bad that I would really say that I was really grumpy...

**You can also look at the extra explanation on the back, so you can always check if it matches with that.**

Okay, this is a bit where things are not going the way they are supposed to. Everyone is annoying. That does match, so I think I would still choose grumpy. But, keeping in mind that the effect on its own is not that intense.

**Alright, let's move on to the evening. I assume you were done with work by then?**

Yes, definitely.

**Can you quickly go through it again and do the same thing again?**

I changed clothes because I was going to a women's networking alumni event. It was really nice. We had a lecture on how to have difficult conversations at work. Like, if you need to bring something up with your manager or if you're entitled to something but you're scared to speak up. It was very enlightening and helpful. And within the group, we can share experiences and know that we're not alone, which I found really comforting.

I wore my yellow COS dress with a black sweater over it. I changed clothes because the dress is something that really represents me and my identity. It's special to me. Overall, I had a positive feeling. As I mentioned earlier.

**Alright, then the question is which one of the 20?**

The vigorous one.

**X: Alright, can you explain that?**

Yes, because we had that lecture and then we also practiced having difficult conversations. It's just really inspiring to be with those women. Some of the women who organize it also work in really big companies, at the top level. And I think that's really cool. I look up to them, and the experiences they share, and the fact that they also say, "Yeah, I've made mistakes before." That's really inspiring and it makes you think, "Oh yeah, it'll be okay with the situation I'm in or my career or whatever I want to do." You see that everyone is just human. I found it very educational

and fun with the other women in the network.

So I think that "vigorous" and what comes with it describes it best. You have a lot of opportunities because you're speaking with other people who have had all sorts of opportunities. Not that I'll get those opportunities right away, but you realize that there's an open world out there or something. That's what I think.

**Now let's move on to the other day when you wore the whole outfit. Which day was that written? And then let's do it again starting from the morning.**

I was working from home. And since I was at home, I thought, I might as well wear those pants. I'm just sitting here, they won't fall down, so why not? So I was already feeling a bit neutral at that time, and I got sick that evening.

But you can see that a bit in what I filled in. I felt neutral, but still? A bit towards negative, and I felt a bit tired. But it was also because of the weather. I spoke to some colleagues and thought, what crappy weather.

It really makes you feel miserable. It was very much due to that at that moment, but I think it's a combination? Of getting sick and the weather which makes you very depressing. Yes, I also wrote down for Flex and DR Comfy but. I still feel me.

The fact that no one could see how I looked, is quite a big factor for me. Other people can see what I'm wearing, so if I'm working from home, I make much less effort to look nice. You can really see that in what I filled in, because I often just wear a sweater and the same pants, because I don't care if my cat Boef sits on my lap and leaves hair. So my outfit doesn't affect my mood very much in this case, because I think about it less, so that was probably the case here too.

But it was very comfortable, so I was very happy about that. Let me see, so I wrote here that when I'm sitting, I don't notice that the pants are too big or uncomfortable. But when I looked in the mirror, because they are a bit looser, I just look fatter. That's not what we want, especially because when I first tried them on in that other fabric, they made me look slim, which I really like. Yes, this is what I mean by being lethargic. You just don't feel like doing anything and the weather is bad and you don't feel like working.

**And then a comfortable outfit is not enough to get you over that?**

Not at that moment, but well, I think it also has to do with my physical state. Because afterwards, I really felt sick, so you have to keep that in mind, but at that moment, maybe if I had gone outside, it would have been different. If the weather was nicer and I went for a walk and I had nice clothes on, and then you



## Immersion results - Breezy Summer in Winter

have the feeling that people are looking at you. It's very stupid, but that really means a lot to me. It's like external validation. Very pathetic.

**If we can go back to that for a moment, when you wore this sweater to the office, did you get any reactions from the people around you, do you remember?**

I don't think so? No, I don't think so. I don't know, I just felt good in it. I felt like I looked good. When I went to the bathroom and saw myself in the mirror, I thought, "Yeah, nice." But yeah, I never really get many reactions to that.

**That was just a small tangent. Let's continue to day 7 in the evening.**

Well, I was wearing the same thing then. And Daniel was home at that time, so I wasn't alone anymore, and we were on the couch. And at that moment, I felt really negative. And sad and no energy. And that feeling was pretty strong. But the outfit still felt comfortable, so I didn't feel the need to change clothes. Which I also found chill. Sometimes when you feel sick, you want to change clothes. But with this, I thought it was comfortable, so that was also nice. Let me see what else there is. No, it's not gloomy. Not desperate, it wasn't that bad anymore. It was negative, but not necessarily like you really think, "Oh God, the end of the world is here," you know? It's more like I'm in a bit of a rut. And then you don't feel good, and you lie on the couch. So I still think I'm lethargic.

**Finally, I will also go through the booklet myself to read everything. So we won't go through it again, but if I have any questions, I'll just ask you. Unless you now say that on one of these days something really happened, and you still need to know that, then of course you can still say that.**

I think you see a certain pattern in how I feel in the evening versus in the morning. And that has mainly to do with the fact that, even if I go somewhere in the evening, I often change clothes. But at home, I have a more chill outfit on.

**This outfit is designed for one of the 20. And now the question is whether you can give a thought about which one you think would fit very well with it, also based on your experience from the past week or just in general, and if you can express it out loud. And, it's okay if it's not good.**

I think my own experience has more to do with myself than with the outfit. Especially because the latter is just influenced by the fact that I just didn't feel so good at that moment. I rely on my feelings, but also a little bit on what I think. I don't just rely on

my experience because I think that's not entirely fair.

I find it really difficult to give a mood for this.

Yes, somewhere you know that rebellious is because you have that color, that gray that is there, also comes out green or something. But I think I would have that more if it was really a brighter color and this was also a very bright color. It's not like when I wear this, I think, wow, I'm really a different person or even I'm very eccentric, I don't think that's it. Maybe it's just not.

Also relaxed, I don't know how many I can list. I'll choose one later, but I thought I'd talk through my process.

Relaxed because it feels very comfortable. That makes a big difference. They are very fine fabrics and it's also nice and warm. It also makes you calm in a certain way. But that has more to do with the fabrics, I think, than with the design. That green piece is of course purely aesthetic and not necessarily for a more relaxed feeling, so I wouldn't go for that.

Yes, moods like productive are a bit difficult for me. Dreamy is not really either. Let's start with whether I think it's a positive or negative feeling. Maybe that will help? I do tend to lean towards something positive, because it's so warm and snuggly and there's a pop of color, so I lean more towards something positive than something negative. Okay, I have that for myself already.

I'm now torn between three, and those are vigorous, boisterous, and relaxed. Boisterous, I can also see that back in the outfit?

So that. I can also imagine vigorous. I can imagine that if that one fits better, that feeling would also be a bit more uplifted, because it's a bold outfit in a certain way and it feels very good. Then I choose vigorous.

**It was designed for cheerful, but everyone has given a more specific design goal, and for you I chose to combine cheerful with a kind of winter-inspired look.**

Yeah, I really understand that, but I still associate cheerful with brighter colors, even in winter, so that's why I didn't lean towards that so quickly. It is indeed a positive outfit because it's so comfortable and fits nicely, with those beautiful details, but I lean more towards vigorous. That's under cheerful, but I think that's just my own association with cheerful, just the color. Bright red, you know, more in your face.

## Immersion results - Dreamy blue as a Starry Night

I really enjoyed doing it in the morning.

**Yes, why is that? Can you explain?**

Well, because I wanted to purposely wear something nice in the morning. Maybe that's biased. But I noticed that if I felt good about my outfit, I also felt good about myself. I really liked that. Especially if I had planned the outfit the day before, I had less stress about it in the morning

**Alright, that's great, did you wear the outfit?**

So, I wore the dress with a different collar which I will send you a photo of. But I haven't worn the collar yet, because there was always something in the evening. Then I thought, yeah, I can't take a nice photo now. And I didn't want to ruin it.

I think I could have worn it to the office, but I bike every day and that's not very practical with such a long skirt

**What did you think of the outfit? Let's start with that.**

I thought it was very well made, fitting nicely. 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. So that was very different from what I normally wear. And it was comfy.

**Okay, so what exactly made it more comfortable?**

It's the fabric. It's quite thick and stretchy, and it moves with your body. Also, the design has a high waist and isn't too tight around your legs, so it doesn't restrict your movement or make it difficult to walk.

Overall, it feels very comfortable and covered, and you can do pretty much anything in it except for cycling.

**Did you only wear it at home or outside as well?**

No, I only wore it at home.

**Okay, and what did you do with it then?**

I just showed it to people at home. I said, "Look, Rins made this dress for me," and I also sent a photo of it to some friends. Then I took it off because I didn't want to get it dirty.

Yes, I have heard people say that it's a shame to get it dirty, so I am a bit hesitant to wear it.

And the length of the skirt also makes it so that I don't just put it on to go to the supermarket, it's still a dress. I don't wear it that often, so for me it's a bit of a dress up.

**Alright, got it. Let's go through this now. We're not going to go through every single day, because that's a bit too much. We'll start with day two in the morning. You can just give a brief overview of what happened that day and then we'll talk about the different moods and feelings that you had throughout the day. Of course, we'll also connect those moods and feelings to the clothing aspects. I have all 20 aspects here.**

I was at home. I'm often alone in the morning, in my own room, while I'm getting ready for work. And on this day, I was working from home, so I didn't really dress up or anything. I usually just wear sweatpants and a top that looks decent on camera. This was Tuesday, March 14th, the day before we were going to vote. It says here that I was feeling neutral, sad, and medium energy. I remember being quite upset when talking about politics with my parents and what they were going to vote for.

I don't know why, but it really affected me at the time, so I was feeling a bit sad about it. Oh wait, I didn't have sweatpants on, I had on a knitted black pants which is also a kind of comfy pants and it says here that I was feeling put together because I apparently had a consistent outfit on, which always helps.

**Yes, and if you wore that outfit on purpose because you were feeling sad and down?**

Maybe, but I don't think it's because I feel any less sad or anything like that. Sometimes you just don't feel like wearing the outfit of a hermit.

**Yeah, even when you're working from home, you don't bother dressing up?**

Yeah, you can get really stuck in that.

**Okay, so we just went through that moment briefly, now I want you to go through it again and tell me which emotion you feel the most in that moment.**

I think it's gloomy.

**Can you elaborate on that?**

Or maybe. Yeah, gloomy and a bit hopeless, like nothing's ever going to change, because even the people I look up to or love don't really see me in the perspective of what the world needs. Should I also relate that to my outfit?

**If you can.**

Yeah, the outfit was a wrap top, it's hanging there, green, which I don't really like, but I haven't thrown it away yet. Maybe I'll just get rid of it. It doesn't spark joy. But it looks okay on

## Immersion results - Dreamy blue as a Starry Night

camera and that's fine. But it really wasn't a joyful outfit.

**Alright, now let's move on to the same day, but in the evening, can you do the same thing again, just briefly go through it?**

I remember, I had just come back from a yoga class and I was wearing my yoga leggings and that same wrap top, which is more yoga-like than for work. I felt more zen after yoga, which is a bit positive, a bit neutral, just calm, sort of neutral. And a bit... yeah, and because I always go to yoga in my clothes and come back in them, I don't really change. Just take off my coat and shoes, so I wrote down that my clothes at that moment influenced me by keeping that memory of yoga with me. They're all pretty black and white, of course that's the point. I don't think I was very happy at this point, but I was relaxed, I think. So I would say relaxed.

**So if I understand correctly, the outfit was part of the feeling that you had just finished yoga and wanted to carry that feeling with you?**

es, but it was also a monochrome look.

**It's very interesting to hear that there's such a big difference between the morning and evening outfits and activities. Let's move on to the next day, for example, day 4.**

Yes, it was Thursday. I wore the same thing that I'm wearing now, but with a different shirt, of course. When I filled it out in the morning, I was just at home doing my makeup. I was pretty happy, but with a question mark. So how happy was I? This was the day after voting, so I think it was a bit over.

And I think I didn't have a lot of meetings scheduled, so it was quite a relaxed day. And I wrote here that my clothing is empowering me and helping me regain confidence.

**Do you remember how you felt empowered by your clothing and regained confidence?**

Yes, it was the leopard print. I find that kind of outfit ironic, which gives me confidence, not that it's very ironic, but it stands out. It's not a boring, gray mouse.

It wasn't really a productive day, but it was kind of one of those days where I can handle everything today. Maybe a little cheerful. Maybe peaceful. Boisterous is a bit too much. But it's kind of playful, so maybe just cheerful.

**What about the evening time?**

Yes, I remember, because I was quite cold. I think I was cleaning my room because I hadn't been home for a few days. I probably washed my hair early and already had my pajamas on. I felt pretty neutral, and I was listening to upbeat music because my

energy level was going up, but it was also quite late.

**Did you turn on the music to boost your energy level or did you just have it on and that's why your energy level went up?**

Both, I think. I started with a neutral song, and then it just shuffled to another.

**And what about what's written here?**

I was just in my pajamas and my sweater, and I was ready for bed.

So this is not a very strong mood. Maybe a little dreamy or something?

Just a little bit, a bit dreamy and sleepy.

**A little daydreaming, yes, and you were wearing your pajamas and a sweater here. How does that go together with the dreamy vibe you've chosen now?**

Well, literally, I just had my pajamas on, so I was sort of turning off my brain. I was a bit absent-minded, in a sort of sleep mode."

**Now, let's talk about putting on the outfit. I'm going to ask you some questions about it.**

**Okay, just for the record, comfortable chic with this thing is something you're going for?**

Yes, yes, yes, beautiful colors, also very chic colors, less stretch in the top indeed. And I think with tights and when you sit down, it opens up, you see the tights. Yes, I still don't want to think of the word, but maybe, I don't want to say the word, but something like sexier because it shows a bit more body.

**This is always a fun exercise to end with. This outfit is essentially designed for one of the moods that lie in between. It doesn't matter if it's wrong. Can you walk us through it and vocalize your thought process?**

I think amiable, but I don't think that's it, because although I do think it's an amiable dress, I find it to be a rather individualistic outfit.

While rebellious, I briefly considered it, but I think it's too covering and a little too moderate and classic.

Serious could work, but I don't find the colors and fabrics to be very business-like, so I would rule it out. Additionally, it's not very straightforward or functional; there aren't even any pockets.

Sentimental could still be an option. Personally, it's not for me because it's very new and unlike anything I know. But it could definitely work, especially because it's quite classic.

Vigorous doesn't work because I associate it with being action-oriented, and I don't think it's a dress in which you can get a lot

## Immersion results - Dreamy blue as a Starry Night

of work done.

Stressed also doesn't work because it has a calming color palette.

Giggly doesn't really work either because it's not very playful. I think it's more serious.

Well, productive could still be a possibility, but I think it's not enough of an office outfit.

### **How does your office outfit look like? Just as a side note.**

Well, I'm wearing pants, I don't know why, but I don't have to think about how I'm sitting, how my dress fits, and whether something can be seen. Also, a few more layers are practical, because it's often too hot or too cold here, and that can be difficult.

### **That's just a side note for me. I was just interested.**

I don't find it legargic, because it's not an outfit that you just lie in bed and watch Love Island in, because you don't feel like living. It's an outfit that says, I'm taking on life.

Gloomy. I would only think that because of the colors, but otherwise not. The palette is, but otherwise I don't think so. I don't think it's anxious either. Because it does cover you, but it's not like a shell that you can crawl into, even though it's covering, it's more like "here I am".

Agitated, I don't think so, it's not an angry outfit.

Miserable, not really. Although I do find it a bit melancholic, but I don't think it's that.

Grumpy, not really.

Jubilant could be, but when I look at it, I think very summery and open, and that's not what I think of when I see this outfit, maybe because of the long skirt. But maybe that's just my conventional thinking.

Relaxed would certainly be possible, but for that, I think it's a bit of a going-out outfit. I wouldn't wear this outfit to stay at home because no one sees me. That's what I mean by dressing up and going out. And then I don't think relaxed fits, although it could. It is a positive mood.

### **Relaxed is then more for you, for something at home, and this dress is more for outside, right?**

Yes, and relaxed is also more about function over form. That's personal for my outfit.

So, I think it's dreamy. I'm also very influenced by the colors in the photo. But I think it's a pretty solid, positive, dream big outfit. That's how I see it.

Cheerful, then I think it's a bit too much like jubilant. A bit too happy for the outfit.

Peaceful could also work. Because it's very balanced. Everything

around it goes on, but I don't necessarily have to be a part of it.

Boisterous, well, the outfit isn't active enough for that.

Yes, I'm still going with dreamy.

### **Okay, can you give a final word on that?**

Maybe someone who embodies those words. A short description, a word that describes it briefly. I also think the outfit is quite simple...you can describe it very simply, and that works with this state as well. And the colors just fit. And I really like that velvet blue, the night sky, and water. I think it's very dreamy.

## Immersion results - An oversized hug

**Okay, the first question is actually about the outfit, what did you think of it? What were your first reactions when you put it on or saw it?**

Those are two different things. When I put it on, I thought wow, this is super soft and comfortable. And when I saw it, I thought it's very muted, very different from my own color palette.

**Yeah, and what did you think of that?**

When I saw it, I thought, well, I'm curious to wear this. And how people are going to react to it because it's very different from what I normally wear and much less expressive because of it. And I found that exciting, I think.

**And did people react to it when you wore the outfit?**

Yes!

**And what were these reactions?**

There was a comment about "there's something on your butt." Also in the middle of the staff room, someone said "turn around." "No, it's just a label." So that came up. And also a few people said "hey, what funny colors you're wearing," "I'm not used to seeing that from you!" But also about the blouse, someone said, "that's a very somber blouse for you." Yeah, it's exactly the same color as the onesie I wear at home.

**What did it do to you when you received those comments or questions?**

I found it very strange because in my own opinion, my clothing style is not very outspoken or wild. But I received the comment multiple times that I am seeking attention through my clothing. So not this one, but my normal clothing, so people found it strange that I wasn't doing that now, yes.

**Interesting. Because it's noticeable that this is something different from what you normally wear. And how was it for yourself besides these comments about wearing it? You mentioned, for example, that it's comfortable.**

Yes, a lot of freedom of movement, I really like that. It's very huggy, you could say. And, especially the pants have a lot of room to move. And because both pieces are very flowy, it feels very danceable.

**Let's continue. We'll go to the first day you wore either the whole outfit or a part of the outfit, so you can refer to the booklet yourself. And then, as I said, we'll just start with this. You can briefly explain the context. What was going on, who you were with, what you were doing, and what you were wearing. So I don't know if you were already wearing this outfit**

**then or if it came later in the day?**

Yes, it came later.

**Okay, that's good, so then I'll leave that aside for now, and you can tell me how you felt, and link it to one of these moods.**

I was at home, it was Monday. I was off work, but I still went to work, so I woke up early, right? I was having breakfast when I realized I was wearing a different outfit. I felt like doing something after the weekend, starting with checking my test papers to confirm some things. And since I didn't have to prepare anything, I think I was pretty calm. Then I think it's the productive mood.

**So, you can still check it on the back to see if it's correct. What were you wearing at that moment?**

I was wearing black tights with a black shirt underneath, and on top of that, a dress with a plaid fabric, brown plaid with purple and orange lines.

**And would you say that is related to the productive mood you chose?**

Yes, because on a day off, I would normally wear something faster to put on, but since I decided to go to school to pick up exams, I chose something that made me feel put-together. And in that, I feel put-together.

**Now let's move on to the other side of this. When did you put on the outfit? What time of day was it?**

After lunch, I went to exercise and then I thought, "I'm not going to walk around all day in stinky workout clothes. I'm going to put on clothes," I thought, "and I'm going to wear your clothes because there's a lot to do." But I'm still at home, so I don't want to wear a gala dress, but still wear normal people clothes.

**For my understanding, you wore my outfit at that time. Can you walk me through the context again and also grab the extra card?**

Well, I had a lot of things to do outside. Plus, I didn't want something where I had to constantly adjust my skirt, so I was at home when I first tried it on. Then I went outside pretty quickly to run errands and things like that. And, it all felt very normal. Nothing specific, but I did wear it a lot that day. I was able to check off a lot of things on my to-do list. I graded papers, I worked out, and I even had time to relax at the end of the afternoon.

I think it was also the only evening that I did something for myself. So, after dinner, I sat on the couch, still wearing your



## Immersion results - An oversized hug

clothes, because normally I change into my pajamas after eating. But this time, I kept your clothes on and read some poetry.

### **Was it a conscious choice to keep wearing the outfit and not change into your pajamas?**

Yes. Because I wanted to know if it would be just as comfortable as it feels, because it feels very comfortable against my skin and doesn't irritate anywhere.

Yes, in the last sentence, I say: "at the same time, the way how the Fabrics do touch my skin, is almost sensual." I was surprised to see that I wrote that down.

### **What do you mean by that?**

Yes, because it's really loose, it's sometimes a kind of surprise when it touches your skin. But it's very soft and loving, so to speak. It's really a very loving fabric in that regard.

Yes, I thought that, for the first time I wore it, I thought it would be more exciting to wear because the colors are so different and it's both very baggy, which I don't often do. That's why I thought I would feel so insecure in it, but that wasn't the case.

### **Why didn't you feel insecure in it?**

Because it's comfortable.

### **So it was also a test for you to see if it was as comfortable when you were lying on the couch as it felt? Was it, or did you still put on your pajamas?**

No, I wore it until I went to bed.

### **That's completely clear. Well, here's the question again, can you pick out one of the moods that was applicable at that time?**

Yes, I think that would be relaxed. The sun wasn't out, but other than that, it was relaxed.

### **Yes, can you explain that a bit more?**

Yes, because I had done what I had to do, more than I thought, and really had time for myself. And I knew that tomorrow would be a new day with new things, but for now, it was just okay, and I could breathe.

### **And how did the outfit fit into this relaxed mood?**

Well, it fit in because I had cleaned and cooked in it, things where you can get dirty. I make everything dirty. I could take that outfit from early in the day to being relaxed at the end of the day. I could take the outfit through the day and activities.

### **Okay, then let's start with the morning.**

Yes, I didn't have to start school until later, so I was at home in my workout clothes, eating breakfast. It was all very basic. My affective state was also neutral. I was eating a lot because I had a tough workout, which gave me too much energy. So I think I was a bit stressed, because that's a bit more negative.

### **Yes, can you explain where the stress comes from?**

Yes, stress because I had too much energy in my body and I couldn't do anything with it right away, and I knew it would eventually go away. It was like, I want to do this now, but I'm still sitting here writing, and I still have to empty the dishwasher.

### **Okay, everything's clear. So then in the middle of the day, you wore a part of the outfit. Which part was that?**

The blouse. I decided to style it myself, but it didn't work out. I took a picture of it. I did wear it that way, but I felt like a Beekse Bergen ranger.

I still wore it to work though. It was super comfortable and since the pants were my own, it was fine. The sleeves were really long, and I already felt like a Beekse Bergen ranger when I put it on. Sometimes I do this for comfort, sometimes out of insecurity. This also made me feel a little insecure because I was hiding my hands in my sleeves. At the same time, it made me feel a little too laidback.

### **In what sense laidback?**

Casual.

### **Well, can you link that to one of these moods?**

Yes, it's a heavy word, but I think this is it. Lethargic.

### **And why is that?**

Because I didn't feel 100% myself, and I had too much room to not have to do anything.

### **Alright, now we're moving on to day 5, in the evening.**

When I got home, I was a little wine drunk when I filled this in. I had gone to a movie with a friend, so I kept my pants on, but I added a glitter shirt because glitter goes with wine or something? Then I felt a little more festive, I think. And it was just really enjoyable. Then that feeling of not having done enough turned around again. Yeah, that was definitely cheerful and I think partly due to the wine buzz. And, that she's just a really great friend and always fun to be around.

## Immersion results - An oversized hug

**Very cool, interesting to hear that throughout the day you had not only different outfits, but also different moods.**

Yeah, my mind is a rollercoaster.

**Then we have one more day. And you only wore the pants that day, right?**

Yeah, I wore them all day. It was just a regular workday, so I was at school all day and then went out for drinks with friends, all in that outfit. I also supervised my students' test and went back to grade them. And that's relevant because I felt really proud of how they were doing and that it was a great class. And I feel very myself in that outfit. It was your pants with a white sweater, but with sleeves from Bershka. A really weird combination actually, but I love the combination of white and brown, it always feels very comfortable to me. And the trousers just really fit me well, it felt like me. It felt like me when I was supervising tests and whilst I was drinking with friends. This was a lovely day.

**That is clear. Let's find one of the moods specifically for the morning.**

Yes, I think it's rebellious. Because the pants are very baggy, almost skate-like, but it looks nice in places where I want it to. And because I styled it like, "just look at me and think whatever you want." But I think it's a really cool outfit.

**Okay, completely clear. And maybe we can take care of this one together. Maybe everything has already been said here, I don't know.**

Oh yeah, slightly uncomfortable with the label on my ass. Because a certain colleague made a remark about it. But I think my mood changed at that moment. Because you had been wearing those pants all day, I didn't feel rebellious anymore and I didn't feel that strong desire to be rebellious in the evening. I think I became happy again at that point.

**Then I have one last question for you, because the outfit you wore was designed for one of these 20 moods. So now the question is, which of these moods do you think it was designed for? It's okay if you don't know, because it's quite complex. And if you could explain your thought process out loud.**

Let me cross some out.

Okay, I think it's definitely a positive one. So agitated, gloomy, miserable, and lethargic are out. Grumpy and anxious are out too because the fabric is soft, and it just doesn't feel like those are the emotions it's trying to convey.

Giggly is out because of the color. The same goes for jubilant. Stress is also out because it's too comfortable for that.

Boisterous is out because I don't know what the word means. I'm crossing out dreamy and cheerful because of the colors you chose in the pictures. Productive is out because the blouse is oversized.

Because I've talked too much about being alone, I don't think it's amiable. Rebellious is out, just because.

**Why just because?**

Sometimes I do feel rebellious, but I just don't think that's what you were trying to achieve with it.

Vigorous, what was that again? Yes, I associate that with a different kind of clothing?

Peaceful is going away because I don't think the description fits the clothing. Serious is going away because I don't necessarily think clothing says anything about function.

**Which two do you have left now?**

Relaxed and sentimental.

I'm getting rid of sentimental because I don't think the clothing has anything painful about it, and that word is on there. So we're sticking with relaxed.

**Can you elaborate on how you got here?**

Because we find the feel of the fabric very relaxing. You can't help but feel relaxed in those fabrics. Even the Spencer is made of slightly scratchier material, but it doesn't directly touch your skin.

And the fabrics that do touch your skin are very, very relaxing. The clothing is also very loose, so you never feel confined.

And because of the colors, even though I may not feel as comfortable because they don't stand out as much, I think it can be very relaxing for an outfit.

**In what sense exactly?**

Well, that you can blend into the environment.



# Appendices