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Haere mai, welcome, to this, our fifth Fashion Special Issue of *Scope: (Art and Design)*. The guiding words for this special issue *Kia whakatōmuri te haere whakamua* | I walk backwards into the future with my eyes fixed on my past. This *whakataukī* refers to a Māori perspective where the past, the present and the future are intertwined.

Aotearoa New Zealand has a rich fashion design history, and none more informative than the Eden Hore Collection. Eden Hore, a farmer from Central Otago, actively collected examples of New Zealand fashion design from 1960 to 1980. The collection includes entire outfits from Aotearoa New Zealand's most interesting 20th century fashion designers. Many garments were designed especially for and worn in the Miss New Zealand pageants. The collection has been acquired by the Central Otago District Council and highlights a long tradition of wool and fashion innovation. Historian and curator Jane Malthus gives a unique insight to the garments placed within the landscape that is now home to this collection.

There are many approaches to fashion design. Indian fashion traditions are little known beyond the sari. Rekha Rana Shailaj introduces us to approaches of cutting and using cloth, drawn from family traditions, reworked in contemporary and historical fashion designs. Moira White gives us an insight into Shailaj's work through a review of her exhibition *The Six Yards Sisterhood* (Otago Museum), which showcased Shailaj's contemporary hybrid sari practices. Kate Pierre, takes us on a journey of self-discovery, exploring her Caribbean heritage and how learning about the past, of her own people, and of the people of Turtle Island in Canada, where she temporarily worked, all contributed to a more culturally nuanced design approach. Tegan Vickery also provides us with an insight to her personal journey and how that influences her design practice. Tegan focuses on inclusive design through sizing, and how that can be communicated to build an empowered community.

Simon Swales photo essay captures the inaugural 'Fashion Reimagined' sustainable leadership program hosted by Untouched World Foundation and Otago Polytechnic. Sustainable fashion professionals from throughout Aotearoa New Zealand generously workshopped future fashion strategies with students and emerging fashion practitioners over a week-long island retreat.

Rebekah Harman and Emily Russell investigated existing fashion sustainably through asking wearers about the lived experiences of their most worn and cherished garments. Their work questions overconsumption and provides understandings of what people love to wear as they work towards a user centred approach to fashion design. Karlie Morrow explains the development of her *DeniFur* (TM pending) textile material made from discarded denim, a mindful exploration of circular fashion systems of the future.

This issue brings fashion writing and fashion process together. We are excited to showcase glimpses into the design processes of seven fashion practitioners. This section has a foreword by Professor Margo Barton and captures the creative process, which is often not visible, of designers across Aotearoa New Zealand and the globe.

Lastly, Margo Barton's review of *Dolce & Gabbana's From the Heart to the Hands*, brings an exhilarating glimpse into contemporary immersive fashion exhibition practice, from the heart of Italy. We couldn't resist using one of her images for the cover, enjoy!