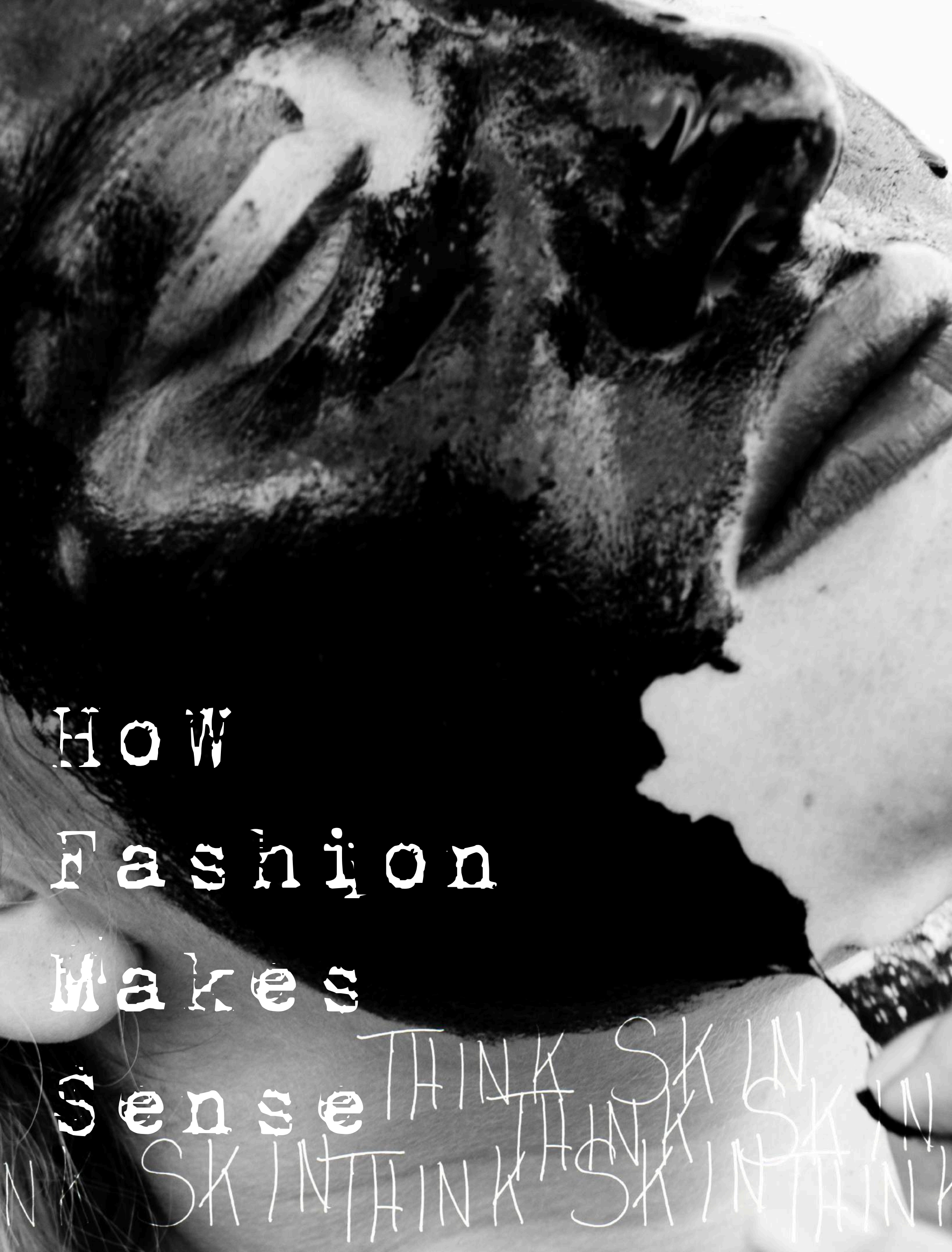
How
Fashion
Makes
Sense
THINK SKIN

Photographer: Anna Sandul
Creative Director & Stylist: Caroline Zaidan

EDITORIAL

Welcome to FASHIONCLASH, a beautiful merging of fashion, art and culture; showcasing up-and-coming innovative design. This year's festival theme is FASHION MAKES SENSE, and so we each developed ways that the industry makes sense to us in keeping with this idea.
Since fashion is such a multifaceted concept, the ways each of our group understands it is quite varied, yet very relevant to the way in which we engage with the industry and the idea of fashion as a focus of study.
In this zine, we will explore fashion and its relation to the senses, the psychological idea of enclothed cognition, and the ever-current issue of fashion and the body. We will also be looking at two innovative designers who truly embody the theme of FASHION MAKES SENSE with their unique approaches to design.

With three psychology students and one journalism student, we put our minds and experiences with fashion together to form a review that explores each concept textually and visually; examining the beautiful and ugly sides of a fascinating industry. We hope you enjoy this zine, as it was prepared and made with our unifying love of fashion and the FASHIONCLASH brand and ideology. We hope that it will inspire you to explore the ways in which you engage with fashion, and how in turn, fashion engages with you.

Love,

Isabelle, Caroline, Eleftheria and Susanne

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Caroline Zaidan - *Msc Applied Psychology in Fashion*
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FASHION SENSE

Fashion sense, sense of style; these are terminologies we use to evoke the idea of having an internal compass that resonates with the aesthetics of what fashion is and how it should be worn. FASHION MAKES SENSE, this year's theme for the FASHIONCLASH Festival, plays upon this notion of "sense". As the theme would indicate, it is the use of the word "sense" to denote an understanding of fashion. However, everybody responds to fashion differently, yet the nomenclature remains consistent. "Sense" is a word that has many meanings. It could refer to common sense, or being rational and well-adjusted throughout the experience of the everyday. It could mean the ability to predict or detect, to sense someone is feeling sad or happy, or it could refer to the bodily senses, or the way in which we connect with, respond to and understand the world.

Taste, touch, smell, sight, and hearing are the five traditionally recognised senses, and for many, psychic consciousness is included as a sixth. They are a direct channel into how we make sense of the world and ourselves. These are that which allow us to feel another human being in tender moments, to see the vast expanse of an ocean on a world map, and to taste the cuisine of a different country while on holiday. "Taste" is also a fashion term to describe having style or making good aesthetic choices. Each of the senses is unique on its own, but most powerful and intense combined.

The senses are also what allow us to interact with fashion, one of the most immediate and intimate forms of art. What we wear reflects on how we view the world and how we want the world to view us. But in a time in which visual perception dominates the information that flows into our brain from the senses, and the fashion industry faces heavy discussion for being the second most polluting industry in the world, the question raises: Is fashion losing sense?
Perhaps this stems from the idea that one only truly contemplates the visual when considering fashion.

With the advent of fast-fashion, people are buying cheap fashion in bulk based on its stylish appearance, but they ignore the feeling of poor quality, or the faint smell of chemicals used to cheaply dye fabrics. Most importantly, the psychic connection to their fellow man is also overlooked, as fast-fashion necessitates cheap offshores labour. Of course, it is hard to criticize the fact that many want to engage in trendy fashion without having to pay the high prices of haute couture. However, the fleeting passion a certain piece bought in haste often ends up being thrown out, therefore contributing to a cycle of waste. This relates fashion's negative reputation in this respect. Perhaps if one spent more time considering other senses when buying clothing, they would make more informed decisions, leading to investments that will last more than a few wears. In a sense, this is conscious shopping, as one is using their six senses to make informed and responsible purchases.

It seems that FASHION MAKES SENSE has hit the nail on the head by capturing something that is essential in re-understanding fashion, yet is rarely put into words. Fashion both prompts sense and is shaped by it; it cannot be considered through the funnel of one sense to do so is to ignore its multifaceted beauty and power. By slowing our fashion senses, or rather, by taking a moment to understand the other senses we are engaging with when considering our clothing, a more personalized experience is created. The smell of authentic leather, the fine touch of silk, the comfy warmth of wool, the mesmerizing sound of high heels, the nostalgia of baby clothes, the beauty of creative design, the understanding that your garment is made with love or made from strife. Stop, consider and truly engage. To be conscious is to feel all the emotions that clothing brings. But most importantly, to be conscious is to understand fashion in its purest sense, to understand it as an entity that ignites passion, pain, beauty and personality into the lives of so many. Wake up your senses and become aware; because then, fashion can indeed make sense.

ENCLOTHED COGNITION : IF THE SHOE FITS

Why do we choose the clothes that we wear? What defines our personal taste? “If the shoe fits is a term used to express a fitting description of someone, using the shoe as a metaphor. If a person interested in medicine wants to be a doctor, then “the shoe fits” or if someone is misbehaving and somebody refers to them as a tyrant, “the shoe fits”. But perhaps this metaphor has a greater meaning. Why does the shoe fit? In answering, consider the process of buying a shoe. One knows their size and will buy a shoe according to this. But then there’s also the consideration of material, price, aesthetics and most importantly, the cognitive decision one makes when deciding what message they want their clothes to portray. To purchase high heels might display confidence, or to buy chunky combat boots might indicate toughness, depending on how the wearer understands the relationship between clothes and nonverbal communication. Therefore, the shoe “fits” on many levels, including one of cognition. This is a way in which fashion comes to make sense. In a term, it is Enclothed Cognition, or the process of how we think when we choose what items of clothing to wear.

Choosing which clothing to wear falls into the vast decisions one makes in a day. We dress according to social rules, such as office-appropriate clothing on workdays, modest clothing in a religious setting, or casual clothing on the weekend. As such, our cognitive decisions can be practical. Perhaps when one is running late and they choose their outfit in a rush, cognitive decisions are not very developed. In short, Enclothed Cognition, according to scientists Hajo and Galinsky, depends on both the symbolic power of the clothes and the experience of wearing them. For example, sweatpants can be both a positive symbol of comfort and a negative symbol of being unkempt.
The experience of wearing sweatpants at home can be very positive, as you can remain comfortable while watching TV or doing chores, which could make the wearer happy. However, to wear them to an important business meeting would portray the negative connotation that the wearer doesn’t care about the situation or is inappropriately casual. In turn, the wearer could feel uncomfortable for being so undressed in a formal setting. This is an example of the power of clothes have on both the individual and the outside world. Fashion makes sense through our cognitive decisions about what we wear and why. To engage or not to engage with fashion is a way of comprehending a subject that can be somewhat enigmatic at times. As a non-verbal communicator, fashion has the unique power to impact happiness, comfort, shock and other emotions or feelings on the wearer and onto the outside world. To consider fashion in this way is to consider the decisions we make when getting dressed; from the minute to the large, the intentional to the unintentional.

Consider the experiments done by Hajo and Galinsky, which supports the central thesis of clothing having an impact on cognition, also found in Heiligers’ Posture project. Students at a large Midwestern university in the United States were divided into two groups during a class science experiment, one where students wore a lab coat and one where students would wear their regular clothes. Students all had the same general knowledge of science, but interestingly, those dressed in a lab coat performed the experiment twice as well as those not wearing one. Although there are always varying factors in such tests, it is clear that the act of wearing a lab coat subconsciously seemed to make students believe they were more capable of performing the experiment, and those who were dressed in their normal clothes appeared to think they were less likely. If Heiligers’ shirt increases posture and raises one’s esteem, then it’s likely that the act of wearing the shirt will increase one’s confidence in the office, during a presentation or pitch, while walking down the streets and in performing everyday tasks.
Perhaps confidence can be bought.

After all, fashion exists partly as a means to render confidence, style and beauty; as the link between clothing and emotion is apparent and proven.
Perhaps this is problematic, or perhaps this is positive; it depends on one’s personal involvement with fashion. To “buy” confidence, or clothes that instil confidence, could be viewed as fake, or trying to fill a void with material
items.
However, for those who struggle with esteem, clothing can be a wonderful way to feel better and to showcase their personality through style in doing so.

This discourse is one that both informs and shapes the fashion industry; both chastises and praises it. Consequently, FASHION MAKES SENSE is not just a festival theme, but a true initiative in piercing through the enigma of an entity that is so varied and complicated.
Fashion is always speaking, and FASHIONCLASH is designed to listen.

CLOTHES PORTRAY US;
WEARING THEM IS AN
EXPERIENCE

A Study of Apples and Oranges: The Body and Fashion

Fashion is often perceived as frivolous and shallow, which is most likely due to its connections with vanity or being overly concerned with one's appearance and the clothes they wear. The industry is challenged time and time again for its contribution to unhealthy body image, often hiring models that are far too thin on the runway and in its promotional media. Given this, the fashion industry has a lot to answer for.

To consider fashion is much more relevant when the body is ee a infallible to one of its main purposes; to showcase the figure, to adorn it. The body truly is our temple, and clothes can be the jewels that enhance its aesthetic and allow our personalities to shine. However, not being the "right" size tends to make people shy away from high fashion, as bigger sizes are not widely available and the clothes seen on the runways or at sample sales are impossibly small. And so, it seems that fashion has become an exclusive club to so many, and the key to entry is having a petite frame, or high cheekbones, or toned abs or a thigh gap. Nikiwe Nadi Magwaza, a scholar on the relationship between fashion and the body, astutely recognizes that everyday management of one's appearance seems to be directed by the thoughts and feelings one has of their body. For example, if one feels large, bear in mind this has nothing to do with whether or not they actually are, they could be more inclined to hide and wear loose clothing. If one feels unattractive, perhaps they could adorn their face with heavy makeup as a sort of shield. These phenomena of dressing are entirely based on how one feels about themselves, and since we normally engage with the world as clothed beings, clothes become not only a second skin, but a mental a mental reflection of it. Fashion clothing mediates between the naked body and the social environment, the self and others, and the actual body and the ideal body as clothes help us cover our body and present it to the external world.

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Body image evaluation and dissatisfaction are derived from difference between an individual's actual and ideal appearance formed through self-appraisal process. Therefore, fashion clothing as an appearance management tool might be helpful in minimizing these disparities and help people accept their actual bodies and physical appearance. Or, on the more negative side, self-appraisal can cause people to distance themselves from the clothing they would normally want to wear but don't feel they can based on low self-esteem, such as crop tops or bikinis. One only needs to open a women's magazine to liken their body to different fruits, such as apples or pears, or to inanimate objects, such as an hourglass. They concur that these diagrams of pears and apples are based on math, or precise body measurements and ratios. If you have a small waist but big breasts and hips, you must be an hourglass! If you have large shoulders and small hips, you must be a triangle! Or perhaps the most discouraging, the "curvy all over" or "apple" shape, for those who are simply round. Personally, I have never witnessed a perfectly symmetrical circle-of-a-woman or a woman whose body dimensions could lend themselves to the Pythagorean Theorem, but these categories are there, and they lump beautiful diverse bodies into odd categories and call them "mathematical". What these diagrams fail to calculate is the fact that our bodies can change over time, or that there are beautiful imperfections that don't fit into neat metaphors. There are not only triangles, but isosceles and scalenes. There are not only apples, but Braeburns and Red Deliciouses. Or perhaps, just maybe, the shape of one's body is unique only to the individual.

The effect of this peculiar categorization can be quite damaging. These appear in teen magazines, such as *Seventeen*, and as such, influence often vulnerable young women into believing their body must be fit into a certain configuration. These categorizations come with clothing suggestions, such as: "apples" should wear long, flowy dresses to accentuate their beautiful face, and hourglasses should wear wrap dresses to accentuate their best feature, their waist. No separate entity can determine what your body should wear, especially the media that often promotes unhealthy body standards in their advertising and campaigns, and nobody should ever tell somebody what their best feature is. It is up to the individual to decide what they choose to celebrate about their body, and what clothing they choose to showcase it. A waistline should not determine your ability to wear a crop top, hip measurements are irrelevant when wearing jean shorts; it is a personal choice, and nobody an influence or shame this.

Grogan, a scholar on this issue, states that body image is elastic, as it can be changed through new information and focusing on different concepts and ideas about the body and its features. In this case, let's rebound into a more positive space. Let's fall in love with ourselves over and over again.

Let's allow clothing to enhance and decorate our bodies. However one chooses to do so. Little by little, the fashion industry is becoming more accepting of body diversity. Let's champion this by throwing those apples and pears in the compost and by viewing clothing as something playful and beautiful. As fashion, as complicated as it may be, is waiting to reflect your beauty, body, mind and personality; just be open to it by being open to yourself.

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Interview with Martijn van Strien

Rotterdam, NL - Creative Director Studio Martijn van Strien, Founder The Post-Couture Collective & Yarn Advisor TextielLab
Studied Man & Identity | Design Academy Eindhoven (2012) & Textile Konstfack, University College of Arts, Crafts and Design
Van Strien's studio uses modern technologies to bring innovative ideas to the fashion world, by testing radically different approaches to garment design, production and consumption.

Meet Martijn van Strien, a champion and leader of the Post-Couture Collective; a project which gives the consumers the ability to make their clothing through ingenious laser-cutting and 3D printers. For van Strien, it is important to challenge and shift the traditional roles of consumer and designer, as well as how we consume. Continuing this vein, he has designed the Makersleeve, a clear sleeve that is laser cut, and available on demand. This means that once somebody has purchased a Makersleeve, he'll only make it after the sale. This implies a level of consciousness into the reduction of waste and cheap labour, which is all too common in the world of fast-fashion. The UAL team sits with van Strien to discuss his bright ideas,as well how fashion makes sense for him.

During my high school years I never did a communicative course, only technical courses. I never thought I would go into something like fashion. From there, I went to a technical university and I took a course called "Industrial Design" which taught me a little bit about what design is, because before, I had no idea. This course inspired me to move schools and go to the Design Academy, a school in Eindhoven. Since it's a broad design school, fashion is not a specific course, but you do learn about design and the body. There I worked with a lot of textiles and materials but everything was very conceptual; so it was more about experimentation rather than learning any practical skills within a certain trait. From then on, I got more interested in materials and developing textiles. I wanted to try to find an internship where I could apply this knowledge and found one at Bruno Pieters, a Belgian label that only produces sustainable garments and is completely transparent about where all the materials come from, down to the sewing thread.
This inspired their *Honest By* initiative, which provides a level of transparency to the consumer. The consumer can trace everything that a garment contains, from the raw materials, the manufacturers, how it was shipped to the studio, and where it was assembled.

Because of this ethos, I learned a lot about how the fashion industry works in Belgium. Before the internship, I did not have a clue about this kind of processes in fashion. To be honest, I got pissed off, because I learned that fashion could be a pretty shitty industry. But I was inspired to make a change, and so I went back to school to graduate, keeping what I learned at Bruno Pieters in mind. I ended up making two graduation projects that were centered on garment creation.
I didn't expect to be doing garments or fashion for my graduation because I never did it before. But I thought I should make a statement against the current trajectory of the industry, although at this stage, my work was still very conceptual.
Surprisingly, my projects got a lot of attention, which gave me the initiative to continue them and use this momentum to start my own studio. I started a fashion studio, although I hate the word "fashion", I don't like to use it very often, and I began experimenting with laser cutters.

Laser cutters changed the way I could manipulate fabrics and eventually create garments with these machines.
Using this, I made a collection that I presented in Berlin at Fashion Week. I really hated this Fashion Week; the whole vibe was off and I wasn't particularly interested in the culture of fawning over collections and clothes. But that renewed anger gave me the motivation to start what is now the Post Couture Collective. The idea of the Collective is that instead of producing garments in Asia and producing them by the thousands, I thought that with my technical background, I should develop a system in which you can create the garments on demand as fast as possible, so as to reduce waste. I then used the opportunities that I saw in laser cutting and other production techniques to not only make garments on demand but also to make better garments than those produced in a large factory in some far-off location.

That is the whole motivation behind what I do. I want to find an alternative way to produce garments and see how these garments can be more personalized for the consumer. Given my technical background, I'm not that interested in how the garment looks, but more in the processes of creating it. Of course I think style is important and if it does not look good, nobody will want to wear it. I say this, yet I only wear boring clothes anyway. My goal is not about the aesthetic statement of fashion, but is all about the ways in which it is produced; sustainably and personally.

S: What about the person? How do you include what the person is after? Or is it like a happy accident: you create something and hopefully someone is happy to purchase it? How much do you think about the person you're designing for?

Although I think about the individual, their relationship with the aesthetics of my clothing is not the angle I take in my approach to design.

My first Couture Collective project was solely focused on materials and the ways of manipulating them, not on the style of the clothes. I think that a garment should be appealing but this is not my strength. For the second collection, I collaborated with five designers from Antwerp and let them decide the aesthetics. They picked the colours they liked, we picked the materials together but they made the patterns. I just made sure the technology worked; I was in charge of the technical background of all the garments. The aesthetic side is something I don't want to think about because as this project proved, other people can do it better.

S: How do you think about the transparency of your garments' creation? You mentioned this being of importance before.

I try to use materials that are as sustainable as possible, either recycled materials or locally sourced. I only use natural materials and I think about the recyclability afterwards as with my technique of garment creation, I can only make garments with one material. The problem with other garments is that they are made with different types of materials, so you can't recycle it as a whole. With my clothing you can. In truth, sustainability is the only reason why I do this. The reason why, after working for two years for Bruno Pieters and then starting my own studio is that I wanted to incorporate new technologies and new types of materials into my designs. *Honest By* is more about the inclusion of organic materials and traditional garment making techniques.

C: Are there any challenges you experience as a male designer designing for female?

I think it is easier to design for women than men, simply because you get away with simpler patterns. If you take a piece of textile and put a hole in it, it could look great on a woman but odd on a man. Most of the garments I produce are womenswear, just because the process of making and designing is more forgiving and easier.

S:I like that your customers are also buying into the "feel good" factor of transparency. There is quite a lot of documentation and papers about how customers feel good when they wear something sustainable and it often has a positive psychological effect.

Yes, I was thinking how I could incorporate or involve the consumer in the production process by allowing them to assemble their own garments, customize them and pick the materials. I feel that being involved in something you wear everyday will make you proud in wearing it. I care more about that than making a certain aesthetic statement. I hope that with this technology everyone will be able to create any garment that they feel looks good on them, but doing so in a conscious way.

I: Do you consider the senses at all when designing clothes?

Yes, I think the touch of materials is crucial. I have a side job in a textile producing laboratory. I'm the yarn and material expert; a lot of the work that I do is finding the perfect materials and textiles, while also looking at new materials that would work well for garments or interior textiles.I think materiality is very important in how you wear clothing. Personally I'm more interested in the materials than in the patterns.

I: Do you think any other senses are important such as the visual? Obviously touch is probably the most important and relevant for you but are there any other senses coming to mind when designing?

It is hard to say. A garment can communicate a certain story; I try to sell a story through my clothing. I don't sell many items, but I tell my story to a broad audience with the hope that they will listen. The sense of connection of impacting change, that is vital to my design story.

C: Have you ever heard about Enclothed Cognition? It describes the systematic psychological processes. Do you believe t is the case or you do not agree with this?

I feel different when I wear different clothes. I wear a suit to go to work, and would feel strange if I went in normal trousers and a shirt. Whatever you wear has a big impact on how you feel.

S: Do you have a customer type?

No. The digital patterns sell much better because they are much cheaper, which is sort of the point. I don't want to laser cut and cut materials. I think customers should do it themselves. The people who buy my clothing are fashion students, because they are aware of my story; they are the first ones that hear about it. Students are at the forefront of whatever is up-and-coming. They know how to translate my patterns to their own patterns so they can use the technology that I provide to create something of their own. They are the first adapters, but I hope my technology will develop so that anybody can use it, not just fashion students. Any designer, fashion house or customer should be able to use this technology at some point.

www.martijnvanstrien.com
www.postcouture.cc
www.makersleeve.com

Photos: Lee Wei Swee

Interview with Jeffrey Heiligers

Most of us will a remember a time when our mothers will have told us to stand up straight; fretting that our curved backs could freeze permanently in a hunched position. Jeffrey Heiligers, the founder of Posture Project, has a solution to this age-old problem. Heiligers, with his Posture shirt, available for men and women, uses his background in mechanical engineering to design the shirt in such a way that it induces good posture on the body. He's an atypical designer based on his knowledge of human mechanics and understands that good posture is not only important for looking good, it has an emotional impact on the wearer through increased confidence and self-esteem. The UAL team chats with the innovative Heiligers to discover his reason for Posture Project, as well as his unique views on fashion.

C: Could you tell us about yourself and how you got into designing?

It's funny that people approach me as a fashion designer, which is probably due to my Posture project. I'm not, in a way, because I am a product designer, but Posture was a great success press-wise. I think that's when I was associated with the field of fashion. I studied nine and a half years, four of those years in mechanical engineering. When I finished my studies, I went to the Design Academy in Eindhoven. In the first year, I feld strong connection with the department of *Man and Well-Being;* they have fascinating approach to design. The slogan of the department is "Designing with a warm heart, but with cool lines", which suits mechanical engineering quite well. But my biggest struggle with the subject was was that everything needs to be practical and aesthetics don't exist. I found this interesting, applied for the department and got in. It was an extremely challenging five and a half years. It was hard to make clear what I wanted to delve into through my designs, because they are very technical, but solved in an almost poetic way; which in turn makes the world quite conceptual. My products are very practical, Posture is a great example of this. I collaborated for two years with a physiotherapist to come up with a simple shirt that has a big impact.

C: Can you tell us how the Posture project started?

It started as an assignment in the Design Academy where we had to do research on a topic related to the people living longer due to good healthcare and medicine. A lot of my classmates were focusing on the older generation, but I was thinking more about my generation. I wanted to look at the big problems the younger, digital generation has. I found an article online that states it costs the Dutch government 3 billion euros a year to support a gain workforce, because many are unable to work due to back problems. I thought that was compelling and asked myself what I could do about it.

With this in mind, I always wanted to do something simple with clothes and I like that fashion and technology are merging more often. However, I needed help because I'm not a therapist and I don't know anything about the mechanics of the body, so I posted on Facebook that I was looking for a physiotherapist to help me. Then I met Donya, who's an amazing woman, and she was open to it and we sat down at a table to discuss the project. That's how the whole concept started.

E: Can you please give us more details about your collaboration with the physiotherapist?

While presenting my sketches and research, I told her that I wanted to create something beautiful that would also solve back problems, like a second skin. She didn't laugh in my face, but I could see her looking at me like, "Yeah, that's never going to happen". But she was open to it and taught me a lot about the mechanics of the body, such as where some pressure points are. The seams on the back of the shirt are positioned in such a way to create discomfort, however, I didn't want it to be too uncomfortable or too constrictive on the body, that's where I needed her help. We used our own bodies to test the product on a consistent basis. She was the technical assistant aiding with the mechanics of the body and I would focus on the technical parts of the clothes and the aesthetics. The cross-over with a designer and a physiotherapist, two completely different jobs, was fascinating to be a part of.

I: You talk a lot about the body in relation to fashion. Do you ever consider the senses?

Yes, I think it's important because in my opinion, one of the most important senses is the visual. I think the senses allow for people to feel the sensations that arise when clothing perfectly fits their body and personality. I hope to contribute to this with my Posture shirt.

I: Have you also considered the mind? For example, when we stand up straight, we generally tend to feel more confident.

Yes, definitely. I've been testing the shirt with others. One of the first things people say when they have the shirt on that they feel more confident. When you sit slumped for five minutes, you feel miserable, but if you put your shoulders back, you feel happier. It's a mind-body concept; a constant reminder to be confident.

C: I saw on your website that you design for women as well. Is it more challenging to design for men or women in thinking of the body?

For me, it doesn't matter. I came up with a menswear collection because I used my own body to create all the garments and I was restricted with time. I only had six months to do two projects, one was Posture. Afterwards, I just translated the exact same pieces into womenswear. But there's a little difference in the pieces. I might have a basic men's t-shirt and the female equivalent would be a dress. During the design week in Eindhoven, I wanted to show that the collection offers many possibilities to grow.

E: Obviously the female body is quite different than the male body, so how do you consider these differences in terms of your design process?

That's true, and that's something I started working on straight after graduation. The biggest thing I still needed to tackle was the whole measuring system of my product. We did a test-run first to make it fit onto normal section measurements and that completely failed. But that was a good thing because I knew I couldn't go down that route. I had to think of something new. I used my own body to create the patterns and the engineer in me started to create a scaling system according to my own measurements.

E: Do you feel confident about using technology to design these items, or do you think it would be even better to test these items on real bodies?

I did a lot of different tests with different kinds of bodies, and creating that system took me a year. But it's just amazing how this system is able to make clothes perfectly fit.

C: Do you think in the future we could use your system on a large scale? If we take the example of H+M, their products are purchased by many different kinds of people. Could they use your technology to get a perfect fit?

That would be amazing. This could be a product that I sell to big companies for them to use.

E: How cost-effective do you think your system is?

That's the biggest struggle at the moment. I do have people who are interested in my projects, such as Posture. But people don't really want to pay for quality. My clothes are all handmade, I make it to measure. It takes a lot of time to create my product and eventually 250 euros is seen as too much money to spend. For now, it's not very cost-effective. However, the interesting thing about the digital scaler I've created is that I don't need to cut my own patterns as everything is cut with lasers. I can send the measurements directly to the laser cutter, reducing costs, as I can do a bunch of patterns in a row without any labour on my side.

C: Nowadays, many people do not dress themselves according to their body, but according to the appearance of the clothes. That's a problem because many designers don't take this into consideration.

That's a good point. If you go to H+M or ZARA, I wear a size small and that fits perfectly, and then I try that size elsewhere and it doesn't fit at all. I feel the standard of constructing clothes to silhouettes is a lost art. I think that has something to do with a distorted view of an ideal body shape, because oftentimes designers will copy the shape they see in the media. For teenagers, this is very problematic, and even for myself. I'm Dutch and I'm a small guy, whereas people in he Netherlands area usually very tall. I don't live up to the aesthetic standards here and I do notice that if I wanted to buy a pair of trousers it's annoying and time-consuming. My system changes this notion of feeling like an outsider by not having a media-standard body and ads an element of inclusiveness to fashion that will hopefully catch on.

Jeffrey Heiligers (1988)
Interviewed by Eleftheria (e),Caroline (c)& Isabelle (I)
Amsterdam, NL - Creative Director Studio Jeffrey Heiligers
Studied Man and Well-Being | Design Academy Eindhoven (2014) & Mechanical Engineering (2009)
Jeffrey's projects apply his technical approach to everyday problems demonstrating that technology can be simplified to make it more human.

"CLOTHES BECOME NOT ONLY
A SECON SKIN BUT A MENTAL
REFLECTION OF IT
"

"CLOTHES ARE THE CLOSEST
THING TO OUR NAKED BODY
TO OUR MIND"