

# SCOPE

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Fashion Design Process

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## 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, aunties, 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.

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**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