This dissertation examines how wearables – garments that bring together electronics and digital materials with textiles – can become integral to the everyday reality of fashion. It does so by reflecting on my practice as a fashion designer informed by the concept of ‘material aesthetics’. By combining design research with postphenomenology (a strand of philosophy of technology) I aim to reframe the understanding of technology in the context of fashion to better inform the practice of designing wearable technologies and their role in everyday life. This reframing is explained through three different analyses, each of which presents another perspective, namely of my design process (designer’s perspective), my design exemplars (perspective of the artefact) and the experiences of wearers and observers with the artefact (wearer’s/observer’s perspective). Based on a synthesis of the three perspectives, I offer a holistic view of the mediating role of technologies in fashion. It shows how human-technology relations are constituted through the complex dynamics between designer’s inscriptions, the emergence of the artefact and the interpretations and appropriations of wearers and observers. I then suggest a ‘material aesthetics sensibility’ for designers and illustrate how they can anticipate mediations by presenting an iterative designer-artefact-wearer/observer loop that shows the relation between the three ‘sources’ of mediation in design.