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Fig 2



Fig 3

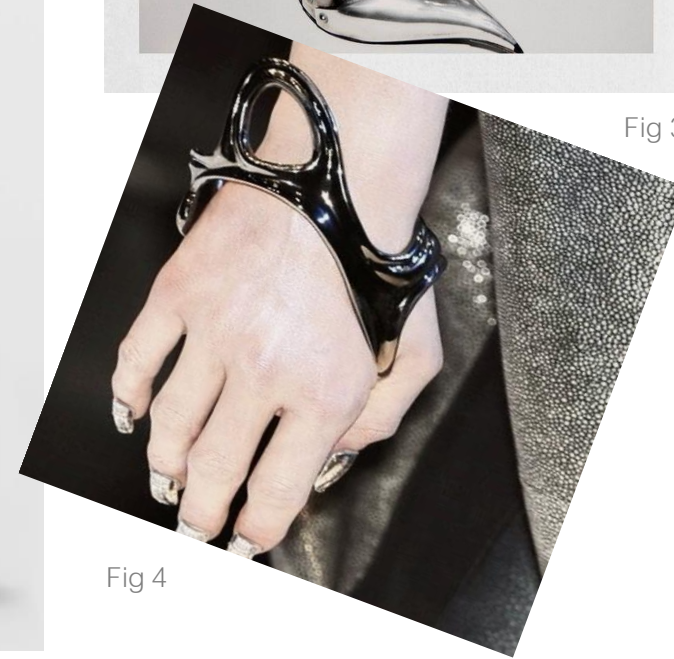


Fig 4

01 EXECUTIVE SUMMARY

To redefine how wearers perceive prostheses, JENE’S encourages the exposure of their prostheses through fashionable and customisable cover designs. Building the mindset of seeing their prostheses not as a marker of “disability” but as an integral part of the wearers’ aesthetic.

This report introduces the brand as a visionary fashion concept redefining prosthetics as bold statements of identity, style, and empowerment. Built on extensive research into consumer needs, disability inclusion, and fashion innovation, we respond to the lack of expressive wearable options for individuals with limb differences.

Through aesthetic prosthetic covers and accessories, we challenge stigma and reposition disability as a space of creativity within the fashion industry, aiming to lead a cultural shift, where prosthetics are not hidden, but proudly seen, styled, and celebrated in a creative and personal way.



Fig 5

02 NEW BUSINESS OPPORTUNITY

Adaptive fashion has always been a slow-evolving segment in the industry, as only a limited number of brands are willing to invest in medical research and development (CBI Ministry of Foreign Affairs, 2020). Within this segment, prosthetic fashion is an even more niche field that has largely been overlooked. Besides, functionality was the main focus traditionally, prioritising the harmony of mobility devices and addressing practical needs, while aesthetics was often regarded as a secondary concern (Kumar Banga et al., 2020). However, consumers with disabilities are growing to have specific needs beyond basic functionality.

“Developing a comfortable, properly fitting prosthesis is not just a science, it is also an art”

(Kumar Banga et al., 2020)

Like any other consumer, consumers in this segment desire clothing that is functional, stylish, and well-designed, they are also willing to invest in innovative and tailored pieces. Despite this potential, only 1% of the \$3 trillion in the global apparel market is generated by adaptive clothing, indicating a significant untapped opportunity (Cavagnero, D'Arrigo and Demarinis, 2018).

In the current user-centred era, the growing value placed on user experience has led mainstream designers to recognise its impact (Kumar Banga et al., 2020), brands like Asics and Tommy Hilfiger have started to explore adaptive fashion in recent years.

Regarding prosthetic fashion, small brands have also emerged to offer designed and customised prosthetic accessories, slowly bridging the gap in the industry. These brands usually have a minimum of two product categories, ready-made products and customised products, ranging from simple add-ons (e.g. decorative covers and printed sleeves) to complete aesthetic redesign.

03 MARKET INTELLIGENCE

In 2024, the World Health Organization (WHO) reported that around 1.3 billion people in the globe are expected to face significant disability, with many related to physical impairments due to limb amputation. Moreover, the number of individuals experiencing limb loss will likely be doubled by 2050 (Asmari and Zedan, 2024). With their constant experiences with ableism, stigma and discrimination, it often affects their physical and mental health (e.g. depression, asthma etc)(World Health Organization, 2023).



Fig 6

As the global healthy life expectancy has increased by 8% since 2000 (O’Sullivan and Smith, 2023), it highlights the need for inclusivity in the fashion industry to serve a growing demographic. Additionally, the demand for prosthetic solutions is increasing rapidly, measured by the expansion of the advanced prosthetic and exoskeletons markets (see Appendix A)(Statista, 2020), indicating a continuous growth in the population of this market segment.

Given these changes, it has reshaped and created a new societal model, highlighting how fashion addresses disability. With increasing awareness and evolving perceptions, prosthetics can be widely embraced as fashion statements and symbols of creativity and individuality (Cavagnero, D'Arrigo and Demarinis, 2018), also as tools for enhancing the psychological well-being of amputees (see Appendix B).



Fig 7

An estimated 1.3 billion people experience significant disability. This represents 16% of the world’s population, or 1 in 6 of us (World Health Organization, 2023).

The global adaptive clothing market was evaluated at \$15.8 billion in 2024 and is expected to attain around \$29.8 billion by 2031, growing at a CAGR of 8.2% from 2024 to 2031 (Pandya, 2024).

The purchasing power of the disabled in the UK is estimated at €175 billion per year (CBI Ministry of Foreign Affairs, 2020).

MACRO TRENDS

New-wave Inclusivity

Despite the drawbacks in 2023, such as Fashion Week's body inclusivity issues and TikTok's unrealistic beauty standards etc, it remains crucial to preserve the progress made towards diversity, equity, and inclusion (DE&I). In 2024, brands like Zalando, Zebedee modelling agency, and Microsoft continue to push for inclusivity and support the disabled community, showing their strong commitment to positive change (O'Sullivan and Smith, 2023). To prevent the regression, brands need to recognise the value of collective efforts and sustained actions in creating a more inclusive and equitable society.

The Augmenter

As AI is continuously integrated into our lives, the global AI market is projected to reach \$407 billion by 2027. While it is revolutionising the gaming industry (e.g., the metaverse), the focus has shifted towards refining technology to improve physical life, covering industries such as healthcare, transportation, and education etc (Unique Style Platform, 2024). For example, AI accurately assessed 8 out of 10 individuals who did not require A&E visits, proofing its ability to improve the quality of care and availability through streamlined processes (Forsyth, 2024).



Fig 8



Fig 9



Fig 10



Fig 11



Fig 12

MICRO TRENDS



Fig 13



Fig 14

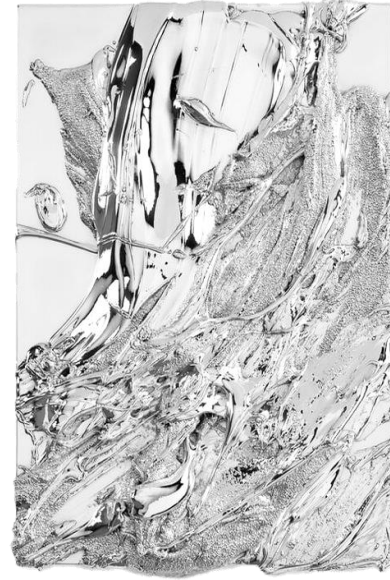


Fig 15



Fig 16



Fig 17

Eclipse

This aesthetic is characterised by a preference for reclaimed and repurposed materials with distressed surfaces, paired with a dark and rich colour palette. Reflecting consumers' growing focus on sustainability and authenticity, the aesthetic shifts towards more eco-conscious and raw design. Although humans are naturally inclined to fear the dark, we find enlightenment by confronting it and using it as an escape. These influences combined have shaped a grungy and cosy aesthetic with a touch of elegance (Unique Style Platform, 2023).

Embrace Mundane

As living costs rise and burnout becomes common, young people become more interested in less luxurious experiences. Due to their financial insecurity, it has limited them from affording premium items and led them to romanticise the mundane in life. By 2025, these young generations are expected to prioritise small and attainable wellness goals, embracing simplicity over aspirational in life (Tan, 2024). Brands will need to adjust, leaning into treat culture and offering products that adapt to this shift, perhaps through more accessible and unique products.

<div><div>Strengths</div><div><ul style="list-style-type: none">▪ Actively challenging stigma around prostheses and celebrating body diversity.▪ Created with relatively sustainable 3D printing methods compared to traditional production techniques (see Appendix C).▪ AI-powered scanning tool for customisation with more convenience and accuracy (Forsyth, 2024).<ul style="list-style-type: none">▪ Offer diverse categories for prosthetic covers (e.g. one-fits-to-all, DIY etc)▪ Cross-market business with a sideline of accessories to expand customer engagement and reach.</div></div>	<div><div>Opportunities</div><div><ul style="list-style-type: none">▪ Expand the adaptive fashion market with creative product.▪ Generate global influence through effectively leveraging social media and influencers to increase brand visibility, with a reputation for disability inclusion.▪ Wearable art is one of the potential future trends in medical product manufacturing (Kumar Banga et al., 2020).▪ Potential partnerships with medical professionals, such as the NHS and Ottobock, to refine the product functionality and expand the customer base.<ul style="list-style-type: none">▪ Expand the product line to include prosthetics for above-knee (AK) or upper limb amputations etc.</div></div>
<div><div>Weaknesses</div><div><ul style="list-style-type: none">▪ High manufacturing and customisation costs might constrict prosthetic affordability.▪ Prosthetic cover is still a relatively niche market. With JENE’S only focusing on BK prosthetics, it might result in negative returns at the start.<ul style="list-style-type: none">▪ Only available through the official digital website.▪ Requires lots of marketing and awareness campaigns to change their perceptions and increase their desirability, increasing business costs.▪ Research and development in this field will be time-consuming, as help from professionals will be needed (e.g. verification, assessment, prototyping) (CBI Ministry of Foreign Affairs, 2020).</div></div>	<div><div>Threats</div><div><ul style="list-style-type: none">▪ Competition from established and well-known brands.▪ Inherent cultural perceptions and societal biases might slow down and limit the acceptance of prosthetics as a fashion statement (Edelstein and Bruckner, 2002).<ul style="list-style-type: none">▪ Economic instability and changes, such as inflation or VAT charges.▪ The wearable art trend is unstable and might potentially fail to attract customer if their preferences shift.▪ Regulatory challenges or legal barriers to prosthetic products might delay market entry or increase business costs.</div></div>

KEY CHALLENGES

The main challenges for JENE'S come from legal and financial factors. Legally, the brand needs to navigate potential regulations and policies of prosthetic products, including the approval, safety, and compliance requirements. Meeting these strict standards requires thorough testing and certification, which could involve complex procedures and be costly before launch. Financially, securing investment and funding could be difficult with JENNE'S operating in a niche market. Moreover, the business requires a relatively large amount of upfront capital for research and development before production. With the current economic uncertainty, investors may become more cautious during this time (see Appendix D).

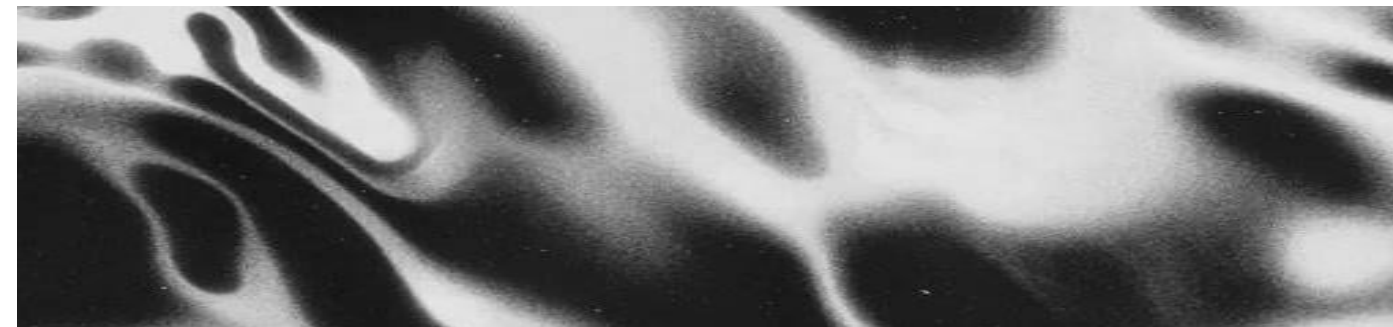


Fig 18

04 PRIMARY RESEARCH

How do you perceive the role of prosthetic covers in expressing personal style and individuality?

“I think it gives more personality and offers broader style diversity.”

Are there specific visual or functional characteristics you would like to see incorporated into prosthetic covers, such as material choices or integrated features?

“Lighting features or special effects.”

What aspects of daily living should designers prioritise when developing prostheses to better meet user needs?

“Convenient and easy to use.”

(see full interview in Appendix E).



Fig 19

小漩 (Xiao Xuan)
Below-Knee Amputee Influencer ON The Little Red Book
 Insight Type: User-Centred Design & Lifestyle Needs

How do you perceive the role of prosthetic covers in expressing personal style and individuality?

Dr. Heja - “Drama therapy (a type of therapy that utilises improvisation at times) and music therapy can be quite useful in people with previous traumatic events. Creativity and other forms of self-representation can be quite helpful when the person locks themselves out due to embarrassment, grief or depression.”

From your perspective, what role can personal expression (e.g. creativity, aesthetics, or other forms of self-representation) play in emotional recovery and self-acceptance?

Dr Dwekat - “This is specific to different individuals. It facilitates better mental health and can be used in psychotherapy (e.g. art therapy).”

(see full interview in Appendix E).



Fig 20

Dr. Dwekat
Senior Trainee Psychiatrist
South London and Maudsley NHS Trust



Fig 21

Dr. Heja
Senior Trainee Psychiatrist
Hertfordshire Partnership NHS Trust

Insight Type: Psychological Well-being, Identity & Recovery Support

KEY INSIGHTS

From the interviews, participants reveal a clear emotional and psychological need for prostheses that go beyond function, highlighting a demand for creative designs that support self-representation.

Prosthetic users like Xiao Xuan shared positive views on transforming her device, while professionals emphasised creativity in healing and self-acceptance.

JENE'S can address both emotional and practical needs. We present practical, aesthetic, and personalised covers that are not just a product but part of the healing journey alongside the users.

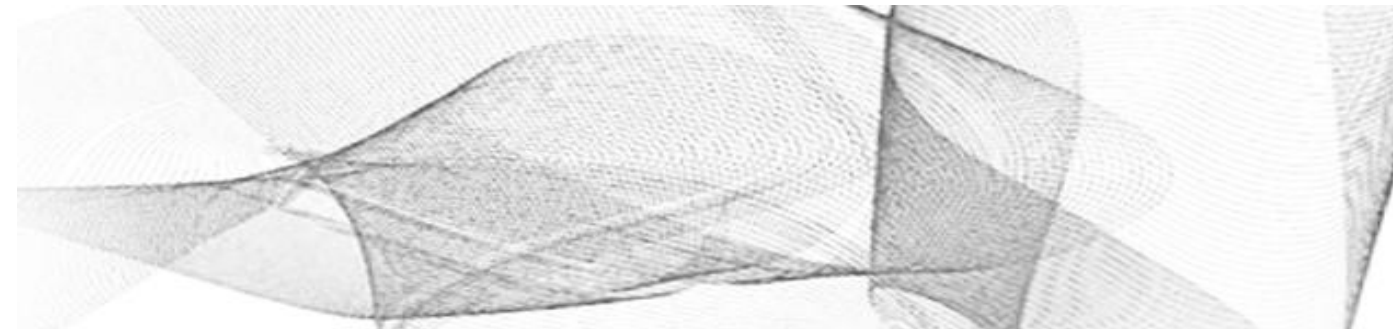


Fig 22

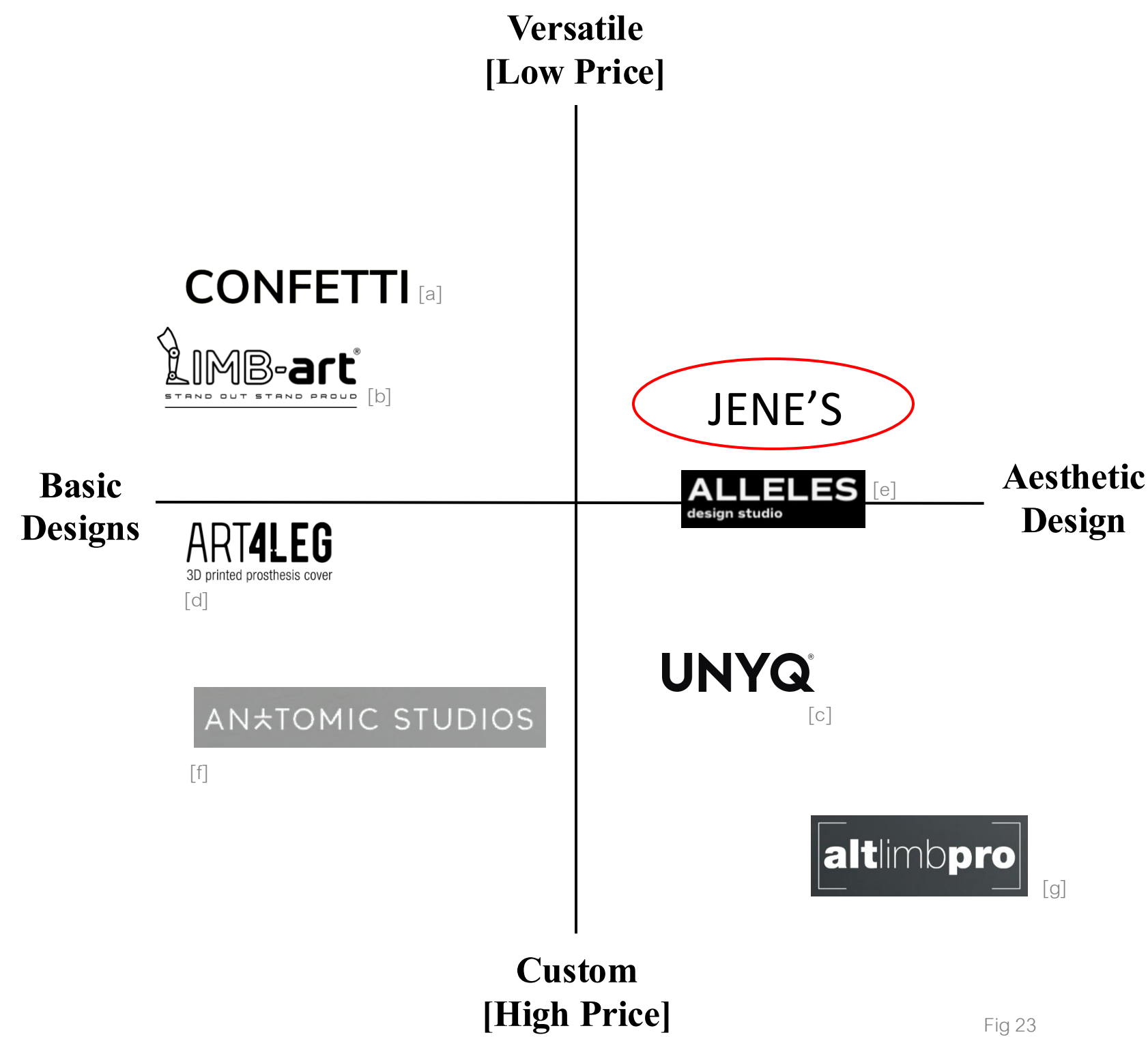


Fig 23

05 COMPETITIVE LANDSCAPE

The graph illustrates two main patterns of brands: versatile fits x simple designs, personalised fits x aesthetic designs (see Figure 23). In general, customisation tends to be pricier, while semi-custom or one-size-fits-all options are more affordable. However, regarding aesthetics, The Alternative Limb Project is an exception. The brand specialises in fully customised designs through an “appearance transformation” approach, including styles such as robotic or surreal prostheses.

JENE’S aims to fill this market gap by creating prosthetic covers in universally fit. By streamlining production and strategically choosing materials and designs, we offer more stylish options in this category and price range without significantly increasing manufacturing costs. Additionally, JENE’S also offers a fully customisable option at a higher cost.

In this table, each analysed brand falls into a specific category on the grid, allowing evaluation of the advantages and disadvantages across different categories (see Figure 24).

Brand	Transparency	Customer Accessibility	Creative Scope	Sustainability	Distribution Reach	Customisation Options
LIMB-art	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Anatomic Studios	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
UNYQ	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>

Fig 24

Limited Developing Average Strong Excellent

(see Appendix F for research)

KEY TAKEAWAYS

A comparative review of LIMB-art, Anatomic Studios, and UNYQ reveals several market gaps that JENE'S is well-positioned to address. It highlights three key opportunities which include a streamlined product discovery process on the website, clear and accessible pricing, and a transparent brand ethos on sustainability. Another key insight is the importance of offering customisable products that meet both aesthetic and practical needs. Moreover, competitors are increasingly adopting technologies like 3D printing and digital scanning to personalise the user experience, while also building strong narratives around their brands. Moreover, global accessibility and sustainable production are emerging as industry standards rather than optional features.

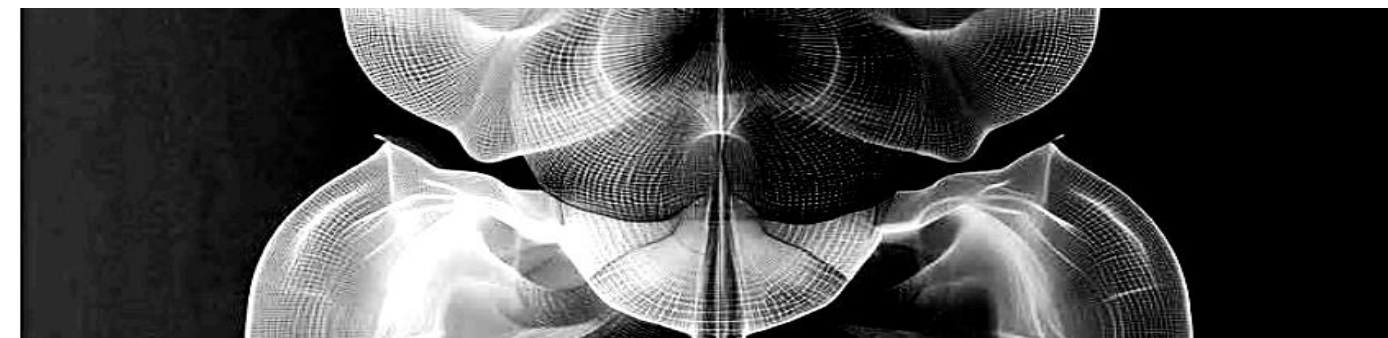


Fig 25

06 TARGET MARKET

Gen Z

Gen Z (1997-2012) is strongly committed to self-expression and authenticity. According to a global survey, 92% of Gen Z respondents believe staying true to oneself is very important (Ventura and Tan, 2024). While they express unconventional and bold attitudes, they do not hesitate to punish brands for performative activism, goodwashing, or false advertising.

Representing 25% of the global population, their purchasing influence has exceeded \$7 trillion (Oliver Wyman and The News Movement, 2023). By 2035, it is predicted that this generation will make up 31% of the economy, as they get into the workforce and grow their financial power continuously (Ventura and Tan, 2024).

Regarding mental health and environmental issues, over 50% of Gen Z is highly concerned, often feeling anxious or powerless about climate change (Crossley and Houghton, 2024), influencing their personal choices, financial decisions, and social engagements. Additionally, they are motivated to support brands that reflect their values of sustainability and authenticity.

Millennials [Gen Y]

Millennials (26 to 41) represent a key consumer base with its global spending power totalling £2 trillion globally in 2024 (Houghton and O’Sullivan, 2024). Once they hit their peak earning years, their focus on physical and mental well-being shapes their purchasing decisions to go for products that align with their values (Gwyther, 2024).

According to Deloitte, they reveal that 73% of Millennials have concerns about their mental health (Deloitte, 2023). Meanwhile, as they are looking for products and services that help them optimise their health, 63% of them are willing to pay more for environmentally sustainable products (Gwyther, 2024).

They rely heavily on social media and digital platforms when making purchasing decisions. In 2023, almost half of the millennial shoppers prefer online shopping, showing a stronger trend than other generations. Although Gen Z also has similar shopping behaviours, Millennials show a higher tendency toward this way of shopping (Statista, 2024).



Fig 26

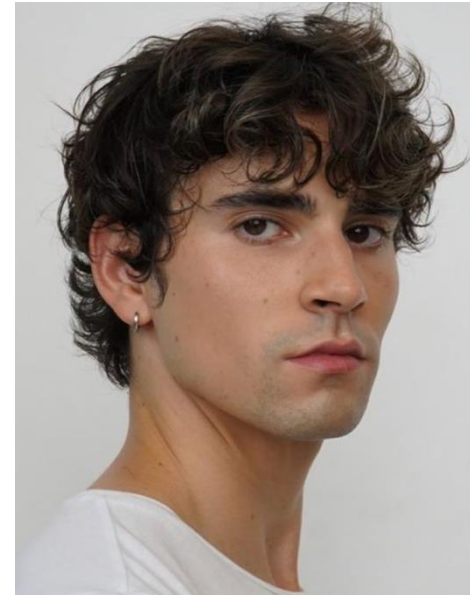


Fig 27

Alex, 28 years old

- Occupation: Lifestyle Goods Product Designer.
- Salary: £42k, working in central London.
- Lives in a modern flat, leads an active and design-conscious lifestyle.
- A BK amputee, wears a prosthesis daily.
- Spends around £300 a month on quality, functional clothing and accessories.
- Chooses products for comfort but also for their visuals.
- Follows modular fashion and brands with ethical values.
- Interested in tech-enabled fashion (e.g. custom-fit, smart design).
- Why JENE'S?: To integrate personal identity into a daily-worn prosthesis through design-led covers that reflect values of innovation and individuality.

07 CONSUMER PROFILE

(see more in Appendix G).



Fig 28

Brook, 23 years old

- Occupation: Micro- to mid-tier fashion influencers (10K - 100K followers).
 - Salary: £40k - 50K from content creation, depending on engagements and collaborations.
- Lives in a shared flat in East London, surrounded by a creative community.
 - A BK amputee, openly discusses her journey online.
 - Spends £400 per month on fashion, beauty, and styling tools.
 - Collab with fashion and beauty brands.
- Engages with communities focused on disability advocacy and fashion activism.
- Why JENE'S? - To transform her prosthesis into an accessory that empowers self-expression and inspires her community.



Fig 29 JENE'S

08 BRAND STATEMENT

Values








At JENE'S, wearable fashion is imagined as a bold statement of identity and empowerment. Rooted in the values of individuality and body empowerment, our brand celebrates uniqueness through inclusive designs while championing sustainability in our practices.

Mission

We empower prosthetic users through bold and expressive 3D-printed covers. Beyond challenging public perception, our main goal is to encourage users to view their prostheses not as markers of “disability”, but as aesthetic and personal fashion statements.

Vison

A future where prostheses are embraced as creative extensions of identity instead of limitations. We aim to shift their roles from medical necessity to expressive fashion - like glasses! Striving to lead the way to a more inclusive and representative fashion landscape.

<div>Key Partnerships</div> <div><ul style="list-style-type: none">- 3D printing tech providers (e.g.Ottobock, 3D labs etc).- Tech developers for the scanning tool and website.- Healthcare networks (e.g. Ottobock, NHS, local prosthetic clinics etc).- BK amputees and content creators who advocate for inclusion and design justice as community ambassadors.- Collaborations with brands that share the same values.- Sustainability partners including B-Corp certified suppliers and biomaterials innovators.</div>	<div>Key Activities</div> <div><ul style="list-style-type: none">- Product design and prototyping with 3D modelling.- Ecommerce and website management.- Custom order processing.- Branding and marketing.- Community engagement.</div>	<div>Value Propositions</div> <div><ul style="list-style-type: none">- Fashion-forward prosthetic covers that turn stigma into style.- Customisable and inclusive options for all.- Sustainable materials.- Identity empowerment.</div>	<div>Customer Relationships</div> <div><ul style="list-style-type: none">- Inclusive brand voice- Social media storytelling.- Supportive customer service.- Co-Creation with feedback loops.</div>	<div>Customer Segments</div> <div><ul style="list-style-type: none">- Starting with BK amputees especially Gen Z and Millennials who seek style-driven and personalized wearables.- Caregivers, medical professionals.- Future segments include AK amputees, upper limb amputees etc.</div>
<div>Cost Structure</div> <div><ul style="list-style-type: none">- R&D and prototyping.- 3D printing production costs.- Web hosting and development.- Marketing and influencer partnerships.- Operational overheads (e.g. packaging, shipping, salaries etc).</div>			<div>Revenue Streams</div> <div><ul style="list-style-type: none">- Sales of prosthetic covers (RTW, DIY, custom).- Accessories.- Limited edition drops.- Collab drops.- Licensing (e.g. scanning software, design etc).</div>	

(Osterwalder, 2005)

Fig 30



LQS-47 Series



COL-20 Series



NTR-08 Series

Fig 31

09 7PS MARKETING MIX

PRODUCT

JENE'S will offer decorative prosthetic cover designs exclusively for below-knee (BK) amputees as a start. Our products are divided into 4 categories:

- Ready-to-Wear Prosthetic Covers (one-size-fits-all)
- Fully Customised Prosthetic Covers (complemented with JENE'S scanning tool)
- DIY Set for Prosthetic Covers
- Accessories (e.g. small pouches, bag charms, shoe accessories).

We will also release occasional limited-edition drops in collaboration with emerging freelance illustrators and 3D visual designers, supporting independent creatives and promoting mutual growth within small businesses.

Our first launch features 3 series - LQS-47, NTR-08, and COL-20 (see Appendix H). Each series will have 3 different designs, with one example from each shown on the left.

Unique Selling Point (UPS)

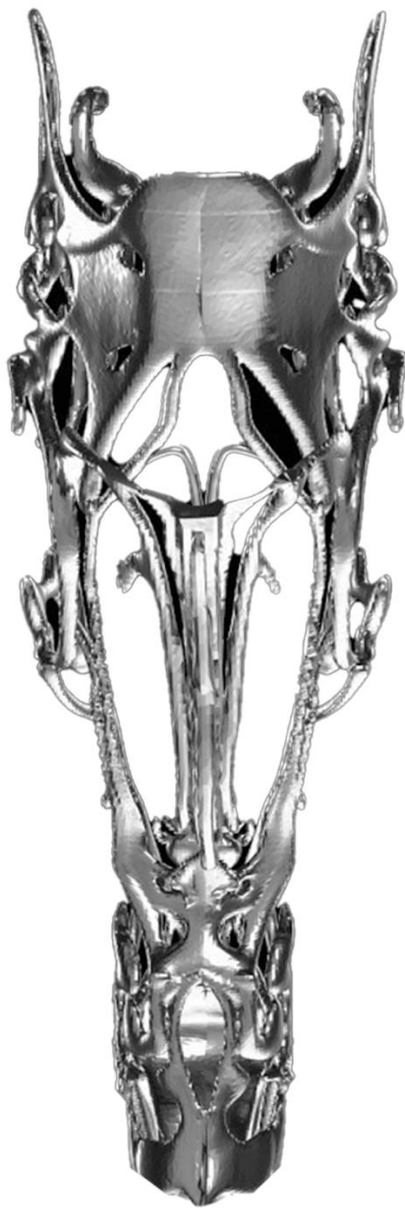
Operating on our official digital website, **JENE’S** prosthetic covers are divided into 3 categories: universal fit, **DIY** sets, and fully customised options. Moreover, we provide a “scanning at home” tool for custom orders on our website. This allows customers to scan and capture their measurements, supporting us in creating a personalised prosthetic cover.

Size Guide (see reserch on Appendix I)

Size	Calf Circumference	Length
S	33 cm -36 cm	33 cm – 37 cm
M	36 cm – 39 cm	37 cm – 41 cm
L	39 cm – 42+ cm	41 cm – 45 cm

The prosthetic covers will be crafted using Thermoplastic Polyurethane (TPU) for its flexibility and resilience and Polyamide 11 (PA11), a sustainable, bio-based material renowned for its strength and lightweight properties. Our collaboration ensures the delivery of high-quality, customisable designs that reflect **JENE’S** commitment to innovation

Fig 33



LQS-47 Series



COL-20 Series



NTR-08 Series

Fig 32

Meanwhile, we will introduce the first generation of our **DIY Customisation Kit - PIY-01**.
With each order, the box will be personalised with the customer's name in the centre (see Figure 34).



Fig 34

We include 5 different art mediums for customers to experiment with on a plain white prosthetic cover. While the changes or decorations might not be as transformative, the process serves as a fun and creative activity (see more on Website Mockup).



Fig 35

As part of our brand, we also offer a small line of accessories crafted from excess materials from our prosthetic cover production, with the aesthetic shown in the mood board.

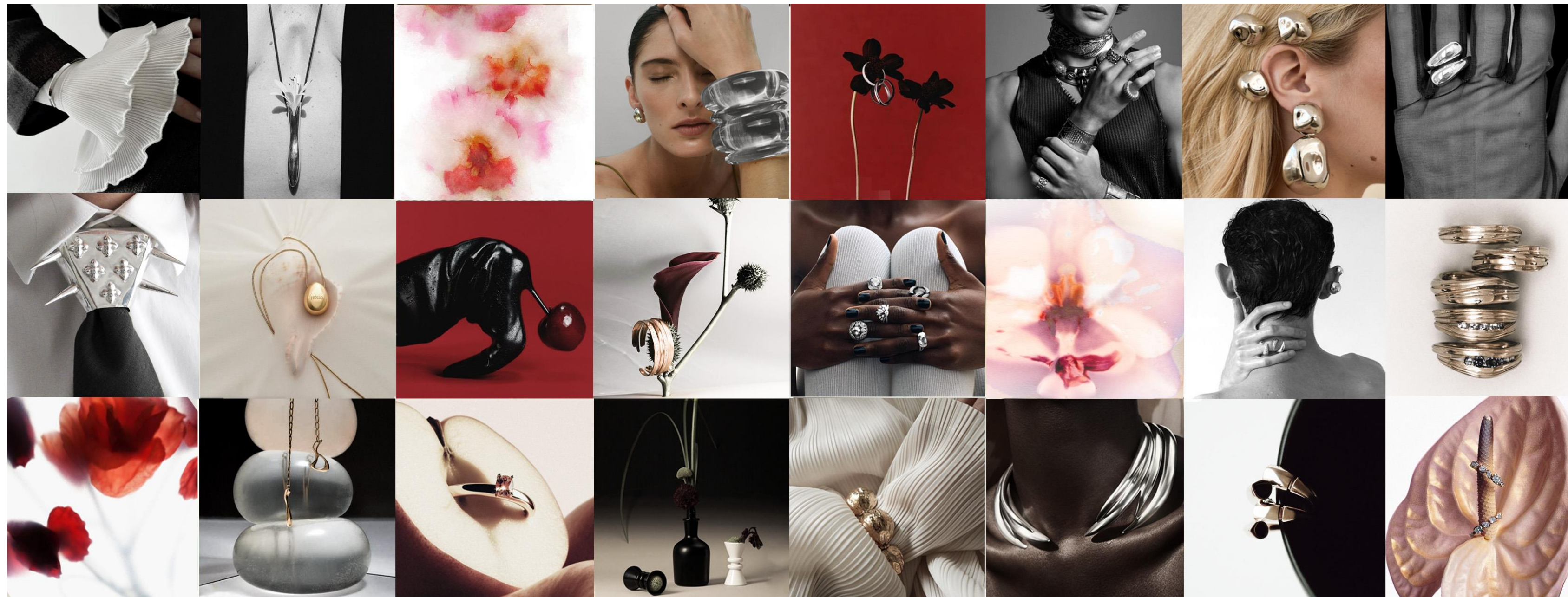


Fig. 36

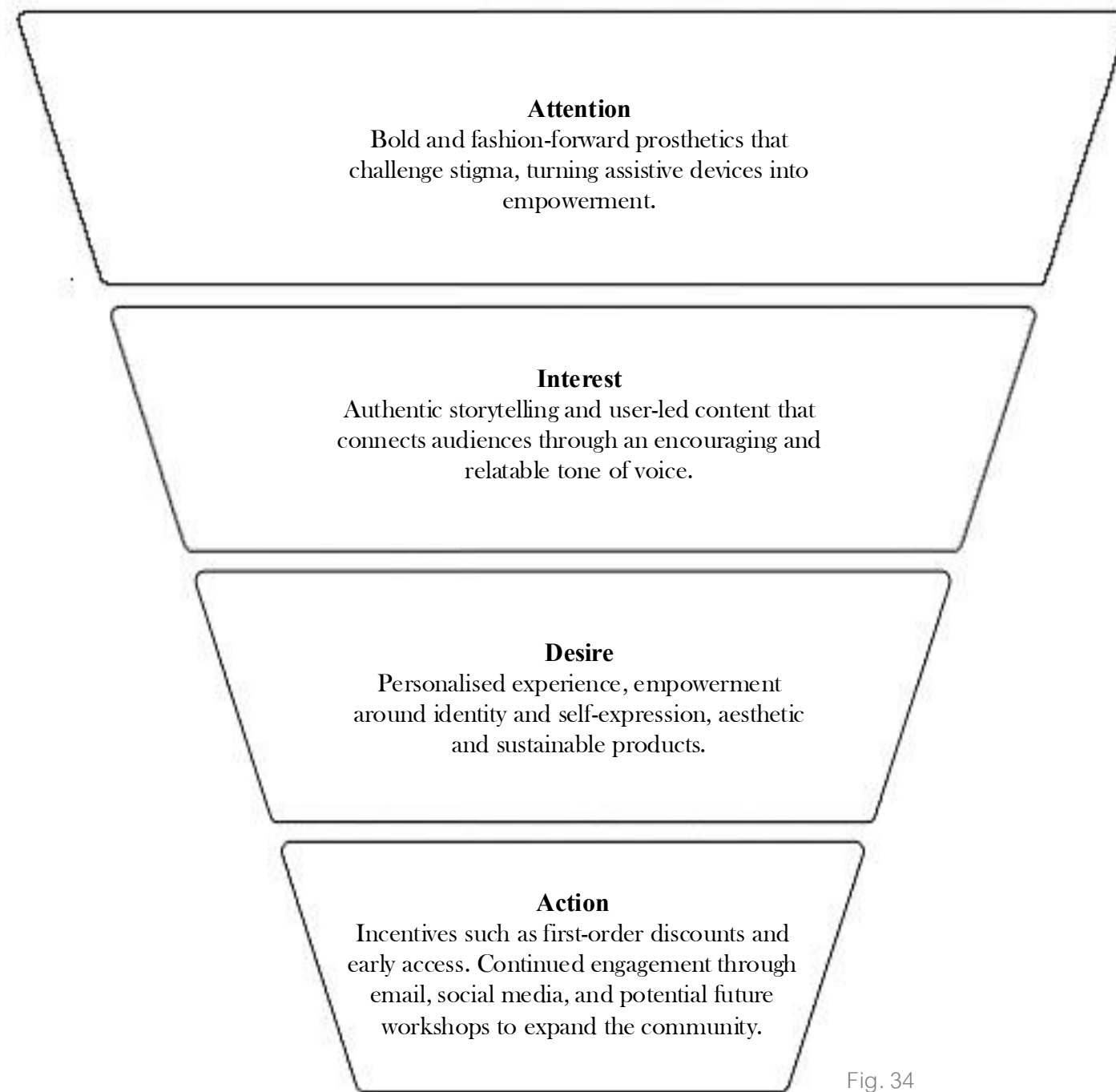


Fig. 34

PROMOTION

Social media will be the core of JENE'S strategy for increasing brand visibility, community engagement, and sales. Our platforms include Instagram, TikTok, and Facebook, where we will deliver DTC campaigns - #MyJENES, featuring real users styling their prosthetic covers.



Fig 37

Social Media Marketing

B2C collaborations with influencers, artists, and futurist designers from the limb-difference community will support inclusive content creation. With reels and TikTok, we can highlight our design development, scanning processes, and product unboxings.

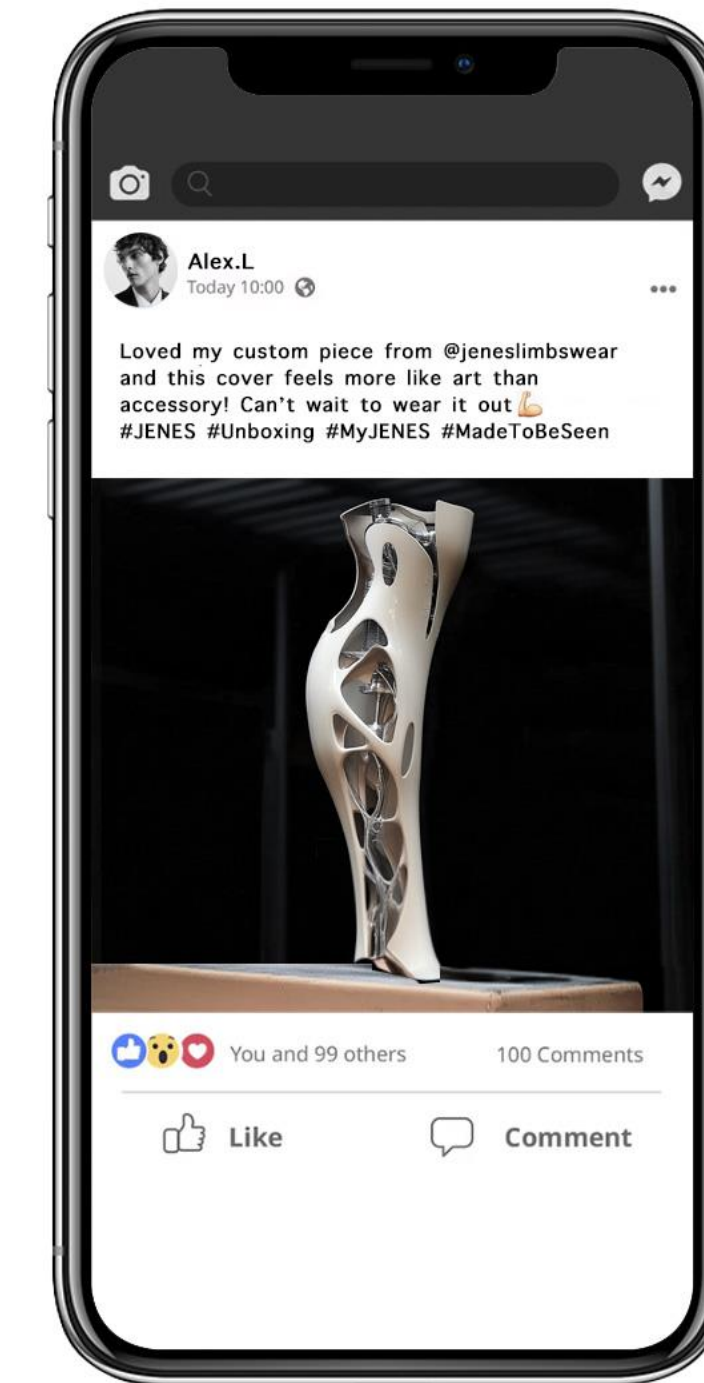
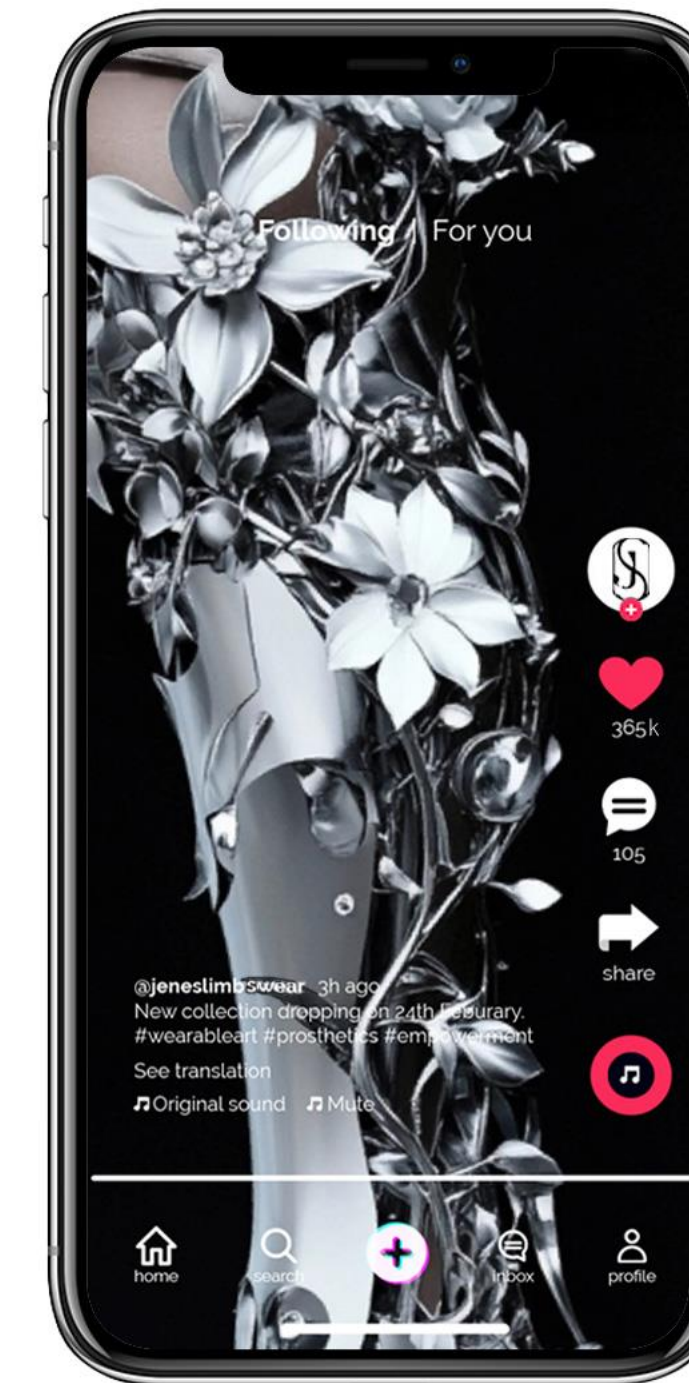
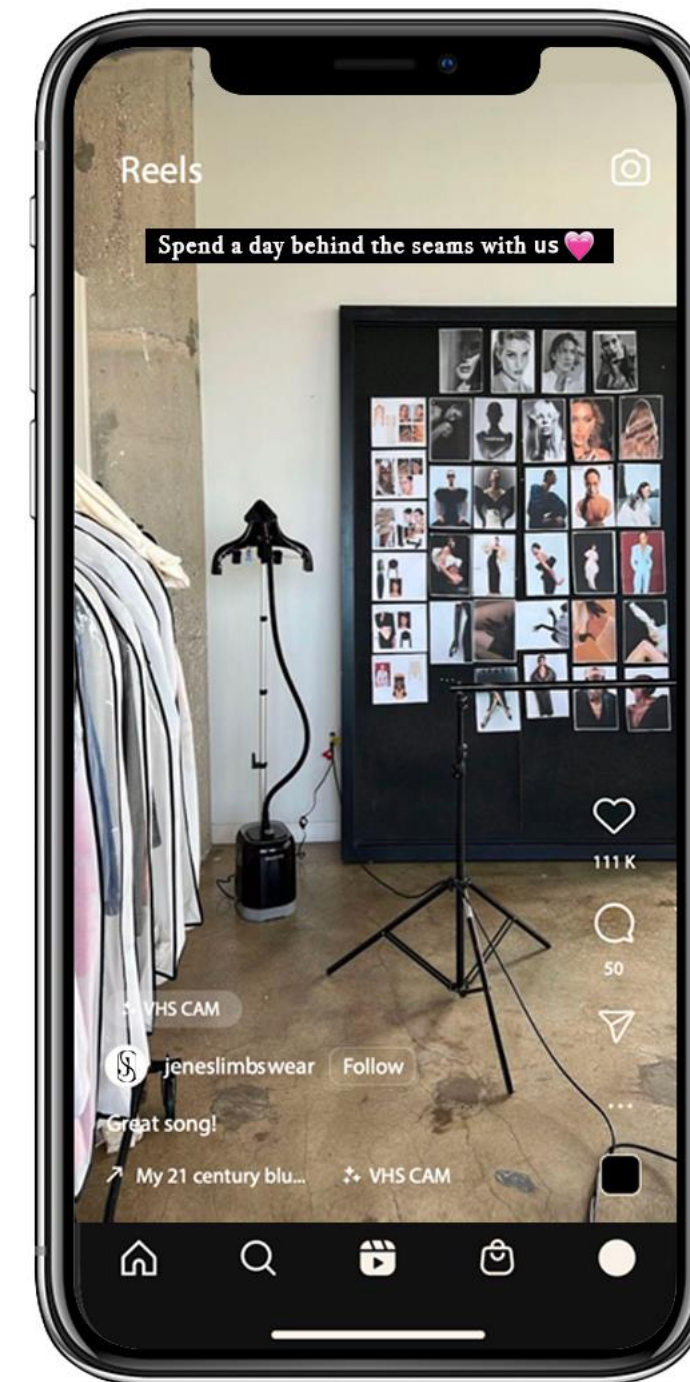


Fig 38

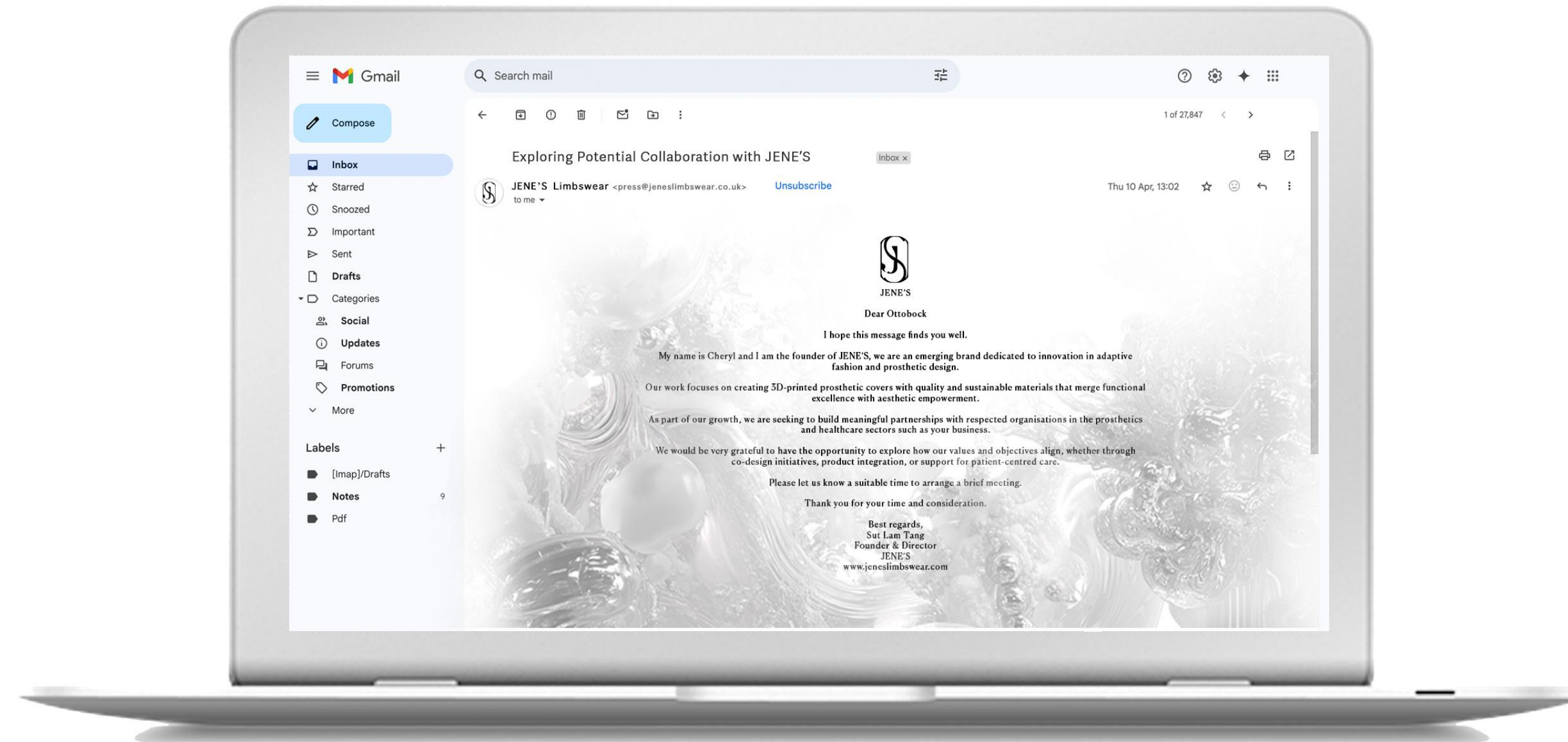


Fig 39

Email Marketing

Besides customer email marketing, we will also pursue a B2B strategy through email to engage with suppliers and healthcare providers, such as Steeper Group, Ottobock and NHS, to build partnerships and strengthen credibility within the prosthetic community.

PROCESS

JENE’S will employ Shopify to manage inventory, sales, and SEO, with shipping fulfilled by UPS and DHL to ensure reliable delivery.

Orders from our Ready-to-Wear line will be dispatched within 5-10 business days after quality checks and packing.

With custom orders, we offer a comprehensive scanning tool for users to scan and capture accurate measurements of their prosthetic device (see scanning tool customer journey on Website Mockup).

The idea behind JENE’S “scan-at-home” tool originates from a group project developed during my Year 2 Creative Business Start-up module in 2024. Inspired by the Chinese e-commerce platform Taobao and its AI-powered “one-click measurement” feature, we created an E-thra service (see Appendix J).

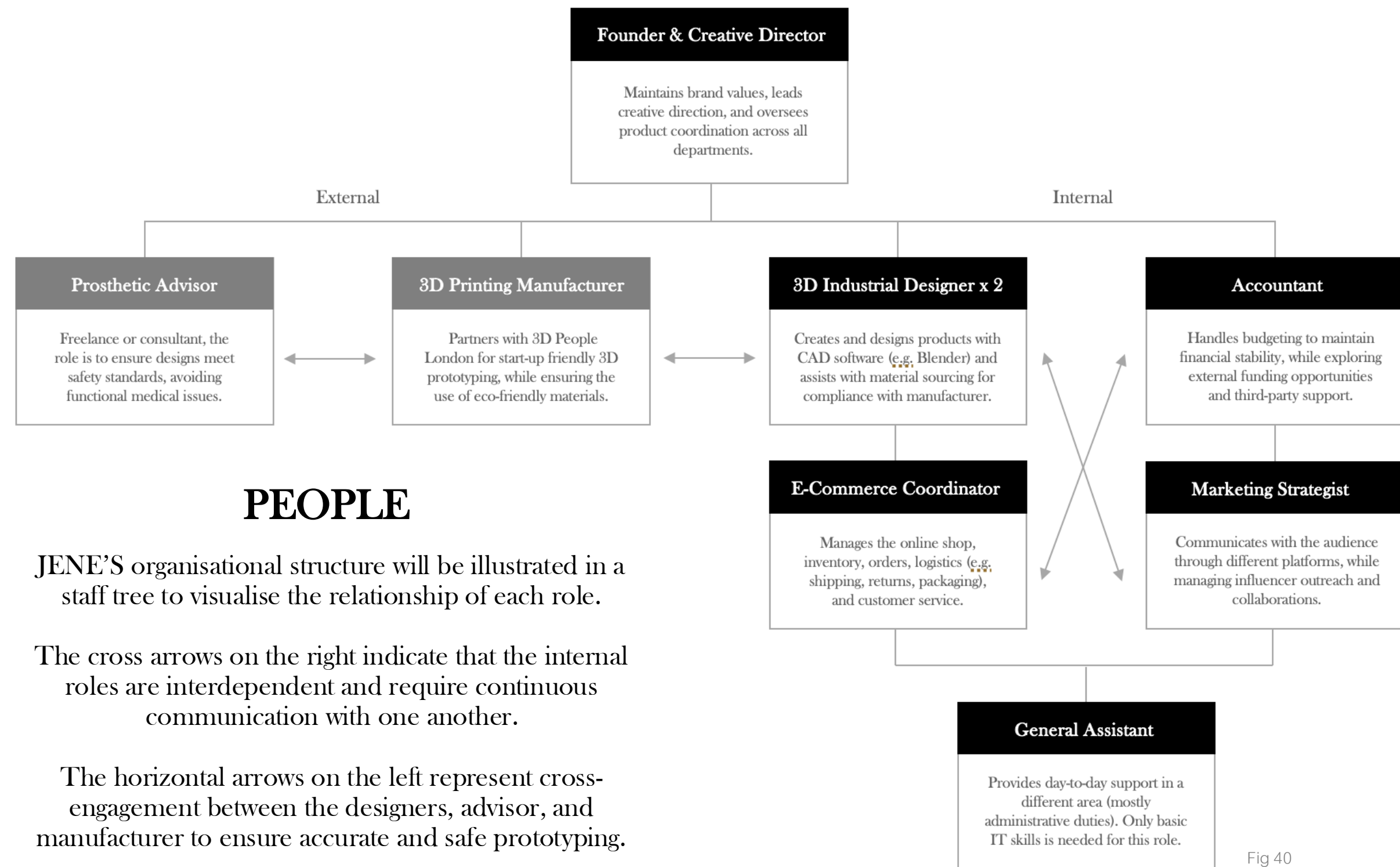


Fig 40

PEOPLE

JENE'S organisational structure will be illustrated in a staff tree to visualise the relationship of each role.

The cross arrows on the right indicate that the internal roles are interdependent and require continuous communication with one another.

The horizontal arrows on the left represent cross-engagement between the designers, advisor, and manufacturer to ensure accurate and safe prototyping.

PRICE

Product	Selling Price (£)
Ready-to-Wear Prosthetic Cover	£595 - £795
Custom Prosthetic Cover	£700 - £1,200
Limited Edition Prosthetic Cover	£800 - £1,200
DIY Set	£350

Fig 41

Financial justification of JENE’

Category	Description	Cost per month	Cost per year
Salary	3D industrial designer x 2	£4216.67	£50600
Salary	Junior Accountant	£2010	£30200
Salary	E Commercial coordinator	£1350	£16200
Salary	Junior Marketing	£2353	£28231
Salary	General Assistant	£1604.58	£19255
Office expensive	Utilities bills	£258.58	£3103
Website	WIX Premium Plan	£26.31	£315.72
App	Blender	Free	Free
App	Fusion 360(first 30days free)	£84	£654
	Total	£11903.14	£148558.72

Fig 42

PLACE

Products will be available exclusively through JENE’S official website, which is the central platform for browsing and purchasing. The website will prioritise accessibility and user-friendly navigation, while displaying futuristic and interactive designs.

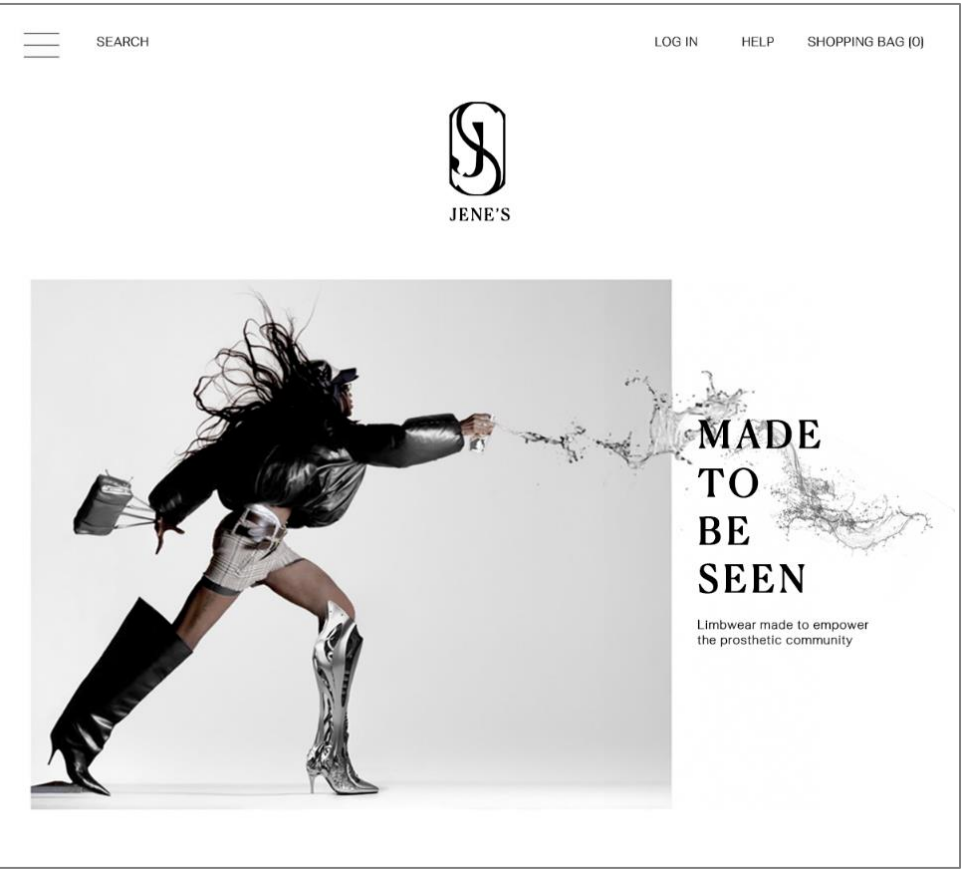


Fig 43

[see full version on Website Mockup]

PHYSICAL EVIDENCE

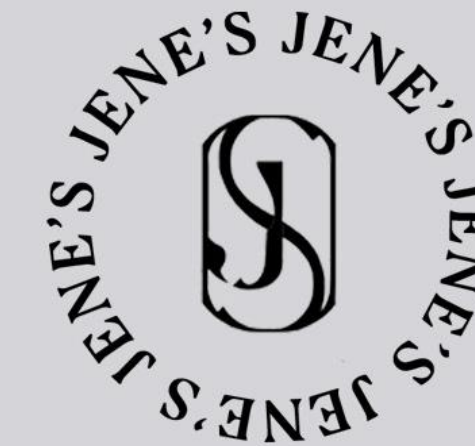
PRIMARY LOGO



SECONDARY LOGO

JENE'S

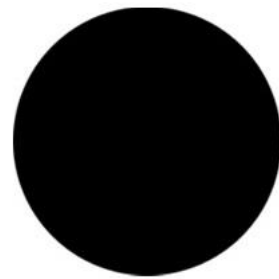
SUBMARK



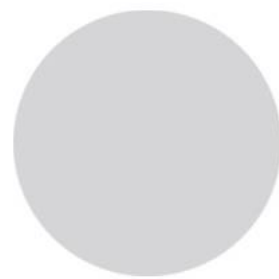
LOGO MARK



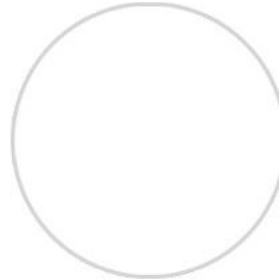
COLOUR PALETTE



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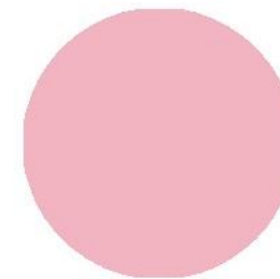
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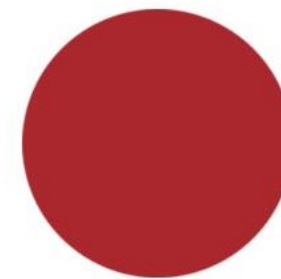
#ffffff



#eacbd3



#f1b4c1



#aa272c

TYPOGRAPHY

DISPLAY TYPEFACE
-for logo, titles & email-

CANELA DECK [REGULAR]

BODY TYPEFACE
-for paragraphs & website-

FAHKWANG [EXTRA LIGHT]

Fig 44

10 CONCLUSION

JENE’S was founded in response to a clear gap in the adaptive fashion market. With many existing prosthetic solutions focusing on practicality, only a few address the emotional and identity-driven needs of those who wear them. By merging aesthetics with accessibility, we empower users to reclaim visibility and express individuality through design.

In the next stage, JENE’S will expand into additional limb types, such as above-knee (AK) and upper-limb prosthetics, while further strengthening long-term relationships with our existing audiences and partners.

Moreover, we also plan to introduce recycling and repurposing services to support a more sustainable future. Our goal is to establish JENE’S as a leading force in adaptive fashion, where prostheses are celebrated instead of being concealed.