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Editorial

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EHARA TAKU TOA, HE TAKITAHĪ, HE TOA TAKITINI

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Stella Lange

Ehara taku toa, he takitahi, he toa takitini

*My success should not be bestowed on me alone, as it was not individual success,
but the success of a collective*

Kia ora koutou and welcome to *Scope (Art and Design)* issue 25, Fashion Special Issue. The theme of this issue is Ara Honohono | Connecting Pathways, reflecting the ways in which fashion operates and is practised to bring together diverse knowledge and experiences. Authors were encouraged to consider this theme broadly, and we welcomed submissions from many fields and disciplines that contribute to critical debates and new understandings of fashion and the fashion system.

As editor, my role was to find fashion design voices for this issue. The abundance of fashion-related events in Dunedin provided opportunities to source content from a range of fashion voices and for a range of fashion activities – catwalk, competition, project-based, academic, exhibition and events. The whakataukī chosen for this issue makes it clear that it draws its strength from all our contributors' voices and practices.

Ehara taku toa, he takitahi, he toa takitini

The theme Ara Honohono | Connecting Pathways was shared with the 25th Annual Conference of the International Foundation of Fashion Technology Institutes, held in Ōtepoti, Dunedin, 3-6 April 2023. This was the first time the conference had been held in Aotearoa, New Zealand, and was hosted by Otago Polytechnic | Te Pūkenga, in partnership with mana whenua Ngāi Tahu in Ōtepoti, Dunedin, in the beautiful South Island – Te Wai Pounamu.

The conference immediately followed the 23rd annual iD Dunedin Fashion show. This year iD Dunedin combined the ready-to-wear New Zealand fashion show with the iD International Emerging Designers Awards show, providing a unique insight into emerging fashion design practice alongside more commercial fashion design practices. A few weeks later, the annual symposium of the Costume and Textile Association of New Zealand (CTANZ) was held, in Ōamaru, Ōtākou | Otago. It is from these places, rich in fashion, fashion practice, fashion education and fashion tradition that this *Scope (Art and Design)* Fashion Special Issue comes.

Professor Margo Barton and Caroline Terpstra provide an insight into the 25th International Foundation of Fashion Technology Institutes (IFFTI) Conference, describing the themes and highlights of the international delegates' presentations and discussions. Tracy Kennedy reveals the shifts and evolutions in practices across a panel of indigenous fashion designers, as they discuss the role of kaupapa Māori in their identity and work. Simon Swale reviews an exhibition of fashion practitioners in which practice is clearly connected to whakapapa. The exhibitors were all connected to the Otago Polytechnic | Te Pūkenga School of Fashion as graduates or educators.

Fashion design practice is developed over time, strengthened by knowledge and understanding, polished and refined with each critical and considered development. We are fortunate to have in this issue submissions from fashion practitioners at three different stages of their academic journey. Anessa Starker provides a thought-provoking way to explain fast fashion – drawing on Marc Augé's theory of supermodernity and Rem Koolhaas' Junkspace. This theorising came out of her Master of Design projects. Angela Newson provides a reflective account of her journey from fashion practitioner to student as she prepared a portfolio of evidence to gain a Bachelor of Design (Fashion) through Capable New Zealand. Philippa Hoogsteden Casey narrates the thoughts and feelings that fueled her textile development as part of her undergraduate study for a Bachelor of Design (Fashion). Not all students of fashion take the time to articulate their process, and we are fortunate to be offered their perspectives.

For the second time, a substantial designer process section is included in this issue. This focus on designer process, inspired by Hywel Davies' book *Fashion Designers' Sketchbooks*, again aims to make the process of fashion design more visible and to showcase the unique approaches taken by different fashion practitioners. Fashion design process uses iteration, review and revision as a key element – and so this year Col Fay and I have revised the questions we asked our fashion designers. We were more specific about 2-D and 3-D methods, prompting our designers to reflect on the role of photography, models, drawing, sketching, reading and reflection. Beyond that, we asked how designers combined these methods and how they worked together. Recognising that design, including fashion design, is collaborative, we asked specifically about the role of collaboration in designers' process. We asked designers how they approached designing as tangata whenua or as tangata Tiriti.¹ This aspect of whakapapa, of contextualising heritage and connection, of knowing and owning one's cultural history, is increasingly important as part of a designer's identity. We want to understand those who design our garments. Our questions and prompts asked our designers to reflect on their position and practice in relation to the communities where they practice, to identify their tūrangawaewae for designing.

We are excited to share with you the process that all our designers have traversed. Dr Bobby Campbell Luke positioned their practice in relation to whānau, tūrangawaewae and kaupapa Māori principles, and wrote of paradigm shifts in relation to decolonisation and indigenisation. Donna Dinsdale spoke of her wider whānau | family and the importance of kawa (cultural practices) and tikanga (cultural principals) in the collaboration, discussion, consultation and sharing that is part of their practice. Weaver Carol Oldfield positioned the whakapapa | context of their work in terms of local and international weavers and their practices. Sarah Oliver wrote of a fashion practice that encompassed both teaching and commercial work in costume design, and of the collaborative nature of both spaces. The explanation of the collaborative process of Dr Denise Sprynskiyi and Dr Peter Boyd provides a nuanced and unique summary of the way these two fashion practitioners work together, and work with found garments and also with Jirra Models, a First Nations modelling agency. Theirs was not the first designer process to extend to consideration of how garments are communicated to others.

Dr Kathryn A Hardy Bernal shared with us the process she used in working with Lolita Latina – Gothic and Lolita styles in Mexican fashion. Identifying their position as an insider/outsider perspective reveals yet another way for designers to articulate the relationship between practice and context.

Dr Natalie Smith's review of iD Dunedin's 25th Emerging Fashion Designer show reveals the joy of a post-COVID fashion event. iD Dunedin combined the glamour of a historic setting and Dunedin's most high-profile fashion designers with an exciting section featuring fashion design graduates from across the globe. Molly Marsh brings the 21st century practice of Instagram to our pages with a short reflective review of her time interning behind the screens at iD fashion. This small section provides a multi-faceted view of the ways in which iD Dunedin celebrates Dunedin fashion.

Finally, the last section pulls back from a close focus on fashion as a spectacle to fashion and its wider practices of wearing and writing and the way it is used off the catwalk. Through a deep investigation of the fashions in which author Essie Summers clothed her Mills & Boon heroines, Karin Warnaar reminds us that what we wear plays an important part in communicating who we are to others. With 50 titles, and a total of twenty million copies sold, Essie's descriptions of fashion evolved over the decades and provided a clear sense of how feisty, confident heroines dressed. Elaine Webster provides us with a wider view of fashion, its history and connection to culture through a review of the annual Costume and Textiles Association of New Zealand (CTANZ) symposium, held this year in Ōamaru, the self-named steampunk capital of New Zealand. Again, the author maintains a clear focus on indigenous textile and costume practices. This last article, like all the others, reaffirms that fashion is a social practice, and fashion design must be made visible and discussed for its inherent value and beauty to be truly understood.

Kua Ea | It is done

Stella Lange

Stella Lange (ORCID ID: <https://orcid.org/0000-0002-3676-4331>) is the postgraduate coordinator in the School of Design and a Principal Lecturer. Stella's research interests are textile craft and repair, bridging historical research with contemporary practice. She has a PhD on garment leather, and a Bachelor of Consumer and Applied Science (First Class Honours), both from the University of Otago. Stella believes that process is a key element of successful design and research and encourages students to look at the systems and theories that support development and understanding. Textile craft and theories of activism underpin her creative work - with results that include published/presented papers, exhibited work and published designs for hand knits.

- I. Here in Aotearoa New Zealand people increasingly identify themselves as tangata whenua – people of the land – or as tangata Tiriti – people of the treaty.