

SCOPE

Contemporary Research Topics

art & design 25:
Fashion
October 2023

Whole Journal

<https://doi.org/10.34074/scop.1025>

ART&DESIGN
FASHION

Special Issue

Published by Otago Polytechnic Press.
Otago Polytechnic Ltd is a subsidiary of Te Pūkenga,
New Zealand Institute of Skills and Technology.

CC-BY the authors;
© illustrations: the artists or other copyright owners or as indicated.

SCOPE

Contemporary Research Topics

art & design 25:
Fashion
October 2023

scope

Contemporary Research Topics

Scope: Contemporary Research Topics (Art & Design) Fashion Special Issue, is peer-reviewed and published annually by **Scope: Contemporary Research Topics**, Otago Polytechnic Press. Otago Polytechnic Ltd is a subsidiary of Te Pūkenga - New Zealand Institute of Skills and Technology.



The series *Scope (Art & Design)* aims to engage discussion on contemporary research in the visual arts and design. It is concerned with views and critical debates surrounding issues of practice, theory, history and their relationships as manifested through the visual and related arts and activities, such as sound, performance, curation, tactile and immersive environments, digital scapes and methodological considerations. Within Aotearoa/New Zealand and its Pacific neighbours as a backdrop, but not its only stage, *Scope (Art & Design)* seeks to address the matters which concern contemporary artists and arts enquirers in their environments of practice.

EBSCO Database: *Scope: Contemporary Research Topics (Art & Design)* is catalogued on the EBSCO Database in recognition of academic quality and alignment with international peer review processes.

An online version of the journal is available free at <https://thescope.org/journal/>

ISSN (for hardcopy version): 1177-5653;

ISSN (for online version): 1177-5661.

CC-BY 2023 the authors; © illustrations, the artists or other copyright owners.

Copy Editing: Paul Sorrell

Design & Typesetting: Joanna Wernham

Printing: Uniprint

Cover: Chris Sullivan

Editorial Team: Stella Lange (Guest Editor) and Pam McKinlay (Assistant Editor), Dunedin School of Art, Otago Polytechnic / Te Kura Matatini ki Otago, Dunedin, Aotearoa/New Zealand.

For peer review and editorial advice and comment, the editors rely on a range of appropriate reviewers, but in the first instance on members of the **Editorial Board (series)**:

- Professor David Bell, Dunedin College of Education, University of Otago
- Dr Kevin Fisher, Film & Media Studies and Visual Culture, University of Otago
- Dr Khyla Russell, Emeritus Professor (Retired)
- Professor Elizabeth Rankin, Art History Department, University of Auckland
- Henry Symonds, Whitecliffe College of Art & Design, Auckland
- Associate Professor Linda Tyler, Convenor of Museums and Cultural Heritage at the University of Auckland
- Hannah Joynt, Senior Lecturer, School of Design, Otago Polytechnic
- Associate Professor Caroline McCaw, School of Design, Otago Polytechnic

CONTENTS

6	Stella Lange	Editorial
10	Margo Barton and Caroline Terpstra	Ara Honohono: Connecting Pathways
21	Tracy Kennedy	Exploring Kaupapa Māori-led Design and Fashion Practice
26	Simon Swale	Whakapapa, Ancestry and Contemporary Fashion Practice
33	Anessa Starker	Re:Re:Re: Supermodern Fashion – Fashion Design in the Twenty-First Century
40	Angela Newson	The Influence of Reflection in my Journey as a Fashion Practitioner
49	Philippa Hoogsteden Casey	Darn those Microlepidoptera!
52	col Fay	Research as a Transformative Process
54	Bobby Campbell Luke	Fashion Design Process
58	Carol Oldfield	Fashion Design Process
62	Sarah Oliver	Fashion Design Process
66	Donna Dinsdale	Fashion Design Process
70	Kathryn A Hardy Bernal	Fashion Design Process
74	Leica Johnson	Fashion Design Process
78	Denise Sprynskyj	Fashion Design Process

81	Natalie Smith	iD Dunedin Fashion, 31 March –1 April 2023
87	Molly Marsh	Interning at iD Fashion Week
91	Karin Warnaar	Dresses and Drapery: The Material Essie Summers
97	Elaine Webster	Notes on the Symposium Traditions: Observance or Departure

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.

ARA HONOHONO: CONNECTING PATHWAYS

Margo Barton and Caroline Terpstra

A reflection on the 25th Annual Conference of the International Foundation of Fashion Technology Institutes (IFFTI), Ōtepoti Dunedin, Aotearoa New Zealand, 3-6 April 2023

The International Foundation of Fashion Technology Institutes (IFFTI) is an organisation commissioned with the task of bringing fashion education institutions together. Entry to IFFTI is via a rigorous application process, which includes submitting details about the history of the institution; the programmes offered; profiles of faculty members and their research; details of the institution's facilities; and a reference from a current member institution. In 2023 there are 55 member institutions.

In 2007 Otago Polytechnic's School of Fashion (now a part of the School of Design) applied successfully to become members. We were accepted as members in 2007 at the 9th Annual IFFTI Conference held at Ryerson University, Toronto. In early 2008, at the 10th Annual IFFTI Conference held at RMIT University in Melbourne, Australia, Margo Barton and Caroline Terpstra delivered a presentation about Otago Polytechnic's School of Fashion, and the institution was officially admitted into the organisation.

In 2021, with the assistance of the Otago Polytechnic Kaitohutohu Office, Tourism New Zealand and Enterprise Dunedin, we were successful in our bid to host the 25th Annual IFFTI Conference in April 2023.

THE KAUPAPA

Locating the conference for the first time in Aotearoa New Zealand provided the impetus to create an experience that would be uniquely reflective of our commitment to biculturalism and Te Tiriti o Waitangi. We wanted to create an experience with mana whenua, and the appropriate way to do this was through the Otago Polytechnic Kaitohutohu, Janine Kapa. Janine acts as a liaison between the polytechnic and local rūnaka represented by the Komiti Kāwanataka. Working with Janine and her predecessor Megan Pōtiki, we identified that fashion designer and weaver Amber Bridgman would be the most appropriate person to represent mana whenua on our committee steering group. Working with all three very knowledgeable wāhine, we discussed the kaupapa of the conference and how that could be expressed through the conference theme and sub-themes, finally settling on "Ara Honohono / Connecting Pathways."

Te ara is the Māori word for path or route but can also refer to a line of traditional Māori weaving. Honohono means to link, to join, to splice, to add. We interpreted this kaupapa as an opportunity to reflect on connections, patterns, pathways and threads that bind us to our past and link us to our future, to culture, to people, to place, to practice.

With the support of Amber and the Kaitohutohu Office, we were committed to integrating mātauraka Māori (Māori knowledge and wisdom) and Māori tikaka and kawa (Māori protocols and local knowledge) into the conference experience and activities.

We acknowledge the guidance and protection of mana whenua – Kāi Tahu, Kāti Māmoe, Waitaha – in this mahi.

Our next step was to further define research sub-themes under the main theme of “Ara Honohono / Connecting Pathways.” After much kōrero, we settled on the following sub-themes and prompts:

1. Lines to the Past, Present, Future

He tāoka tuku iho: The treasures passed down to us from the ancestors, those tried-and-true wisdoms of old.

What and who grounds us in our practice?

How does the past inform the future in the context of the fashion industry?

How can technology ensure that fashion remains relevant in the future?

2. Diversity of Voice

Kahikatea tū i te uru: Strength in numbers

Fashion as voice and an agent – for indigenous peoples, for the under-represented, for change, for power and influence

How can we be open to different voices and learn from each other?

3. Accountability, Responsibility, Courage

He manawa tītī: A person with great endurance

What are our responsibilities as designers, makers, influencers, educators and consumers within the wider fashion ecosystem?

How do we advocate for a sustainable fashion future?

Having settled on our theme, sub-themes and delivery mode, we were ready to release the call for papers and, over the next four months, the IFFTI committee engaged with many enthusiastic researchers keen to participate in the conference and to visit Aotearoa New Zealand. We received 182 submissions in total, comprising workshops, posters, creative practice submissions, developmental papers and full papers, from Australia, Bangladesh, Canada, China, France, Hong Kong, India, Italy, Netherlands, New Zealand, Singapore, Spain, Sweden, Taiwan, US, UK and Vietnam.

Reviewers read through 182 submissions; the final selection comprised 64 submissions from 45 institutions located in 14 countries. These selections comprised 39 full papers, 11 developmental papers, four posters, seven practice-based/exhibition presentations and three workshops.

The programme subcommittee of Dr Stella Lange, Dr Jane Malthus and Moira White worked to develop the presentation schedule.

Tūhura Otago Museum was chosen as the venue for the conference and IFFTI committee meeting, with the mihi whakatau/welcome and IFFTI AGM scheduled at Otago Polytechnic Te Pūkenga the day before the conference. Having the conference at the museum provided participants with access to both the iD Dunedin International Emerging Designers fashion exhibition and the Otago Polytechnic retrospective exhibition “Ka Mua, Ka Muri: Walking Backwards into the Future.” Tūhura Otago Museum staff and IFFTI committee members Craig Scott and Moira White provided invaluable support and advice, as did our professional conference organiser Ali Copeman.

Mana whenua welcomed delegates at the mihi whakatau and cleared the way for the conference to start. Later in the day, a drinks reception at Tūhura Otago Museum provided some manaakitaka/hospitality and allowed delegates to relax, connect with each other and settle in for three days of enrichment, challenge and discussion.



Figure 1. Welcome drinks reception – Jayne Mechan (Manchester Metropolitan University), Professor Robyn Healy (RMIT University Melbourne) and John Lau (London College of Fashion).



Figure 2. IFFTI Chair Professor Robyn Healy addressing the delegates at the opening session.

Our opening keynote, Megan Pōtiki, reflected on the influence of her tūpuna on the European settlement of this area. Megan has honoured their memory through the work that she is doing to restore a cultural identity to urban design projects and new buildings in Ōtepoti Dunedin.

Director of Sustainability at Otago Polytechnic, Ross McDonald, interviewed keynote Tara Viggo on her personal sustainability journey from working as a patternmaker for high-profile UK fashion houses to the creation of her own bespoke agency, Paper Theory.

Tracy Kennedy chaired a panel of young Māori designers, all at different stages of their careers. Most were graduates of Otago Polytechnic School of Fashion. (Tracy Kennedy's paper discussing the panel is included in "Exploring Kaupapa Māori-led Design and Fashion Practice.")

THE PAPERS

There were too many presentations for the authors to attend, making it difficult to highlight sessions in this paper. Here we identify stream themes, with a short discussion of some of the submissions. Themes identified from the submissions were: adaptations, creativity in teaching, cultural inspiration, designing for users, environmental issues, fashion evolution, fashioning cultural identity, fashioning identities, histories revealed, identity and textiles, innovative technologies, celebrating khadi, making new, sampler and sustainability education.

Adaptations

Three papers unpacked the diverse requirements of adaptive clothing and the opportunities for user-centric design processes for paraplegic people; people with impaired vision; and curriculum



Figure 3. Megan Pōtiki brings a mana whenua perspective to her keynote address.



Figure 4. Keynote Tara Viggo and Ross McDonald in conversation.



Figure 5. The Māori fashion and design forum panel: Fiona Clements, Dr Bobby Luke, Sofia Heke, Katherine Inder, Eva Meeuw.

design for students during COVID-19, respectively. They were: "Adaptive Sportswear Designed for Wheelchair Tennis Players" by Subhalakshmi Bhuyan and Nilanjana Bairagi (National Institute of Fashion Technology, Bengaluru, India); "Fashion for All – Creating Inclusive Apparel" by Usha Narasimhan (National Institute of Fashion Technology, New Delhi, India) and Shinju Mahajan (National Institute of Fashion Technology, Bengaluru, India); and "Seeing Things: Opportunities for Development of Student-Focused Curriculum amidst Pandemic Challenges" by Lisa McEwan (AUT University of Technology, Auckland, New Zealand).

Creativity in teaching

In "Abstract Combinations," Andrea Eckersley (RMIT University, Melbourne, Australia) explored traditional fashion processes and product, disrupting these elements through novel methods that challenge both fashion products and the experience of wearing.

In "Embracing the Third Dimension – Exploring 'Phygital' Connections by Honouring Technology and Tradition," Adrian Thornton, Jayne Mehan and Becky de Lacy (Manchester Metropolitan University, Manchester, United Kingdom) discussed the challenges and opportunities brought about through the global pandemic and the use of digital technologies, notably CLO3D, to create opportunities to move between digital and non-digital practices.

In "The Ongoing Development of the Creative Communities: Past, Present and Future," Buddy Penfold, Carolyn Hardaker and Sally Gaukrodger-Cowan (De Montfort University, Leicester, United Kingdom) focused on the importance of creative community networks during the pandemic and proposed that these communities are important across a wide range of disciplines.

Cultural inspiration

"Co-creation in the Traditional Namda Craft of Gujarat: A Design Thinking Approach" was presented by Rupali Pandit and Sumita Agrawal (National Institute of Fashion Technology, Gandhinagar, India). This case study used design thinking to unpack opportunities for craft practitioners through a co-creation process.

In "Restoring Artisan Esteem," Suruchi Dhasmana (National Institute of Fashion Technology, Mumbai, India) discussed indigenous craft and artisans and suggested ways of restoring the artisan's personal self-esteem and at the same time growing businesses and attracting apprentices.

In "The Future of Our Past: Curving a Mindful Future through Indigenous Fashion Practices," Sreenanda Palit (National Institute of Fashion Technology, Kolkata, India) discussed the tensions between traditional craft and the effects of fashion, the trends determining change and opportunities for change at a local level, including five case studies of Indian brands.

Designing for users

"Designing for Sustainable Emotional Experiences: Understanding Key Variables in Attributing Emotions to Tactile Sensations through the Mate Toolkit" was presented by Rashmita Bardalai and Jenny Underwood (RMIT University, Melbourne, Australia). The paper discussed the shift to user-centred and life-centred approaches and sustainable futures.

In "KNOWNNS: a framework for the holistic understanding of craft ecosystems," Adrian Huang (LASALLE College of the Arts, Singapore, Singapore) proposes a framework that could act as a tool for designers and researchers. Using six dimensions – Knowledge, Numbers, Objects, Work, Network and Stories – Adrian unpacks how KNOWNNS could be used by designers and others via a cross-cultural fashion case study.

“User-centric design research for toddlers’ footwear: Conceptual framework using multiple research approach,” by Shinju Mahajan (National Institute of Fashion Technology, New Delhi, India) and Nilanjana Bairagi (National Institute of Fashion Technology, Bengaluru, India), investigated using human-centric design approaches to develop footwear for Indian toddlers – users who are unable to communicate their preferences as adults can.

Environmental issues

“Eco-friendly Reduction of Indigo – An Hour of Need for the Sustenance of Indian Heritage Craft” was presented by Srivani Thadepalli (National Institute of Fashion Technology, Hyderabad, India) and Amsamani Sundervel (Avinashilingam University, Coimbatore, India). The authors discussed the current preference for chemical dye processes over natural eco-friendly processes – in this case, the use of indigo.

In “Life Cycle Environmental Impact Assessment of Textiles and Apparel,” Yan Luo and Xuemei Ding (Donghua University, Shanghai, China) analysed a range of methods used to measure and assess the environmental impact of fashion and textile production, highlight issues with those methods and propose a way that future research could address those issues.

In “Sustainable Accountability of a Garment Product,” Amit Anjaneen and Preyashi Kumari (National Institute of Fashion Technology, Chennai, India) studied a men’s formal shirt to examine its carbon footprint using a greenhouse gas protocol.

Fashion evolution

In “Kākahu Hou: The Breath of Cloth,” Dr Bobby Luke (Victoria University of Wellington, Wellington, New Zealand) explored the potentials of fashion through a multidisciplinary lens of film and garment design. This presentation was the first paper in the conference and Luke’s insightful, authentic approach set the tone for the entire conference.

“Proposing Sari as a Contemporary Dress” was the title of a paper by Rekha Rana Shailaj (Otago Polytechnic, Te Pūkenga, Dunedin, New Zealand). The author used the notion of the sari within a hybrid space, continually fashioned and refashioned, to unpack a range of issues, contextualising the sari as contemporary dress.



Figure 6. Dr Bobby Luke (VUW) delivers his multimedia presentation, “Kākahu Hou: The Breath of Cloth.”

In “Teaching Fashion with the Case Study Methodology: Comparison between Spain and Canada,” Teresa Sádaba Garraza and Silvia Pérez-Bou (ISEM Fashion Business School, University of Navarra, Madrid, Spain) and Rossie Kadiyska and Vladimira Steffek (Humber Institute of Technology & Advanced Learning, Toronto, Canada) discussed a series of case studies from Spain and Canada, examining the practice of fashion case studies in both countries and highlighting differences of approach – specifically, top down (from industry) and bottom up (from learners).

Fashioning cultural identities

In "A Study of Contemporary Siraya Ceremonial Costumes and Cultural Identity," Ju Yu Kao (Fu Jen Catholic University, New Taipei, Taiwan) unpacked the making and use of ceremonial dress by Siraya peoples.

"Heavenly Flower Garden, Earthly Flower Pattern: A Preliminary Investigation into the Symbolic and Structural Aspects of the Embroidery Samplers of the Qingshui River Basin of Qiandongnan" was jointly presented by Tingyu Wang (Graduate Institute of Museum Studies, College of Fashion and Textiles, Fu Jen Catholic University) and Zhaohua Ho (Department of Textiles and Clothing, College of Fashion and Textiles, Fu Jen Catholic University, New Taipei, Taiwan). Their paper investigated embroidery samplers and their use by the Miao peoples.

In "Reconstructing Late Qing Han Chinese Women's Dress through Making and Wearing," Laurence W. Li (Fu Jen Catholic University, New Taipei City, Taiwan) focused on reconstructing costume of the Late Qing Han period, and considered how these costumes were worn to better understand what they would look like in motion and how they would affect the wearers' posture.

Fashioning identities

In "In Memoriam, In Praesentia: La Calavera Catrina and Embodiment through a Mexican Aesthetic Expression of a Subcultural Gothic Fashion Style," Kathryn A. Hardy Bernal (Yoobee College of Creative Innovation, Auckland, New Zealand) provided an illustrated examination of alternative fashion, namely Gothic and Loita movements in Mexico, contrasted with those in Japan.

In "Materialising the Physical Landscape of the Knit Designer: Colour as Methodology," Mandy Smith and Susie Cho (AUT University of Technology, Auckland, New Zealand) investigated how place and identity influence colour in a knitting practice.

In "Smoke and Mirrors: Smokefree Sponsorship and the Reconceptualization of New Zealand Fashion Design," Dr Natalie Smith (Otago University, Dunedin, New Zealand) discussed the impact of the Benson and Hedges Fashion Design Awards (1964-95) and the Smokefree Fashion Design Awards (1996-98) on the New Zealand fashion scene.

Histories revealed

In "A Digital-crafting Approach to Knitted Surface Terrains" Rachele Moore (Auckland University of Technology, Auckland, New Zealand) explored their practice as a knitter using digital technologies and showed examples of two-dimensional and three-dimensional knit structures reflecting personally significant landscapes.

In their paper "Aesthetic Renaissance against Western Conformity: The Role of Indigenous Culture," Sara Kaufman, Carlos G Rodriguez and Anna Zinola (Istituto Marangoni, Milan, Italy) discussed how current trends continue to be dominated by the Western aesthetic – "whiteness, its height, its thinness, and its post-colonialism" – and highlighted several emerging fashion designers who are not conforming to traditional fashion systems, thereby progressing a new, diverse and inclusive fashion aesthetic.

In "Dress as an Expression of Cultural and National Identity – A Case Study of the Traditional Dress of the Tibetans in Exile in India," Anahita Suri and Malini Divakala (NIFT, Hyderabad, India) investigated what happens to Tibetan dress when it is relocated to a different location and culture – in this case, to India.

In "Te Aho Mutunga Kore: Textile as Cultural Continuity," Donna L Campbell (University of Waikato, Hamilton, New Zealand) investigated weaving in Aotearoa New Zealand and the use of taonga plants (treasured resources) and how traditional protocols and practices support these plants, the culture and the weaving, drawing on mātauranga Māori (indigenous knowledge systems).

Celebrating khadi

There were three papers in the khadi stream, highlighting the textile that is a critical element of Indian textile heritage.

In their paper "A Reflection of Indigenous Crafts through Performance Wear," Kundlata Mishra and Shweta Rangnekar (National Institute of Fashion Technology, Mumbai, India) focused on traditional textiles and linking local artisans with business opportunities, particularly in a post-pandemic environment.

In "Consumer Culture, Youth's Self-image, and Brand Image of Khadi Textiles," Dr Upinder Kaur (National Institute of Fashion Technology, New Delhi, India) discussed whether khadi as a textile needed to change its brand image to appeal to contemporary youth culture.

In their presentation, "Khadi: A Heritage Fabric for Self-reliant India," Dr Shruti Gupta (NIFT, Panchkula, India), Prof. (Dr) Deepali Rastogi and Prof. (Dr) Ritu Mathur (Lady Irwin College, New Delhi, India) explored textile production as a boost to rural economies in India through the example of school uniforms.

Making new

The subject of "Contemporary Approaches to Designing and Delivering a New Multi-country Program in Fashion Enterprise," by Tarun Panwar (RMIT University, Melbourne, Australia), was a "five-year-long case study of designing and delivering a multi-country three-year Bachelor of Fashion (Enterprise) Program designed and developed for multi-country delivery."

In "Enabling New Voices through Mark Making and Personal Connection in Digital Knitwear Practices," Jyoti Kalyanji and Finn Godbolt (Auckland University of Technology, Auckland, New Zealand) discussed the intricacies and challenges involved in the use of digital knitting technologies by non-traditional fashion and textile practitioners.

In their joint paper "Personalisation and Repair in Fashion," Anthony Kent, Tom Fisher, Stella Claxton, Angharad McLaren and Amy Twigger-Holroyd (Nottingham Trent University, Nottingham, England) focused on the importance of repair in the circular economy, and as a way to express individual design identity and creativity.

Sampler

The sampler stream showcased a diverse selection of research themes.

In "Analysing Social Status and Purchasing Behaviour within Virtual Worlds," Kylee Mitchell and Carolina Rodriguez (RMIT University, Melbourne, Australia) presented their quantitative research on fashion in virtual worlds and microtransactional opportunities in gaming, both within and outside of gameplay worlds.

In "Lace Assemblages: Extending Social and Cultural Knowledge through Practice-led Exploration of the Materiality of Ancestral Lace Textiles," Molly Ryan (Curtin University, Perth, Australia) investigated lace as a connector between familial lineages, past, present and future.

In "Turning the Point: Personal Challenges and Traits during Small Businesses Growth," Mo Jia and Carolina Rodriguez (RMIT University, Melbourne, Australia) presented their qualitative research into the owners of small-to-medium independent fashion businesses who had successfully upscaled their operations in order to identify essential factors promoting business growth.

Sustainability education

Discussions about the sustainability of fashion and textiles, both with non-fashion / textile practitioners in educational institutions and in practice highlighted the breadth of opportunities for research into sustainable education.

"Australian Tertiary Level Fashion Student Understanding of Sustainability Based on their Fashion Education" was presented by Andrea Shabrokh and Dr Carolina Quintero Rodriguez (RMIT University, Melbourne, Australia). This survey of Australian tertiary fashion students explored the learners' understanding of the complexity of sustainable practices in fashion.

In "Connecting Pathways through a Melange of Refashioning and Re-purposing Fabric Waste by Using Sustainable Strategies," Snehal C Ninale, Mohika D Joshi and Reema P Chaugule (School of Fashion Technology, Pune, India) explained how, using pre-consumer and post-consumer waste, they developed product through various techniques and proposed a connection between people, culture and practice to create a sustainable strategy.

Concentrating on the future responsibilities of the designer in relation to sustainability, in "From Past to Future Design Decisions: Exploring the Garment as Instigator of Change," Stefanie Malmgren de Oliveira and Karin Landahl (University of Borås, Borås, Sweden) discussed how both the artifact and the design process may need to change in the future.

EXHIBITIONS

Exhibition proposals were received and blind peer-reviewed by the exhibition curatorial team of Dr Jane Mathus (independent researcher and honorary curator at Tūhura Otago Museum), Moira White and Craig Scott (Tūhura Otago Museum), along with Dr Margo Barton.

In their digital exhibition "Dissecting the Diasporic Identity in Singapore Through Dress," Michael Charles Daniel Rezandi, Nicolette Ow, Clarice Ng and Lokesjwara Prabhu (LASALLE College of the Arts, Singapore, Singapore) explored the overlapping identities of Singapore and post-colonial fashion via an interactive digital experience (<https://www.irisrasa.com/>).

In *Kōtui*, a photographic installation by David K Shields, photographer; and Kiri Nathan, artist (both from Auckland, New Zealand), Nathan's collaborations with artists, designers and wearers were highlighted through Shields' photographic imagery.

SKIN D.E.E.P.: KIRITUHI, an exhibition installation by Margarita Benitez (Kent State University, Kent, Ohio, US) and Markus Vogl (University of Akron, Akron, US), focused on body modification and adornment created using digital fabricated exoskeletal wearables that temporarily embossed patterns on the wearer's skin.

Solo Flight: Collaborative Practices and Individual Performances for Community Engagement was an interactive collaborative installation. The collaborative team was made up of artistic and executive director Heidi Latsky (Heidi Latsky Dance, New York, US), costume designer Lisa McEwan (Auckland University of Technology, Auckland, New Zealand), performer Jenn Bricker-Bauer (Los Angeles, US) and technological advisor Loren Abdulazer (Evolving Technologies, New York, US). The dance installation featured disabled acrobat and aerialist Jen Bricker-Bauer and, through augmented reality headsets, immersed the viewer in the dance by harnessing life-sized holographic views.

"Whakapapa and Contemporary Fashion Practice: Past & Present Designers and Makers Linked to Fashion @ The School of Design; Otago Polytechnic Make Connections to Their Whakapapa through Fashion Design" was a curated group exhibition by designers, with whakapapa to Otago Polytechnic's fashion programme. Curators Tracy Kennedy and Tania Allan Ross brought together nine designers to explore their fashion and textile practices through the lens of whakapapa or ancestry. The exhibitors were Angela Lyon, Fiona Clements, Libby Callaghan, Margo Barton, Natalie Smith, Rekha Rana Shailaj, Sofia Heke, Stella Lange and Tania Allan Ross. (The exhibition is reviewed by Simon Swale in "Whakapapa, Ancestry and Contemporary Fashion Practice.")

WORKSHOPS

Three diverse and interesting workshops held as a part of the conference were well attended and enjoyed.

A harakeke weaving workshop was facilitated by Amber Bridgman. Amber, a fashion designer (kahuwai), artist and traditional weaver who is of Kāi Tahu, Kāti Māmoe, Waitaha, Rabuvai and Aboriginal descent, facilitated this hands-on harakeke (flax) weaving workshop.

Facilitators Marco Mossinkoff, Deborah Tappi and Troy Nachtigall (Amsterdam Fashion Institute, Amsterdam University of Applied Sciences, Amsterdam, Netherlands) presented “Fluid Ownership and Shared Rewards” online, with attendees in person in Dunedin. Marco took the attendees through a LOOPHOLES game, using the four themes of Digitization, Stakeholder Engagement, Sustainability, and Business and Economic.

“Fashion Utopias: An Exploration of the Possible Based on New Ecologies of Matter & Whanaungatanga (Relationship Building) with Clothes” was facilitated by Jennifer Whitty (Victoria University of Wellington, New Zealand). Jennifer invited wearers to radically redefine their relationships, thoughts and actions via the medium of clothing.

All submissions included in the Proceedings of the 25th IFFTI Annual Conference at Otago Polytechnic, New Zealand, will be available at <https://site.iffiti.org/iffiti-annual-proceedings-archive/> in early 2024.

CONCLUSION

“Ara Honohono: Connecting Pathways” drew fashion researchers and practitioners together to share their knowledge with the IFFTI community. The conference provided a pathway to deepen whanaungatanga and connections for our global fashion community, highlighting the importance of place and identity in fashion practice.

Throughout the three days of the event, in-person delegates enjoyed the manaakitaka/ hospitality provided, and – judging from the lively buzz between sessions and at the conference dinner at Tīti Restaurant by the Pacific Ocean – made the most of the opportunities to network with like-minded academics and practitioners. We want to acknowledge the contribution of our conference committee and all the delegates and participants. To quote one delegate: “A huge thank-you for such an incredible few days. What an amazing conference, what amazing people and concepts all in one space. Truly inspiring!”

We look forward to reconnecting at the 26th IFFTI Conference, “Fashion Towards Post-Humanism,” to be held in Seoul, South Korea, in 2024.

Waiho i te toipoto, kaua i te toiroa – Let us keep close together; not far apart.



Figure 7. Amber Bridgman leading the harakeke weaving workshop.



Figure 8. Tino pai to all our wonderful delegates and guest speakers!

Dr Margo Barton, (ORCID ID: <https://orcid.org/0000-0001-8055-3630>) is a Professor and Academic Leader for Fashion in Te Maru Pūmanawa, College of Creative Practice & Enterprise in the School of Design at Otago Polytechnic, Te Pūkenga. She was awarded the AKO Aotearoa Sustained Excellence in Tertiary Teaching Award (2007) and is passionate about fashion education and establishing networks within the global fashion industry to benefit design students, the fashion industry and the wearer. Margo fosters international exchanges and collaborations for students and faculty and is a frequent exhibitor, curator, presenter and external examiner across the wider area of fashion and design. Margo is the Creative Director and Chair of iD Dunedin Fashion, including the iD International Emerging Designer Awards, is the founder of the Contemporary Fashion Practices online fashion symposium exhibition and is a board member of the International Foundation of Fashion Technology Institutes (IFFTI) and chair of the IFFTI membership committee.

Caroline Terpstra is Director of Academic Excellence at Otago Polytechnic Te Pūkenga. Caroline has a background in management and leadership in the tertiary sector - specifically supporting the delivery of fashion, design, architecture and food design programmes. She has been involved in running a fashion business and prior to that worked as a costume designer.



EXPLORING KAUPAPA MĀORI-LED DESIGN AND FASHION PRACTICE

Tracy Kennedy

Revealing connections and common narratives in kaupapa Māori-led fashion and design practice: reportage from the Māori Fashion & Design Forum Keynote, International Foundation of Fashion Technology Institutes (IFFTI) conference, April 2023.

As a non-Māori, tangata tiriti, of Pākehā and Celtic descent, I had the privilege to interview and kōrero with a panel of indigenous Māori fashion and communication designers from Aotearoa/New Zealand as part of the 25th annual IFFTI conference, "Ara Honohono: Connecting Pathways," held in Ōtepoti/Dunedin in 2023.

Discussion was sparked by a series of questions aimed to establish individual design journeys and practices, including consideration of inspiration, motivation and sustainability from a kaupapa Māori-led design perspective. Speakers varied in their experience and practice within the contemporary fashion design arena and within their personal learning journeys of tikanga Māori (customs) and mātauranga Māori (knowledge). The discussion revealed common narratives, challenges and an emerging focus on connecting with whakapapa through a deeper understanding of te ao Māori values.

The following questions and prompts were provided to guide the discussion (a glossary is provided below for those unfamiliar with te reo Māori language and concepts):

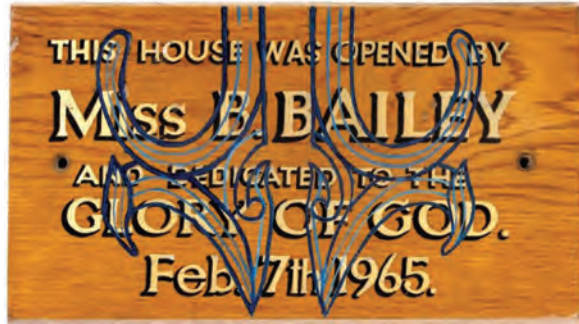
- Consider your personal design/fashion journey, your educational/life journey, and the connections to your whakapapa.
- How would you describe your design practice? Does it include tikanga Māori, kaupapa Māori-led design practices?
- Where have you come from? Have your ways of thinking changed?
- What inspires and motivates your practice within the fields of fashion, design and sustainability – is there a common narrative?

The following reportage draws on the documented transcript and discussion. The information is presented from the personal perspectives of some of the designers who attended and my own understanding of the conversation that took place within the forum.

Fi (Fiona) Clements:

Waitaha, Kāi Tahu, Kāti Māmoe, clan Gordon, craftivist, zero waste practitioner; maker of cacao + chocolate to delight the senses. Senorita AweSUMO, Kaiwhakahaara – Res.Awesome Ltd. Graduate BDes (Fashion) 2011, graduate Diploma in Sustainable Practice 2018, Otago Polytechnic/Te Pūkenga.

An experienced zero-waste systems designer; previously a zero-waste fashion practitioner and fashion activist, Clements aims to disrupt current non-sustainable thinking through collaborative and educational projects. Inspired by the need to provide reciprocity to Papatūānuku (mother earth/the land) and with the principles of zero waste as a guiding kaupapa, Clements promotes a practice-led philosophy aimed at inspiring others to consider designing waste out of the supply chain. Facing up to the challenges of reclaiming whakapapa through embracing the right to wear moko kauae (chin tattoo), and adopting te reo Māori language, Clements is making connections between mātauranga Māori and contemporary sustainable zero waste practices.



Dr Bobby Luke:

Ngāti Ruanui, Taranaki; lecturer, School of Design & Innovation, Te Herenga Waka – Victoria University of Wellington

Exploration of “indigenous passive resistance” and familial generational trauma from colonisation is the ‘why’ of Dr Luke’s kaupapa Māori-led design research. Through the language of matriarchal influence, nostalgia and manaaki, this “passive resistance” is “forged into a creative practice.” A discovery of personal histories and the cementing of new understanding and knowledge has led to a reclaiming of authenticity and the assimilation of mātauranga Māori within a European educational construct – an “exchange of knowledge.” Luke speaks of the challenges of Pākehā “paralysis” (Tolich, 2002) – the experience of not knowing where one belongs or how to assimilate te ao Māori by Pākehā and mixed-race Māori/Pākehā. When faced with a new ontology, world view and language, Pākehā paralysis often leads to exclusion of the Māori narrative. Asked about the role that current education plays within this exchange of knowledge, Luke responded that for any change to be meaningful, Māori need to build their own capacity first, then place themselves within traditional institutions to achieve equality.



Kaiora Tipene with her baby Ngawaiata Irirangi Taimania Tipene on the runway during the Campbell Luke show during New Zealand Fashion Week 23: Kahuria at Viaduct Events Centre on August 29, 2023 in Auckland, New Zealand. Photograph: Mackenzie Sweetnam/Getty Images for NZFW.

Katherine Inder:

Kai Tahu, graduate BDes (Fashion) 2021 and currently a BDes Honours candidate at Otago Polytechnic/Te Pūkenga.

Embracing her new journey of “I’m Māori – what does that mean?,” Inder is gaining knowledge and confidence regarding her whakapapa through community engagement, whānau (family) and marae visits. Inder is making connections to Papatūānuku through sustainable practice and discovering her whakapapa, after many years of familial ‘generational blindness’ to her Māori heritage. An understanding of the key Māori values of whanaungatanga (connection) and kaitiakitanga (guardianship and protection, usually of the land) has helped Inder focus her fashion practice and connect to her target market in more meaningful ways. Inder is currently enrolled in an Honours program where sartorial inclusivity through plus-size design and integration is foremost in her practice and study.



Sofia Heke:

Ngāti Ranginui, graduate BDes (Honours) 2022, Otago Polytechnic/Te Pūkenga

Feeling a disconnection from Māori identity, Heke has committed to “living through te ao Māori” practice. Heke embraces her Māori whakapapa alongside her Pākehā heritage, exploring the in-between space of a “hybrid identity.” Valuing the wairuatanga (spiritual) journey, Heke considers ongoing learning as her duty in order to reconnect to cultural identity. Experiencing an education dominated by Western paradigms, Heke has immersed herself in kaupapa Māori theory and traditional textile craft-based study. The learning environment offered by Te Wānanga o Aotearoa provides a space where kaupapa Māori ontology provides a different lens through which to view the world – community based, non-linear, inclusive and collaborative. This way of engaging with her cultural heritage has given Heke the confidence to pursue a more authentic educational journey.



Eva Meeuws:

Ngāti Maru, Ngāti Awa, Ngāti Porou, Ngāti Kahungunu, Ngāti Whare, graduate BDes (Communication) 2022, Otago Polytechnic/Te Pūkenga and professional model – ICAN Models and Talent

As a student within a supportive educational environment, reconnecting to culture and identity through storytelling, collaborative project work and encouragement to engage with kaupapa Māori practice has allowed Meeuws to gain confidence in pursuing her journey and to feel less “out of place.” Exploration of visual culture through a kaupapa Māori lens has allowed Meeuws to embody a personal identity and to find her own story. Further immersion in tikanga Māori art and learning is enabling Meeuws to discover her whakapapa through creative practice – identity through exploration of visual culture. Collaboration and a developing personal cultural narrative are allowing Meeuws to find her place in Aotearoa/New Zealand as a Māori communication design practitioner and artist, with the confidence to express cultural values in a visual context.

Despite my own limited understanding of kaupapa Māori-led practice prior to this panel discussion, my impressions are that while panel members expressed a range of experiences, both personal and educational, embracing te ao Māori as a common thread has enriched their collective journeys. Integration of kaupapa Māori-led design practice beyond mere aesthetics has enabled each of these designers to develop an authentic voice and feel more confident to express and present themselves from a te ao Māori perspective. While early familial and often negative educational experiences have often led to a feeling of disconnection from identity, through exploring and embracing more meaningful exchanges, and by developing a deeper understanding of cultural responsibility, these Māori designers are building personal capability while enriching their design practices.

Tracy Kennedy (ORCID ID: <https://orcid.org/0000-0002-5263-7607>) is a principal lecturer in the School of Design (Fashion & Textiles) at Otago Polytechnic/Te Pūkenga.

REFERENCES

- Tolich, M. (2002). Pākehā 'paralysis': Cultural safety for those researching the general population of Aotearoa. *Social Policy Journal of New Zealand*, 19, 164-178
- Mead, S. M. (2016). *Tikanga Māori: Living by Māori values*. Huia Publishers
- Moorfield, J. (2005). *Te Aka Māori–English, English–Māori dictionary*. <https://maoridictionary.co.nz/>

GLOSSARY

Kaupapa Māori: research and evaluation done by Māori, with Māori and for Māori. It is informed by tikanga Māori, or Māori ways of doing things. "Kaupapa Māori theory is drawn from Māori ways of knowing and being and assumes the normalcy of Māori knowledge, language, and culture. It gives voice to Māori aspirations and expresses the ways in which Māori aspirations, ideas and learning practices can be framed and organised." <https://tewhariki.tki.org.nz/en/key-documents/te-whariki-2017/underpinning-theories-and-approaches/>

Kaitiakitanga:	managing and conserving the environment, a reciprocal relationship between humans and the natural world.
Kōrero:	to speak, tell, discuss – a conversation.
Māori:	an indigenous person of Aotearoa/New Zealand.
Manaaki:	to cherish, conserve and sustain.
Mātauranga Māori:	Māori knowledge and understanding. https://e-tangata.co.nz/comment-and-analysis/understanding-matauranga-maori/
Moko kauae:	a traditional Māori woman's chin tattoo representing whakapapa/ancestry.
Pākehā:	name given to any non-Māori person in Aotearoa/New Zealand.
Papatūānuku:	mother earth/the land, where all life originates from.
Te ao Māori:	universal Māori guiding values.
Te Wānanga o Aotearoa:	an indigenous tertiary education provider; a Māori-led organisation grounded in Māori values.
Tikanga Māori:	Māori customs. "Māori ways of doing things as they were done in the past, as they are done in the present" (Mead, 2016).
Wairuatanga:	the spiritual connection between people and the environment.
Whakapapa:	identity, ancestry, genealogy.
Whānau:	extended family; can include friends with ties to the family group.
Whanaungatanga:	a relationship of shared experiences, collaboration, a sense of belonging.

WHAKAPAPA, ANCESTRY AND CONTEMPORARY FASHION PRACTICE

Simon Swale

INTRODUCTION

Expressing a great diversity of creative practice, the exhibition “Whakapapa, Ancestry and Contemporary Fashion Practice” was presented in The Conservatory of the HD Skinner Annex at the Otago Museum between 1 and 6 April 2023.

Held in conjunction with the International Foundation of Fashion Technology Institutes (IFFTI) conference hosted by Otago Polytechnic, the exhibition was curated by School of Design, Otago Polytechnic / Te Pūkenga Principle Lecturers Tracey Kennedy and Tania Allan Ross. The curators' call for work responded to the theme of the conference, “Ara Honohono / Connecting Pathways,” seeking practice-led responses from staff and recent graduates of the School of Design.

Each exhibitor was asked to respond to the article “Whakapapa Back: Mixed Indigenous and Pākehā Genealogy and Heritage in *Āotearoa*/New Zealand” by Helene Diana Conner (2019). This request brought a strong narrative focus to the exhibition, while still allowing for a great range of personal narratives, experiences and modes of expression. While some participants seemed to respond with greater specificity to the text than others, the concept of whakapapa was the clear thread throughout.

Although small in scale, the tight curation of work enabled all pieces to be seen together. Each exhibitor had a single piece of work displayed, typically on a mannequin or a plinth, with one work on an easel. Displayed in a single row, these works presented well to the audience, viewable through the long glass wall of The Conservatory space even when the gallery was closed. While each piece held its autonomy, being displayed in a row meant that the exhibition could also be seen as a unified whole. Within a long and narrow space, the work was presented in a single line at relatively consistent height. This presentation style offered a flattened hierarchy, one where the voices of tangata whenua and tangata tiriti, ākonga and kaimahi, could kōrero together through objects of fashion and material culture.

THE WORK

Exhibitors Libby Callahan and Sofia Heke are recent fashion graduates of Otago Polytechnic, and each explored their Māori–Pākehā bicultural identities through the exhibition. Raised in a predominantly Pākehā environment, embracing their Māori whakapapa has been transformative and rewarding for both. Callahan fuses both heritages in her exploration of kākahu (clothing) as a way of connecting to her tūpuna, specifically her great-grandmother who was herself bicultural. Callahan draws upon both genealogies in her work, a kākahu as much informed by Victorian dress as by traditional Māori garments, in her consideration of colonisation. For Heke, her kākahu represents her immersion into kaupapa Māori and indigenous making practices, expressing her navigation of identity through a combination of raranga (traditional weaving) and loom weaving. Furthermore, Heke's kākahu presents as a way to decentre a Western concept of fashion and the fashion system.



Figure 1. Sofia Heke and Fiona Clements work embraces their whakapapa, their Māoritanga.



Figure 2. Tania Allan Ross, work illustrates a whakapapa back to lacemakers and weavers.

Fiona Clements likewise fuses her Pākehā and Māori ancestry, her work here reflecting both her Christian upbringing and a more recent embrace of her Māoritanga. Clements uses a plaque salvaged from her former church, presenting this overlaid with her own moko kauae. The effect is an uneasy one; the Victorian script is seemingly innocuous, but for its colonial connotations, and the viewer is left to question whether this pairing represents the promise of a bicultural Aotearoa or of two cultures in perpetual conflict. A staunch critic of the cost of fashion on the environment, Clements has been a constant advocate for Papatūānuku as the provider of all we consume. On this occasion, Clements reminds us to question Western notions of fashion, the moko further complicating Western fashion notions and constructs of adornment.

For the other contributors, their work reaffirms their identity as settlers in Aotearoa New Zealand, with historical narratives communicating their own ancestry.

With Tania Allan Ross, this takes the form of a lace jabot tie, a piece of formal dress originating in Scotland, from where her ancestor William Allan left for New Zealand in 1885. On the tie are transfer prints replicating entries from Allan's diaries, written during his voyage. Using these objects of memory, Allan Ross mediates on the multiple linkages which literally weave through her family – the unfolding connections discovered through an aunt's genealogical tracing that includes family members who were lacemakers and weavers in the nineteenth century.

Like Allan Ross, Margo Barton also looks back to the departure and arrival of her settler ancestors and, like Allan Ross, also utilises text and printed textiles. However, where Allan Ross evokes nostalgia through the printing of handwritten letters, Barton's use of a large sans serif font communicates in an altogether different manner: Printed black on black, Barton's work confronts the audience with the woeful tale of a 15-year-old girl, convicted of theft and sent from England to Norfolk Island for seven years. Here Barton presents the text upon an apron of silk organza, a memento mori and meditation upon the object of theft by her great-great-great-great-great-grandmother over 250 years ago.



Figure 3. Fashion that speaks to individual whakapapa, Margo Barton (left), Libby Callaghan (middle), and Rekha Rana Shailaj (right).





While likewise connecting with the traditions of her settler ancestry, Stella Lange's handwoven textiles telescope these narratives through history down to memories of her own childhood and identity as tangata tiriti. For Lange, these textiles represent both permanence – a constant and easily transportable artefact for one accustomed to frequent changes of home – and whakapapa in another sense. The materials used in the creation of this shawl, this piece of square cloth, are as vital themselves as the finished objects, each having a whakapapa of its own. Presenting variously as soft, warm and comforting, in these objects Lange demonstrates the depth of connection to both her materials and her working method.



Figure 4. Stella Lange's shawl echos the domestic textiles of a nomadic home.

The concept of identities formed by diaspora also features in the work of Rekha Rana Shailaj. Born and raised in India, Rana Shailaj draws upon the sari, challenging its status as signifier of national identity to the West. Rana Shailaj reinvents the sari form, disrupting it in order to challenge colonial presumptions of fashion and identity. While still resolutely connected to her own whakapapa, in Rana Shailaj's hands the sari becomes something new, a hybridisation reflecting her own sense of identity, having moved from India to New Zealand over 25 years ago.



Figure 5. Angela Lyon's silk handsewn patchwork dress made and given to her by her grandmother.

For Natalie Smith and Angela Lyon, as with others in the exhibition, identity is an historically contingent and ever-evolving becoming. With these two exhibitors, however, history appears as fragments of memory, and Smith invokes the wispiess of smoke from her grandmother's cigarettes with a print derived from a pink glass ashtray. The use of frost cloth as the base for this print, neither opaque nor transparent, itself evokes a fogginess of memory and a past recollected in a dreamlike state.

Like Smith's use of an ashtray, Lyon too draws memories and stories from an heirloom piece, here a vintage dress. Made by her grandmother, this dress is constructed of patchworked squares of vibrant colours. A gift to her own granddaughter, Lyon replicates this visual patterning in a photographic montage – a quilt of images that present as fragments of history and of memory.

In the catalogue, Lyon herself expresses the process of remembering which occurred through the making of her work. Like others in the show, there is the sense that in the making of work comes a deepening understanding of one's own self. Perhaps this is the greatest gift of this exhibition. While these works help us understand a little of the whakapapa of each exhibitor, it is the sense that we are party to the exhibitors' considering, grappling with and trying to express for themselves what whakapapa means to their own selves. Fashion practice here is a means of ongoing self-discovery.

"Whakapapa, Ancestry and Contemporary Fashion Practice" presented a diverse range of work from an eclectic mix of practitioners. It showcased the ability of fashion to express notions of identity across cultures and traditions, and how time itself can be traversed. Memory, storytelling, history and more are all bound within objects of material culture, not least in the realm of fashion. This exhibition demonstrates the universality of this truth, as well as the depth and potential of contemporary fashion practice within an art / exhibition context.

Simon Swale (ORCID ID: <https://orcid.org/0000-0002-5830-3034>) is an artist, designer and educator based in Ōtepoti Dunedin, Aotearoa New Zealand, and whose explorations in body adornment extend across fashion, jewellery, and the wider fields of art practice. Simon works as Senior Lecturer in the School of Design, Otago Polytechnic | Te Pūkenga.

REFERENCES

Connor, H. D. (2019). Whakapapa back: Mixed indigenous Māori and Pākehā genealogy and heritage in Aotearoa/New Zealand. *Genealogy*, 3(4), 73. <https://doi.org/10.3390/genealogy3040073>

RE:RE:RE: SUPERMODERN FASHION – FASHION DESIGN IN THE TWENTY-FIRST CENTURY

Anessa Starker

One of the major problems with fashion today is waste. According to Tearfund's 2021 research (Keegan et al., 2021, p. 55), people now consume approximately 80 million items of clothing per year, which is 400 per cent more than they did two decades ago. People also only retain clothing for half as long as they did 15 years ago, and some reports suggest that the cheapest apparel is treated as if it was disposable – worn once and then discarded. These are some of the reasons that the fashion industry is identified as a significant factor in current environmental problems.

Knowing all this, I began a research project as part of a Master of Design at Otago Polytechnic in July 2021.

My research is an attempt to understand the global fashion system as it operates today. I initially set out only to explore the idea of “non-places” (see below) through the medium of a fashion collection. I ended up discovering a way to explain the prevalence of ‘fast fashion.’ Supermodernity is a theory developed by Marc Augé in 1992 to describe the modern urban landscape. Supermodernity has four significant aspects:

1. It is a process whereby the factors which drove modernity (e.g., new methods of transportation and modes of communication) are accelerated to achieve a hypermodern condition. This is seen in faster and farther methods of transportation and communication which lead to increased access to information.
2. Supermodernity is singularly concerned with the ‘now’ – the narrowest possible present. This ‘now’ is expressed in three ways: through time, space and individuality. ‘Time’ refers to the feeling of time getting faster; the increased speed of the news cycle and communication methods means that new information is always available. ‘Space’ refers to the shrinking of spatial divides due to transportation innovations and the internet, which allows you to see any place you want, wherever and whenever you want. ‘Individuality’ refers to the hyper-focus on the individual, defining people by passport or credit card number rather than by family or relationships.
3. All these elements are found in “non-places” – Augé’s term for the type of transient spaces that define cities (e.g., malls, airports, bus stops).
4. Lastly and most importantly, supermodernity is defined by consumption – you must consume in order to enter or participate in contemporary society.

Because non-places are the ultimate manifestation of supermodernity, they are an excellent place to begin exploring what supermodernity is. Augé (2009) provides the following checklist to help identify non-places. They:

1. always contain signage to aid navigation through the space
2. reduce individuals to an ‘average’ person at whom all instructions are targeted
3. default to a temporary spectacle.



Figure 1. The Dunedin railway station is a classic example of a non-space – transient, everyone's and yet no-one's.

In this article I would like to propose that **the issue in fashion is not that it is unsustainable – the issue in fashion is that it is supermodern**. Supermodernity defaults to practices that are unsustainable. The need for newness and speed defaults to a production process that is unsustainable. Treating the fashion industry exclusively as a problem with sustainability, rather than taking a more holistic view that investigates the whole fashion system, we are treating the symptoms, but not the problem.

My aim was to discover how the condition of supermodernity affects the design, consumption and conceptualising of fashion. For the purposes of this project I have defined contemporary fashion as the business of creating and selling clothing. Fashion is the intertwining of economic and social phenomena – fashion practice naturally reflects the trends of a given era and provides a way for us to analyse the present.

Alongside my discussion of supermodernity, I would also like to explain how making can be used as a research tool, and how I used making as a form of research in this project. Developing my own understanding of supermodernity took a long time, though this was not my initial interest. Initially, I was very interested in the experience of being in non-places. The loneliness and isolation in these places spoke to me of a kind of modern experience. I developed a fashion collection at the start of my Master of Design project to experiment with these ideas. After completing the first collection, I realised that I had not been critical enough with respect to both non-places and loneliness. I realised that was because I had set out with a too specific vision of what I wanted to make. To quote from my initial proposal: "I will create ethereal pieces of clothing that explore the transitory nature of non-places. These garments will be very light, possibly even translucent to convey the alienation of these environments."

I decided to reassess the methods I was using to design. I recognised that focusing on the outcomes I wanted wasn't going to give me an understanding of what supermodern fashion actually is.

During this research, I used the scribble method described by Damien Newman in the early 1990s (Newman, 2015). Figure 2 is my own interpretation of Newman's squiggle. In Newman's methodology, design research has three phases: research, concept and outcome. However, these are not sequential and often involve looping between activities, something I sometimes describe as the circular nature of research.



Figure 2. Design research using Damien Newman's squiggle methodology.

In my research I used both design and traditional research methods. Design methods include sketching and making. The use of sketching is described by Nigel Cross (2006, pp. 34-38) as a kind of dialogue with oneself. My dialogue with myself became a way to analyse my ideas and to visualise the concepts I was talking about. Specifically, this involved mapping my ideas in relation to each other and asking new and deeper questions. Using sketching as a tool for inquiry forced me to ground very conceptual ideas in reality by asking what they would actually look like. This method of research is an example of the way in which making can inform critical thinking.

After adopting this new research methodology, I shifted my goal and instead of attempting to design fashion that captured the loneliness and isolation of non-spaces, I sought to design fashion that could speak to some kind of modern experience. So I delved deeper into what others had said about modern fashion. My next experiments began after reading two works, Andrew Bolton's *The Supermodern Wardrobe* (2002) and Bernard Rudofsky's *Are Clothes Modern? An Essay on Contemporary Apparel* (1947). Both authors were looking to the future of fashion from their own vantage point in history. Both Bolton and Rudofsky used the ideas of modernism to create a series of rules for clothing that set out what was required for fashion to be 'modern.'

Using these rules, I created a series of drawings and from there I theorised a modular system of clothing consisting of various objects that can be worn by the individual in multiple ways (Figure 3).

However, in creating these objects I realised they were futuristic, in the sense that they look to the future. But Augé's supermodernity is not about speculating on the future – supermodernity is singularly concerned with the now. While the term supermodernity may sound like it is all about the future, it took me three experiments to realise that in fact supermodernity has nothing to do with the future. My experiment in fashion design revealed that supermodernity is only interested in the present. I also realised that nostalgia is supermodern because it is only concerned with spectacle and evoking an idealised past. To explore more about what supermodernity actually looks like in fashion design, I drew on theories of junkspace (Koolhaas, 2006), non-places (Augé, 2006) and hyperreality.

OBJECT SYSTEMS AND SUPERMODERNITY



Figure 3. Modular garments and flexible use.

Figure 4 illustrates the overlapping areas of the theories or concepts that are used to describe our contemporary surroundings and culture. Modernity sits on the periphery of supermodernity, within which the three inner circles of junkspace, consumerism and the hyperreal all share some elements in common.

Before going further; however, I want to explain how I identified these ideas, discovered how they were connected, and what this means for fashion design.

After my initial investigations I wrote a thesis brief and began in earnest to use sketching to explore the ideas I was reading about. After writing a draft, I felt I needed to discover more about how the ideas I was working with were interconnected and how these ideas could be used in fashion. I pasted my draft thesis at the top of a strip of patternmaking paper and set out to draw out visually everything I was discovering in my reading.

Using this method forced me to ask new and more specific questions about supermodernity and fashion. This approach through drawing grounded supermodernity in reality by constantly asking me, "What does this idea look like?"

In visualising the theory in drawing I discovered more about each of these ideas, along with how each one connected with the others. This process helped me to critique my own ideas. This is the point at which I realised that supermodernity is really about reproduction and banality. This understanding marked a critical turning point in my research journey.

Through drawing out what the theories I was reading about looked like, I discovered synergies between Koolhaas's junkspace and Augé's supermodernity. The spaces described by these two theories, non-places and junkspaces, are similar ideas described by different theorists. Beyond that, junkspaces and non-places together create a comprehensive visual code for supermodernity. Junkspace is also where the title for this thesis, "re:re:re," is drawn from. Koolhaas describes junkspace thus: "Restore, rearrange, reassemble, revamp, renovate, revise, recover, redesign, return – the Parthenon marbles – redo, respect, rent: verbs that start with re- produce Junkspace" (Koolhaas, 2002, p. 183).

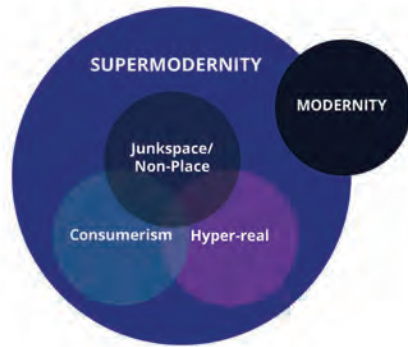


Figure 4. Venn diagram illustrating the shared theoretical foundations of supermodernity, junkspace, modernity, consumerism, and the hyperreal.

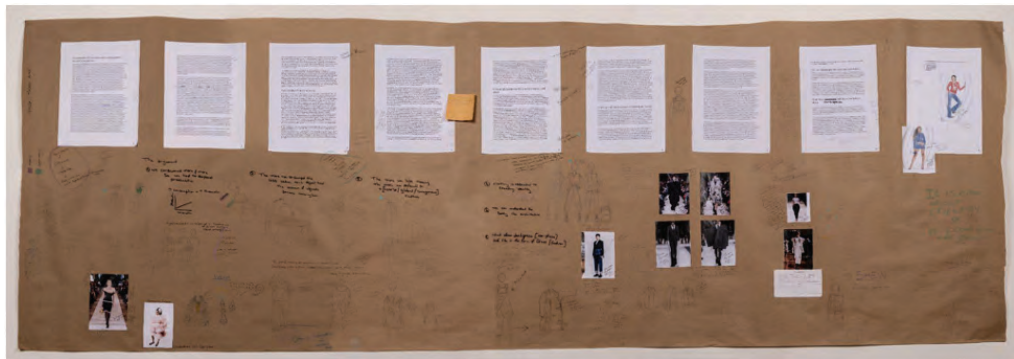


Figure 5. Connecting theory to practise – writing, visual research and drawing.

The third theory or concept I was trying to understand through drawing and sketching was hyperreality, which provides a way to think about supermodernity in terms of clothing. Hyperreality is the third order of simulation created by Jean Baudrillard (Lane, 2008) to explain how symbols can create meaning. Baudrillard suggests that a first-order object presents reality; a second-order object masks reality; and a third-order object invents reality.

In the larger fashion system, hyperreality functions to create clothing for the sake of having something, or perhaps more accurately, selling something.

No brand is more representative of this method of design than global fashion chain Shein. In 2022 Shein was the world's biggest online fast fashion retailer. Based in Guangzhou, China, Shein ships direct to customers in more than 150 countries through its dedicated mobile app, which in May 2022 was in the top 50 app downloads worldwide. Shein has no physical stores – they only sell online, and most people over 22 have never heard of them. Shein targets female customers using social media ads and works closely with social media influencers to promote the brand to their audience.

Shein has managed to achieve what fashion giant Zara set out to do in 1989 – developing a ruthlessly streamlined production process. Shein market strategy is to sell incredibly cheap, very trendy clothing to a very fashion-conscious audience (Ma, 2022).

Shein fashion is what Koolhaas (2002) described as “junk-dress” or “universal dress reconfigured.” For Koolhaas, universal dress is “junkspace: shorts, sneakers, sandals, shell suit, fleece, jeans, parka, backpack” (Figure 6). Junk-dress is a kind of default dressing. If you imagine yourself in a mall anywhere in the world, what is worn there is very probably universal dress. This style of dress functions as a supermodern uniform which gets endlessly repeated and reconfigured over and over as ‘fast fashion.’

To investigate these ideas of reproduction and banality through design, I wanted to reconsider my process and create a fashion collection that interprets and reinterprets the same base set of elements over and over again. My aim here was to design clothing that creates momentary spectacle, but is ultimately meaningless – to distil the ideas that are the basis for supermodern fashion.

I embarked on a long process of deciding what elements to use and, ultimately, I concluded that I needed to identify the most basic elements of supermodern dress and design versions of those. I chose blue jeans, t-shirt and backpack. I repeated elements of these items over and over again in a series of drawings to see what they might look like.

The purpose of designing this collection was to exaggerate the arbitrary to the point of banality, to repeat fashion elements simply for the sake of repeating them. To create junk-fashion and, in so doing, to create supermodern fashion. I recognised that supermodern fashion is characterised by consuming the ‘now’ over and over again until it becomes banal. Supermodern fashion is making simply for the sake of newness.



Figure 6. An interpretation of Koolhaas's junk-dress – fashion for junkspace. Author's own drawing.



Figure 7. Re Re Re designing – junk fashion with junkspace in mind. Author's own drawing.

My drawing developed my thinking and understanding and yet, after drawing out the collection, I was at an impasse. Although I liked the collection, I knew it wasn't able to communicate all I had to say on supermodernity. At this point, I had to decide how to complete this project for my Master of Design (Fashion).

RE RE RE REFLECTION

In discovering the intricacies of Augé's supermodern, connecting his theory to others, particularly in relation to the development of junk fashion and supermodern fashion, I had created a dilemma for myself as a fashion designer. I had provided a theoretical means of explaining and conceptualising contemporary fast fashion practices – practices I abhor and had not wanted to actively participate in – and my exploration of theory had led to understandings that explain the rise of fast fashion and how and why it is so ubiquitous and successful today.

Now I had to choose between designing and making something using a theory that would result in non-fashion, junk fashion and banal fashion or refusing to contribute yet more work to an overloaded fast fashion system. My alternative seemed to be not designing at all – and yet ... I felt that the outcome of my Master of Design (Fashion) research needed to be a physical collection of some kind.

I think this personal struggle is perhaps something that other designers have felt before me. In design practice there can often be a great emphasis on making artefacts – especially in communities of makers. It is difficult to choose *not* to make artefacts – even when making isn't necessarily the best choice for a project.

ITEM	SHEIN
Multinational Supply Chain	Relies on third-party suppliers also based in Guangzhou China, but ships to more than 150 countries. (Williams, 2022)
Prioritizes Speed-Economically Driven	SHEIN is dependent on a very flexible supply chain, which allows them to produce very small batches (50-100 items). Just 6% of this inventory remains for longer than 90 days. It takes nine days or less to get a product manufactured and another 8 days for shipping means a product can be on a customer's door in 17 days (Matsakis et al., 2021; Williams, 2022)
Wants to produce as much as possible	SHEIN produces 10,000 new products a day and the idea that SHEIN can produce as many styles as possible is key to their sales strategy. (Ma, 2022; Williams, 2022)
Prioritizes seasonal novelty	The business model is dependent on having new items constantly. (Ma, 2022; Matsakis et al., 2021)
Rapid design process	The design process is completely reliant on duplicating found images and creating only a few items at a time (Ma, 2022). This indicates that the design process is very quick
High Design output	Though it isn't clear exactly how many new garments styles get produced we do know that the company is capable of producing thousands of items simultaneously and it added between 2,000 and 10,000 individual styles to its app between July and December 2021. It is also clear that the design process encourages the creation of as many new styles as possible. (Ma, 2022)
Engages in social media	SHEIN topped the top 50 app downloads on both Android and iOS in May of 2022 (Matsakis et al., 2021). A key part of its business strategy is to send large quantities of clothing to influencers to show off to their followers (Monroe, 2021).
Sells mainly online	Shein doesn't have any brick-and-mortar stores, their clothes can only be purchased online (Deeley, 2021)
Gets reported on, or is in popular media	Shein only gets reported on to say they are unsustainable. However, they use targeted advertising to make their brand seem big to young consumers (Matsakis et al., 2021)
The brand gives cultural recognition.	No, SHEIN isn't a hype fashion brand. There is no cultural recognition in wearing SHEIN.

My conflict was resolved when I began to understand that I had used making as an analysis tool alongside and in dialogue with my design research. I realised that the insights and understandings gained through my making had enabled me to gain a deeper understanding of the complexities of my topic. The key here was to recognise that my making was not a response to research – or a reaction to it – but rather an integral part of the discovery process. I had done enough making in this project.

As for supermodernity – the world is supermodern – we have to acknowledge that in order to create meaningful work within this system we need to change not only what we make, but how it is informed.

Glossary (for the purposes of this work)

Dress: Any and all adornments made for or worn on the body

Garments: The textile elements of fashion, also called clothes

Fast fashion: A term coined in 1989 to describe fashion label Zara's new accelerated business model. It describes a fashion production and distribution model which has very short turnaround times and is highly responsive to change.

Anessa Starker recently completed a Master of Design, specialising in fashion. Anessa drew on theory – specifically Marc Augé's supermodernity, Rem Koolhaas's junkspace and Adolf Loos' take on modernism – to inform her research project: conceptualising fast fashion practices in a contemporary context. Anessa is based Ōtepoti/Dunedin, Aotearoa, New Zealand.

REFERENCES

- Augé, M. (2008). *Non-places: Introduction to an anthropology of supermodernity* (2nd ed). Verso
- Bolton, A. (2002). *The supermodern wardrobe*. Victoria & Albert Museum
- Crewe, L. (2017). *The geographies of fashion: Consumption, space and value*. Bloomsbury Academic
- Cross, N. (2006). *Designerly ways of knowing*. Springer
- Edelkoort, L. (2015). Anti_fashion: A manifesto for the next decade. Trend Union
- Gray, C., & Malins, J. (2004). The "reflective practitioner." In *visualizing research: A guide to the research process in art and design* (pp. 27–30). Routledge
- Keegan, P., Mayo, C., Graham, B., & Turner, A. (2021). *2021 Ethical Fashion Report*. <https://www.tearfund.org.nz/TEARFUND/media/TEARFund/efg/2021-Ethical-Fashion-Report.pdf>
- Koolhaas, R. (2002). Junkspace. *Obsolescence*, 100(Spring), 175–190
- Lane, R. J. (2008). *Jean Baudrillard*. Routledge.
- Loos, A. (1970). Ornament and crime. In U. Conrads (Ed.), *Programs and manifestoes on 20th-century architecture* (pp. 19–24)
- Ma, R. (2022, June 16). *What Chinese media reveals about Shein's secretive operations*. Rest of World. <https://restofworld.org/2022/shein-supply-chain-success/>
- Newman, D. (2015). *The design squiggle*. <https://thedesignsquiggle.com>
- Rudofsky, B. (1947). *Are clothes modern? An essay on contemporary apparel*. Paul Theobald

THE INFLUENCE OF REFLECTION IN MY JOURNEY AS A FASHION PRACTITIONER

Angela Newson

If I'd been asked 22 years ago when I graduated from university with my Diploma in Fashion Design and Technology where I saw myself in 20 years, I'm not sure I could have given a definite answer. It has taken travelling my expedition to figure out which stops I relished the most and therefore wanted to stay longer at.

After two decades working within the fast-paced, ever-evolving New Zealand fashion industry, predominately in technical manufacturing roles, I made the shift into a lecturing role where I can help prepare New Zealand's future generation of fashion practitioners. With this shift in career path, I decided the time was right to advance my qualifications while refining my practice. While researching options available to me to complete such study I came across Capable NZ, who offer an Independent Learning Pathway (ILP) which supports individuals like myself with strong professional backgrounds to prepare and present a portfolio that is submitted as evidence of successfully meeting the graduate profile for their chosen qualification.

This article is a record of the reflective journey I took while working towards my Bachelor of Design (Fashion) with Capable NZ and Te Pūkenga / Otago Polytechnic. Undertaking this study presented me with the chance to critically explore my life encounters and consider deeply how they have influenced my professional practice. It wasn't until commencing my ILP journey that I began to recognise and appreciate the magnitude of all my life experiences in connecting me with my place in the world today.

MY JOURNEY ITINERARY

The goals and plans I had set for myself when graduating from Massey University with my Diploma in Fashion Design and Technology in 2000 mimic the mood boards and illustrations of a new design. The career paths and directions I have traversed are akin to the sampling stage, with continual analysing, accessing and redirecting of a prototype until the desired outcome is realised. My journey as a fashion practitioner has not been a linear one, rather – much like the fashion design process – I have travelled a path full of twists and turns, with intersections requiring decisions on direction. Regardless of which way I went on this voyage, each leg of my journey has provided me with distinct and valuable experiences, all contributing to steering me to where and who I am as a fashion practitioner today.

As a professional, I have always focused on the journey rather than the destination – discovering through experience that what can seem like the most direct route may in fact not provide the experiences necessary to provide maximum learning. I am a strong believer in the ideology that 'everything happens for a reason' and, whether we know or understand it at the time, each experience in life is set to guide us in a particular way. For this reason, I have never been someone to say 'no' to opportunities presented. Throughout my professional practice I have ensured that I choose paths which not only orientate me towards my career goals, but also offer me scope for discovery and growth.

THE INITIAL LEG

It is not only the routes I have taken and the subsequent experiences I've acquired since gaining my Diploma in Fashion Design and Technology that have contributed to who I am today as a fashion practitioner. Many of the values and beliefs I live my life by were instilled in me from childhood, where the combination of a peaceful rural upbringing and my parents' positive examples helped shape my perceptions of the world and influence my character; becoming the roots that ground me both personally and professionally. Without the foundation of the safe, secure and nurturing environment I was raised in I wouldn't have the resilience, poise, curiosity, determination, integrity, adaptability and discipline I possess today as an adult. Each of these values have intertwined throughout my life experiences to contribute to my success as a fashion practitioner.

Growing up a part of rural New Zealand in the small central North Island township of Taihape – about as far from the fashion scenes of the time as one could get – it is sometimes a wonder to me how I chose the path I did. However, if I consider the isolation of a provincial upbringing I can appreciate how, as a young child, I learnt to use my imagination and ingenuity to entertain myself, nurturing my creative tendencies from my earliest days.



Figure 1. From rural Taihape to Fashion Design.

THE CONNECTING LEG

I was fortunate to embark on my career in fashion at a time when momentum was building in re-establishing a thriving local fashion industry after the challenges it had faced in response to the economic reforms of 1992, which saw import licenses removed and trade tariffs lowered, ultimately resulting in the dramatic downsizing of the local industry. Riding the wave of international recognition earned from the New Zealand Four's (NOM*d, World, Zambesi and Karen Walker) show at London Fashion week in 1999 (<https://teara.govt.nz/en/video/44308/london-fashion-week>), Kiwi designers were commencing a cultural revolution inspired by the increased level of international curiosity about New Zealand fashion.

I took on my first role in the industry in 2001, working as a junior patternmaker and production assistant for a small womenswear label, producing a range of effortless, classic pieces offered across a 8–24 size range and sold from our retail space on the Terrace in Wellington, alongside wholesale accounts. This role allowed me to hone the skills I had learnt at university while fully immersing myself in the fashion trade. I was privileged to experience the optimistic attitudes and relationships that marked the local industry. Designers were working together for the greater good, from collaborating in joint efforts to host the annual Wellington Fashion Festival to sharing sample machinists and CMT (cut, make trim) services. Designers understood the rewards to be gained for all when performing in unison.

Working within this tightknit fashion community meant that I was introduced to experts from many fields and able to receive valuable mentorship from those more practised than myself. I recall one instance feeling particularly privileged to receive one-on-one fitting instruction from the 1972 Benson and Hedges supreme award winner, Roland Wimmers – something I would never have benefited from if industry professionals at the time hadn't believed in the principle that collaboration maximises mastery. The learning I gained and the enhancement of my competencies in this role, both directly and indirectly, was extensive and enriched my future career greatly.

My next job was a natural advancement from the first – I secured a position as a senior patternmaker and production manager for a newly launched label producing a womenswear range of bold, whimsical, decorative designs inspired by the owner/designer's native Peru. This appointment provided me the opportunity to build on my technical strengths – maintaining a position specialising in patternmaking – while increasing my professional prowess by taking on the added responsibility of managing the day-to-day operations of a workroom. I was soon to realise that this role would challenge me in additional ways – unfortunately, the working environment proved to be strenuous, stemming from an owner who lacked trust and confidence in her team. The effect of this on the morale and efficiency of the workroom was immense and meant that I spent much of my time advocating for staff and resolving conflicts as they arose. However, beyond the negatives I encountered in this role, I still credit it with maturing my interpersonal skills and teaching me how to adopt an empathetic yet rational approach in my professional practice. The barriers I faced taught me how to take a conscious look at my emotions and respond positively for the sake of my own well-being. I learnt the power of resilience, while gaining a sincere appreciation for work environments where a positive and caring culture is exercised.

During my time in this role, I continued to engage with many of the industry contacts I had built up previously. Whether via brief catch-ups at suppliers or shared attendance at trade workshops, the conversations I had with numerous designers led me to detect what I believed was a real need in the industry. Various designers spoke about not being in a position to employ a patternmaker full-time and how great it would be if they could just contract patternmaking skills as and when they needed.

It was these conversations that encouraged me to take a leap of faith and establish myself as a freelance patternmaker, where I could utilise my abilities and expertise to benefit many while satisfying my desire for more control over my working life. My intuition paid off and, within the space of a year, through commitment, hard work and pure conviction, I had built up a client list of more than 15 Wellington labels, ranging from longstanding brands like Robyn Mathieson to some up-and-coming names of the time, twentysevennames, Kowtow and Alexandra Owen. In addition to the larger labels, I also provided my services to smaller start-up brands launching ranges in niche markets including babywear, yoga wear and uniforms, allowing myself to gain experience across a diverse array of markets.

Furthermore, self-employment gave me the freedom to sample additional sectors of the industry. In 2007 I was lucky enough to complete a three-month contract working with the Gibson Group on the television series *Timetrackers* (<https://www.imdb.com/title/tt1425398/>), which gave me an appreciation of managing the tight turnarounds and long hours common in costume work. The catering offered was an extra privilege I hadn't experienced previously and one I could happily become accustomed to. It was also during my freelancing days that I first dipped my toes in the discipline of teaching – following my principle of never passing up opportunities, I accepted part-time tutoring roles at both Massey University and NZ Fashion Tech.

Freelancing did have its downsides, however, and along the way I fell prey to some of the traps. It took me a long time to learn how to say 'no' and to realise that clients would still provide me with work even if I couldn't fit it in immediately. I was at times so concerned with people-pleasing that I sacrificed my own down time and worked all hours to deliver everybody's work when they wanted it. Similarly, every few years I felt uncomfortable when I informed my clients that I would be increasing my hourly rate. While I recognised the value of my services and knew it was only fair that my income increased regularly, I always struggled with doing this. When learning how to become brave in business, I remembered observing in childhood all the hard work and determination that my parents put into running their own company. I had witnessed the importance of trust and mutual respect in their approach to business, and knew that I needed to implement these values to govern my own professional interactions. Over time, I gained an enhanced level of self-confidence and grasped the significance of my own inner strength and tenacity.

So greatly did I cherish my freelancing days that I continued contracting my services for over ten years, eventually winding down when starting a family. In 2015, after taking time to enjoy the treasured younger years at home with my daughters, I aspired to get back into the throes of the fashion industry. I began by taking up a role as patternmaker for a Sally Eagle Bridal, a designer producing bespoke wedding gowns both off-the-rack and made-to-measure. I cherished using my expertise to help create such intricate pieces, symbolising so much to the client.

After nearly four years in this role, I moved on to work a spell as the made-to-measure co-ordinator for local menswear brand Rembrandt. Working for a company with such a lengthy history as Rembrandt (established in 1946) gave me insight into what it takes to survive and thrive through the many challenges faced across the lifetime of a business. My role as made-to-measure co-ordinator allowed me to immerse myself in quality tailored pieces, many made from fine Italian fabrics, while exploring an area of the industry I was unfamiliar with. Gaining experience in offshore production opened my eyes to a whole new world of manufacturing considerations, such as time-zone differences, language barriers and international shipping. However, finding myself stuck behind a computer full-time failed to make my heart sing, and the thought of this becoming my long-term future quickly became a bleak prospect; I realised that I required a balance of creativity and structure to prosper in my professional practice.

REFLECTION ON MY TRAVELS

Working as a fashion practitioner in the various roles I have had throughout my career has meant operating within the intricacies of the fashion design process. Regardless of the specifics of the role I held at any one time, the process of taking a design from concept to production always involved me in a circular process of research, ideation, development and revision.

The more collections I was involved in creating, the greater I understood the necessity for this circular design process in accessing and responding to a garment's ability to be desirable to customers, viable for business and feasible in manufacturing. The problems I sometimes faced to ensure this outcome were many. Whether I was trying to figure out how to make a yield-heavy design fit a narrow fabric for Robyn Mathieson; how I could produce a quality finished garment without the use of any manmade notions for Kowtow; or how to replicate the aesthetic of a non-supporting backless wedding gown for a larger-busted bride at Sally Eagle, the solutions adopted required me to push beyond conventional thinking and adapt my practice to suit the complexity of the challenge.

To do these things successfully as a fashion practitioner takes confidence – a conviction I adopted over time through observation and reflection on my own work. By regularly reviewing the hurdles I met, I was able to be pro-active in my practice and use my past experiences to inform new solutions. I learnt through insight to carry a positive mindset and approach obstacles as opportunities for growth, a means of indulging my technical creativity and experimental instincts. As my experiences in the industry have grown, so has my practice-led expertise, resulting in an expanded inner catalogue of resolutions. As Kolb's experiential learning theory (1984) (McLeod, 2017) suggests, the development of new concepts is encouraged by new experiences.

Over time I learnt to approach new designs by developing fresh perspectives, to push beyond conventional thinking and reasoning. Without rejecting the rules and testing the practical boundaries, I, along with my new designs, may not reach full potential. As a natural stickler for structure and routine, I have had to train myself to be less stringent and more willing to deviate from the norm. It didn't take me too long to discover that when I pushed myself out of my comfort zone and used more flexible tactics, embracing innovation, I bolstered not only the success of the design, but my own critical thinking skills.

From the early days of my career, I have appreciated the benefits that can come from collaboration within professional practice. Through each stage of the design process, I consult with others. Whether interpreting illustrations with a designer or nutting out the best construction methods with a sample machinist, I have always enjoyed my problem-solving-in-action 'pow wows.' I have learnt that supporting this bringing together and sharing of the diverse knowledge on offer in a workshop lends diverse viewpoints and brings an objective vision to my own perspectives, ultimately enriching my own expertise.



Figure 2. Knowledge made physical.

MY CURRENT DESTINATION

In 2019, after many years immersed in the fashion industry, the time was right for a new challenge and a change of direction in my career path. As an alternative route presented itself to move into teaching full time, I decided – despite some concerns – this was a path I would take. I felt a sense of inner turmoil asking questions such as: Was I going to be any good at this? Would the students like and respect me? Would I have the confidence needed to facilitate learning? After channelling my energy into positive thoughts, I reflected on the many times I had had to promote myself to new clients in my freelancing work and acknowledged that I was simply beginning another chapter of my professional career. Once again, I had an opportunity to revise and reshape my previous practice to new circumstances.

From my first days teaching, I saw it as my central duty to endorse learning which galvanised the industry-based expertise required of graduates entering the fashion industry. My strong industry background meant that I knew firsthand what skills and knowledge were desired by the industry. The breadth of my credentials placed me in the perfect position to share from my own industry experience in order to create genuine and relevant 'real world' learning.

In my teaching practice I use pedagogic approaches which highlight collaborative, inquiry-based, reflective learning. I aim to foster innovation by supporting a process of self-discovery through the removal of preconceived assumptions or expectations. As Mezirow's Transformative Learning theory (1978) (Mezirow, 1997) suggests, it is essential for learners to become critically reflective about their underlying assumptions and intentions. When practiced in class, this approach encourages my learners to look at things from a unique perspective.

Through my own life experiences and observations as a facilitator, I have become an advocate for the view that 'we learn best from our mistakes.' My desire is for students to understand that making mistakes is itself a design process, and not to be looked upon negatively. I want them to feel secure in experimenting during design and not intimidated by potential obstacles, or even failure. As a fashion practitioner, I learnt through my own process of trial and error that it was only through acknowledging problems that I could then begin playing with various responses. As Edward Thorndike's theory (1928) (Thorndike, 1932) proposes, "Things freely learned are best learned" and "The greater the freedom enjoyed by students ... the greater the intellectual and moral advancement enjoyed by them."



Figure 3. Tuakana-teina, learning then teaching.

My admiration for learners investing in their futures within an industry they love generates nostalgic memories of my own encounters as a fashion student. These positive recollections motivate me to ensure that I deliver learning to my students which enhances their journey and empowers them to reach their potential. As I reflect on the wisdom imparted to me through the connections I have made throughout my own study and career, I feel a sense of duty to give back and share what I have been so fortunate to receive. One of the most successful ways in which I do this in my teaching practice is through the practice of tuakana-teina (Tangaere, 1997), which refers to the learning relationship between a tuakana (older person) and a teina (younger person). By fostering tuakana-teina relationships among my learners and endorsing group activities or peer-review exercises, I seek to reinforce a mentoring approach between learners which allows for the sharing of knowledge, aids in building a supportive class whanau and becomes mana-enhancing for my students.

Today we are living in an age where we are witness to the increasing effects of global warming and have slowly come to recognise the importance of creating positive change to ensure the success of future generations. It is common knowledge these days that the negative impacts created by clothing production on the planet and its people are immense. In the last 15 years alone global consumption of clothing has doubled, with an average of 150 billion items produced per year, of which only 80 billion are sold on. In most developed countries clothing sales have doubled over this time, while the average number of wears per garment has decreased by 36 per cent (Ellen MacArthur Foundation, n.d.). The damage being caused to our environment through high carbon emissions, excessive water usage and pollution, along with extensive land use and hazardous chemicals in the daily production of the clothes we wear, is cause for serious concern.

Working as a lecturer in fashion education, I understand the platform that my position provides me to encourage forward thinking and help drive widespread change. As knowledge and actions are passed down through the generations, I recognise my responsibility as an educator in an evolving industry to bring the narrative for a brighter future to the forefront of my practice. The future of Aotearoa's fashion industry depends on the actions taken now. The industry must have a constructive purpose in all it does, stand tall and be strong as a collective working towards a common goal.

FUTURE TRAVEL PLANS

Despite now being stationed at a destination I take pleasure in (fashion education), I remain committed to life-long learning and the continuous pursuit of higher-order thinking and self-discovery. I recognise the value in ensuring that I continue with reflective practice and stay true to myself while allowing for personal reinvention, self-improvement and life-enhancement. As John Dewey put it (1933), "We do not learn from experience, we learn from reflecting on experience."

It was my aspiration for personal growth that led me to enroll in my Bachelor of Design (Fashion) study with Capable NZ and Te Pūkenga / Otago Polytechnic in 2021. While compiling my portfolio for this study, I realised that it could have benefited from more visual documentation of my career. While I have the odd scrapbook and a collage of magazine features from garments I crafted on my workroom wall, it is the behind-the-scenes images I wish I had more of. Pictures depicting myself in the depths of the design process



Figure 4. Reflective journaling.



Figure 5. Workroom collage.

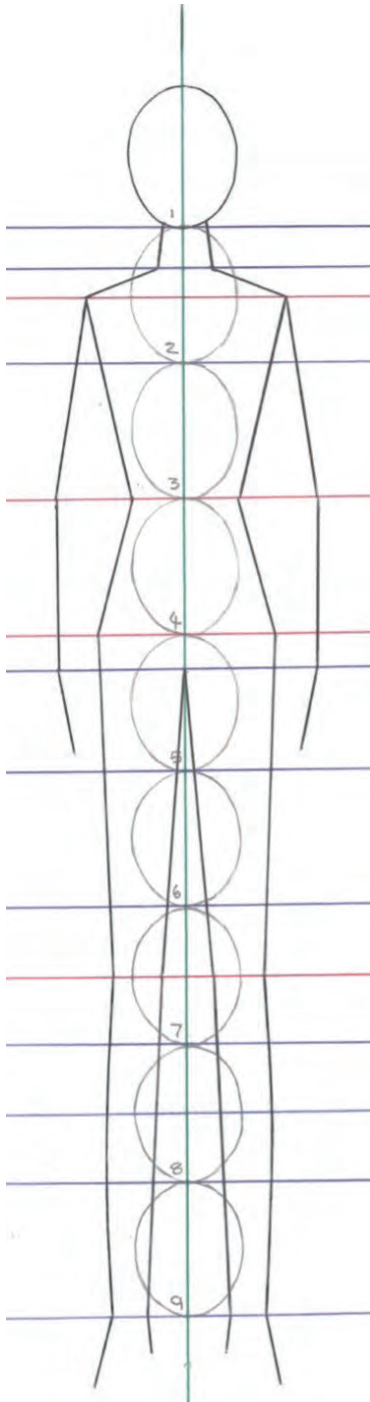


Figure 6. Fashioning my future.

would have been amazing. Today we live and work in the digital age with cameras at the ready, so our ability to visually document our journeys has become much easier; it is now just a question of recognising the importance of collecting such evidence. Working as a lecturer in fashion, I regularly find myself discussing my own experiences during a lecture and doing my best to describe (for example) the layout of the 'design / sampling wall' in a previous workplace. At the time, this wall was simply a wall full of sketches, swatches and post-it notes; but, reflecting on it now, it demonstrated so much more than that – it illustrated an efficient method of design process management accessible to all in the workroom. As I try to 'paint a picture' of this wall in the minds of my learners and explain its simplicity yet effectiveness, I wish I had a photo of it.

At the conclusion of my Bachelor of Design (Fashion) studies earlier this year, I was required to sum it all up and produce a framework of my professional practice. As a fashion specialist, I wanted to do this in a creative way and chose to relate my framework to the development of the 9-head croqui used in fashion illustration. I recognised the similarities between the two and was able to relate the 9-heads' main vertical balance line to my own centre of gravity; the stacking of the heads to build height to my continuous growth and ever-evolving self; and the plotting of body proportions to mark the general outline of the croqui to the ways in which all the genuine and meaningful connections I have made throughout my life have benefited my overall well-being. Continuing the comparison to the second stage of croqui development – which introduces movement through tilting directions while retaining balance and proportion – I was able to suggest how being flexible and resilient in my practice has allowed me to travel varied paths while maintaining the same overall direction towards a flourishing career.

I can truly appreciate the transformative journey I have been on throughout my lifetime and how while my previous steps don't define me, they have certainly all influenced my professional practice. It is my passage through life, enriched by the encounters and experiences I have devoured, that has had an incalculable bearing on shaping the design ideologies and teaching philosophy I use as a fashion practitioner today.

Regardless of exactly where life leads me in the future, I know one thing for sure – that fashion will always remain a part of me. At the risk of sounding clichéd, fashion is in my blood, it consumes my thoughts daily and underpins everything I do – which I have no doubt it will continue to do as I move forward in my future endeavours. I believe my pursuit of fashion can only have a positive effect on me, as with passion comes spirit and prosperity. I am excited for the future and for where the road ahead will lead me.

As a fashion practitioner, **Angela Newson's** leading area of interest is the technical elements of the design process, exploring the transformation in design from two-dimensional to three-dimensional pieces. Angela works as a lecturer at Whitecliffe School of Fashion + Sustainability in Wellington.

REFERENCES

- Ellen MacArthur Foundation. (n.d). *Rethinking business models for a thriving fashion industry*. <https://ellenmacarthurfoundation.org/fashion-business-models/overview>
- Lagueux, R. C. (2021). *A spurious John Dewey quotation on reflection*. *Academia Letters*. <https://doi.org/10.20935/AL363>
- McLeod, S.A. (2017, October 24). *Kolb's learning styles and experiential learning cycle*. *Simply Psychology*. <https://www.simplypsychology.org/learning-kolb.html>
- Mezirow, J. (1997). Transformative learning: Theory to practice. *New Directions for Adult and Continuing Education*, 1997(74), 5–12. <https://doi.org/10.1002/ace.7401>
- Pollock, K. (2014, October 22). Fashion and textile design – Going global, 1990s and 2000s. In *Te Ara – the Encyclopedia of New Zealand*. <http://www.TeAra.govt.nz/en/video/44308/london-fashion-week>
- Tangaere, A. R. (1997). Māori human development learning theory. In P. Te Whaiti, M. McCarthy, & A. Durie (Eds.), *Mai i rangiātea: Māori wellbeing and development* (pp. 46–60). Auckland University Press: Bridget Williams Books.
- Thorndike, E. L. (1932). *The fundamentals of learning*. Bureau of Publications: Teachers College, Columbia University.

DARN THOSE MICROLEPIDOPTERA!

Philippa Hoogsteden Casey

This piece forms part of a reflection on a narrative-styled surface design and fabric manipulation project, exploring the life cycle of the moth and its connections to textile waste.

The sun is beginning to rise and sitting quietly at the top of the door frame is a moth. I raise my hand instinctively to swipe it away, but stop mid-strike. The intricate symmetrical spot pattern, combined with striped ridges over the wings, draw me in. Why, I think to myself, do we humans have this automatic reaction to eradicate those insects we regard as pests?

"Pest: a destructive insect or other animal that attacks food, livestock, crops, etc." The etc for me is the eating of cellulose-rich textiles much beloved of us humans and utterly irresistible to one of nature's decomposers, the moth.

NATURAL DAMAGE

I will readily admit my heart sinks when I catch a glimpse of small brown moths fluttering anywhere near my precious vintage silks and wools – but the use of toxic chemicals and/or discarding damaged fabrics seems a much worse prospect. Viewing the articles in my personal 'to-repair basket' and considering the amount of varying, old, stained, holey or unfinished textiles at my local op shop inspired me to translate these thoughts into a physical textile that explored these connections.

As humans we nurture, use and appreciate some families of moths which create natural fibres like silk, yet fear and loathe others that are fulfilling their life cycle and place on our planet, contributing to the processes of age and decay – something we have difficulty in viewing as beautiful. I am going to confront this fear of the moth and focus on their beauty through research, observation and fabric applications, to restitch us together, accepting, embracing and potentially using the 'damage' inflicted by moths.

RESTITCH US TOGETHER

Making this narrative textile developed in several stages. The first was the epiphanic idea sparked by looking closely at a stained, unfinished tapestry, a moth-eaten blanket and some forgotten hand-crocheted squares, and thinking how I could intercept this craft and homeware waste stream and incorporate it into garments for a new life.

By studying textile works and processes utilised by artist Sue Stone, who uses stitch and material texture to compose allegorical and personal stories, and Cheryl Martin, who works with old materials with patination and a past and layers them with significant text, sewing and fabric applications, I was impelled to start my own creative journey.

The last stage, and the most interesting and challenging one, was incorporating the reclaimed textiles, which are integral to my design focus. Care, respect, investigation and a slow, considered approach became important when working with damaged or unique handmade items of considerable age. Planning and testing new skills and experimenting thoroughly before action was vital. Felting parts of the wool, further fraying of existing holes to mimic hairs on the caterpillar's body, accentuating existing yellowing stains on the wool using natural dyes, and creating

texture and text via machine- and hand embroidery were all used, among other surface applications. This process developed a catalogue of experiences and a creative resource for me to reflect on and repeat in a multitude of ways.

TACTILE MEMORIES OF TIME

My narrative of the moth's connection to humans is complete but, as with the moth's life cycle, the processes of exploration and creative experimentation will continue. I have learnt that crafting skills is an ongoing process and I have developed an habitual methodology of trials and sampling, the outcomes of which, both positive and negative, inform us how to reach the best design outcome.

For me, textiles hold tactile memories of time, place of origin, an experience, resources and the skills of the people who crafted and created them. This can be explained by phenomenology – our experiences are connected to our memories. I would like to challenge my own and others' preconceived notions of perfection, beauty and the life of cloth by keeping textiles out of landfills, recreating them into clothing that highlights their previous life through artistic fabric manipulation, be it stitch or print, for a longer cycle of use.

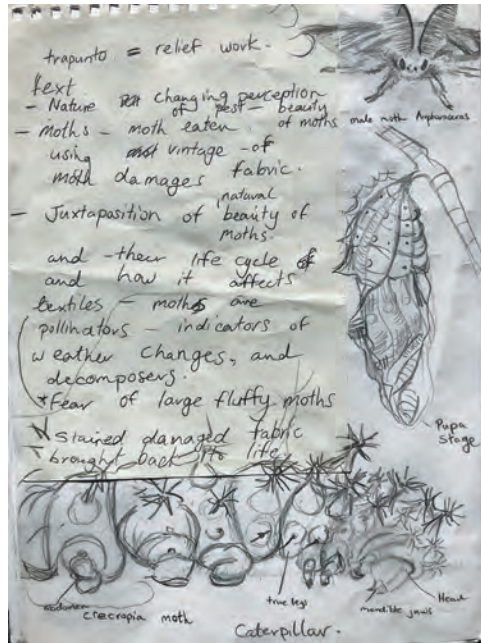


Figure 1. Workbook page.



Figure 2. Textile developed in response to research, practice and process.



Figure 3. Close up of of stitches on textile development.

BEAUTIFUL DECAY

In Aotearoa we have a moth known as the pūriri or ghost moth, which Māori consider a spirit of the ancestors returning to visit their descendants. Flying through the forest it lays its eggs, then dies. The mokoroa or larvae eat the sap of the pūriri trees, leading to their demise, falling and decaying onto the forest floor. There is a Māori saying that tells of this small moth grub able to fell the giant pūriri tree, teaching us that little things can have a significant impact (Haami, 2007). With this in mind, I will reconsider the negative implications of words like 'inconsistencies,' 'flaws,' 'stains,' 'pilling,' 'holes,' 'damage' as I seek to re-imagine other ways to accept, enhance and embrace them in future design projects.

Philippa Hoogsteden Casey is studying for a Bachelor of Design (Fashion) at Te Pūkenga / Otago Polytechnic. Philippa's inspiration and influences reflect her love of textile surface design and manipulation of fibre and fabric. She is also interested in exploring the creative links between crafted fabrics and contemporary fashion design.

REFERENCES

Haami, B. (2007, September 24). Te aitanga pepeke – The insect world – Moths. In *Te Ara – The Encyclopedia of New Zealand*. <http://www.TeAra.govt.nz/en/photograph/12618/puriri-moth-caterpillar>

RESEARCH AS A TRANSFORMATIVE PROCESS

col Fay

There do not exist things made, but only things in the making, not states that remain fixed, but only states in process of change.

Henri Bergson, *The Creative Mind* (Bergson, 1946)

In 2001, Elizabeth Grosz writes of the inquiry of architecture while standing outside of architecture. This is the intersection of philosophy meeting architecture. Within this dialogue she utilises the vehicle of writing and research to establish a sense of engagement, something by which she can interrogate the commonality of two disparate threads in order to identify that which binds them. The notion of research here is a means of constructing new knowledge. It is also an opportunity to explore established knowledge with an intention of interrogating that convention, thereby offering a new interpretation to manifest through innovation. Grosz speaks clearly here of the process of design-ing.

Research is an instrument of enquiry manifesting through a practise of doing and thinking. These methods are not mutually exclusive, but rather seen as parts of the activity of discovery, of exploration, and therefore the activity of designing. Peter Downton (2003) examines concepts of research as it relates to design as a collective term. For Downton, the methodology of research aligns to the level of enquiry being sought. He differentiates this methodology from the process of research in order to acknowledge the multiple methods of acquiring information in order to support design – that is, validation of research as a process and a legitimate means of practise in design. “Design is a way of inquiring, a way of producing knowing and knowledge; this means it is a way of researching” (Downton, 2003, p. 2).

In the creative industries, many practices engage in what is considered ‘creative play’ – that is, physical manipulation of materials and techniques in order to answer a question. An appreciation of this practice is ‘research through design,’ as an approach, it enables

the design process to become the research instead of a design 'test' to validate the research. The strength of this type of methodology is that it offers an opportunity to experiment and 'fail' without the expectation to reach a conclusive answer. This approach to research challenges traditional notions of research in that it offers the potential of design solutions to be numerous or, as Grosz suggests, "in a process of change," rather than "a state that is fixed." This offers the concept of research as something to be engaged through cross-disciplinarity and non-hierarchical methods. The value here lies in what Downton refers to as the "social negotiation" of design. Design reveals its embedded meaning through the ability of the artefact to communicate. Explaining a completed design is engaging in the practice of storytelling or transcribing the narrative of the project, which enables the transmission of knowledge.

The methodologies examined in this issue of *Scope (Art and Design)* demonstrate how diverse the ways of making sense of or examining a design intent can be, and illustrate the complex 'language' of the maker. Here evidence of knowing and knowledge is stored in the work, a referent of the explorative processes engaged in. Revealing the explorative process places appreciation on research as an active and critical method of inquiry which reveals the evolving knowing of the maker.

Among the narratives explored in the designer pages we see commonalities (a common language) appear, a collective knowing that unites the authors through a shared understanding of their discipline. Some qualities of 'knowing' revealed within these pages suggest craft practices, methods that harness the physicality of material exploration, construction and application, while others utilise the collective voice of others, an oral knowledge respectfully ensuring that the narrative continues to evolve without loss of cultural relevance. Continuum here is not about research as a fixed process, but rather a desire to attain a deeper relationship or to search for the limits of a given inquiry in order to expand the field of existing knowledge and generate further iterations.

The evidence of all inquiry undertaken here is the individual's personal, ongoing exploration, a particular method of 'mark-making' (and in that I include 3D ideation methods such as models) which provide the context for new 'marks.' In order for us to potentially recognise our own 'marks' as valid methods of inquiry, we must review their process as an opportunity to be included in the shared and sharing experience of research.

Research as a transformative process informs new practice, not through modes of acquisition – often resulting in or leading to derivative artefacts – but through experimentation and play, thereby moving research from an informative process into a transformative process: the process of learning from and making meaning of the experience.

col Fay is a modernist, with a preference for form and structure over decoration. She holds a MFA, and has a longstanding interest in those aspects of design that involve the body, jewellery, exhibitions, fashion and architecture. Her understanding of the importance of process and the role in which artifacts aid design development provides a unique and strong viewpoint for this introduction.

REFERENCES

- Bergson, H. (1946). *The creative mind*. Philosophical Library
- Downton, P. (2003). *Design Research*. RMIT University Press
- Grosz, E. (2005). The Thing. In I. Grewal, C. Kaplan, & R. Wiegman (Eds.), *Time Travels: Feminism, Nature, Power* (pp. 131-144). Duke University Press. <https://doi.org/10.1515/9780822386551-010>

How do you describe the 'research' that you do as part of your design process?

Throughout each stage of the iterative decision-making process, I consistently adopt a kaupapa Māori design methodology lens, which prioritises ethical considerations regarding both the process itself and the individuals involved. To equip me to embark on thorough research, I formulate a research question that serves as a foundation for my design investigation. I meticulously deliberate on the aspects that warrant emphasis within my current areas of interest. These may be influenced by pivotal political moments, historical contexts or the significance of addressing specific issues pertinent to Aotearoa, with a focus on Māori cultural matters – particularly from a Taranaki worldview. Moreover, I recognise the broader paradigm shift towards decolonisation and indigenisation, which underpins my exploration and understanding of these topics.

Bobby Campbell Luke



What fuels your design ideas?

I find that my design decisions occur organically, through a continuous iterative process. One particular area that captivates my interest is workwear, with its intricate nuances. As I reflect on my upbringing and observing my mother cooking in the kitchen of our marae, the apron emerges as a significant silhouette and a catalyst to many of my design iterations.

Who are the practitioners who you feel have influenced your design processes – mentors, teachers, colleagues, designers and writers?

From an early age, I was keenly observant of the various garments donned by the women who played significant roles in my life – my mother, aunts, cousins and nannies. Their choices of attire and the reasons behind their selections always fascinated me, for everything they wore had a distinct purpose. These extraordinary women have undoubtedly been the most influential practitioners who have shaped and guided my design process.

<https://doi.org/10.34074/scop.1025010>

What is most meaningful stage of designing for you, and what happens at that moment?

The individuals I encounter and engage in collaboration constitute the most profound aspect of my creative journey. In line with the principles of kaupapa Māori, I wholeheartedly embrace the centrality of people in this process. Collaborations, in particular, hold immense significance for me, as they allow for the establishment of connections, whakapapa (genealogy) and whakawhanaungatanga (kinship). Through these collaborations, I have the privilege of working alongside individuals who not only comprehend my vision, but also share in it. The depth of understanding and shared envisioning that emerges from these partnerships is invaluable to me.


What is the most enjoyable part of designing for you?

I often find it challenging to proclaim a design as 'finished' since, in reality, it can never truly be considered complete.



What 2D / 3D methods or techniques do you use to explore ideas (e.g., photography, models, drawing/sketching, reading, reflection) and how do these work together?

I possess an archive of garments obtained from op shops that I frequently consult. My usual approach involves delving into the closets of my whanau, carefully sifting through unwanted clothing and accessories. Often, these items come with an attached narrative, steeped in nostalgia. I thoroughly examine these narratives, identifying key moments that allow me to reconstruct the story, capturing the essence of time, journey and intriguing details. It was through this process that I became inspired to re-imagine the apron mentioned above. To guide my design process, I curate visual references and precedents, which serve as a foundation for my creative work. Simultaneously, I engage in the hands-on tasks of draping and toiling, while also sketching out my envisioned outcome. I also consider my research at this point, which is driving the design process as well.



How do you select or adapt your environment to best suit your modes of designing? (space/external environment/ community/tools/routine)

I strongly believe that immersing oneself in the environment you aim to recreate is crucial. Additionally, documenting the significant conversations you have with people while discussing your ideas can be invaluable. I have discovered that I don't necessarily need to consciously choose a specific setting; rather, it's the moments of contemplation and reflection that truly matter. These moments of inspiration can strike anywhere – whether I'm at an airport, in a shop or, more recently, during long car rides while listening to music.

Dr. Bobby Luke (Ngāti Ruanui), is part of the fresh vanguard of Fashion designers and researchers that demonstrate decolonial constructs of western fashion 'Making' and de-centralizing western design theory, emphasizing an authentic indigenous lens.

Do you have sources of inspiration that you always revisit?

My mum and our marae.
Ko Wai Au
Ko Taranaki Te Mouna
Ko Tangahoe Te Awa
Ko Ngāti Ruanui Tōku Iwi
Ko Hāmua, Hāpotiki Tōku Hapū Ko Taiporohēnui te Marae
Ko Bobby Campbell Luke Ahau

**How do you select or adapt your environment to best suit your modes of designing?
What is essential?**

My floor loom takes up a considerable amount of space, and I am fortunate to have a home-based workroom for my looms and sewing machines, along with an abundance of yarns and everything I need to create. I am in my happy place when working there.



Carol Oldfield



**What 2D-3D methods or techniques do you use to explore ideas (photography, models, drawing/sketching, reading, reflection)?
How do these work together?**

Sketching is a big part of my initial garment design process, usually starting with a concept, then developing variations, and finally refining – a system I was taught while studying for my Bachelors and one that I have found works well for me. Weaving follows a different path, however, with the need to design a fabric suitable for the finished garment. This can involve multiple testing of yarns and weave structures before I can weave an actual fabric. I will then often drape the fabric, sometimes using a half-size mannequin, to test the combination of fabric and garment design. At this stage I will use photography to document different looks; this allows me to continue draping while having a resource to refer to when deciding what works best.

Do you develop a collaborative working partnership and, if so, how?

Until now, my practice has been my study, with collaboration coming in the form of conversations with my peers, weaving colleagues and tutors as to how best to achieve my research project aims.

How do you describe the 'research' that you do as part of your design process?

Lots and lots and lots of reading! I'm a real bookworm and love to see how other people approach the issues of sustainability and slow fashion – whether it's weaving magazines from the 1970s and 80s or discussions on how to slow the fashion growth cycle which leads to massive waste and pollution.

I'm an avid people-watcher – I enjoy 2 garments on people, seeing how they work and how they move, getting ideas for silhouettes and shapes and how they might inform garment designs for my own fabric.

<https://doi.org/10.34074/scop.1025013>

What is most meaningful stage of designing for you and what happens at that moment?

I have found a eureka moment can happen after I have woven the fabric. Although I will have spent a lot of time prior to this stage – designing the garment and calculating and weaving the fabric – sometimes those initial plans need to change when it is draped on a mannequin and tells me what it wants to become.



Do you have sources of inspiration that you always revisit?

I have been creating shape on the loom with specific yarns and weave structures, and enjoy the way the final fabric moves and flows over the body. I am excited about the results I have been achieving, and would like to explore this further in my work, now that my Masters study is complete.

What is the most enjoyable part of designing for you?

Having woven for over 20 years, I have always loved seeing the finished fabric and am always amazed that "I have made this!" Since I have started to use draping as a design tool, I love listening to the fabric 'talk' to me as I place it on the mannequin. It almost has a life and mind of its own.



What fuels your design ideas?

My practice has two distinct areas of design – that of my handwoven fabric, and then the garments I design and create using that fabric.

Having recently completed my Masters in textiles, I have come to appreciate the importance of research, so my design ideas often start with the person who will wear my garments – her preferences, her fashion style, her lifestyle, what she likes to wear and how and when she wears it. Although in saying that, as a weaver I am a very tactile person – I love texture and the feel of fabric, particularly handwoven fabric, so that will sometimes drive my designs.

I'm very invested in sustainability. Because I weave fabric for my garments, I don't want to waste this precious commodity, so I'm looking for ways to minimise wastage.

Who are the practitioners who you feel have influenced your design processes – mentors, teachers, colleagues, designers and writers?

As part of my research, I looked at three weavers who worked with handwoven fabric – Virginia West, Kang Hyun An and local weaver Christopher Duncan. For my garment collection, I looked at the work of three local designers whose work reflected the preferences of my target market, as well as having sustainable ethics in line with my own. From a weaving point of view, I have also looked closely at the work of Ann Richards and Lotte Dalgaard; both have worked with creating shape and texture on the loom with innovative yarns and weave structures.

Carol Oldfield had been a passionate weaver for 20 years. Carol has a Bachelor of Media Arts in fashion and a Master of Arts (Textiles) (distinction). Her practice is centred on creating quality garments for a contemporary New Zealand market using sustainable techniques, while honouring the ancient craft of hand weaving.

What role does collaboration have in your designing? When you need to work with others, how do you go about the approach and working together?

I am a team of one, but find feedback from my peers is invaluable. I haven't had the opportunity to collaborate with other creatives yet, but I would love to work with like-minded designers in the future, completing my outfits with accessories that align with my natural, sustainable ethos.

What is most meaningful stage of designing for you and what happens at that moment?

When I can finally move to getting garments on the body. You are 99 per cent sure the garment is going to breathe the life you envisioned, but until it is on the body you built it for; you won't know for certain. You get to make all the refinements that can now become concrete and explore choices that can push your design with great confidence.

Sarah Oliver



What 2D / 3D methods or techniques do you use to explore ideas (e.g., photography, models, drawing/sketching, reading, reflection) and how do these work together?

I use design renderings as a tool for communication with the production team and the costume shop. I do work digitally to make 'roughs,' but I still love the feel of the brush hitting the watercolour paper when I make final renderings. But when I am working out a garment, I almost always do so on a mannequin, as I prefer to drape a garment in 3D. I work more creatively and find I design something that is not limited by what came before when I work in 3D.

What fuels your design ideas?

Anything, and I think that is key. A seed pod on an evening walk. A crochet jumper at the discount store. Seeing an object and reevaluating it for its use and potential.

Who are the practitioners who you feel have influenced your design processes – mentors, teachers, colleagues, designers, and writers?

I teach, and my students keep me on my mental toes, bringing in a fresh perspective of learning, exploring and growing to my daily practice. But one artist who deeply influenced me early in my career and helped fuse my fibre-arts making process with garment making was the Polish artist Magdalena Abakanowicz.

<https://doi.org/10.34074/scop.1025012>



How do you describe the 'research' that you do as part of your design process?

I tend to become almost like a black hole, sucking in any research or seeking inspiration or having conversations with everyone close by. As a costume designer, a significant amount of my work is supported by in-depth and highly specific research about historical garment artifacts and society. Sometimes you may never 'see' that research in the work, but it underpins and informs almost all my designs.

How do you select or adapt your environment to best suit your modes of designing? (space/ external environment/community/tools/routine)

I make my skin as thin, highly sensitive and receptive to my surroundings as possible, and evaluate everything around me as an element that could be incorporated as a solution to my current design puzzle. I start grouping and collecting elements together that resonate, that feel like a new solution to the design I am working on. I make piles of items that feel related to my current project in my shop, always fitting them together to see if they need to be adjusted or refined. It starts off really messy and large in my physical space and broad in my research routine and then coalesces quite tightly the closer to the finish line I get.

What role does collaboration have in your designing? When you need to work with others, how do you go about the approach and working together?

As a costume designer, I quite often work creatively with directors to help shape the overall design vision. I came from the traditional arts world of fibre arts and fashion design so, in the beginning, this directorial overlay of vision felt at odds with the independent studio artist's mentality I was trained for. All these years later I have come to thrive on solving the creative puzzle presented and the challenge to create within the collaborative vision, in most cases developing something that could have never reached that point if it had lived solely within my personal design aesthetic.



What is the most enjoyable part of designing for you?

It is the 'eureka' moment in the process, especially if I have been wandering around in my creative design maze for a very long time before I think I have solved it. I listen to that internal alarm that says I have solved the problem and can now move forward into fabric. I feel like that euphoric feeling of 'eureka' is what sustains me through what can be a very laborious making process.

Do you have sources of inspiration that you always revisit?

Well, the computer and platforms like Pinterest are amazing wells of information that are so quick and easy to access now – but I use that for mostly surface research or quick visual inspiration. When I want a deeper connection or place to begin, I usually seek out the fabric store to touch textiles. I was trained as a weaver; and the hand and drape of fabric will always inspire me when I am 'stuck' or not sure where to go with a design. The perfect cloth will speak to me and inform my design choices.

Sarah Oliver is Assistant Professor of Costume Technology and Design, University of Michigan, Ann Arbor. Oliver has designed and built costumes in the US for theatres from the Los Angeles Opera to the New York City Opera. With a professional career in costuming, her first love is textiles and weaving.



If you live outside New Zealand – how do you work with the different cultures that are part of your communities?

You can't sample or lift something that feels exotic. I believe it is about rich, deep and thoughtful research, first and foremost. And then hopefully connecting with someone from the culture or community you are working from to honour and work with sensitivity.



What is most meaningful stage of designing for you and what happens at that moment?

The incubation stage where I sit with my ideas and thoughts is really important to me. This can be quite a long process, and as the ideas and designs resonate into something more solid and promising, there is excitement about new research and learning.

Donna Dinsdale

What 2D–3D methods or techniques do you use to explore ideas (photography, models, drawing/sketching, reading, reflection)? How do these work together?



All of the above, but my practice revolves around the method of free-form draping. The methodologies of observation and visualisation utilised during this process are so intuitive that they are often taken for granted and undervalued. I am a very visual and self-reflective practitioner, so exploring ideas through process and application works for me. Sometimes the results are unexpected, but that's what I enjoy – the freedom to play! My background in the fashion industry was as a pattern maker, a skill which was very 2D and traditional. As my practice and skills evolved over the years, a 3D approach increasingly suited my working style and has enabled me to become more 'fluid and free' with how and what I create. I feel that free-form draping is like a melting pot of design, pattern and construction, smashing elements together to push the designer's experimentation level, skills and creative outcomes.

FASHION DESIGN PROCESS

Who are the practitioners who you feel have influenced your design processes – mentors, teachers, colleagues, designers and writers?

All of the above.
A catwalk show, a conversation with a colleague, a podcast, an article, mentors and whanau.

How do you describe the 'research' that you do as part of your design process?

Manic, unprocessed and unorthodox – which transform into refined, focused and on point.

<https://doi.org/10.34074/scop.1025020>

What fuels your design ideas?

This is a question I often get asked and, to be honest, I don't know the answer. As a creative, on a daily basis there are thoughts and ideas that buzz around in my head which all have potential. If there is an opportunity to concentrate on a particular research outcome, these thoughts and ideas become more focused and refined until the design works its way into a tangible outcome.



**How do you select or adapt your environment to best suit your modes of designing?
What is essential?**

A good space to work in is key. I have an amazing studio, but I am a bit of a hoarder so my studio is jam-packed with what I enjoy and what inspires me – from vintage textiles and clothing through to an extensive selection of historical cross-stitch pieces displayed on all the walls. Some people would be overwhelmed by the amount of ‘stuff’ around me, but I find it comforting and a pleasure to be surrounded by it. In amongst all of this are the tools to make the designs happen – from a selection of diverse mannequins, pattern-making equipment, a large collection of textiles and trims, to a range of key publications that I can draw research and ideas from.

My routine varies, but if there’s a big project to achieve, I am very disciplined with my time and planning. I do work quite well under stress, which is lucky, as there’s always pressure to get things completed!



What is the most enjoyable part of designing for you?

I love the research process, which comes in many shapes and forms. From the reading and discovery comes new learning; from the sketching and sampling come spontaneous and exciting opportunities for experimental design; and from the free-form draping method come innovation and unexpected outcomes.

I also really enjoy selecting the textiles and trims and coordinating colour palettes that fit with my idea for each project. Watching any work evolve into the vision you have is extremely rewarding – the research and ideas coming together visually is really exciting!



Do you have sources of inspiration that you always revisit?

Isn't anything and everything a source of inspiration? Often inspiration for me is an emotive reaction to something – a wanting to communicate through my research practice a voice about this reaction.

Donna Dinsdale holds a Diploma in Fashion Design and Construction (BOP Polytechnic), Bachelor of Design (Fashion) (Otago Polytechnic) and Masters in Art and Design (first class) (AUT), for which she was awarded the dean's top award for her faculty. Donna has also completed a Certificate and a Diploma in Raranga (Maori weaving) at Te Wānanga o Aotearoa in Rotorua.

I consider myself a maker, someone who enjoys and embraces the act of creating. I always say I was taught by the very best, my mum, who passed her skills and love of fashion and textiles on to me.

As tangata whenua or tangata ti tiriti, how do you practice in our Aotearoa New Zealand framework? How is this reflected in your work? If you live outside New Zealand – how do you work with the different cultures that are part of your communities?

I am extremely lucky that I am part of a wider whanau that is driven by upholding the principles of mātauranga Māori, which is about a Māori way of being and engaging in the world – in its simplest form, it uses kawa (cultural practices) and tikanga (cultural principles) to critique, examine, analyse and understand the world. Collaboration, discussion, consultation and sharing these principles have become an integral aspect of my research and growth as an educator and practitioner.

Do you develop a collaborative working partnership and, if so, how?

What role does collaboration play in your designing?

While I have enjoyed collaboration on many levels for many different reasons, in my studio I mainly work on my own. I always feel it's important to acknowledge that without the input of the people who surround and support me, I couldn't be an effective practitioner. Colleagues, creatives, friends, community and, once again, my whanau contribute and ground my thoughts.



Kathryn A Hardy Bernal

Who are the practitioners who you feel have influenced your design processes – mentors, teachers, colleagues, designers and writers?

Most-loved designers include Vivienne Westwood, Domenico Dolce and Stefano Gabbana (D&G), Lee Alexander McQueen, Jean Paul Gaultier, Naoto Hirooka (h. Naoto), Yohji Yamamoto and Yasutaka Funakoshi (Alice Auaa); historical artists, Botticelli, Jan van Eyck, EC Burne Jones, JW Waterhouse and the Pre-Raphaelites; and architects and craftsmen, AWN Pugin, William Burges and William Morris. Essentially, my sources are associated with Medievalism, Neo-Gothicism, Aestheticism, Neo-Romanticism and Victorianism.

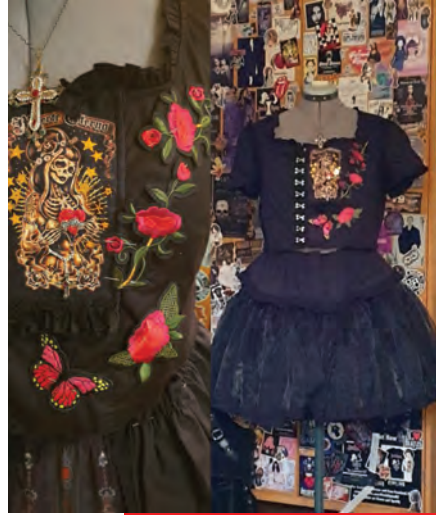
I tend to practice in isolation, but I grew up with communities of creatives, fashion and jewellery designers, hairdressers, stylists, visual merchandisers, musicians and performers, in Sydney and London, whom I met at college and through the alternative nightclub scene, and worked with at collaborative artist studios. They have all helped to motivate my artistic impulses. However, I would say that Angela Finn (RMIT) has been my greatest advisor and mentor since we were employed, for many years, in the fashion department at Auckland University of Technology and exhibited together at Auckland Museum.



What fuels your design ideas?

My design concepts have grown out of the punk aesthetics of the 1970s to '80s and continue to be influenced by the physical and metaphorical ripping up of objects and conventions. Inspiration is also derived from my lifelong obsession with history, art history, decorative arts, architecture, interior design crafts, costume and textiles history. As a result, I lean towards fashion that mashes historicist tendencies with the avant-garde.

FASHION DESIGN PROCESS



<https://doi.org/10.34074/scop.1025015>

How do you describe the 'research' that you do as part of your design process?

While I was deeply immersed in creative activities in my childhood and youth, I turned my academic direction towards an emphasis on written research and developed a career as an art, design and cultural historian and curator. My creative work has thus become an extension of my critical, theoretical research, theses and publications.

My mother and grandmothers taught me traditional handcrafts, crocheting, knitting, embroidery, needlepoint tapestry, weaving, dollmaking and dressmaking. My interests could have led me to enrol in fashion design, but my artistic aptitude impelled me towards other courses connected with the fashion industry – specifically, showcard and ticket writing, and visual merchandising. Later in life, I completed an undergraduate degree in museum and curatorial studies, and art and design theory with honours; a Master of Philosophy in fashion subculture; and a Doctorate of Philosophy in visual and material culture (Hardy Bernal, 2011, 2019). My absorption of arts, crafts, textiles and fashion, and the histories of these practices, has contributed to an extensive and rich visual literacy, which feeds my endeavours to turn my historical research into three-dimensional expressions, represented by realised objects.

Research, for me, is also in the doing, the experimental aspects of the process, an evolution of doing and undoing and redoing. The actual journey.



What is the most meaningful stage of designing for you and what happens at that moment?

I have epiphanies and bursts of creative energy, like light-bulb moments, at random times, which can induce spontaneous flurries of activity and can lead to periods of hyperfocal concentration for days, weeks or months. While this activity, at first, often descends into a rabbit-hole of doom-scrolling and flitting through books for imagery, reading, reading, reading and taking down notes, and even shopping for all the essential materials, these fantastic ideas, more often than not, never eventuate as finished objects. The meaningful stage is a 'wow' moment, when it becomes clear that my vision will progress from an abstract concept towards a manifestation, and that what I am holding in my hands matches my imagination. It's in the knowledge that it will happen.

What 2D–3D methods or techniques do you use to explore ideas? How do these work together?

'Upcycling' has become a buzzword, especially with the revival of handcrafts and return to handmade garments as a result of the recent pandemic, lockdown boredom, periodic loss of access to shops and increased shipping rates. However, my methods of creating fashion have almost always involved a preoccupation with reworking, deconstructing and reconstructing garments and textile objects. For decades, I have been chopping up, cutting into, fraying, reshaping, fusing together and decorating items to make new statements.

For me, my designs begin with the pre-existing shapes, textures and silhouettes in front of me, and my concepts progress from how I imagine the physical objects may be remoulded. Therefore, while I have an abstract idea of what I want or intend to say, or symbolise, and how I hope my designs will be analysed, or read, my work is informed by the original forms and the feasibility of what may be achieved.

As my formal disciplinary background pertains to the visual arts, and I'm not trained as a patternmaker, I would frame my approach to fashion creation from an artist's perspective. My methods have often relied on pastiche and moulding shapes to fit. If I do need pattern pieces, I adapt and alter commercial paper patterns, mixing elements from different designs, or trace shapes from existing garments.

Although I can draw, I also don't often draw designs or work from design drawings. I usually work organically, allowing the forms to take shape, while drawing from an ethereal vision.

Inspiration shifts and evolves as I go. Afterwards, I stand back and critically analyse the overall result, including motifs and semiotic meanings, and how they juxtapose with and affect each other. I am often surprised, myself, by the messages they reveal.



How do you work with the different cultures that are part of your communities?

The backbone of my formal, academic research is cultural studies and thus I utilise anthropological methodologies such as ethnographic studies, comprised of surveys and interviews. My postgraduate studies are formulated around the voices of correspondents from the cultures I research. I also work from an insider/outsider perspective, immersing myself within the communities and cultural groups that I study by visiting in person and by digital communication. As my creative practice is an outlet of my ethnographic research, my garments are my interpretations and reinterpretations of the structure and meaning of the original cultural and subcultural fashion styles. However, they stem from a thoroughly informed position, and do not appropriate or misappropriate the fundamental iconographies of the originating cultures; my work references and celebrates those cultures, while making unique statements.

Kathryn A Hardy Bernal, PhD, MPhil(Hons), BArtTh(Hons), (ORCID ID: <https://orcid.org/0000-0002-2794-3522>) is head of research and postgraduate studies at YooBee College of Creative Innovation. She is a critical theorist, cultural historian, curator and publisher on art, design, costume, fashion and film. She was previously tenured at Auckland University of Technology as senior lecturer and programme leader in Fashion and Textiles.

Hardy Bernal, K.A. (2011). *The lolita complex: A Japanese fashion subculture and its paradoxes* [Master of Philosophy thesis, Auckland University of Technology]. Tuwhera Open Repository. <http://openrepository.aut.ac.nz/handle/10292/2448>

Hardy Bernal, K.A. (2019). *Lolita latina: An examination of gothic and lolita style in the Mexican environment* [Doctor of Philosophy thesis, Massey University]. Massey Research Online. <https://mro.massey.ac.nz/handle/10179/15329>





Figure 1. 'Repositioning.' Photographic collages and initial three-dimensional toilets repositioned in the urban environment, Burslem, Staffordshire, UK. Photograph: Leica Johnson.

Leica Johnson

Who are the practitioners who you feel have influenced your design processes – mentors, teachers, colleagues, designers and writers?

Tony Fry is a philosopher and design theorist who writes about the relationship between design, sustainability and politics. He offers new values and approaches to design practice that in addition to caring for the environment, work to care for our society (Fry, 2004).

Professor Kate Fletcher has published over 50 scholarly publications in the field of fashion and sustainability; she highlights the need for a culture change originating from within the global mainstream fashion industry (Fletcher, 2018).



Figure 2. 'Speculation.' Photographic collage of clothing cultural histories. Photo-collage: Leica Johnson.

What is most meaningful stage of designing for you and what happens at that moment?

In addition to the environmental impacts of a garment, I am also interested in clothing as personal agency. The ability to present a garment as a physical manifestation of what personal agency might look and feel like is transformative.

Do you develop a collaborative working partnership and, if so, how? What role does collaboration play in your designing? When you need to work with others, how do you go about the approach and working together?

Designing is a process that requires reflection and consideration throughout – I am in continual conversation with my peers and mentors to support me in this process. I rely on the collaboration of technicians and specialists to advise and work alongside me when working with new materials and processes, or when attempting to develop sustainable materials and practices beyond my sphere of knowledge.

<https://doi.org/10.34074/scop.1025014>

As tangata whenua or tangata ti tiriti, how do you practice in our Aotearoa New Zealand framework? How is this reflected in your work? If you live outside New Zealand – how do you work with the different cultures that are part of your communities?

Tony Fry teaches us that in addition to caring for our environment, we must also work to care for our society. As tangata ti tiriti, I strive to ensure that an established ethos of care is reflected in all aspects of my work and my lived experience. My daily actions and approaches to design prioritise the planet's natural resources and the people who live in it.

How do you describe the 'research' that you do as part of your design process?

Philosophical enquiry, both within and beyond the sphere of design, allows me to broaden my ideas relating to the potential of clothing beyond an object. Research is an all-encompassing activity, a potential quagmire of philosophical enquiry and the cultural histories of clothing. It is from the soup of utter confusion that ideas begin to form – thoughts and ideas of what clothing can represent begin to align with my assembled visual imagery.



Figure 3. 'Overwhelm.' Multiple iterations of photographic collages, repositioning, sketches and annotations.
Photograph: Leica Johnson.

What 2D–3D methods or techniques do you use to explore ideas (photography, models, drawing/sketching, reading, reflection)? How do these work together?

Multiple annotations and sketches allow me to make sense of my written and visual research. Visualisation is experienced as feeling and understanding, not as an image. Photographic collage allows me to imagine how written and sketched ideas derived from research might manifest into a physical reality – I refer to this process as 'speculation.'

'Speculation' is followed by 'repositioning,' where the photo-collages and initial 3-dimensional toiles representing my ideas are inserted into urban landscapes, allowing me to imagine the garment-wearer–environment relationship.

Multiple three-dimensional prototypes support an ongoing fluid design process. Throughout, in the quiet, still moments of daily meditation, an understanding of the project arises – what I am doing and how, interjected with moments of uncertainty and overwhelm in daily life. How do you select or adapt your environment to best suit your modes of designing?

With little choice but to work from home, to avoid distraction I clean and tidy up before embarking on design and making activities.

What is the most enjoyable part of designing for you?

The point where the garment is communicating your idea – its ultimate physical manifestation.

What fuels your design ideas?

Discovering object- and values-focused approaches to and practices of clothing design.



Figure 4. Three-dimensional prototypes. Photographs: Leica Johnson.

Do you have sources of inspiration that you always revisit?

A major source is the social and cultural histories of the Second World War British Utility Scheme that prioritised our natural resources. The utility rationing methods it developed inform approaches to fabrication use and making methods today.

Leica Johnson is a practising designer/lecturer at the School of Art and Design, Auckland University of Technology. Returning to New Zealand in 2011, Leica resolved to find alternative approaches that move beyond mainstream fashion industry concerns of environmental impacts to practices that also work to support our society.

Fletcher, K. (2018, June 3). *Towards a future framework for fashion*. Kate Fletcher. <https://katefletcher.com/towards-a-future-framework-for-fashion/>

Fry, T. (2004). The voice of sustainment: Design ethics as futuring. *Design Philosophy Papers*, 2(2), 145–56. <https://www.tandfonline.com/doi/abs/10.2752/144871304X13966215068038>

What is essential (space/external environment/community/tools/routine)?

A clean and tidy quiet space with no interruptions.



Denise Sprynskyj

FASHION DESIGN PROCESS

SIX is a fashion design practice created by Dr Denise Sprynskyj and Dr Peter Boyd.

Every collection or project that we have undertaken begins with an investigation into materiality, surface treatments, tailored archetypes and the visual and aural use of both French decorative interiors and the French language.

We use found garments as a way to discover making techniques that may no longer exist, and we recut and reconfigure these tailored archetypes using a technique we call excavation. We cut away the surfaces of the tailored garments to expose the layers beneath, and rearrange both the materials that compose it and the elements that give it form.

This approach of exposing the underlying construction techniques and tailored forms has led to our practice being given the label 'deconstructionist.'

Our community of practice includes the Japanese practitioners who use unusual form making or surface embellishment and material manipulation. In particular, Comme des Garçons and Issey Miyake have been a source of inspiration. Their ability to interrogate the use of materials and bring techniques across from other industries into fashion is masterful. The Belgian designer Martin Margiela is also important for his critical approach to design and print, especially his trompe l'oeil effects. Margiela's undoing and reworking of tailoring, bringing inner details to the surface of his jackets and creating, for example, the cigarette shoulder, have been influential on our design process.



Completing two parallel PhDs at RMIT in the invitational stream for established practices refined the research for our projects. Writing became a part of the design process, and developing short, scripted passages to describe the projects added another layer to our design thinking. French language – particularly our semi-deliberate misuse and mispronunciation, which symbolise our real and imagined distance from European design – has now become embedded in our research process.



The imagined physical environment and mental space this creates assist us to design, and this is something we were able to articulate through our PhDs. Reflecting on what it is that we need to do in order to design, it became apparent that, after many trips to Paris, Paris and the veneer of French culture we have acquired influence us – something that we reference literally through our reference to French interiors and, in particular, by using the superficial depth of wallpaper that reproduces these historical interiors.

This interest in the possibilities of flat surfaces has also led us to designing three-dimensional garments using national flags and constructing form using the simple quadrant of cloth.

Peter and I collaborate on everything together. It has been an ongoing collaboration. From the beginning.

In 2018 we began to work with Jirra Models, a First Nations modelling agency who support people from Aboriginal and Torres Strait Islander backgrounds and assist them to gain work in the fashion industry. We continue to work with Perina Drummond and her team and have built up a relationship of mutual trust and understanding. Many of the talent have come from remote parts of Australia and are not accustomed to working and living away from their communities. Their agency operates like a family.

In 2022 we funded an exhibition for indigenous artist Clinton Hayden, offering Clinton the opportunity to show their artefacts and textiles in our retail salon.

Collaboration in fashion is a big part of what we do, every day. In order to show the work we collaborate with hair stylists, makeup artists, photographers, filmmakers, models, musicians, artists and architects, depending on the project that we are working on at the time.



SIX is a fashion practice created by **Dr Denise Sprynskyj** and **Dr Peter Boyd**. It revolves around the deconstruction and excavation of found garments, and the transformation of their surface. Sprynskyj and Boyd are Senior Lecturers in the School of Fashion & Textiles – (Design) at RMIT University.

iD DUNEDIN FASHION 31 MARCH –1 APRIL 2023

Natalie Smith



Figure 1. iD returned to its original venue at Dunedin's historic Railway platform in 2023. Photograph: Chris Sullivan.

After a COVID-19 hiatus, iD Dunedin returned to the iconic Dunedin Railway Station, much to the delight of fashion enthusiasts who have had little chance to glam-up during the pandemic years. Fashion is a barometer of cultural change, and as I hauled my Zambesi jacket out from the back of the wardrobe and answered a "what should I wear?" text from a friend, I wondered how the current state of our world might be conceptualised by the emerging fashion designers.

Now in its twenty-third year, this year's iD Dunedin Fashion show combined parades by New Zealand designers and the iD International Emerging Designer Awards. Celebrating diversity was a key theme, and this was reflected in the models marching down the runway – they showed us that fashion is for all bodies. New Zealand design was represented by established favorites that included NOM*d, Charmain Reveley, Mild Red, Carlson, Zambesi, Liz Mitchell, Company of Strangers and Moochi, and upcoming designers including Jojo Ross, su'mar; Vader; James Bush and Kate & Frances. Milliner; Willmott-Dalton Design, delighted with a collection of contemporary headwear



Figure 2. Amber Bridgemans, Kahuwai label - iD Dunedin NZ commercial fashion designer. Photograph: Chris Sullivan.



Figure 3. George Smart, Manchester Metropolitan University, 2023 iD finalist. Photograph: Chris Sullivan.

inspired by traditional techniques. Amber Bridgman, Kāi Tahu, and the designer behind the Ōtepoti, Dunedin-based label Kahuwai, made a strong presence with a collection that used traditional weaving techniques and spoke to the landscape. Capsule collections from Central Otago designers ReCreate, New Lands and Margaret Wray highlighted the strong design vision in our regions. Some of the loudest applause from the crowd was reserved for Otago Polytechnic graduates who were showcasing their 2022 graduate collection: George Park, Francesca Flynn, Finn Duffy, Russelle Ivan Tino and Sidney North.

It was wonderful to see Dunedin unmasked and dressed up for the evening. In another flurry of pre-show texts with the girls, I mourned the loss of occasions to dress up for and hoped that the rest of the audience was also dragging their finest out from the back of the wardrobe. On our group chat one friend concurred: "no jeans girls" and "make an effort with make-up." As we each turned up for dinner before the show, we marvelled at outfits we hadn't seen on each other for a very long time, stroked fur-covered arms, fondled fabric and admired jewellery. When we got to the railway station, we were not disappointed as we sat back and watched the parade of well-dressed individuals take their seats before the show started. For five hours on Saturday night we were transported miles away from a world beset by illness, inflation and war.

So mesmerising was the event, we didn't even feel the cold. Well, hardly ever. There were moments in the show which brought me right back to earth, and these moments occurred during the iD Emerging Designer Awards (<https://www.idfashion.co.nz/emergingfinalists23>). I was struck by the number of entries which presciently conceptualised a dystopian future. George Smart, Manchester Metropolitan University, made me sit upright up in my seat with his *Lost World* collection consisting of shelter garments, including a danger-red-coloured jacket, for living and surviving in. His iD collection blog explains:

Lost World is set in a post-world war dystopian future and focuses on the lifestyle of humans still surviving in these tough and dark conditions. The world is a wasteland full of makeshift shelters, deconstructed buildings and rubbish. The humans who remain, deserted on Earth, need to find inventive ways to stay alive using the resources available. Inventiveness and individuality are key to staying one step ahead. Protective, transformable and modular garments are at the forefront of design for functionality and protection purposes (<https://www.idfashion.co.nz/finalists-23-blog/george-smart>).

I was also troubled by Nuoqi Shen's *Mars Odyssey* collection. From RMIT, Melbourne, Shen's collection featured space suits, wearable oxygen and life-support systems for a future life on Mars. The garments captured a growing interest in sustainability, using upcycling and zero waste design principles.

Zong-Lin Liang of Shih Chien University, Taipei, Taiwan, won the iD Emerging Designer Award for her *Urban Refugees* collection, described on the iD blog as: "Struggling in the city, trying to escape but hopeless. The *Urban Refugees* collection is inflatable clothing equipped with portable fans. The design presents people, architecture, pressure and burden all becoming one, and the dynamic process of exploding and disintegrating" (<https://www.idfashion.co.nz/finalists-23-blog/zong-lin-liang>). More playful than Smart and Shen's design, the inflatable garments were able to be worn in several different ways.

These designers are working within a lineage of clothing as architecture and shelter: Lucy Orta's *Refuge Wear* series produced between 1992 and 1998, using the tent as a frame of reference, created a series of functional garments to wear in times of emergency (Pinto et al., 2003). *Refuge Wear* was made within the context of the plight of Kurdish refugees, nomads, escaping from a war zone, and individuals who had become homeless after the devastation of the 1995 earthquake that struck near the city of Kobe, Japan. In *Fear and Fashion in the Cold War* (2008), Jane Pavitt explored the simultaneous celebration of space-age fashions in the 1960s and 1970s and the shelter-like bubble garments that emerged at that time in response to darker discussions around survival in the event of a nuclear war.



Figure 4. Nuoqui Shen, RMIT Melbourne, 2023 iD finalist. Photograph: Chris Sullivan.



Figure 5. Zong-Lin Liang, Shih Chien University, Taiwan, 2023 iD Emerging Designer: Photograph: Chris Sullivan.

Survival fashion is not new, but fashion's reflection of the cultural present means that conversations on survival wear erupt when we are living through times of flux and crisis. The emerging designers who engaged in this conversation in Dunedin gave it a contemporary 2023 twist. As I left the iD fashion bubble and drove home, I felt uneasy. I got more than I bargained for from iD. Art is like that – it challenges us, and the best artists and designers are the ones who leave us sitting on the edge of our seats, in that space between awe at their creativity and discomfort in their ability to speak to the issues of our time: sustainability, survival, shelter.

Dr Natalie Smith is a Teaching Fellow in the Sociology, Gender Studies and Criminology programme at the University of Otago; and a fashion researcher. Natalie has published on/and curated exhibitions themed around aspects of New Zealand fashion design.

REFERENCES

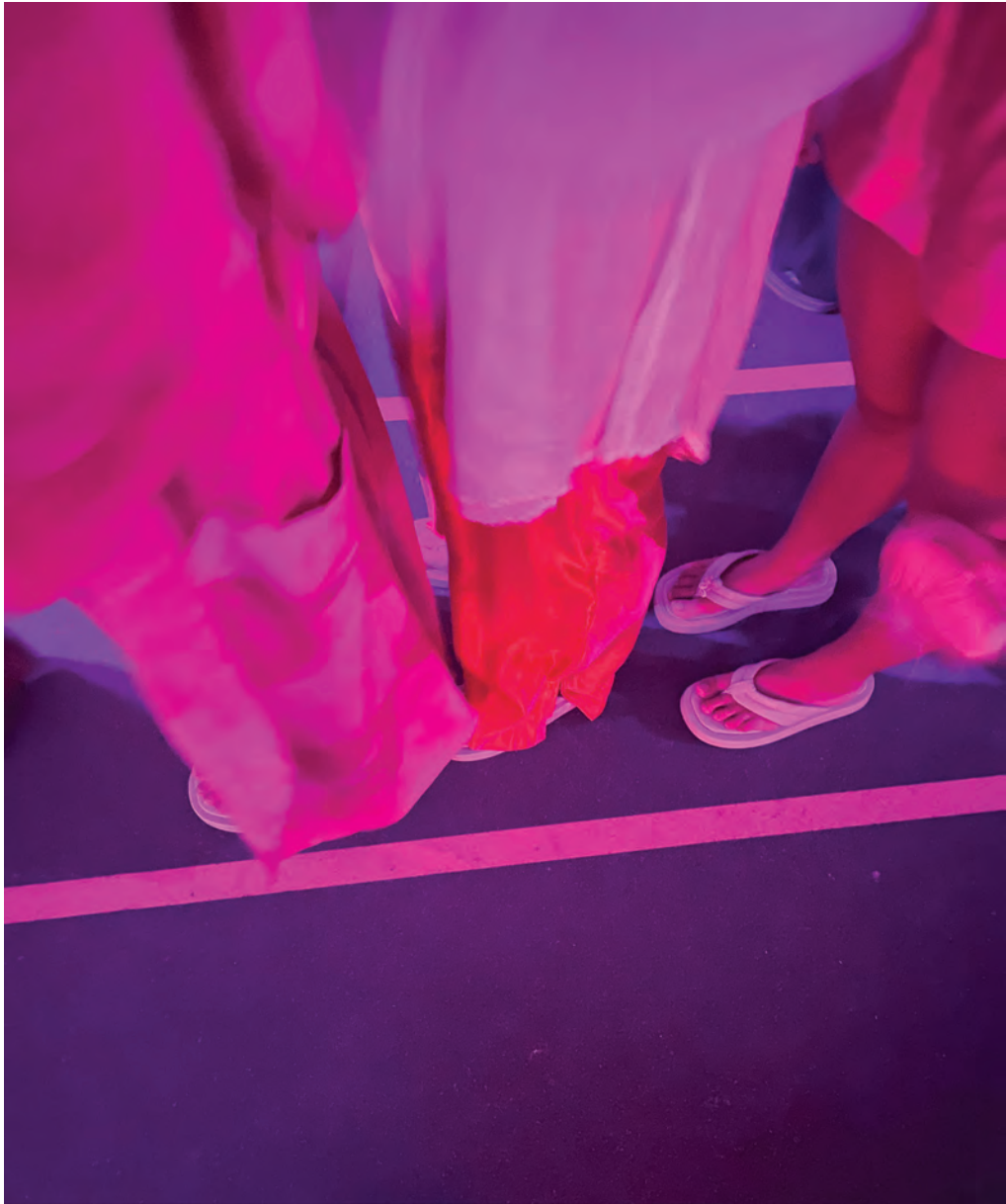
- Pavitt, J. (2008). *Fear and fashion in the Cold War*. V & A Publishing.
- Pinto, R., Orta, L., Bourriaud, N., & Damianovic, M. (2003). *Lucy Orta*. Phaidon.

INTERNING AT iD FASHION WEEK

Molly Marsh



Figures 1-3. Images from Molly's Instagram feed, @Mollysbedroomfloor; taken and posted during her 2023 iD internship.





Clothes have always spent more time on my bedroom floor than in drawers. It starts with a jacket I couldn't be bothered to hang up. That jacket lays the foundation for whichever clothing item comes next ... until I can no longer see my carpet.

@mollysbedroomfloor seemed like a fitting username for my Instagram account, where I document and share my love for fashion. Studying for a Bachelor of Design, and styling clothes, has allowed me to pursue my passion. Gaining support, starting conversations and growing my identity as a designer are three valuable gains via social media.

I thoroughly enjoy content creation, so when the opportunity to help out at ID Fashion Week became available, I was ready. Being inspired in a space other than @mollysbedroomfloor was stimulating, as the content I was working with was new and fresh. I assisted with running the ID Fashion Facebook and Instagram pages. Creating content (including taking pictures, writing captions and editing short video snippets together), monitoring engagement and attending events leading up to the show were important parts of my role.

Being in this position as a student gave me a well-rounded ID Fashion experience and made me feel like I was a part of something special. A favourite piece of my content utilised was the ID Fashion Models "Day in a Life" reel (short video clip). I hope it gave our followers a sneak peek at what goes on behind the scenes and helped build a connection between the models and the audience.

Working with ID employees, organisations, sponsors, board members, volunteers and judges was an informative experience and one that will serve me well after graduating. From this internship experience, I recognise the importance of good communication when working as a team. It lays a great foundation for success when everyone is on the same page. Meeting the 'emerging designers' who travelled from all over the world was a highlight. The concepts, craftsmanship and use of technology in their collections was admirable.

Playing a small part in this successful event was a warm and rewarding experience.

Molly Marsh is in her final year of studying for a Bachelor of Design (Fashion). Creative flare has always been second nature to her. She grew up in the small town of Etrick and moved to St Hilda's Collegiate boarding house for her high school years. Molly has excelled while in Dunedin. Her appointment as head girl at St Hilda's and receiving several notable awards during her tertiary studies reflect her success. Molly would love to have a brand of her own and will work to achieve this aim.

DRESSES AND DRAPERY: THE MATERIAL ESSIE SUMMERS

Karin Warnaar

Adapted from a presentation at the 2023 Costume and Textile Association of New Zealand symposium

When this paper was presented at the Costume and Textile Association of New Zealand symposium in May 2023, the audience responded unsurprisingly tentatively when asked whether they were familiar with or would admit to having read Essie Summers novels. Though many weren't abashed, others were clearly aware of the stigma attached to reading Mills & Boon and generic romance novels. Even when the Mills & Boon writer was New Zealand's Queen of Romance, Essie Summers. One of the publisher's biggest names worldwide for around 30 years of the mid-late twentieth century, Summers sold close to twenty million copies of her around 50 Mills & Boon titles. The number, which features on her Dunedin Writers' Walk plaque, is eye watering, particularly if you're a literary novelist who can only dream of selling in the thousands. It's also only the sales number, and doesn't count reselling, library or shared copies, so the readership is considerably higher.

Several factors underpinned Essie Summers's popularity. The novelty of selling New Zealand as an exotic location to international readers was balanced by the novelty of a local mass audience seeing their own place and time reflected in popular media. Enhancing this, the timing involved in first being published before the advent of television as a mass medium for leisure entertainment. Most of all there was her distinctive voice, centring on lively, affectionate, independent but family-oriented women, working class but also with a keen eye for art, music, theatre, literature and clothes.

The voice clearly suggests the writer; there's a lot of her in her books. Ethel Snelsen Summers was born in Christchurch in 1912, exactly a year after her parents Ethel and Edwin migrated from the north of England. Once she could talk, their precocious daughter renamed herself Essie; succeeded in starting school aged just four; had read her way through the local children's library by nine; aspired, as her mother had before her; to become a teacher, but ended up leaving school at 14 for a year's technical school and a job in a drapery, where she progressed to writing advertising copy. She wrote through her teens before selling her first poem at 18 and continued to write and sell poems and short fiction for years. In her mid-twenties she married Reverend Bill Flett and became a minister's wife, a mother and sometime newspaper columnist while living, often rurally, mostly around Otago. She aspired to have her first novel published by her 45th birthday and achieved this in 1957 when Mills & Boon accepted *New Zealand Inheritance*.

Long since sold on and now considerably racier, 1950s Mills & Boon was a highly successful English-based publisher of popular fiction which specialised in chaste romance. The Mills & Boon brand was specific: it believed in love. It is a genre of heroes and heroines. The former are tall, dark, handsome and pompous. The latter can be surprisingly varied, but are mostly young women working at traditional female jobs: nurses, teachers and secretaries, who are about to have a bumpy path to true love. The genre conventions were contained within the books. To be able to write them, the author needed to have read them and to believe in happy ever after. Equally, the author needed to understand what the readers required in description, dialogue, decorum, all the while building an individual style and tone. Essie Summers's first book offers a rural setting, with a heroine who worked as a semi-freelance graphic artist and a grumpy neighbour as love interest, and variations on this theme abound right to her last Mills & Boon title, *High Country Governess* (1987).

Because the current romance genre tends to be quite glamorous and label conscious, it can be surprising that appearance and clothes are often almost invisible in the earlier incarnations of the genre. The progenitor of the brooding, high-spirited heroine formula, Jane Austen, was deliberately wary of avoiding femininities that might make her work seem trivial. Dress just is not a subject for serious literature. Virginia Woolf used the phrase “frock consciousness” in her diary, observing that “my love of clothes interests me profoundly only it is not love; and what it is I must discover” (Cohen, 1999). A practising intellectual, feminist and bluestocking, Woolf seems to see her interest in clothes as a bit of an aside.

Summers acknowledges many writers throughout her novels, but not Woolf. The concept of frock consciousness may not have been articulated in her books, but it is a striking part of the Summers style. While pictures famously paint a thousand words, the reverse is also true, and a few well-chosen words can evoke vivid images. Essie Summers was a very visual writer who showed by telling. The reader notices the clothes and who wears what. Summers is also often explicit about the psychology of appearance, sometimes in dialogue within the context of the drapery industry. The word cloud representing the language used around dress and textiles in a sample of her novels highlights the prominence of colour foremost, and fabric close behind (Figure 1).

It only takes reading a few of her books to conclude that the author might have had green eyes; she confirms this in her autobiography (Summers, 1974). Green ensembles abound, with several green or green and black suits and trouser suits. In her early novels, clothes are generic, in line with a convention recognising how too-specific fashion can date fiction. A green cotton skirt and light blouse with a scarlet cardigan could be from any time from the early sixties onwards, but Summers became more detailed as her confidence as a writer grew. In *Revolt – and Virginia* (1969), Virginia’s life in Dunedin gets complicated – she decides to move to Christchurch and get a new job there. So her mum buys her a small vanload of new clothes, the *pièce de résistance* being “for travelling – a hunting green suede coat, half-belted at the back with a matching tweed suit and suede jerkin, fittingly called Sherwood motel.”

Then there’s this, from *The Gold at Noon* (1974):

A new frock, in the colour Murdo liked best on her; vivid light green. It was a crimplene pinafore with a long bodice ending in box pleats and beneath it was a white blouse, collared, with a big white pussycat bow of muslin. The sleeves were full and caught into the wrist with yellow and red and black braid, giving it a faintly Austrian air.

This outfit reflects various predilections: the green of course, but also a fondness for braid and a tendency for her heroines to dress to their heritage, most often Scottish or in this case Austrian. The combination also illustrates her preferred colour matching. Summers’s green outfits are often accented with red, black, brown or yellow, but the conventions of the age are implicit. Blue and green are never seen together – aside from in the soft tones of puaa, a Summers favourite for jewellery. Other explicit colour rules include her redheads avoiding wearing reds or pinks, another truism no longer practised.

The author recognises that she uses a lot of green: in *Adair of Starlight Peaks* (1977), her heroine, Jane Esmeralda Gray, worries that she’s overdoing the colours she loves, but the grumpy hero, Broderic Adair, remonstrates: “Anyone with eyes so green would dress up to them”

Essie Summers heroines wear cheerful, bright colours: initially, in greens, blues, yellows, with white, red and black accents. Dresses in more exotic colours can cause drama, because they’re coupled with a clinginess that gets these nice girls misinterpreted. When friends drag Fiona Macdonald out on the town after she’s been jilted on the eve of her wedding, she’s reluctantly poured into a borrowed dress, and wishes throughout the evening she’d worn one of her own frocks: “she had never dared wear this colour before, thinking it would make her look insipid, with her delicate skin, she was rather intrigued by it, a vivid coral-flame, shot with gold. But it was a little too tight, too low, too cunningly swathed to emphasise curves.”

Summers uses colour on three levels. The cheerful, strong colours reflect her own cheerful disposition in her characters, while drawing the eye to the character as the positive central force within the novel. The changes in tone echo the changes in fashion colours through the decades, revealing a writer attuned to her society and becoming more confident about making the work contemporary as it depicts society and fashion changes.

Essie Summers puts her thwarted teaching ambitions to use in her writing. Just as she loved sharing her knowledge about New Zealand with her international readers, she constantly shares information that reveals the world in which she lived. Her fabric choices are indicative. Some are constant: corduroy for workwear, female and male; silk for good shirts, again male and female. Other things change by era: nylon is prominent in the 1960s; the crimplene pinafore is a 1970s giveaway; by the 1980s, more natural fabrics feature. Summers also enlightens on practicalities and textile development. A 1961 query about darning draws out the observation that between the housekeeper and the oldest daughter, and “nylon reinforcing these days,” the darning basket never seems to be overflowing (Summers, 1961). She uses Dacron for effect in petticoats. Virginia, of *Revolt – and Virginia*, has difficulty ripping one to make a bandage; no such trouble for Rowena Fotherington, whose petticoat ends in shreds when she is chased by a bull at the beginning of *The Master of Tawhai* (1959). (There are at least two bovine chases in the Summers catalogue.)

The novels also prove a source of potentially lost information about the drapery business. *High Country Governess* begins with discussions about triple-banked haberdashery shelves, departmental positioning for traffic and its result on sales, the right light and temperature needed for the cosmetics department. *Revolt – and Virginia* considers the philosophy and techniques of writing copy and includes an ostensibly romantic scene where the main couple are in a stockroom at night and wrestling with various racks and mannequins. Virginia’s boss notes that they need to get collars for the mannequins because the necks are chipping, the kind of technical detail that abounds throughout. The drapery business also allows for consideration of masculinity. Men in the trade use hand cream so their weekend farmer’s hands are smooth for handling fabric. A general reader might not have known this; once more, Summers is sharing knowledge.

The Essie Summers hero is personally a bit brusque, but sartorially suave. He is most often standardly good-looking, tall and bronzed (because he enjoys outdoor pursuits, as well as tans being de rigueur by the mid-twentieth century). Her men have more than a whiff of matinée idol and, later, James Bond, in their dress, which is mostly described in semi-formal social situations. Tussock appears strongly on the word cloud (Figure 1); mostly worn by men. A typical outfit is a “tussock coloured drill trousers and shirt, a green-spotted cravat tucked carelessly in at his tanned throat” (Summers, 1962). Even the men wear green, mostly in cravats, a long-forgotten accessory that appears on Summers heroes from the earlyish sixties through to the seventies, by which time they are also wearing walk shorts. A particularly spiffing example of dashing dress comes from the early 1980s, worn by an antique dealer who has travelled back from London via a tailoring stopover: “Jonathan had on a suit he’d had made in Singapore overnight on his way out, a linen suit, safari style, buff colour, elegant and cool-looking” (Summers, 1982). Thus, we read him as a man of the world, travelled and sophisticated. Albeit in a safari suit.

So far, few of the examples have mentioned shoes. Summers does have preferred accessories: cravats, obviously, but she often neglects footwear entirely. There are brogues for walking and boots for riding, an occasional thong sandal for summer but, mostly, men and women alike stop at the ankles. Other accessories come and go with fashion and custom: ‘60s heroines try on hats, but this stops in the 1970s. Virginia’s gifts from her mother include a quilted nylon housecoat of “pure turquoise” and shorty pyjamas; other mothers also give their daughters diaphanous negligee sets that are used for comic relief. Summers’s jewellery preferences are simple. She clearly adores paua for “the lovely blue-greens of the sea, iridescent, ever-changing, bringing up the green of her eyes;” greenstone is another favourite. Real precious stones appear only rarely and, when they do, they are uncomfortably out of place.

Perhaps unusually for the time, Summers heroines don’t make their own clothes. As noted earlier, they may do the odd bit of darning, but they’re more inclined to admit to being “not very fond of sewing, but I don’t mind little

things" (Summers, 1965). But they carry sewing kits in their bags and teach children the basics. Practically, there is little time for dressmaking, as many of them end up de facto or official housekeepers and tutors on remote estates, where they must feed families and staff and keep freezers stocked, help on the farm, ride out, climb mountains and ford streams.

The outside activity requires trouser wearing, still a subject for discussion in the 1960s. No *Roses in June*'s Fiona Macdonald says to her disapproving boss, the one who doesn't like bosomy women, "Yes, I've slacks. I was too afraid to bring them out in case you were hidebound in that respect and disliked women in trousers." *Sweet are the Ways* (1965) has a nosy neighbour tut-tutting about a vicar's wife teaching the children cartwheels: "'She was wearing – er- slacks,' she said in a tone that reproved Elspeth for conjuring up a picture of what would have happened had Mrs Richards been in skirts. 'But it goes against the grain to see a minister's wife in trousers!'"

By the end of the 1960s, however, jeans are standard and trouser suits are unremarkable and even worn for formal occasions. Summers does persist in calling them trews; occasionally slacks or pants or trousers but, more often than not, trews is the preferred term.

Over the course of her three decades or so writing for Mills & Boon, Essie Summers conducted conversations with herself and her readers about love, family, society. Through dialogue, characters explore their changing world. As the world changes, so does what she writes about and how she writes about it. To a literary scholar like the late Lawrence Jones, the novels can be "of extreme historic value because they tell quite a bit about a certain layer of society" (Munro, 2018), which is accurate to a degree. The "layer of society" in question is that of an author who was genuinely working class, largely self-educated. It is also a particular female layer that more serious local writers of the time knew nothing about. Dress and material culture are key aspects of this in Summers's work, and reading through the transitions takes us through 30 years, even if she is increasingly out of touch with modern romance and its style by the time she signed off from Mills & Boon in the 1980s.

While interesting, the social history aspect of Essie Summers's use of clothes is arguably incidental and coincidental. Her frock consciousness is more deliberate than this: she uses clothes for dramatic effect. The clothes she chooses to highlight are outfits that her characters understand at an emotional level. *Bachelors Galore* (1958) is an early novel in which another jilted heroine heads off from England to New Zealand. On the ship, for a dance, she wears a fancy frock, lilac nylon, sewn with brilliants, with a filmy stole. The hero patronisingly implies the gown is too grand for her station in life. She rebukes his criticism by telling him it was for the engagement party that didn't happen, and storms off to her cabin:

With one smooth movement she undid the transparent plastic zip, unclasped the circle of brilliants that had clipped the end of the fichu at her young rounded bosom. There was a flash of silver as she pulled the dress uncaringly over her head and another as she rolled it into a ball ... [S]he flung the crumpled mass far out on the waters; it undid like a parachute, settled into a shining circle, and sank.

Sometimes, it's about the clothes.

Karin Warnaar's interests in reading and visual arts merge in critical appreciation of how writers use fashion and clothing to convey character and progress plot. Karin lives in Ōtepoti, Dunedin, Aotearoa New Zealand; she is a longstanding member of the Costume and Textile Association of New Zealand and serves on their national committee.

Essie Summers titles cited, with first publication date

New Zealand Inheritance, 1958 (slightly dubious but full of action)
Bachelors Galore, 1958 (has its charms)
The Master of Tawhai, 1959
No Roses in June, 1961 (slightly radical and surprisingly modern)
The House of the Shining Tide, 1962 (not bad)
Sweet are the Ways, 1965 (Essie's favourite, vaguely bonkers but in a good way)
Revolt – and Virginia, 1969 (particularly good on drapery business)
The Gold at Noon, 1974 (approach with caution)
Adair of Starlight Peaks, 1977 (bit meh)
A Lamp for Jonathan, 1982 (antiques and indignation)
High Country Governess, 1987 (more good drapery business)

REFERENCES

- Cohen, L. (1999). "Frock consciousness": Virginia Woolf, the open secret, and the language of fashion. *Fashion Theory*, 3(2), 149-174. <https://doi.org/10.2752/136270499779155032>
- Munro, B. (2018, February 19). Words of love. *Otago Daily Times*. <https://www.odt.co.nz/lifestyle/magazine/words-love-0>
- Summers, E. (1961). *No roses in June*. Mills & Boon
- Summers, E. (1962). *The house of the shining tide*. Mills & Boon
- Summers, E. (1965). *Sweet are the ways*. Mills & Boon
- Summers, E. (1974). *The Essie Summers story*. Mills & Boon
- Summers, E. (1982). *A lamp for Jonathan*. Mills & Boon
- Summers, E. (1987). *High country governess*. Mills & Boon

NOTES ON THE SYMPOSIUM TRADITIONS: OBSERVANCE OR DEPARTURE

Elaine Webster

CTANZ Symposium 2023 5–7 May, Opera House, Oamaru

The annual symposium of the Costume & Textile Association of New Zealand (CTANZ) was held this year in Oamaru, a town that has successfully converted its own nineteenth-century glory days into heritage tourism. The symposium theme of tradition was indeed appropriate in this historic town. The symposium was held in the restored Opera House, set among the grand buildings of the old quarter, where the white stone remains a solid reminder of success and optimism. The Opera House itself embodies the binaries of observance of tradition and departure from it, with coloured lights playing over the neoclassical facade at night, bathing it in red and purple. Inside the Opera House, it's all modern conference venue. This ambient contradiction set the tone, bringing together people who shared a love of cloth in all its forms, from far and wide, and with research interests also widespread and diverse, yet clustered around sub-texts of adaptation and change, mystery and loss.

The symposium also marked 21 years since the first CTANZ symposium, providing a good excuse to eat cake. And all through the weekend, the coronation rumbled away with barely acknowledged significance, like a familiar song, if only we could remember the words. The pomp and ceremony of ancient monarchy coincided nicely with the conference theme, and might explain why so many of us switched on the TV after the conference dinner; if only to witness the bizarre costumes, the hats, the furs, the jewels ...

How do we respond to the rich textile heritages that shape collections and contemporary practice? This and related questions were explored in 32 presentations over the three days. Running in parallel, an exhibition of works created or collected by members was shown in the Waitaki Museum gallery space. The exhibition showcased the breadth and scope of members' practices, including work from both *tangata whenua* and *tangata te tiriti*.

With the exception of the plenary sessions, papers were offered in two streams, so everybody missed half of them. What follows are a few highlights from the half I attended, aiming to show something of the richness and diversity of the 2023 symposium.

The keynote address was given by Dr Patricia Te Aropo Wallace (Ngāti Porou). Tradition for her was the vitality of the past enriching the present. Wallace was particularly interested in how Māori weavers met technical challenges long ago. She untangled the mysteries contained in archaeological textiles, recovering knowledge through replication/reconstruction and experiment, drawing on contemporary weavers' practical understanding and her own deep scholarship. The deeper she looked, the more she saw – and the more questions emerged.

This experience of uncovering endless questions struck a chord with the audience, perhaps because tradition has its feet in the past and, as LP Hartley said, the past is another country. Presenters approached their material from different angles, working with limited information and certainty, and always with an eye to the people and the cultures behind them.

Who made, owned, wore or collected these particular textile objects? How were they created or produced, and how were they used? What are they made of, what meanings did they hold in culture and society? What do they tell us about those societies and cultures, and our own? Such questions are fundamental to material culture research, and arise from the object's being more or less connected within its own context. Some of the challenges for textile research are to identify and dismantle assumptions about objects *and* context, to differentiate between intentions and outcomes/consequences. We simply have to keep asking, keep looking for evidence, interrogating, sleuthing. Questions upon questions.

Several presenters tackled the difficulties that curators face with provenance. Chloe Searle used one such encounter to dig deeper into a range of archives. As curator at the Waitaki Museum, she had sought expert opinion on age, construction and rarity of garments held in the collection, an important step in determining the significance and value of individual items. However, expert advice contradicted certain provenance information in the museum records, releasing a swarm of questions. In her efforts to resolve these errors and omissions, Searle researched the donor, using multiple online archives to piece together a clearer picture of the person and her life. Part of what Searle discovered was a dead end, while other threads were more fruitful, such as genealogies.

Also hunting for provenance were Māhina Marshall and Karen Richards of Broadgreen Historic House, Nelson, the home to over three thousand textile items. They discussed exhibiting specific examples in the collection where provenance was known and shared with the viewing public. But in a recent exhibition there were several items about which little or nothing was known, so they tried something new: they made it up. Provenance stories were told and people were asked to guess if the story was true or not. While the tour groups may well have been more gullible than the CTANZ audience, this approach certainly highlighted the power of provenance to bring an object 'to life' (and also perhaps, the dangers of misinformation). Broadgreen House also held a national competition to write a fictional provenance story for two dresses, with the intriguing title: *The Secret Lives of Dresses*.

Writing about dresses was the topic of Karin Warnaar's presentation on Essie Summers (1912–87), one of New Zealand's most successful (yet under-recognised) authors, who published 57 books in her lifetime and achieved global sales in excess of 19 million. Warnaar was even able to link Summers' romance fiction with Virginia Woolf, who briefly mentioned "frock consciousness" – an acute awareness of clothes.

Summers made interesting use of dress in her books, and was apparently unusual in doing so. She used clothes as points of discussion about social conventions and change, and conjured pictures and memories with the outfits she described – such as a turquoise quilted nylon housecoat and a safari suit worn with a cravat. Summers also made good use of clothes as rapid character sketches – the vamp in tight leopard print – and for dramatic effect, when the heroine was chased by a bull, an adventure that left her Dacron petticoat in tatters, the eloquent shreds conveying a panicked scramble over barbed-wire fence and blackberry.

Textile history is an important strand of costume and textile research, and Angela Lassig drew on multiple archival sources to trace the evolution of the blue serge shirt from a traditional men's 'slop' pre-1820 to the garment of choice for new immigrants through the 1850s onward. She asked if the blue serge shirt was as much an egalitarian garment in New Zealand's early colonial times as it was in Australia. Lassig used several sources to establish the popularity of the blue serge shirt among working men in New Zealand from early colonial times. This conclusion leads naturally to more questions requiring further exploration, and I remain curious about why the coat-like garment was called a shirt.

Through study of a few garments and cloth fragments held in museum collections, textile conservator Tracey Wedge explored the attitudes of early missionaries towards dress and its role in their missionary work, contrasting this with non-missionary early settlers. Items included a fragment of flower-sprigged muslin said to be from Hannah King's wedding dress (1812), a linen shirt of her husband's and two christening gowns, one of which was reputedly worn by the first white child born in New Zealand. Wedge found no evidence to support this or other stories told about these items, and yet they carried the significance of imagined history. The fragments also told a very real story about

how the early settlers made provision for themselves, and for the objects of their missionary work. Much can be learned from heart-shaped reinforcing, since such style details are associated with fashion moments, and can settle questions of dates, provenance and use, at the same time exposing the storytelling power of material culture.

Saturday morning began with a fashion parade and talk put on by volunteers from the Victorian Wardrobe. Formed in 1993 to organise fundraising events and publicity for the Oamaru Whitestone Civic Trust, the Victorian Wardrobe also provided Victorian-style costume for public hire. Their aim was to be able to dress lots of people attending heritage events and celebrations, and to foster enjoyment and interest in the cultural heritage of Oamaru.

The Wardrobe currently holds over 2500 items of Victorian-style costumes and accessories available for hire, thanks largely to the abilities and dedication of a succession of wardrobe mistresses and many, many volunteers. Behind the scenes the volunteers sew, mend, wash, iron and catalogue the costumes. They cared about authenticity, using heritage patterns as much as possible, and presumably fashion books to help create the total ensemble. In this sense, the Victorian Wardrobe observed tradition. They were most emphatically *not* steampunk, that departure from tradition for which Oamaru was perhaps even better known.

Donna Campbell (Ngā Puhī, Ngāti Ruanui), Ranui Ngarimu (Ngāi Tahu, Ngāti Mūtunga) and Catherine Smith have been researching Te Rā, the sole remaining customary Māori sail in existence, reputedly collected by Captain Cook over 200 years ago and now in the collection of the British Museum. This extraordinary tāonga holds rare knowledge – of materials, weaving, joining and patterning techniques and processes – and was simply invaluable to the study of early Māori textiles. This tāonga was coming home on loan for six months during 2023, to be exhibited in Christchurch and Auckland.

Starting with a single sheet of paper in the Hocken ephemera collection, Katherine Milburn opened the door to the almost forgotten world of debutantes. It was the programme for a Charity Ball touted as the society event of 1966, to be held in the Dunedin Town Hall. Further research revealed that 56 young women were in fact presented to the Catholic bishop at the ball. Milburn discovered descriptions of what they wore, detailed rules of etiquette they were given, and evidence of rehearsals run by the woman who steered them through the whole process. She also unearthed photographs of the event, and even a dress. She brought to life the people, the dresses and the times in rich detail – and then outlined the demise of the debutante ball. Milburn's presentation illuminated the value and uses of printed ephemera for research into both past and contemporary society.

Dinah Vincent took a more personal approach of family history to make sense of the going-away dress, while Jane Groufsky discussed national identity as projected through the official uniforms worn by attending heads of state at Asia-Pacific Economic Cooperation (APEC) meetings, and worn by former Prime Minister Helen Clark.

Uniforms of another kind were the focus of Scott Pilkington's work. He looked for continuity and change in the uniforms worn by tramway workers, but struggled to find mention of uniforms in any records of the many tramways that have operated in New Zealand. Pilkington gleaned a certain amount from photographs, and found in Papers Past a plea for summer uniforms in Auckland, as the tramway uniform was "too heavy for hot weather." Material evidence was more-or-less limited to badges and insignia held in the collection of the Auckland Museum of Transport and Technology. These badges evoked a time and place with considerable charm.

Badges were also the subject of Stephanie Gibson's talk "Tiny Objects, Big Stories," investigating the social history of badges in New Zealand. She called badges mini billboards, carrying messages out into the world. With Claire Regnault, Gibson has written a book on the same subject, *Tiny Statements: A Social History of Aotearoa New Zealand in Badges* (Te Papa Press, 2023).

Other researchers offered insights into contemporary concerns, such as Rebekah Harman who explored developments in the world of commercial textile dyers. Good alternatives have been developed that reduce the notoriously high costs of colouration on the environment, but the new processes were not being adopted. In her work Harman explored this resistance to change.

In her study of virtual fashion, Tyla Stephenson asserted the real material cost of virtuality and its impact on the environment, exploding the myth that virtual fashion is environmentally neutral. The impacts exist already as technological cost and, in any case, embodiment continues. People still wear clothes in life, still buy technologies to support virtual use and virtuality is itself produced in the world of reality. To Stephenson, the notion of green virtual fashion was techno-fantasy.

Rekha Rana Shailaj explored the dichotomy of tradition and modernity both in fashion discourse and in practice, by working within the limits of the Indian sari and asking when a sari was not a sari. Exploring this question, Rekha experimented within the fixed length and width of the sari to create new designs, while also respecting the inherent zero-waste of the sari's uncut design. She cut and re-joined and draped in new ways, creating extraordinary garments that were hybrids of the modern and traditional. In the process, she decolonised the sari and restored it as non-Western dress in a multicultural diaspora. As part of that great diaspora, Shailaj had experienced erasure of the sari. Inevitably, her exploration included identity, and who defined it.

Co-presidents of CTANZ, Stella Lange and Natalie Smith reflected on the history of CTANZ, marking 21 years since the inaugural symposium was held in Auckland in 2002. They paid tribute to the dress and textile professionals who met one day in a cigar bar in Auckland to establish the association, capturing the zeitgeist of increased interest in fashion, dress and textiles everywhere. Since the first one-day symposium in 2003, many memorable symposia have been held in various locations throughout New Zealand. Developing alongside these regular meetings were the website and the association's journal, *Context*. More recently, an increased digital presence has connected the diverse membership through blogs and Facebook. CTANZ is a richly stimulating space where members connect and share their research in dress, textiles and fashion.

The CTANZ 2023 Symposium theme of "Traditions: Observance or Departure" was an entirely fitting choice to mark the association's own dynamic history and the research concerns of its members.

Long live CTANZ, and thanks to all involved for another stimulating symposium.

Elaine Webster has worked with cloth and dress since she could thread a needle, initially as a maker, designer and artist, then as a student and academic in Clothing and Textile Sciences at the University of Otago. An early member of CTANZ, she attends the symposium most years. These days, she writes.



CTANZ SYMPOSIUM

COSTUME AND TEXTILE ASSOCIATION OF NEW ZEALAND

ŌAMARU 5 - 7 MAY 2023

TRADITIONS: OBSERVANCE OR DEPARTURE



Registrations are now open, for more details visit:
<https://events.humanifix.com/ctanz-symposium-2023>

GUIDELINES FOR CONTRIBUTORS

Submissions for *Scope (Art & Design)* are invited from artists, designers, curators, writers, theorists and historians. Submissions should be sent by 30 April for review and potential inclusion in the annual issue to: Jane Venis (Editor: jane.venis@op.ac.nz) or to scope.editorial@op.ac.nz.

Please consult the information for contributors below and hardcopy or online versions for examples.

All submitters will be peer reviewed. Peer review comments will be sent to all submitters in due course, with details concerning the possible reworking of documents where relevant. All submissions must include disclosure of whether and how AI was used in writing the work. All final decisions concerning publication of submissions will reside with the Editors. Opinions published are those of the authors and not necessarily subscribed to by the Editors or Otago Polytechnic.

Contributors retain copyright in their submissions and must obtain permission for the use of any material that is not their own included in their submission. Contributors grant the publishers permission to deposit the published work in our institutional repository.

Except for images, mātauranga Māori, and where otherwise indicated, content will be made available as open access on a Creative Commons Attribution license 4.0.



All images are copyright to the respective artists and photographers.

Mātauranga Māori is a significant component of Aotearoa/New Zealand's heritage, and sharing mātauranga Māori facilitates inter-cultural dialogue and understanding that is in the national interest. However, we recognise that the originating Māori community and/or individual has the primary interest as kaitiaki over the mātauranga and we are therefore committed to ensuring that the sharing, promotion and innovation based on mātauranga Māori respects and enhances its cultural and spiritual integrity, as well as that of the originating community and/or individual.

Submission formats include: editorials; articles; perspectives; essays; artist and designer pages; logs and travel reports; reports on and reviews of exhibitions, projects, residencies and publications; and moving, interactive works (to be negotiated with the editors for the online version, with stills to appear in the hardcopy version). Other suggested formats will also be considered; and special topics comprising submissions by various contributors may be tendered to the editors. All material will be published both in hardcopy and online. Submissions should engage with contemporary arts practices in ways which may contribute to critical debate and new understandings.

High standards of writing, proofreading and adherence to consistency through the Chicago referencing style are expected. For more information, please refer to the Chicago Manual of Style, 17th edition; and consult prior issues for examples. A short biography of no more than 50 words; as well as title; details concerning institutional position and affiliation (where relevant); contact information (postal, email and telephone number) and ORCID number should be provided on a cover sheet, with all such information withheld from the body of the submission. Low resolution images with full captions should be inserted into texts to indicate where they would be preferred, while high resolution images should be sent separately.

Enquiries about future submissions can be directed to: scope.editorial@op.ac.nz.