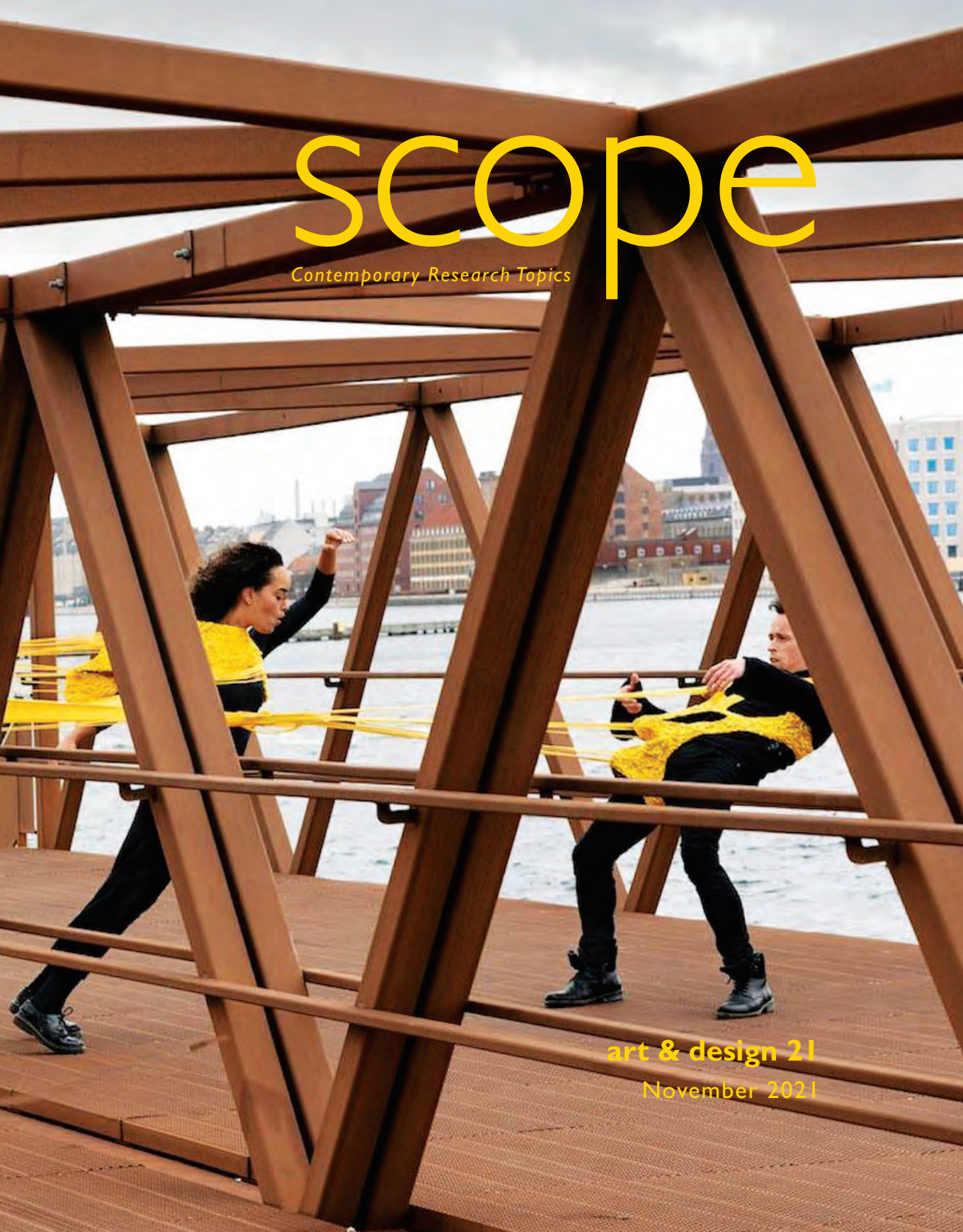


scope

Contemporary Research Topics



art & design 21

November 2021

SCOPE

Contemporary Research Topics

art & design 21:
Fashion
November 2021

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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. With 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.

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SCOPE

Contemporary Research Topics

CONTENTS

6	Stella Lange & Margo Barton	Disruption, Aims to Capture Current Practices and Research on Fashion
9	Rebekah Harman	Loved Garments: Observed Reasons for Consumers using and Holding onto Garments
19	Jenny Aimers	Four Dresses and a Waistcoat
29	Tracy Kennedy & Tania Allan Ross	Disruption and Social Change through Sustainable Fashion Design
36	Natalie Smith	"It's in a Box in my Wardrobe:" "Re-Searching" The Practices of New Zealand Women Fashion Designers
40	col Fay	Design Process, Drawings are Re-Presentations of Ideas
50	Sofia Heke	How can Fashion Represent the Fluidity of Masculine and Feminine Energy?
57	Rekha R. Shailaj	A Glimpse into my World of Designing
62	Margo Barton, Jane Malthus & Moira White	Critical Making: Contemporary Fashion Practices

art & design 21
November 2021

DISRUPTION, AIMS TO CAPTURE CURRENT PRACTICES AND RESEARCH ON FASHION

Stella Lange and Margo Barton

Kia ora koutou and welcome to this, the third special fashion issue of *Scope (Art & Design)*. This follows the initial two issues published in 2017 and 2019, and like those, builds upon a successful fashion symposium organised by fashion staff at Otago Polytechnic's School of Design to coincide with Dunedin's iD Fashion Week.

As with the symposium, the theme of this special issue is 'Fashion Forward >> Disruption', and like the previous themes is dedicated to analysing, reflecting, and critiquing ever-changing local and international fashion systems. Once again sustainability is a central concern of the fashion practitioners, designers and custodians who are featured in this issue. This focus reflects not just our fashion communities continued and increasing need for systematic changes, but also importance of sustainability to Otago Polytechnic's strategic framework.

Our first issue in 2017 mentioned rapid technological development, incessant war, political turbulence, geological disasters and global warming, situating Fashion as a constant human endeavour that reacts and proposes a new future in the face of constant change. Throughout all of these recent events fashion continues to function as a mirror and mediator of human activity. Fashion signals that humans have the capacity to connect, trade, explore, question and most of all to create a response to the world in which we live. Since our last issue, the world has experienced the global interruption of Covid-19. The disruption to fashion systems of production, design, distribution, education, and research has mirrored that witnessed across all human activity in 2020 and 2021. Yet with all of that at play in our world the content in this issue is positive and tells a story of how fashion has potential to improve our worlds.

As editors, we are delighted to present this special issue, which presents a range of fashion and design activity that showcases a bright future for fashion. Fashion is, to those outside the practice, often seen as mere aesthetics. This issue provides yet more evidence that fashion practices have the potential to both critique and improve the world. Increasingly fashion designers are rethinking how fashion can contribute in sustainable ways. Fashion designing is and always has been a deeply considered activity, requiring research, experimentation, innovation, reflection, and sharing of the results with others. This issue has a special focus on a deeper understanding of the many processes of fashion design, presenting the work of numerous emerging fashion designers, alongside retrospective analysis of contemporary and historical fashion designers practices and contexts.

With local, national, and global travel restrictions in place for much of 2020, fashion events reinvented their format and continued to delight and surprise audiences. Those audiences became global, many were trapped at home in 'lock-down' and using their screens to experience the wider world. The annual iD International Emerging Designer Awards was early to transform their event, and instead of cancelling, partnered with a film production company, Natural History New Zealand to work with the selected finalist designers to create a movie highlighting the designers processes and final designs. Sixteen fashion professionals, members of the international jury, used the movie as a means of judging, no matter where they were located in the world. Once judging was completed, anyone who wished to view the movie that highlighted emerging fashion designers as they worked remotely, with often

limited resources and equipment. Both designers and viewers were connected globally through the video sharing their superlative fashion designs, and through this they gained insights into the designers work, and fashion practice, insights that would be unlikely at a customary fashion parade. The movie fashion show was deemed successful, and adopted for both the 2020 and the 2021 iD International Awards events.

Reimagining the iD Awards as a movie prompted the annual iD Dunedin Fashion Symposium, the annual scholarly fashion event established in 2010 as a public fashion design lecture series held alongside iD Dunedin Fashion Week, and since 2017 as a symposium, to transform in response. The result was *Critical Making: Contemporary Fashion Practices Online Symposium Exhibition (2020)*, an online platform that highlighted the physical material practices of a global set of innovative and inspirational emerging and established fashion and fashion-related designers, a compendium of the symposium is featured within this publication. We encourage you to visit the Contemporary Fashion Practices website to hear and see the designers presenting their critical fashion practices.

Following a covid induced postponement of the exhibition, *Fashion Forward >> Disruption through Design in 2020*, an exhibition featuring a selection of iD International Emerging Fashion finalists from 2005 > 2019 were displayed alongside pieces from the Otago Museum's collection and a recent example from the five local fashion designers called 'the godmothers'. This featured exhibition identifies fashion as a disruptor; an agent of change; with the potential to challenge beliefs, identity, and to communicate fashion designers hopes for the shape of the world using fashion – and another example of fashion overcoming the global disruptions as it often does, by innovating, reinterpreting, and adapting with the resources to hand. Please visit the exhibition via this virtual walk-through link.

As Editors of this issue we introduced a new sub-section, *Designer Process*, to capture and make visible the processes used by fashion practitioners. The importance of making process visible is key to considering Fashion as more than mere artefacts or interpreting fashion as a purely visual mode of communication. Far too often the designers voice has been considered a sound-bite to accompany the visual of a show or collection. The process of designing has received less attention than the finished works. We hope this section will become a regular feature here in *Scope (Art & Design)* and also in other publications. This sub-section was Inspired by Hywel Davis's *Fashion Designers Sketchbooks 1 & 2* where the process of dozens of fashion designers is made visible.

Designer process pages highlight both the similarities and differences in how designer's work. Some combine more traditional forms of research such as deeper reading of literature alongside 'making'. Others like Simon Swale share insights on how they recognise the importance of reflection and thinking, identifying 'Critical Walking' as part of their practice. Mentioned also is the importance of sharing with a community of practice to understand how others see ones work. As fashion designers explore a wide range of creative tools and new sustainably processes and materials – these Designer Process pages have a role in making visible what it means to be a practicing Fashion Designer.

Embracing diversity is increasingly important, in fashion, in education, in life. Indigenous and non-binary identities are not only recognised but now actively celebrated. Such a shift is overdue, and widespread. Individuals are often the site of these shifts, and many use their time in fashion education to explore what it means to be bi-cultural, through their undergraduate Fashion Design Projects. More and more in Aotearoa an adult exploring a dual Māori /Pākehā heritage is an important aspect of the fashion design practice of many individuals. Fashion is a unique research space to conceptualise and explore hybridity, diaspora, and lived-experience through practice.

Fashion research, has at times, seemingly forgotten that there is a wearer; and instead focussed on the designer or the way in which fashion 'works' as an object for a viewer. We are delighted to include two works that highlight the experiences of fashion wearers. Rebekah Harman's work seeks to tell the stories of those who wear fashion. Her interviews echo Kate Fletchers *Craft of Use* project and reflect wearers here in New Zealand. Knowledge of the value many wearers place on their clothes provides important considerations for those researching fashion. Likewise wearers of fashion have always used new and old pieces to construct unique identities for themselves proving that fashion practice extends from supply and production to owning and wearing. Jenny Aimers presents

a first-person account of fashion that she identifies as heterotopia, alternative fashion she wore as a young adult in late punk era Dunedin. Her stories remind us that fashion practice exists and is important beyond and outside of the commodified offerings of retail stores and runways. This is highly relevant in a contemporary fashion world where slow and local are increasingly considered important tools in a sustainable fashion toolkit for both designers, and wearers.

Fashion Design is about imagining the next innovation and celebrating identity. Fashion is not new, and its practice has played an important role in New Zealand's smaller provinces as it has across the world and throughout history. Designers and entrepreneurs used Fashion Design to create identities, and economic stability for themselves within their communities. Fashion Design Graduates join the Fashion community as Designers, and practitioners, armed with ideas both for design and practice, graduates offer fresh perspectives on what fashion is and how it can be done. As more and more practitioners identify how to work sustainability over the next few decades descriptive updates like this will become part of a history of sustainable fashion design evolution.

This special edition covers fashion from a broad range of lenses, emerging designer; historical, practitioner; wearer, curatorial, and personal. What is key here is the acknowledgement of the very different ways in which all our authors have engaged with fashion in this academic space – fashion practices are plural, overlap, are informed by our pasts and always seek to make our futures together better in some way. We are excited to share the content with you and invite you to explore the content in this issue.

Our thanks go to all involved in making this special issue of *Scope (Art & Design)* possible. Firstly to all the authors whose work here contributes to new knowledge and understandings for what fashion is, can, and will be become in the future. A deep and heartfelt thanks also to all the reviewers, including those members of the editorial board, who so generously give their time and expertise to ensure *Scope (Art & Design)* offers the highest quality of academic credibility. To Paul Sorrel and Joanna Wernham, whose work as copy editor and designer respectively adds greatly to your reading pleasure and helps make this journal such a visually rewarding experience. Thank you both – it was a pleasure to work with you once again.

This publication would not be possible without the funding from the Otago Polytechnic Research Office so thanks go also to their staff and for Otago Polytechnic's dedication to promoting research excellence. Final thanks go to Pam McKinlay and Jenny Aimers for their support and organisation and for keeping us all on track!

Link to: iD International Awards

[https://www.viva.co.nz/
article/fashion/watch-the-winners-of-the-id-international-emerging-designer-awards-2021/](https://www.viva.co.nz/article/fashion/watch-the-winners-of-the-id-international-emerging-designer-awards-2021/)

Link to: Contemporary Fashion Practices

<https://www.contemporaryfashionpractices.com/>

LOVED GARMENTS: OBSERVED REASONS FOR CONSUMERS USING AND HOLDING ONTO GARMENTS

Rebekah Harman

INTRODUCTION

A key disruptor within the fashion industry globally is the drive towards a more ethical and sustainable fashion industry. According to respondents from The State of Fashion's 2020 survey, sustainability is seen as being "both the single biggest challenge and the single biggest opportunity" (Amed et al., 2020, p. 16) for the fashion industry. Waste from the fashion industry is high. In Aotearoa New Zealand over 190,000 tonnes of textiles yearly go to landfill (based on 2019 figures), adding to carbon emissions (Casey, 2021). Clearly, further work must be done immediately to reduce the amount of waste. While some fashion companies are making progress towards reducing waste in manufacturing and production, the role of the consumer is an important one. Although the Pulse of the Fashion Industry report discusses how consumers are becoming more aware of sustainability, these concerns are not yet powerful enough to be the strongest driver when purchasing (Lehmann et al., 2019, p. 2). According to a 2015 study in Britain by Barnardo's, on average each item of clothing purchased is worn seven times before it is thrown away (Thomas, 2019). Research by the Massachusetts Institute of Technology estimates that 150 billion garments are produced every year globally (Koperniak, 2015). Data from the United Nations indicates that by 2030 the world population is expected to reach 8.5 billion (United Nations, 2015), a growth rate of between 0.9 and 1 percent, while during this same period apparel consumption is expected to rise by 63 percent (Eder-Hansen et al., 2017, p. 8).

This article reports on research designed to learn more about the drivers that contribute to people holding onto garments and wearing them continuously over a long period of time. The research was based in the Waikato region of Aotearoa New Zealand and uses in-depth interviews, a qualitative method to "explore and gain a deep understanding of phenomena" (Chrysochou, 2017, p. 413), framed as case studies. In-depth interviews allow the researcher to gain deeper knowledge and insights than methods such as focus groups and other forms of qualitative research appropriate for investigating consumer behaviour would allow (Chrysochou, 2017). For the research project, in March 2019 five people across a range of genders, ethnicities and ages were invited to participate in semi-structured interviews. The seven stages suggested by Kvale (1996) were used for conducting the in-depth interviews. Extensive notes were made during the interviews, which were recorded for transcribing later. The interviews were later analysed for common words and themes. The following question was the key research question:

What makes people retain clothing items, and continue to wear them over several years?

In what follows, I first give an overview of the literature dealing with consumer behaviour and product attachment, along with consumerism and slow fashion. A summary of findings from each of the five case studies follows. Then there is a discussion (including a demonstration of the key findings in Figure 11), followed by a conclusion.

CONSUMER BEHAVIOUR AND PRODUCT ATTACHMENT

Consumer behaviour theory studies how consumers make decisions about goods or services, either at the purchase, use or disposal stage. This paper is concerned with the use stage of consumer behaviour, rather than the purchasing or disposal phases. According to Tim Cooper, professor of sustainable design and consumption at Nottingham Trent University: "Academic study of consumer behaviour, which emerged in a marketing context, has focussed on the purchase phase in the product life cycle, but understanding the subsequent phases of use and disposal is increasingly vital" (Cooper, 2005, p. 64). Cooper's statement emphasises the need for further research regarding the use and disposal of products.

There are three major types of theory used to explain consumer behaviour – economic theory, psychological theory and anthropological theory. Understanding consumer behaviour from a purely economic perspective is not helpful when examining consumers who are changing to sustainable clothing options (Zhang et al., 2021, p. 5). Kate Fletcher argues that sustainability in the fashion industry should be based on the way people use clothes and consumers' real experiences (Fletcher, 2011). Fletcher's ideas fit within the psychological theory of consumer behaviour, which deals with consumers' personal experiences.

Product attachment refers to the emotional bond that can be formed between a person and an object (Scheifferstein et al., 2004). People may become attached to a product for a variety of reasons, including the sense that a particular product matches a person's self-identity, or positive memories that come to be associated with a product (Ko et al., 2015). It is widely accepted that the way that individuals clothe their bodies is an active process, with decision-making going into what clothing to wear. Thus, clothing can be the outer expression of a person's self-identity. Additionally, ordinary living offers many opportunities to associate positive memories with a particular item of clothing. And because sustainability is a value, it has its own emotions attached to it. Research by Ko et al. proposes that "product attachment results whenever there is a strong commitment and emotion towards a product" (2015, p. 175). When looking to understand what makes people hold onto garments and wear them for a long period of time, it is important to understand individuals' attachment to a particular garment, including the role of positive memories and self-identity, and concerns about the sustainability of the fashion industry.

CONSUMERISM AND SLOW FASHION

Consumerism encourages the acquisition of goods and services, often with little consideration of what goods and services might be needed, rather than wanted. In Vance Packard's book on consumerism, *The Waste Makers* (1960), he makes the correlation between the rise of consumerism in America and wasteful behaviour. Packard equates the term consumerism with waste, creating a negative image (Packard, 1960). Whereas Packard's book gives a generalised overview of consumerism, Naomi Klein's book *No Logo: Taking Aim at the Brand Bullies*, published in 1999, gives fashion-related examples when examining the negative activities of brands such as Nike, along with strategies for the buying public to fight the waste generated by consumerism (Klein, 1999).

The rise of the term sustainability and sustainability as an issue in the late twenty-first century has been neatly summarised as "activities that can be continued indefinitely without causing harm to the environment, the way that you expect to be treated and you treat others, and the consideration that meets a current generation's needs without compromising those of future generations" (Zhang et al., 2021, p. 4).

Current trends for slow fashion encourage consumers to slow down their fashion consumption, taking time to consider what to purchase and how many wears they will get out of a garment, as a strategy to lower the amount of fashion waste. The slow fashion trend is in reaction to the amount of waste in the fashion industry, in addition to historical events such as Rana Plaza.

The Rana Plaza disaster of 2013 was a devastating event where 1134 garment factory workers were killed in 90 seconds following the collapse of a building in Dhaka, Bangladesh (Safi et al., 2018). This disaster led to movements such as Fashion Revolution, a fashion activism movement that has been running since 2013. Fashion Revolution has a number of aims including bringing an “end to throwaway culture and a shift to a system where materials are used for much longer and nothing goes to waste” (Fashion Revolution, n.d., para. 5). Fashion Revolution oversees a worldwide activism week every year in April, drawing attention to the lack of sustainability and ethical practices within the fashion industry. This research project was prompted by one of the activism suggestions by Fashion Revolution Week – writing a love story about your favourite item of clothing as a way to promote slower consumption (Fashion Revolution, 2017).

While there is a recognised need to further understand how individuals use and dispose of clothing items, there is limited in-depth research on these activities. As more research is done into design and emotion, there is potential for fashion designers to understand strategies for designing clothing that will enable or encourage consumers to hold onto their clothing and wear it over a longer period of time.

FINDINGS

In this section, findings from each of the five interviews are presented. The participants interviewed all had an interest in the topic, but no specialist knowledge of or training in the fashion industry. They all described one or two garments that they loved and had worn over a number of years.

Interview 1: Xavier

The item that Xavier chose to talk about was a *zarape* (sometimes spelt *serape* or *sarape*) – a long, blanket-like shawl with a cut-out for the head to fit through. Xavier now lives in Aotearoa New Zealand, but grew up in México and purchased the *zarape* in the mid-1970s (see Figures 1 & 2).

For Xavier, the *zarape* evoked a particular memory. He was reminded of traveling high up in the mountains through México with his partner and his brothers – they were wearing their *zarapes* and they took a group photo. Xavier was reminded of the spot they travelled to and being with the important people in his life. Growing up in México, this memory was very important to Xavier – in addition to owning a *zarape*, which he described as a part of every Mexican’s story.

It was important to Xavier that the garment was multifunctional and simple – an item that he reached for again and again. He described how it can be used as a rug for a picnic, a blanket for sleeping at a friend’s house or something to take with you when traveling. He had chosen this item to talk about as he had been able to get so much use out of it in many different contexts. The aesthetics of the garment also appealed to Xavier; and he used strong, positive, emotive language to describe it: “I have some other ones that have beautiful patterns and are complex, but this one is such a



Figure 1. Xavier Meade wearing his *zarape*, which he describes as “neutral, elegant and easy to wear.”
Photograph: Holly Russell, 2019.

neutral, elegant, easy-to-wear – I really love it and I take it everywhere.” “If I travel, I still take it with me, and it is an extra blanket that I take with me; if we stop for a picnic, I still use it. I always find a use” (Xavier Meade in conversation with Rebekah Harman. Interview, April 1, 2019).

The zarape was made of a heavy, coarse wool. Xavier mentioned liking the fact that it still smells of lamb and that he has had to remove pieces of grass for years after first acquiring it. For him, this was a connection with nature and natural fibres – something he finds important when he thinks about ethical clothing.



Figure 2. Xavier Meade wearing his zarape.
Photograph: Holly Russell, 2019.

Interview 2: Leafa

The item that Leafa chose to talk about was a brightly coloured wool poncho, covered in a tartan pattern. Leafa spoke of purchasing it 12 years ago from SaveMart, a recycled clothing store with branches around Aotearoa New Zealand. The poncho is labelled as Made in New Zealand by Parisien Knitters. It was likely to have been manufactured in the early 1970s (see Figures 3 & 4).

Leafa was initially attracted to the garment because of its aesthetics and the warmth of the natural wool fibres it was made from. Asserting that she loved the poncho’s “loud, bright clashing colours,” she described feeling like it was a blanket when wearing it.

Leafa had strong childhood memories of wearing a very similar garment: “It reminds me too of when I was a little kid. I had one the exact same colours – slightly different pattern – when I was five or six. I remember wearing it to Strathmore School.” These memories and sense of place appeared to enhance her sense of attachment to the garment.

Leafa also spoke about she enjoyed purchasing second-hand clothing, and how these feelings came from positive memories of second-hand shopping with family when she was a child. Additionally, she enjoyed the sense of adventure and discovery that came with this process. Sustainability within the fashion industry is a concern for Leafa; she spoke of being aware of the benefits to the environment of purchasing second-hand clothing,



Figure 3. Leafa Wilson wearing her poncho; she was drawn to this garment due to its “loud, bright, clashing colours.”
Photograph: Holly Russell, 2019.



Figure 4. Leafa Wilson wearing her poncho.
Photograph: Holly Russell, 2019.

Overall, the durability of this thick wool garment came through as important to Leafa. She also expressed strong emotions about the garment: “This is one thing that I will continuously wear throughout the rest of my days. Because it is so hard-wearing, I can trust that it is not going to let me down in the freezing cold weather. I feel great when I wear my poncho! It makes me feel positive and makes others feel positive too” (Leafa Wilson in conversation with Rebekah Harman. Interview, March 4, 2019).

Interview 3: Lauren

The item that Lauren chose to talk about was a square scarf, with a rich black, red, green and white floral pattern laid over it (see Figures 5 & 6).

Lauren spoke of purchasing the scarf ten or 11 years ago at the Camden Market in London. The scarf seemed to symbolise a defining point in her life, as Lauren spoke of desperately wanting to visit Camden Market for a long time and being very interested in vintage shopping. She had strong memories of purchasing the scarf and it being a positive experience. The scarf was the first thing she found and purchased at the Camden Market that day.

Lauren spoke of the scarf having many different “re-incarnations” and being very versatile – she has worn it around her neck, as a headscarf and used it in photoshoots, attached to her bags and around her ankle. Lauren said that every season she would find new ways to wear the scarf and continues to wear it two to three times a week. She feels excited when she wears it: “It’s irreplaceable now, it’s completely irreplaceable. I don’t think I’d be able to find another scarf like it, because of its specific patterning and colouring. It reminds me of places and times and certain fashion moments that I’ve gone through in the past as well. It holds a lot of memories, that’s for sure ... it’s been around the world with me” (Lauren Mann in conversation with Rebekah Harman. Interview, March 18, 2019).

Lauren is thoughtful when purchasing new items, considering the types of fabrics she purchases and the production values that go into making clothing.



Figure 5. Lauren Mann wearing the scarf that reminds her of “places, times and certain fashion moments.”
Photograph: Holly Russell, 2019.



Figure 6. Lauren Mann wearing her scarf.
Photograph: Holly Russell, 2019.

Interview 4: Tim

The items that Tim chose to talk about were a leather satchel with minimal stitch detailing, in a soft tan colour, and a leather jacket in a dark brown leather with exposed zips. Both items have been well worn over the time that Tim has owned them, and both were purchased on a family trip to Pondicherry, India, in 2006 (see Figures 7 & 8).

Tim spoke of how the jacket and the satchel were sentimental reminders of the family trip and how the items make him feel good when he wears them. According to Tim, "it really started this love affair we had with India," to the point where one of his sons returned to India and lived there for three years following the family trip. His son then went on to start a business called The Loyal Workshop, a key objective of which was to give women opportunities to leave working conditions that amounted to slavery. The business makes leather bags and was inspired by the bag that Tim purchased.

Tim spoke of the patina that had formed on the leather over time and how this was a beautiful aesthetic feature of leather. From a practical perspective, Tim liked the warmth, sense of security and protection the jacket offered, especially as he regularly wears it when motorcycling. When purchasing garments, he considers the materials used and where something is made. Referring to the aesthetics of these leather items, he categorises them as an Americanised masculinity – something he likes. He spoke of using the bag as his work bag every day since he purchased it in 2006, and using the jacket regularly for motorcycling (Tim Croucher in conversation with Rebekah Harman. Interview, March 18, 2019).

Interview 5: Carolyna

The item that Carolyna chose to talk about was a *huipil*, worn with a *rebozo*. The *huipil* is a tunic-like garment that is traditionally worn by women in México and Central America. The *huipil* worn by Carolyna is of white cotton, with colourful fringing and embroidery down the centre front. The *rebozo* is a rectangular, woven piece of cloth that is also traditionally worn by women from México; it can be worn in a variety of ways. Carolyna's *rebozo* is woven, with a dark red, black and white pattern (see Figures 9 & 10).

Carolyna lived in México for five years and her partner is Méxican. The *huipil* was a gift from her partner's brother in the early 1990s and holds very special value and memories for Carolyna. "I lived in México for five years – those times are who I am now. Those times were so formative for me now, for a lot of things. It kind of answered for me why I left New Zealand – at that time I had to leave, I didn't know why, I couldn't breathe, I couldn't see my life



Figure 7. Tim Croucher wearing his leather jacket.
Photograph: Holly Russell, 2019.



Figure 8. Close up of Tim Croucher with his worn leather bag, with the beautiful patina that he appreciates.
Photograph: Holly Russell, 2019.

in the 60s taking something that was going to be so predictable, I didn't have enough information on how to live." She enjoys the simplicity of the garments and finds a sense of tranquillity in wearing them.

For Carolyna, ethical fashion means natural fibres, organically grown in biodiversity, moving away from monocultural practices. When she wears the huipil with the rebozo, she says, "I can feel my body is cloaked in strength, solidarity and connectedness. And it reminds me to breathe deeply and to stand tall" (Carolyna Hart-Meade in conversation with Rebekah Harman. Interview, April 1, 2019).



Figure 9. Carolyna Hart-Meade wearing her huipil, worn with a rebozo. These items "remind me to breathe deeply and to stand tall". Photograph: Holly Russell, 2019.



Figure 10. Carolyna Hart-Meade wearing her huipil, worn with a rebozo. Photograph: Holly Russell, 2019.

DISCUSSION

As the study findings show, those interviewed all found strong memories, a sense of place and positive emotions embedded in the garment(s) they had chosen to share. Additionally, all spoke about the aesthetics of the garments and taking care about the types of fibres they are made from (see summary of insights in Figure 11). While three participants mentioned memories when wearing their items, two spoke of the garment evoking a particular positive memory of the past. All spoke of a sense of place – how the garment connected them to a particular place (purchasing a scarf at Camden Market in London, or being gifted a huipil and rebozo from México while setting up a shop in Hamilton). All of the participants associated particular positive emotions with wearing the garment (such as excitement, tranquillity, positivity, security and warmth). The aesthetic values of the garment were referred to by all the respondents, with

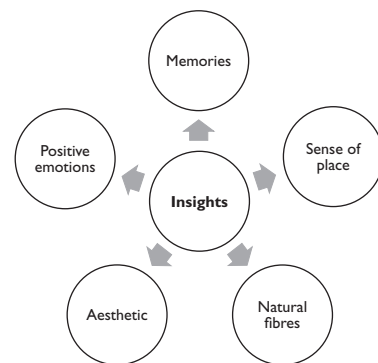


Figure 11. Five key insights into wearers' most loved clothing items according to the five case studies analysed here.

different people preferring different qualities. All of the participants mentioned natural fibres as being important to them, either because of their feel, connecting these particular fibres to ideas of ethical fashion, or because of the supposed longevity of the garment. The shortest period of time an item had been owned was approximately ten years, and the longest approximately 45 years.

While the study reported here is very small, its findings resemble a much larger study on product attachment. In a study involving 200 people by Schifferstein et al. (2004) examining product attachment, the authors came up with seven key factors that encouraged people to increase their attachment to a particular item (see Figure 12). As paraphrased by Humphries-Smith (2008), these were: “the memories of persons, events and places; the extent to which the product supports the person’s identity; the product’s utility; the life vision it symbolizes; the enjoyment it activates; its market value and its reliability.” The particular similarities with the present study are the memories associated with a person and the significance of places and events. Those interviewed in this research connected their personal values or identity with sustainable fashion, and in all five cases the material the item was made from reflected an important sustainable or ethical choice. Enjoyment was highlighted in a range of positive emotions that were expressed. The reliability of an item was noted as important by four of the five participants.

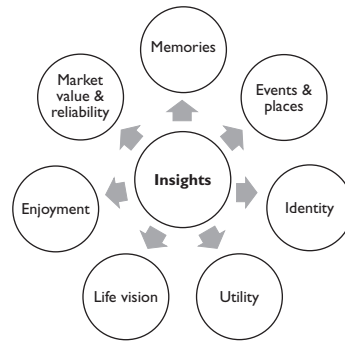


Figure 12. Seven key factors that encourage people to increase their attachment to an item of clothing, as visualised by Rebekah Harman. Based on Humphries-Smith, 2008.

Both Cooper (2005) and Desmet & Hekkert (2007) discuss the importance of increasing the lifespan of a product through increasing attachment to it. According to Schifferstein et al. (2004), while attachment to an item decreases after one year, anything that has been kept for over 20 years has the highest levels of attachment. These figures fit with the research reported here, as each item in the study had been owned for between ten and 45 years. There are implications for the fashion industry here – it will be important to consider carefully the fibres used in making garments, as they need to be able to last more than a year to allow an individual to become attached to the item. Clearly, these are important points to grasp when considering extending the use phase of a garment.

In their study, Schifferstein et al. concluded that designers need to explore ways for people to become attached to a product through linking “the product and people, places or events (memories),” and that the product should be designed in such a way as to create enjoyment (Schifferstein et al., 2004, p. 330). Their findings reveal the socio-centric dimension that is part of sustainable design, through re-using materials and increasing the lifespan of a product. Additionally, they reflect recommendations by Fletcher, that a better understanding of the way people use garments and their real experiences of wearing them can help us devise new strategies to slow the pace of fashion consumption, in turn lessening waste from the fashion industry.

As the fashion industry continues to grapple with the disruptive effects of creating a more sustainable and ethical industry, fashion designers have an opportunity to investigate the theory of consumer behaviour and product attachment. Continuing this type of research will enhance our understanding of the strategies needed to encourage consumers to make an emotional attachment to a garment and therefore wear it for longer.

CONCLUSION

The findings of this research project align with previous literature on the subject (Schifferstein et al., 2004; Cooper, 2005; Desmet & Hekkert, 2007). All participants could identify specific significant memories and a sense of place associated with the garments they chose to speak about. Designers need to consider how they might design garments that facilitate their becoming a holder of memories. The participants all identified natural fibres as being an important sustainability consideration when purchasing or treasuring a garment. When designing garments, the choice of textiles is an important consideration in order to create pieces that will last long enough to become layered with the wearer's memories, in the way the study participants spoke about. Garments need to withstand more than one year of constant wearing. The small sample of case studies considered here offers a strategy for further research to allow us to better understand the ethnography of clothing in order to ensure a sustainable future for the fashion industry. The more that is understood about ways of ensuring the longevity of a garment's 'used' life, the closer we will be to creating more sustainable consumption of fashion and disrupting current wasteful models of fashion consumption.

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FOUR DRESSES AND A WAISTCOAT

Jenny Aimers

INTRODUCTION

Disruption of fashion has long occurred in the margins of society, facilitated by informal economies of DIY, second-hand and home-made. In this article, I argue that the style preferences of those who prefer to inhabit the margins could be described as signifiers of what Foucault terms "heterotopias." Foucault's notion of heterotopia uses 'hetero,' meaning different, coupled with 'topia,' the dominant space, thereby describing something that is an alternative space (Foucault & Miskowiec, 1986).

I use the lens of reflexive autoethnography as a mirror to revisit a time in the late 1970s-1980s where I sought to resist the homogeneity of small-town and suburban New Zealand. This process of resistance was in part expressed by what I wore, a bricolage referencing the post-punk aesthetic. While I did not belong to a subculture as such, through my research I have found that I shared some of the same influences as the New Romantics and others in terms of music, film, books, magazines. As these movements were essentially working class, they shared my lack of discretionary cash (no credit cards) and, most importantly, made the most of the availability of beautiful second-hand clothing.

Cervellon et al. found that wearing second-hand clothing is a common motivator for women who wish to demonstrate a resistance to or disruption of fashion trends (2012). With this in mind, this article focuses on five items of second-hand clothing that I owned during this period. It has also been well documented that what you wear is more about social relations than aesthetics (Franklin, 2014; Polhemus, 1994). In my discussion, I consider whether my inspiration and choice of dressing correspond with Foucault's six elements of heterotopia (Foucault & Miskowiec, 1986) in order to argue that personal clothing choice can be used as a signifier of heterotopia.

METHODOLOGY

In this paper, I construct a praxis of my own lived experience within the context of the early post-punk era. I do this by using a self-reflexive autoethnographic approach to apply multiple lenses to five garments I wore in the period between 1977 and 1984.

Autoethnography is a qualitative method used to extend sociological understanding through the examination of personal stories with the aim of informing discourse about social relations and identity politics (Wall, 2008; Boylorn, 2016). Through autoethnography, the researcher creates transitional spaces by applying multiple layers or lenses (Ettore, 2017, p. 3; Boylorn, 2016). Franklin's self-reflexive autoethnography provides a useful vehicle by which to study personal clothing choice (Franklin, 2014), and is highly applicable to this study. In combining personal phenomenology with autoethnographic method, self-reflexive autoethnography seeks to capture a moment in time, the sweet spot where memory interacts with history, written from the perspective of hindsight.

To capture this moment, I have held a mirror up to myself as a young woman in my late teens and early twenties, as recollected from the vantage point of myself as a mature woman in her early sixties. By teasing out the small intertextual moments that have manifested around specific garments (Franklin, 2014), I confine my discursive field to five items of clothing, and thus I am only offering a partial perspective on those times. My approach is justified by the notion that objective vision can only be achieved through a partial perspective (Franklin, 2014). Overlaying this is my relection on the lens of contemporary texts that reflect on the fast-moving social and cultural environments of the times that had an influence on me, thereby situating my experience in a wider context. In addition, I describe the second-hand clothing itself as an artefact that has its own social context – something that was once an example of fashion, now deemed unfashionable. I consider how the artefact is subverted by being taken out of its original context and investigated in a new era.

DON'T DREAM IT, BE IT

In order to set the cultural scene, I will describe the main cultural influences that had an impact on my social circle and led me to the world of second-hand clothes, starting in the 1970s. I gained an appreciation of 1930s and 1940s dressing from the Sunday afternoon movie that was a regular feature of 1970s television. These movies featured many Hollywood classics, so that we were highly aware of the glamour and style of earlier eras. In the context of global fashion, the 1970s were already a time of nostalgia for the recent past – the 1920s, 1930s, 1940s and 1950s (Howell, 1975). Second-hand emporia of the late 1970s, such as Dunedin's Frangipani, Savoy and Erehwon, offered a halcyon time for the judicious shopper, as they were awash with beautiful, often hand-made garments from the 1930s, 1940s and 1950s, allowing you to experiment with your own version of the old-time movie glamour.

This experience was also influenced to a limited extent by glam rock artists coming out of Britain. There was little homegrown glam rock in New Zealand in the 1970s, despite its popularity overseas; the 1974 appearance of Space Waltz on Studio One's *New Faces* TV music show has been cited as the country's finest glam rock moment. "Tragically, the national preference was for gumboots, not platform boots; for black singlets, not sequinned capes" (Chapman, 2108).

It is within this context that we find New Zealand's most significant contribution to the cultural style of the late 1970s, made by expat Richard O'Brien, who had to cross the world to get his *Rocky Horror Picture Show* made, which he then gave back to New Zealand to drag us out of our suburban sensibilities. I have a distinct memory of seeing *The Rocky Horror Picture Show* ("The Rocky Horror Show," 2021) movie in 1978 on a Sunday night in the Civic picture theatre in Green Island, Dunedin, as a double feature with Led Zeppelin's *The Song Remains the Same* – in this pairing, *Rocky Horror* made Zeppelin's film look archaic. While Robert Plant and company were posturing their hypermasculinity in *Lord of the Rings*-inspired vignettes, *Rocky Horror* presented a brightly spangled, gothic sci-fi, androgenous and transgender world (Reynolds, 2017) that conveyed that it was cool to be different. The audience at the Green Island Civic were presented with a "late night, double feature, picture show" (O'Brien, 2021), a cultural mash-up of "celluloid jam," of classic movie tropes that we all knew and loved. O'Brien spoke directly to alienated youth with these cultural references; the cult of *Rocky Horror* spread via word of mouth all over the world, granting the movie the unlikely status of a sing-along classic (Reynolds, 2017). I went to the movies that night to see Zeppelin, but it was *Rocky Horror* that stole the show and became a pivotal moment in my style education. In the words of Dr Frank-N-Furter, "Don't dream it, be it" (The Rocky Horror Wiki, n.d.).

I spent my early years in multicultural metropolitan London, with the swinging 60s as a backdrop; this experience meant that despite arriving in New Zealand as a six-year-old, I still looked to Britain for cultural meaning. As a teenager in New Zealand, I read English fashion magazines and, as the 1970s came to a close, I became more and more attracted, primarily through music, to a style that was seen as alternative to the mainstream fashion available in New Zealand. It helped that mainstream fashion was very limited and that New Zealand designer fashion was almost invisible before the 1990s (Molloy, 2004). In 1979 my mother bought me Georgina Howell's book *In Vogue*:

Six Decades in Fashion for Christmas – it has been my style bible ever since. Although Howell's six decades ended in 1974, she predicted that the 1970s would be seen as a time when your clothes no longer reflected your social or occupational place in society, but allowed anyone to dress up as a form of individual expression (Howell, 1975). The 1970s were also known as the “me generation” (Herald, 1992) – so it wasn't the label you wore, but how you put it all together that defined one's personal style (Howell, 1975).

FROM PIRATE SHIRTS TO HARD TIMES

Being your own stylist came to the forefront in the late 1970s as a result of the short-lived punk movement, which brought with it an egalitarian, do-it-yourself (DIY) attitude that was central to what would come next. The DIY aspect was important as an expression of resistance, designed to set wearers apart from the mainstream (Skylar, 2013). In its beginnings, punk style didn't incorporate the more flamboyant attributes it is most remembered for, such as safety pins and mohawks; it was a subtle styling that would be overlooked if seen in the street today (Swale & Wilson, 2016). However, glam rock, coupled with the punk DIY approach, spawned a style movement that highlighted individual expression and creativity that utilised a form of bricolage, manifesting in a small but influential British-based underground club culture (Jones, 2021). All proud peacocks need somewhere to show off, and its genesis can be traced to a “Bowie night” launched in 1978 in a club called Billys in London's Soho (Johnson, 1983). By 1981, and several clubs later, the movement had all but dissipated – after which it was commodified, caricatured and captured by the fashion industry to live on for much longer as the New Romantics.

So in researching this period, it was a revelation for me to find out that the young people who frequented the clubs of Soho were also influenced by many of the same cultural elements as my friends and I were in New Zealand, such as the old movies we saw on television. Dylan Jones argues that in the late 1970s there was a cachet to dressing in second-hand clothes: “with its plethora of styles, it had no particular meaning, and yet it coalesced into something significantly identifiable” (Jones, 2021, p. 184). This is a sentiment that I adopted more and more as time went on – to strive to be identifiably different from the mainstream by the way I dressed.

What came next was a somewhat harder look. As Robert Elms wrote in September 1982 for *The Face* magazine, “Every kid is a dressed-up kid, every home has a hipster: This is *A Tale Of Hard Times*” (Elms, 2019). The essence of Hard Times was the shift from the glamorous interval that came out of the art schools and suburban terraces of the UK to a more class-situated story that often referenced working men's clothing. The style tropes of Hard Times were influenced by the docker, the rocker, the mod, the coal miner and the jazz musician – all rebels without a cause (Polhemus, 1994). Very masculine, yet with an androgenous edge, even the most sultry of 1980s artists, Sade Adu, wore faded Levi 501s with cowboy boots and men's tuxedos to great affect, while street stylist Judy Blame paired his costume jewellery with a Crombie hat and sportswear to create Buffalo style (McCord, 2020).

I was an avid reader of *The Face* throughout the 1980s. While my social circle did not have an underground club culture to influence our dressing, we were influenced by some of the same tropes through movies and magazines and we loved these evolving looks. I recall that the ‘dress up’ party was big back in the 1970s and 1980s. This was not fancy dress as such. It wasn't about imitation, more appropriation – and people made their own looks, usually utilising second-hand and homemade clothes. It was very creative. I recall one party in 1978, at my friend's large Victorian mansion flat in Dunedin, where even the gate-crashers went home and dressed up before returning to join the dancing.

THE CLOTHES

What follows are descriptions of the most important second-hand garments that I wore between 1977 and 1984. I have presented these clothes in chronological order of when I owned and wore them first. The clothes themselves originate from the 1930s to the 1950s.

1940s green crepe dress (worn in 1977)

This dress came to me from my grandmother. Of her granddaughters, I was the only one who had an interest in sewing; the catch was that this dress came incomplete, cut out in pieces ready to sew, but with no instructions. I believe it was started in the 1940s and had been the work of my great aunt. The fabric was a soft, sage-coloured crepe, with a weight that gave it a pleasing drape on the body and, although economic in its silhouette, it also had a satisfying swish and swing when worn. It was an A-line skirt, shirt-waister style with buttoned-up bodice. The bodice also had pleats to give a blouse effect. This piece is a classic 1940s silhouette A-line knee-length skirt, with nipped-in waist and squared shoulders. At the time there was a preference for a utilitarian, almost military feel that fitted with a society moving from the Depression into the Second World War (Vintage Dancer, 2017).

The process of sewing the dress was an intriguing jigsaw puzzle, but miraculously it was a perfect fit. The only thing I didn't know how to put on was the peplum – I had no idea what these extra pieces of fabric were for: I didn't know what a peplum was, so I didn't include them. (A peplum is a skirt-like frill worn in this case around the waist.) Nineteen-forties fashion was all about economy and practicality. The long sleeves and peplum are perhaps a sign that this dress was designed as something special. The extra fabric used made it a little more extravagant, as short sleeves and lack of adornment were important elements of the decade.

I wore the dress with a wide, soft-pleated black leather belt instead of the peplum, as it seemed to need something at the waist. It was a dream to wear and felt very elegant and sophisticated for a teenager; very different from what was in fashion at the time and very different to the dresses I had made myself up till then – predominantly very short minis or very long maxis, with a princess-line bodice (probably using the same dress pattern in different fabrics) mostly made from stiff cotton in loud prints. Wearing this dress made me feel very different and I found I quite liked that. This was my first second-hand dress and its influence changed the way I dressed as I moved into my twenties.

Street style in the final years of the 1970s and the early 1980s has been described as extravagant, creative, increasingly concerned with transmitting ideas through style and appearance (Simon Tesler, as cited in Jones, 2021,



Figure 1. Green crepe dress, 1977.
Photograph: Author's collection.

p. 283). This attitude must have filtered through to New Zealand and ultimately led us all to the dressing-up boxes of Erewhon, Frangipani and the other second-hand clothes emporia that sprung up around Moray Place in Dunedin in the late 1970s. The garments sold here were termed second-hand; the terms vintage and opportunity (op) shop had not yet entered the local vernacular. They were also private businesses; I was aware of only one charity-based shop, not in central Dunedin but further south, slightly outside the shopping precincts.

Looking back on these shops from the vantage point of the twenty-first century, it is interesting to note that the notion of second-hand has changed to mean clothing from the recent past that is worn primarily to be thrifty. Clothes from the 1920s-1980s (the inclusion of the 1980s depends on your vantage point) are defined as vintage, and it is agreed that the motivation for wearing vintage is mostly for the purpose of appearing unique (Cervellon et al., 2012). In a contemporary sense, Frangipani and Erewhon would be considered vintage clothes shops. However, I chose these clothes firstly to be unique, but also to be thrifty at the same time.

1940s green house dress (worn in 1978)

I am not sure where I bought this second dress. I think it was likely from Erewhon, a large, cavernous shop in a basement in Moray Place full of vintage delights; it was as much a destination as a shop, a place to linger in and hone your eye for quality. While my modest house dress was not as elegant or easy to wear as my crepe dress, it is the epitome of the utilitarian 1940s – no extra fabric, a practical viscose print fabric, adorned only by military-inspired piping detail (Vintage Dancer, 2017). At this point, I was already experimenting by adding an androgenous edge, styling this dress with lace-up boots, a tweed hacking jacket and a white-fringed silky scarf similar to what might be worn with tails – thereby mixing elements of British menswear from both a working-class and upper-class perspective. The photograph was taken during my first year at university; wearing this dress, I felt it definitely gave me cachet, being one of a kind, an original.



Figure 2. Green house dress, 1979.
Photograph: Author's collection.

I went to university in Christchurch and it didn't take me long to discover Shand's Emporium in Hereford Street, where I found my next dress. Shand's was a two-storey historic building with smaller shops inside, mostly selling second-hand clothes and other used items.

1930s black evening dress (worn in 1979)

This beautiful evening dress in rayon-knit, constructed in bias-cut panels with a beaded bodice, is etched in my mind's eye as the most beautiful dress I have ever owned. It cost more money than I could really afford at the time but, like my first second-hand dress, it was a perfect fit and seemed made for me. In the late post-punk era, the attraction of dressing in a vintage style has been described as strongly linked to a cult of alienation: "[it] was all to do with looking like a glamorous protagonist in your own film noir" (Michael Bracewell, as cited in Jones, 2021, p. 320). My dress mirrored the classic 1930s evening gown, a fitted silhouette of sleek elegant lines, form-fitting drape and subtly beaded bodice and subtle sweep at the hem (Vintage Dancer; n.d.). Film noir is exactly what this dress meant to me; wearing it, I definitely felt glamorous.

I felt this most strongly when I wore the dress to the leavers' ball at a posh Wellington girls' school. I was attending with my then boyfriend, whose sister was "leaving." This rarefied world of boarding schools and leavers' balls was a mystery to me, and although I was the only young woman in the room in black, surrounded by pastel taffeta, this dress gave me the armour to negotiate an environment I felt totally out of place in. This experience reinforced my comfort in being on the margins, present but almost not present; but, most importantly, I learned the immense power of elegance. Sadly, I have no photographs of this dress and I only wore it on a couple of occasions before ruining it by washing it, resulting in the cellulose beading melting. Perhaps its brief appearance in my life has lifted it to mythical status in my memory – a memory in grainy black and white, most definitely film noir.

1940s/50s green mens' moleskin waistcoat (worn 1982)

My vintage finds were not confined to dresses. I also wore menswear; most notably a sage-green, cotton moleskin man's waistcoat. I wore this item with tweed trousers for an androgenous English country look. I also had an oversized men's dress shirt which I wore with cufflinks as a night shirt, a combination which fitted a 1920s-30's menswear aesthetic.

It was perfectly acceptable to play around with androgynous dressing in the early 1980s – in fact, it was almost compulsory. As well as reflecting the working man look of *Hard Times*, this style was ironically mixed with the upper-class sensibility of Evelyn Waugh's novel *Brideshead Revisited*. Without a doubt, the 1982 broadcast of the 11-hour-long TV series, *Brideshead Revisited* (Waugh et al., 1981), was a major style influence. While my flatmates and I didn't watch much television, we all sat down to watch this epic series when it aired. It was, however, the clothes of the characters, Charles Ryder and Sebastian Flyte, that caught my attention, along with the riding clothes of Charles's sister, Cordelia. In 2020 Lucy Saldavia wrote that this show retains "an enduring power, with the mood and aesthetic of the series still exerting influence in fashion, film, and television today" (Saldavia, 2020). *Brideshead* brought to mainstream television the notion of an ambiguous and fluid sexuality, as in the opening scenes, which presented two beautiful young men, engaged in a deep 'friendship' over an idyllic English summer (Waugh, 1945).

This romantic picture of louche elegance appealed equally to both men and women. While not from the 1920s-1930s period themselves, the items I owned, especially the shirt and waistcoat, were a good example of how inspiration translates to the practice of bricolage, as these pieces spoke to me of the romance of menswear, rather than replicating a particular era.



Figure 3. Moleskin waistcoat.
Photograph: John Hawkhead, 1982.
Author's collection.

1940s black dress (worn in 1984)

This was my gig-going dress. Fittingly, this dress is in the style of the 1940s swing dress, made to dance in, a little fuller in the skirt than earlier utilitarian styles and with slightly puffed sleeves to allow movement (Vintage Dancer, 2017). I could wash this dress, which was important given the many smokey venues I frequented. I wore it accessorised with a studded wristband and dark, gothic-style makeup.

While I feel that music had a strong influence on my dressing, particularly in the early 1980s, on examination it seemed to owe more to an idea rather than copying a set style. I was into post-punk, described as “a rejection of traditional rock aesthetics and a move towards experiment, playing around with other styles of music such as dub, disco, jazz, noise and world music” (Bendall, 2017). While that description suggests some flamboyance, when I look back at the bands I followed at that time, I don’t recall much that influenced me in the way the bands themselves dressed, so I can only surmise that the influence came by way of an attitude. The New Zealand bands I saw in the 1980s didn’t have many women members; the exceptions were the all-woman group Look Blue Go Purple, who always made a sartorial statement in 50s and 60s dresses; and Jane Dodd and Caroline Esther, both from different periods of The Chills. Other bands always looked fairly minimalist, pre-dating the trend that was to come in the 1990s. The most flamboyant and the nearest to the New Romantic ideal of dressing up were male pop bands, notably The Mockers and the very early Dance Exponents. Dress-up for men in New Zealand music was, I imagine, a risky thing. While Alistair Riddell from Space Waltz and Split Enz could pull it off, otherwise it was only for the very brave who could survive the culture of masculinity that was de rigueur in New Zealand during those times.



Figure 4. Black crepe dress, 1984.
Photograph: Author’s collection.

I finish my exploration at the end of 1984. I lost confidence in putting something together myself and the yuppie culture was omnipresent – I couldn’t make sense of it. New Zealand had seen plenty of social unrest in the 1970s and 1980s (Swale & Wilson, 2016), and governments were becoming more right wing and neoliberal, culminating in the 1991 benefit cuts (King, 2003). Being poor was vilified and a more prosperous, designed living style was democratised. Although I attempted to embrace ‘designer’ clothes through making my own from Vogue Patterns Designer series, these were mostly unsuccessful. There was definitely a shift in attitudes in the mid-1980s. To paraphrase singer Marc Almond, the 1980s were a decade of two halves. The early part of the decade was a time of experimentation, creativity and androgyny, after which came “a very masculine culture, a very heterosexual culture ... The eighties ended in 1985” (Marc Almond, as cited in Jones, 2021, p. 586).

DISCUSSION

Foucault describes the space held by a heterotopia as a mirror that reflects a set of relations that are created by their contradiction to, or inversion of, other sites (Foucault & Miskowiec, 1986). The idea of the mirror fits well with autoethnography, as it also holds a mirror up to a lived experience. The mirror of a heterotopia reflects the self, therefore making it an appropriate tool to apply to my research on how clothes defined my own act of disruption.

Foucault sets out six criteria for the classification of heterotopias. Firstly, one should consider the type of heterotopia at issue, prompted by either crisis or deviation. In my experience, the clothing choices I made fit into the category of deviation heterotopia, involving seeking out an alternative to the norm.

The second criterion refers to the heterotopia's agreed function in society; clothes of course have the dual functions of protection and displaying cultural or personal identity.

The third criterion requires that the heterotopia creates a juxtaposition, a set of unrelated spaces in a single real place. In putting together a bricolage of clothing items from multiple eras, I am juxtaposing different fashion periods at the same time. For example, I added a leather belt from the 1970s to replace a peplum on a 1940s dress; accessorised a 1940s swing dress with ripped tights and studded wrist band; and wore garments in unexpected ways, such as the man's dress shirt with cufflinks that I wore as a nightshirt. Even my inspirations mixed the contemporary with the historical – 1930s and 1940s Hollywood glamour is juxtaposed with the 1970s *Rocky Horror Picture Show* and the post-punk music of the 1970s and 80s.

Foucault's fourth criterion is that heterotopias exist in a defined slice of time, or are temporal in character. For my story, this is the period 1977-1984, a time when I was exploring my own identity and a specific set of influences and materials were accessible to me, including the second-hand emporia of Frangipani, Erehwon, the Savoy and Shand's. These emporia provided a physical space where my ideas, sourced from music and other media, could be conceived and developed into something altogether different from what was available to buy in contemporary boutiques. In these emporia, style was about something you cobbled together from the materials available to you; these choices could be shared with others also interested in the same emerging forms of popular culture. Polhemus talks about Style Tribes, which he describes as cultural segments of society that develop during periods where individuality and personal freedom connect. This set of social conditions produces a particular style of dressing marked by utilising what comes to hand (Polhemus, 1994). It could be argued that Polhemus's Style Tribes have a heterotopian character.

Foucault's fifth criterion is that heterotopias cannot be available to all people, at all times; they are both isolated but also penetrable. Just like those clubs in Soho in the late 1970s where provocateur Steve Strange decided who could enter on any one evening (Jones, 2021), there is an exclusivity that can be breached if you are imaginative enough. Likewise, the gatecrashers at my friend's 1978 Dunedin party felt that the party space was impenetrable without first going home and coming back dressed up. There must have been a time when I first entered Dunedin's emporia of second-hand clothes when I didn't feel I belonged. These weren't op shops in today's parlance – they were more than just shops, and were penetrable only to those brave enough to enter.

These emporia also speak to Foucault's sixth and final criterion, that a heterotopia reflects (in this case) a perfect, illusionary, yet real space which is seen in contrast to the messy space of everyday life. Clothes in themselves speak to this idealised space, as you can remake your image to suit your identity.

CONCLUSION

The style aspirations that I nurtured when I acquired my four dresses and a waistcoat had their genesis in many cultural influences, elements which, when combined, signified a personal resistance to the mainstream fashion of the late 1970s to mid-1980s. The materials, mainly second-hand clothes, were easily and cheaply procured. My influences were sourced within a pre-digital environment where media were slow and long – movies, books, six-month-old magazines from the other side of the world, the music album and weekly episodic television series. When combined with these influences, clothes from different eras formed a bricolage to produce an alternative viewpoint that had very little to do with the original garments or the fashion of the time. Viewed within the context of heterotopias, my experience was a reflection of how I wanted to present myself to the world as a disrupter of the mainstream. As outlined above, my experience meets all six of Foucault's criteria for signifying a heterotopia.

In my analysis, I have used the medium of clothing to describe the heterotopia I was inhabiting during the late 1970s to the mid 1980s. While Foucault refers to heterotopias as not being real places, he also acknowledges that they can also be defined by physical spaces, usually buildings or other built spaces such as gardens. In this article, I take his ideas of real space further; by employing the physical boundary that clothes provide for the body to signify all the elements required by Foucault to create a heterotopia.

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DISRUPTION AND SOCIAL CHANGE THROUGH SUSTAINABLE FASHION DESIGN

Tracy Kennedy and Tania Allan Ross

INTRODUCTION

Aotearoa New Zealand's geographical isolation from potential global markets and its sparse population distribution requires antipodean designers to be more visible and creative online than those positioned closer to their intended target markets. This paper discusses the online observation of several successful fashion graduates from the authors' own fashion school at The School of Design, Otago Polytechnic. Claire Warburton, Tara Viggo, Sharn Blackwell, Anna Ross, Jessie Wong and Julia Palm utilise social media platforms to inform and communicate with their customers. Through observation of these graduates' social media, web-based communications, online business models and marketing strategies, a growing sense of authentic voices using fashion as a platform for political and social change has been detected. Utilising the social and collaborative nature of modern online technologies has enabled these designers to connect with customers through skilled management of promotional platforms.

While studying at Otago Polytechnic, fashion students are supported and encouraged to find an individual voice and a unique approach to design, along with integrating sustainable principles into their process. Post-graduation, these innovative designers have consciously participated as change agents for the future of the fashion industry by communicating directly and authentically to their audience. Real-time and immediate feedback creates a valuable platform for sharing and discussing important issues. The State of Fashion 2021 report, issued by the Business of Fashion (BOF), indicates that a growth in digital consumption, triggered in part by the Covid-19 global pandemic, requires designers to digitally innovate in communication and service provision in order to add value to their business (The Business of Fashion (BoF), 2021).

Recent international trends have suggested that several of the big players in fashion and beauty have been moving away from social media platforms such as Instagram and Facebook because of the cost involved per click, although this is not obvious to an online viewer. Start-up and emerging designers with fewer followers than more established brands can absorb this cost. It appears that the big brands favour advertising placements rather than telling stories, engaging intimately with their customers, or growing communities (Lieber, 2019). The digital reach, impression and engagement with customers comes at a cost when your focus is on advertising placement rather than an authentic customer experience.

Influenced by the negative impacts of the fashion and textile industry globally on environmental and ethical issues, and encouraged by world-renowned designers such as Stella McCartney and Vivienne Westwood, these emerging designers are not afraid to promote positive change and political agendas within the fashion industry, and the supply chains with which they engage.

FASHION AND SOCIAL CHANGE IN CONTEXT

The beginnings of social activation through fashion could in part be attributed to British fashion designer Katharine Hamnett, who in 1989 attracted media attention by making a statement in a collection, *Clean Up or Die*, as a reaction to research undertaken by her own design team on the devastating effects of the fashion industry, both socially and on the environment (Hamnett, 2018). Today Hamnett works with various organisations that certify sustainable compliance and promote ethics within the garment industry, including Fair Wear Foundation and the Fashion Revolution campaign (Fair Wear Foundation, 2021).

British luxury fashion designer Stella McCartney is an industry leader in the development of vegan leather products and upcycled fabrications, reducing the environmental impact of tanning and the manufacturing of traditional leather goods. At the forefront of sustainable fashion and textile innovation, McCartney states: "We are agents of Change. We challenge and push boundaries to make luxurious products in a way that is fit for the world we live in today and the future: beautiful and sustainable. No compromises" (State of Fashion, 2021).

Fashion activist and internationally recognised designer Vivienne Westwood utilises multiple channels to communicate her political messages directly to her audience, including a YouTube channel with 15.3k subscribers and regular Instagram posts. In her book *Get a Life: The Diaries of Vivienne Westwood*, Westwood states: "I want to warn people of the danger we're in from climate change. I talk about fashion to alleviate the hard focus which nevertheless we must apply to save the world" (Westwood, 2016).

The Ethical Fashion Guide annual report, prepared by Baptist World Aid Australia and Tearfund Aotearoa/ New Zealand, highlights inconsistencies in the fashion supply chain and their impact on human rights within the manufacturing sector (Baptist World Aid Australia, n.d.). In the report, medium to large Trans-Tasman fashion businesses, put under the microscope in a yearly audit, are rated from A+ to F on transparency, systems in place to mitigate labour exploitation, and environmental impact within their supply chains. This report is widely circulated and highlights current ethical and unsustainable issues within the fashion and textile industry. Mobile apps such as Good On You, that rate and promote ethical clothing brands worldwide, and movements such as Fashion Revolution and Who Made Your Clothes? are also influencing emerging designers and the consumer (Good on You, n.d.; Fashion Revolution, n.d.).

A recently established organisation, Mindful Fashion New Zealand, is creating an industry collective to utilise the 'power of many' in order to share resources, fund initiatives and research better sustainable practices within supply chains. Members include designers, suppliers, manufacturers, retailers and educational institutions (Mindful Fashion NZ, n.d.).

METHODOLOGY

The designer case studies explored in this article were selected from Bachelor of Design (Fashion) graduates of Otago Polytechnic who, within five years of graduation, had created business models and an online marketing presence that focused on sustainable futures in the fashion industry through authentic communication with their customers. To maintain an air of objectivity, the authors have chosen a 'desktop-only' methodology as a novel yet effective approach that models our research subjects' behaviours. Sometimes referred to as "secondary data collection without fieldwork" (Rush et al., 2009), desktop research is widely used by market researchers and trend forecasters to obtain the most up-to-date and relevant information available online. Ready access to authenticated databases and information drawn from professional industry sites have enabled desktop research to become a valid methodology within academia, while social media platforms give access to real-time data direct from the source.

DESKTOP RESEARCH CASE STUDIES

The Otago Polytechnic graduate designers discussed below all engage with sustainable practices and principles across a range of models including upcycling, ethical practices, slow fashion and conscious systems with consideration for materials selection, low waste and a transparent supply chain. They all have a particular area of interest and concern that is promoted as part of their online presence and business model.

The materialist: Claire Warburton, Asmuss Clothing, @asmussclothing, 2004 graduate

Asmuss is a London (UK)-based clothing company started in 2017 by sisters Claire and Fiona Warburton from Aotearoa New Zealand. Both avid travellers who return home frequently, the sisters saw a gap in the market for stylish, functional, eco-friendly adventure and travel clothing for women. Before Asmuss, Claire Warburton spent several years in the mainstream fashion industry refining her skills in the design and technical side of garment production (Asmuss, n.d.–1). Designed for versatility, Asmuss prides itself on producing 'common sense' sustainable garments with a focus on high-tech eco-fabrications and easy-wear, easy-care clothing. Asmuss has incorporated a range of innovative, hi-tech fabrications into their brand including Tencel and recycled polyester fabrics produced in an OEKO-TEX STeP certification textile mill in Portugal; a thermal-regulating technology, 37.5®, blended with an ethically sourced wool; a OEKO-TEX 100-certified EVO® woven fabric made from castor bean oil and produced in a Swedish mill; Green Soul Technology and OEKO-TEX polyester made from post-consumer waste; nylon and elastane fabrics made from pre-consumer industrial waste from an Italian mill; and a knit fleece made from wool and recycled polyester. Trims include responsibly sourced YKK Natulon® zips made from post-consumer waste.

Asmuss collaborate with several mills producing fabrics certified by OEKO-TEX, a group of international textile research and testing certification institutes in Europe and Japan. This use of technology enhances the function of Asmuss products, resulting in rapid dry, odour control, thermal regulation, water repellence, anti-bacterial, UVA/B resistance, moisture wicking and 4-way stretch for comfort (37.5: Performance-enhancing Materials, n.d.; Asmuss, n.d.–2).

While on their frequent travels, the Asmuss team road-test each garment for functionality and wearability. Well-considered sustainable practices have been fully integrated throughout the supply and manufacturing chain and are reflected in consumer care instructions. Their "Care for the earth and don't over-wash this garment" slogan aims at saving time, money and the environment. Trans-seasonal design, short-run ethically manufactured, low-impact production and distribution, and an emphasis on fabric care all add to the minimisation of the brand's carbon footprint. The brand encourages realistic sizing, with real-life models and no retouching of promotional imagery, with an emphasis on fun and adventure and consideration for the environment and other cultures when travelling. Connecting with customers post-purchase, Asmuss offer a repair and return service for pre-loved garments. Facebook and Instagram connect Asmuss with their community of travellers through advice on fabric care, environmental concerns and travel-logging imagery alongside product placement (Asmuss, n.d.–3).

The conscientious objector: Tara Viggo, Paper Theory, @paper_theory, 2005 graduate

Tara Viggo is a freelance pattern cutter-based in London, UK, a slow fashion advocate and a sustainable fashion futures promoter. Viggo has worked for several UK-based fast fashion labels, but found that the existing manufacturing supply chain was incompatible with her commitment to waste reduction, ethics and fairness in the fashion industry. She decided to opt out of consuming fast fashion after realising that she herself was a part of unsustainable work practices. Viggo now chooses to work with designers who use accredited factories and transparent supply chains.

Established in response to a resurgence of home sewers using the internet as a source for dress patterns and inspiration, Paper Theory began life in 2017 (iD Dunedin Fashion, 2019). An online, direct-to-customer platform, Paper Theory produces original downloadable, printable pattern files for the home sewer at a reasonable cost. User support includes full sewing and fabrication instructions plus a website, YouTube channel and blog, where Viggo promotes the concept

of slow fashion. Devotees attend regular construction workshops at the Paper Theory studio in London, as well as engage with online resources. With consideration for individual fit and a wide selection of sizing available, Viggo supports inclusiveness and encourages the making of stylish garments with longevity.

Positive community engagement is at the heart of Viggo's business philosophy, further demonstrated through the support and tutoring she offers through Fashion Awareness Direct Ltd, a charitable organisation that provides garment industry instruction to 16-19-year-olds with the aim of helping them gain employment in the apparel industry (White, 2018).

The upcycler: Sharn Blackwell, Mushama & Me, @mushamaandme, 2007 graduate

Mushama is Albanian for raincoat. From a chance discovery of a patterned fabric in an Albanian market, Sharn Blackwell's first Mushama & Me collection of brightly patterned raincoats, made from upcycled waterproof tablecloths, was born (Etsy, 2019). After graduating in 2007, Blackwell travelled extensively before settling in Amsterdam, where in 2012 she was inspired to design raincoats for European cyclists. Amsterdam is one of the wettest cities in Europe and a gap in the market had emerged for fun, colourful, patterned raincoats worn while cycling. Enabled through a good supply of recycled fabrics, pre-loved vintage laminated tablecloths and shower curtains sourced in the second-hand market in Amsterdam, the business grew. An eco-conscious label with a focus on upcycling and minimisation of waste, Mushama & Me raincoats literally took on a new life. Initially sold in local markets, a brand was born from the discarded.

On returning to Aotearoa New Zealand in 2015, Blackwell found that a guaranteed supply of pre-laminated fabrics was not available there, leading her to develop a waterproofing process that involved coating found fabrics with a micro layer of bonded PVC (Homestyle, 2019). Blackwell began making a small range of different styles of raincoat using unique fabrics, with lengths created by patch-working several fabrics together and carefully cutting around imperfections. To achieve waste minimisation, offcuts from the cutting room became baby accessories and bike seat covers. However, realising that the laminating process required to waterproof fabrics was unsustainable long-term, Blackwell decided to investigate a more sustainable way forward and is no longer using this process (Nadia, 2017).

Adding value to discarded fabrics by creating a new trend in children's wear is at the core of Blackwell's sustainable practice. A zero-waste philosophy is realised by upcycling discarded textiles from op-shops, giving new life to patterned bedsheets, duvets and tablecloths, with only the smallest of scraps going to landfill (Mushama & Me, 2019). Quietly promoting Mushama & Me via Facebook and Instagram, Blackwell is building a community of like-minded, eco-conscious parents eager to promote ethical apparel practices to others. With an awareness of the current unsustainable practices within the fashion industry Blackwell supports the Fashion Revolution movement and is subtly raising awareness by refocussing her supply chain and making practices (Mushama & Me, n.d.).

Recently, Blackwell has wound down the Mushama & Me side of her business, putting her creative energy into prolonging the life of existing garments, alongside facilitating make-and-mend workshops through a new venture, Make and Mend NZ (Make & Mend, 2021).

The ethicist: Anna Ross, Kester Black, @kesterblack, 2008 graduate

Currently based in Wanaka, Aotearoa New Zealand, after starting her business in Melbourne, Anna Ross has created a sustainable and inclusive business model while utilising multiple channels to engage with her customers. Using social media to promote her ethically made, cruelty-free, vegan and water-permeable ranges of nail polish and certified organic lipsticks, she aims to educate her target market about ethical practice through her blog, website, Facebook and Instagram (Kester Black Australia, n.d.). An early adopter of Instagram marketing, Kester Black has had a highly polished presence on this platform since 2014; the brand's ever-changing styling and imagery, updated at least daily, incorporates product placement with inspirational imagery and interesting stories. With a handful of ethical accreditations to its name, and awarded a Certified B Corp rating in 2016, Kester Black was the first cosmetics company in the world to receive this particular fair-trade certification.

Ross commits 2 percent of the income derived from Kester Black to charity, a business model that successfully combines a triple bottom line philosophy with social enterprise and financial sustainability. In 2016 Ross was awarded the Young Australian Businesswoman of the Year; was nominated again in 2017 and supports various charities through the i=Change program (Kester Black New Zealand, n.d.).

Kester Black products are available for sale both online and internationally at a variety of retail outlets including boutiques, cafes, department stores, design stores, spas and beauty salons worldwide. The brand gains extra online exposure from the social media presence provided by these retail opportunities, thereby enhancing the company's profile and ethical message (McCauley, 2017).

The transparent maker: Jessie Wong, Yu Mei, @Yumeibrand, 2014 graduate

Based in the North Island of Aotearoa New Zealand, Jessie Wong graduated with an already established business that she had developed while studying. Another social media and multichannel natural, Wong has successfully grown a leather goods label in the highly competitive and emerging Aotearoa New Zealand luxury market place, using Instagram as a platform to tell multiple stories and to personalise the Yu Mei experience. Originally using New Zealand-grown deer nappa, and promoting a transparent supply chain, Yu Mei's "land to luxury" story focusses on the health and wellbeing of the animals and humans involved in the making of a Yu Mei accessory and the traceability of materials. Wong says: "I want to grow Yu Mei into a socially responsible label and increase consumer awareness on how the products and garments they choose to buy are made" (NZ Apparel, 2016).

During 2016 New Zealand Fashion Week, Yu Mei disrupted the traditional fashion show format by staging an installation for buyers, media and supporters. Demonstrating how a Yu Mei bag is made from start to finish in a workroom setting, Wong highlighted the brand's philosophy of "quality and the hand of the maker over quantity," and what makes her bags and accessories desirable to a younger luxury target market and worth the investment (Sly, 2016).

Wong continues to interact with buyers and customers in intimate social settings as part of her sales strategy, and continues to put growing relationships at the heart of her business. The Yu Mei retail space was introduced in Wellington towards the end of 2018 as an experimental 'lounge-style' store, where label devotees are hosted and treated in a luxurious setting while considering their next purchase. Since then, Wong has had multiple pop-up stores and has recently opened a second Yu Mei Lounge retail store in Auckland, alongside the original Wellington store. Yu Mei also invites their 'community' to join Club Yu Mei, a digital club which provides members with insight into what inspires the team, events such as archive sales, and digital runway presentations. As part of the label's commitment to the concept of circularity, customers can exchange old bags for a credit towards a new purchase, thereby extending the life of a pre-loved item given a new lease on life and returned to the marketplace (Yu Mei, n.d.). Wong and her team are continually innovating and growing their range of products, while engaging on a personal level with customers through multiple channels.

The anti-fashion fashionista: Julia Palm, JPalm, @_jpalm_, 2015 graduate

Since graduation, Julia Palm has experienced a bohemian lifestyle in New York and Stockholm and currently resides in Wellington, Aotearoa New Zealand. Operating collaboratively within an art/fashion crossover, JPalm promotes a slow fashion model through customised and one-of-a-kind clothing and accessories as part of a project-based design process. Essentially a maker first, Palm utilises mixed-media materials and handcrafted textile manipulation to produce a range of original high-fashion garments in her *NEITHER.project* workroom. Palm supports diversity and acceptance of 'other;' her season-less fashion making, with longevity in mind, appeals to her devoted following of post-punk millennials disillusioned with fast fashion.

Imagery is at the heart of Palm's narrative and powerful messages, disseminated through visual media via Instagram, present young, cool anti-establishment types photographed in subversive B&W scenarios. Palm creates inclusive, unique digital and face-to-face experiences, including collaborative events such as pop-up retail, installations and exhibitions. Palm works closely with other designers, artists, filmmakers and musicians, using the internet and social media to promote, sell and deliver final concepts and products (Parsons-King, 2017; JPALM, n.d.).

In 2020 JPalm's vlog submission gained national recognition when it was awarded runner-up in the Hnry independent earner competition (Hnry, 2020). The financial support gained from the Hnry award was used strategically to launch a JPalm range of premium socks, further growing brand allegiance as an affordable product accessible to a wider range of customers wanting to engage with the JPalm brand.

CONCLUSION: SOCIAL CHANGE THROUGH DESIGN

Through observation of this group of Otago Polytechnic fashion graduates, a common thread has emerged. Similarities within their *modus operandi* suggest that these designers are each building an authentic community of practice and inclusive business models, with customer connections, supply chain transparency and sustainable principles as core values. They have a focus on developing and maintaining an economically viable business alongside promotion of ethical and environmental concerns; giving back to the community; and collaborating with like-minded people concerned about the future of the fashion industry and sustainability politics. These graduates based outside Aotearoa New Zealand have access to new technologies and customers that enhance their business models, while our antipodean designers can utilise multiple digital platforms to connect with wider communities.

The global fashion supply chain has been moving toward a more transparent and circular model as designers, manufacturers and consumers come to see the positive impacts of embedding sustainable processes and practices, both socially and environmentally. Internationally, fashion designers are becoming more aware of sustainable models, ethics, social impacts and economics, incorporating these principles into their own design practice as a core value. The designers showcased in this desktop observatory have chosen to engage with their community of practice, suppliers and customers in an inclusive, collaborative and transparent way. The promotion of sustainable ideals and social change alongside viable economics allows these designers to confidently challenge the status quo within a dynamic and competitive fashion industry.

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“IT’S IN A BOX IN MY WARDROBE:” “RE-SEARCHING” THE PRACTICES OF NEW ZEALAND WOMEN FASHION DESIGNERS

Natalie Smith

In this report I reflect on conducting research on fashion design in New Zealand, drawing on Cheryl Buckley's article, "Made in Patriarchy II: Researching (or Re-Searching) Women and Design," in which she argues that to understand women in design, a disruption of the traditional design narrative and a "re-visioning [of] design through a feminist lens" (Buckley, 2020, p. 23) is required. Fashion's status as a popular and ephemeral form of visual culture means that it is often not archived in traditional ways; further, New Zealand's reputation as a nation of home sewers, and the predominance of women designers operating from home, means that material is housed in varied domestic spaces. This requires a "re-search" of sites of production, and a re-think of *how* and *where* design is produced in order to locate material and give visibility to the practices of women designers (Buckley, 2020).

Dinah Vincent's doctoral study on the emergence of dressmaking in New Zealand notes that while dressmaking was an everyday experience for New Zealand women and practiced at home and school, it is not well documented (Vincent, 2018). This lack of documentation extends to more formal business practices. Douglas Lloyd Jenkins, in the introduction to *The Dress Circle: New Zealand Fashion Design Since 1940*, which he co-wrote with Lucy Hammonds and Claire Renault, noted the challenges in writing a history of New Zealand fashion design, because it was not recorded in the conventional ways. He unapologetically acknowledged that some of the visual material in the book was not up to traditional publication standards, but stressed the importance of its inclusion for recording New Zealand fashion history. Magazines, photographs, scrapbooks and oral histories were used to tell the story of New Zealand fashion design in *The Dress Circle*, with Lloyd Jenkins noting that "some labels can only be mentioned in passing because their trails have seemingly gone so completely cold" (Lloyd Jenkins, 2010, pp. 10-11).

These comments resonate with my experiences researching the history of the Benson and Hedges Fashion Design Awards. The Benson and Hedges Fashion Design Awards were established in 1964; in 1996 they were rebranded as the Smokefree Fashion Design Awards, and the final event was held in 1998. The awards were an open-entry design competition that attracted both amateur and professional designers. The tagline "When Dreams Turn to Gold" encouraged home sewers to think about the commercial potential of their design activity (Smith, 2017). The domestic location of these enterprises, however, means that women's participation in, and contribution to, fashion design history is often invisible.

Buckley argues that when researching women in design, we need to think about three key questions: *How* is design produced? *Where* is it produced? And *by whom* and *for whom* it is produced? Drawing on Roszika Parker and Griselda Pollock's seminal work, *Old Mistresses: Women, Art and Ideology* (1981), Buckley contends that the study of design history derives from the study of art history, an ideological discourse that privileges the grand narrative of the male artistic genius. Women are seen as both lower down the hierarchy and as "crafty" (Buckley, 2020, p. 21).

The traditional art/craft dichotomy can be seen in the discourses of creation attached to Rose Bertin (1747-1813), dressmaker and milliner to Queen Marie Antoinette (1755-1793) and arguably the first dressmaker credited with design, and those of Charles Frederick Worth (1825-1895), dubbed the "father of haute couture." Bertin was

defined by her skills in trimming and the making of accessories. As Buckley notes: "Women's roles in design were clear: women were categorized: they had sex-specific skills and attributes; they were deemed 'feminine', 'natural', 'decorative', 'instinctive'" (Buckley 2020, p. 21). Worth, in contrast, was aggressive in self-promoting his artistic talents. Adopting an artistic style of dress, he promoted himself as an artist in order to distance himself from the feminine connotations of dressmaking, and to utilise the prestige of art to market his designs to his wealthy clientele (Buckley, 2020; de Marly, 1990).

Within the New Zealand context, it has been easier to trace the lives of male designers who entered the Benson and Hedges awards because the 'how' and 'where' of design production follows the model established by Worth. This traditional design narrative is reflected nationally in the career of twentieth-century designer Michael Mattar (1920-2004). An admirer of the House of Dior, Mattar ran a salon from the Waikato town of Taumarunui (Pickmere, 2014). Mattar kept a scrapbook of his winning entries in the Benson and Hedges Fashion Design Awards, as well as other career highlights. (Figure 1) Meticulously assembled, the scrapbook serves to bolster his reputation as the archetypal designer genius and is now in the collection of The Museum of New Zealand Te Papa Tongarewa, thus further cementing his reputation as one of New Zealand's greatest fashion designers. This contrasts sharply with the practices of women designers who also entered the Benson and Hedges awards. While these women may have been creating for similar clientele, *how* and *where* their design work was produced differs. This in turn has influenced how their practice is documented and archived.



Figure 1. An excerpt from Michael Mattar's scrapbook, his 1968 Benson and Hedges entry. Photograph: Natalie Smith.

In 2016, I presented a paper at "Making Women Visible: A Conference in Honour of Barbara Brookes" (held at the University of Otago, 15-17 February 2016), in which I explored some of the challenges of researching women's participation in fashion design competitions in New Zealand. The nature of women's making – at the kitchen table, and late into the night once children had been put to bed – meant that evidence of their practice was often relegated to domestic spaces. I recalled one conversation with a designer who told me, "it's in a box in my wardrobe," in reference to a particular garment I was looking for. One woman visited me in my office with a sports bag containing trophies, certificates and award-winning garments. She had not put the garments in the sports bag specifically for her visit to see me – that is where she kept them permanently. Another former entrant was able to show me some pieces of a ski outfit she had crocheted, but not other pieces – her daughter's friend had borrowed these and they were long gone. I met this designer at her home where she went to a wardrobe to pull the garment out.

My research has, however, benefited from women's traditional roles in preserving family history. The wife of one designer contacted me to say that they still had their husband's award-winning gown, adding, "I do have a professional photo of the gown somewhere that will require a bit of hunting." That "somewhere" turned out to be a drawer. I am also grateful to Phillip Shortt's mother for keeping clippings of his early work which she sent to the organisers of the Benson and Hedges awards. These clippings have subsequently found their way into the Maysie Bestall Cohen collection housed by Archives New Zealand. Shortt was the first Supreme Award winner in 1971; up until 1970 there was no supreme award offered, only awards for categories.

At “Making Women Visible” I met Chloe Searle, curator of collections and exhibitions at the North Otago Museum, Oamaru. Searle mentioned that the museum collection included some designers connected to the Benson and Hedges awards. This chance encounter led to the unearthing of the story of Maritza Boutique, established in 1966 by Marjorie Dench Tschopp (1934-2018). Maritza Boutique operated in Oamaru until the late 1970s. The boutique was named after Marjorie’s daughter Maritza, who won the Benson and Hedges Fashion Design Awards Supreme Award in 1977. Through a notice on the museum’s Facebook page, I was able to connect with Dench Tschopp and rediscover the forgotten history of an entrepreneurial Oamaru fashion house.

The story initially unfolded through Dench Tschopp in a series of emails in which she recounted the history of Maritza Boutique and emailed through images of garments. Searle liaised with Dench Tschopp, who put together a scrapbook about her fashion business, which is now in the museum collection. Visiting the museum to look through the scrapbook, I was struck by the pink cover embellished with the text “Scraps” in gold lettering (Figures 2 and 3) – a reference to the textile trade and a reminder that women’s design activity often occurs in marginal spaces and is recounted in scraps of information. Dench Tschopp’s scrapbook contrasts sharply with the meticulous, businesslike recording of Mattar’s design achievements. Where Mattar’s scrapbook promotes the designer and his business achievements, Dench Tschopp’s scrapbook focuses on the people who wore her garments and includes a section on wedding dresses created by Maritza Boutique.

Dench Tschopp began making children’s garments along with other ‘sewing mothers’ for a kindergarten fundraiser: It was from here that the idea of collaborating with local women to run a boutique grew: “I was already running a dressmaking business from my home using the ubiquitous ‘kitchen table’ (Formica) where many a New Zealand enterprise began.” Dench Tschopp (2017) writes in a letter accompanying the scrapbook. This account underlines Buckley’s observations that dressmaking practices were often disrupted by, and fitted in around, other family responsibilities: “Throughout the twentieth century women have made clothes by hand, aided

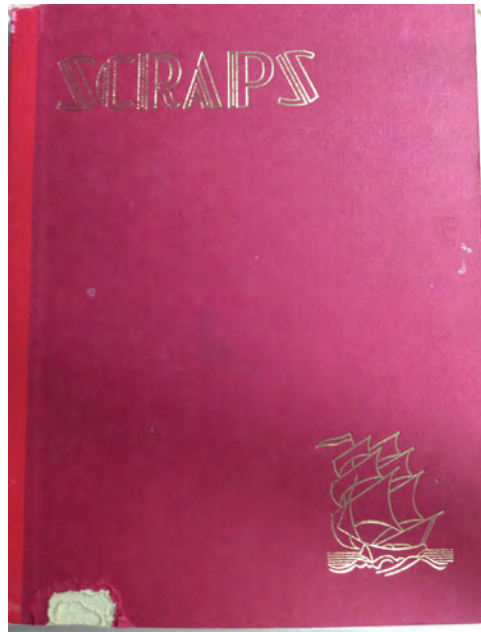


Figure 2. Scraps: The cover of Marjorie Dench’s scrapbook, North Otago Museum. Photograph: Natalie Smith.



Figure 3. The first premises of Maritza Boutique, an old doctors surgery, from Marjorie Dench’s scrapbook, North Otago Museum. Photograph: Natalie Smith.

latterly by a sewing machine finding space on the kitchen table, and squeezing sewing between other domestic responsibilities" (Buckley, 1998, p. 157). Dench Tschepp's history is revealing not only for highlighting the complexities of the lives of women fashion designers, but also for exposing attitudes towards women in business. She notes at one point that a bank manager asked her if her husband would guarantee the shop's rent (Dench Tschepp, 2017).

Reflecting on Buckley's key questions – How is design produced? Where is it produced? – has provided me with a new framework with which to research women fashion designers in New Zealand. The practices of collecting and recording fashion design from scrapbooking, to oral history and searching in domestic spaces for garments, replicates the everyday character of the emergence of fashion design in New Zealand as a practice that began at the kitchen table. Exploring the lives of women designers involves the researcher in rethinking and disrupting the traditional design narrative; correspondingly, it involves the uncovering of a story that by its very nature involves disruptions common to women's lives, from childbirth to childcare and domestic interventions. It is also a history that disrupts traditional narratives about women's place in the world of business. In the spaces between these interruptions, creativity and great design flourished; in the unconventional archives of wardrobes, drawers and family scrapbooks around the country there is abundant evidence of this activity.

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DESIGN PROCESS, DRAWINGS ARE RE-PRESENTATIONS OF IDEAS

col Fay

In terms of a design practice, fashion is often judged on the final resolution, an approach which diminishes the very robust and critical stages of process that inform the final outcome and cloaks the design resolution in the somewhat enigmatic posture of the creative genius. However, working with others and publishing in both fashion and architecture has shown that this approach is not universal, nor is it accepted as a finite and therefore concrete pathway in itself. Unveiling the process by allowing us entry into it through visual re-presentation goes some way to demystifying this creative practice and allows the breath of knowledge involved, both conceptual and tactile, to be acknowledged.

The Renaissance practise of *disegno*, a technique bringing together artwork and craftwork, acknowledges the importance of process in giving meaning to the act of 'making' or production. Originally applied to the arts of sculpture, painting and architecture, this practise suggests that to realise the potential of something before it is concrete is a necessary step in the articulation of making (Hartoonian, 2014). The concept of process proposed here suggests an authentic method of extracting meaning from a creative endeavour through capturing ideas through visual manifestations, namely drawing.

However, expanding the idea of "drawing" to include three-dimensional processes acknowledges the multiplicity of representational practices in a contemporary sense. "Drawing" can be considered as a process of imagining, seeing and representing ideas about the "ex-perience" – a connecting practice, a re-presentation. For Peter Downton (2004), sketch drawing or graphic representations executed on paper are no different from the act of drawing with paper. He therefore describes the surface of inscription as arbitrary, as within the creative process the intention is to make conscious thought tangible. Legitimacy therefore lies in the formalisation of the creative process, allowing it to be captured, critiqued and made visible; it suggests that within the process of making is a process of becoming.

For me, process is the major critical element within the development of any creative design project, as it allows for a rigorous interrogation of thought, trial and evaluation to occur simultaneously. For me, the qualities of making lie not in the intention to produce an object; rather, they are concentrated in the process of thinking that allows the form to materialise as an embodiment of an idea. The final realisation I term "residue" – a trace of the research. It is the manifestation of processed thoughts, suggestions and conversations, both with myself and with the work of others – elements that come together not finished, but rather are allowed to be fragmentary. Downton refers to process as "the immediate stages" of creation, which as critical parts will take their place in the whole when finalised. He speaks therefore of agency within the design process, the intention of making through creative exploration.

Nigel Cross (2006, pp. 34-38) refers to this type of practice as a "critical, reflective dialogue" that enables us to review our research as abstract ideas capable of interrogation and able to be manipulated, rather than as elements on their way to becoming refined solutions. For Cross, the design process – which I have interpreted as 2D and 3D explorations – is necessary in order for the design itself to undergo a critique that is both micro and macro simultaneously, a selective ordering of what is relevant. As a method it allows the design solution, played out through multiple explorations, to be a proposition rather than a resolution.

Process-driven practices, as represented in Hywel Davis's books (2010, 2013), go some way to making the process of fashion designers visible – and set a model for interrogating fashion beyond its final resolution. In this new section of the Fashion special issue of *Scope: Art and Design*, Special Issue Fashion Forward >> Disruption, we are offered insights into how varied and conscious the design phase of fashion can be, which opens up the discourse beyond a three-dimensional objective. These dialogues offer us a breadth of exploration into what fashion is, what fashion could be, and the things it must be conscious of – all suggesting that fashion is beyond formal classification and should be allowed an opportunity to expand its perceived boundaries. Collectively, these contributions represent a body of knowledge that is placed alongside the work of others in order to establish a connection to the ever-expanding field of fashion and its opening up to the multi-disciplinarity of practices.

What Davis's books and the exemplars presented here suggest is that they are not illustrations of a pre-design process, but rather a different kind of practise; not finished work, but fragments that are captured. This reminds us that it is not necessarily the point of arrival, but rather the journey, that is the practise itself.

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.

DOI links to the designers on the following pages:

Margo Barton	https://doi.org/10.34074/scop.1021009
Stella Lange	https://doi.org/10.34074/scop.1021008
Simon Swale	https://doi.org/10.34074/scop.1021007
Anessa Starker	https://doi.org/10.34074/scop.1021010

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<https://doi.org/10.7480>

What fuels your design ideas?

Cinematic visions in my head – sounds a bit mad, but I think these are very important fuellers for me. Also nature and materials around me, and people who may wear the pieces.

Is there a routine to

your design process?

Yes there is – it could be linked to a car or some other movement, dance or a swim maybe –
there's a rhythm.

It usually starts slow, and considered, and usually at night or during a weekend. That part is about identifying the ember of an idea that could become a design. Often these things swirl around me; I can't quite grasp them, they are elusive or ethereal in their being. Sometimes I am not even looking for anything, it just comes. When the idea lands, so to speak, it can be softly, or with a big **BANG**, but either way the idea has some concreteness to it – although it

is usually a written-down idea or a drawn idea or a combination of the two.

The idea then undergoes a very rigorous investigation regarding its efficacy –
why is the first hoop to jump through.

What am I saying or doing with this idea, this design? I am often caught up trying to ensure that it is good to go with the sustainability hoop, so many times it is a 'no.' And then I head back to the start.

The idea is sometimes stamped out for good – for example, the metal eyelets which were to be on pieces for the CTANZ Unbound exhibition. But sometimes the idea will smoulder away, waiting for the next opportunity to become a reality. Digital designing is great, as the material doesn't exist – that is sustainable – but I know that processing power is using up energy which has to be accounted for. Digital designing means that I can bring things to reality without concerns for their material impact, but digital designs as the endpoint can be a little frustrating for a fashion designer.
We love materiality!

Margo Barton

Do you experience an 'eureka moment' when you know a design is working?

Yes, I do.
It comes after making and thinking and making, and the eureka isn't always what I expect, or always good, but there is a point, oh yes!

Do you have sources of inspiration that you always revisit?

Feelings, not words, usually expressed in different ways. I am drawn to the cinema, to the vistas and stories expressed by two directors in particular – Federico Fellini, in his dreamlike concoctions of realism and dreams, and the modernist, highly designed and funny slapstick of Jacques Tati. I am also drawn to how music feels (to mind and body) and where it takes me, the listener, to – for example, punk, post punk. Also to nature, the colours, the sounds, the feeling.
As I said, feelings, not words. Inspirations from fashion also exist – in particular, vintage fashions, 1980s backwards. I am fascinated by cut colour, fabrication, makeup, hair, home interiors, cars and all the trimmings including food and music, of course. Exhibitions like Moholy-Nagy, sometimes fashion exhibitions like Pierre Cardin.

How would you describe your design process?

I have two processes – one is individual or self-instigated, and is usually involved with making fashion objects or experiences.

This will often be the seed of the second process, which is collaborative and can occur for curation, and for making fashion objects and experiences. I think I need to draw this one, it's complex.

What is the most enjoyable part of designing for you?

Identifying the glints of ideas and transforming the ephemeral into a reality.

Is there a specific time of day when you are most creative?

Definitely at night, and first thing in the morning, sometimes all night. When I am on a roll it can be all day and all night.

How important is research in your working process?

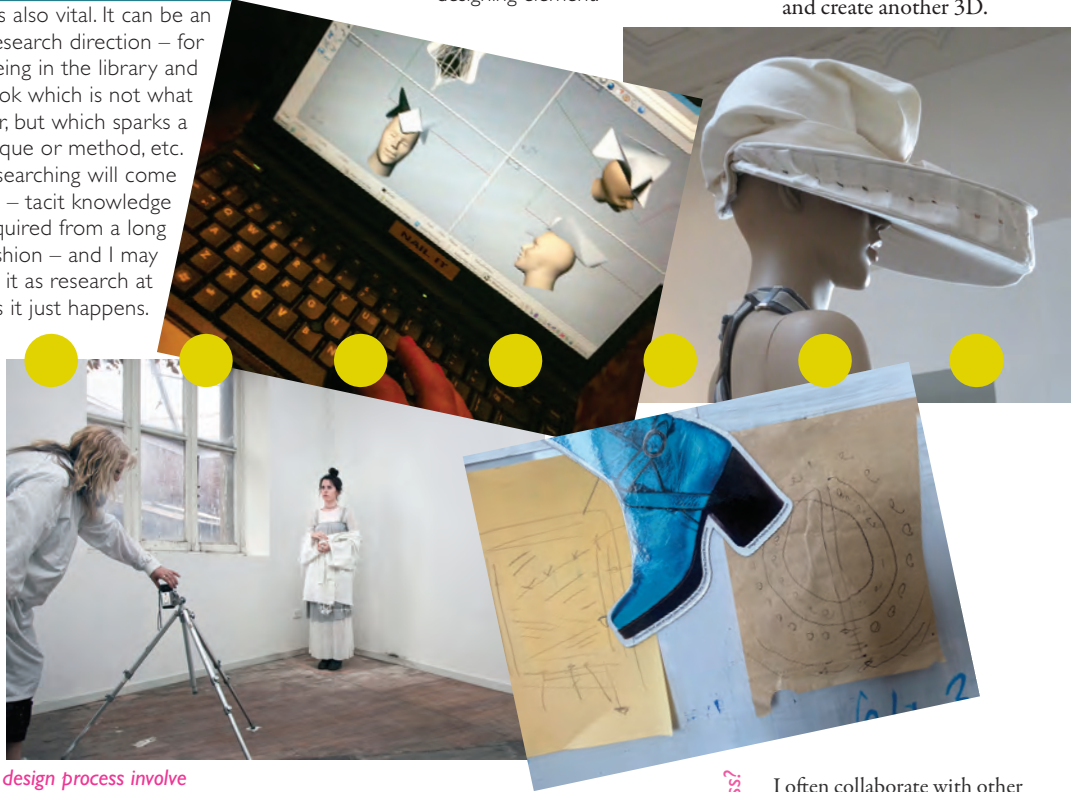
Research is also vital. It can be an accidental research direction – for example, being in the library and tripping over a book which is not what I am looking for, but which sparks a direction, a technique or method, etc. Sometimes the researching will come from deep within – tacit knowledge that I have acquired from a long time working in fashion – and I may neglect to identify it as research at all, as it just happens.

How important is designing in your research process?

Vital, I don't think I could undergo a research process that didn't have a designing element.

How does your research and design work evolve from 2D to 3D?

Yes, and vice versa. I think this comes from my background as a patternmaker. I am always looking at things and how they can be collapsed into 2D in order to evolve the idea and create another 3D.



Does your

design process involve photography, drawing or reading?

It also involves active resting (thinking), drawing (analogue and digital, 2D and 3D) and sometimes photography.

What materials are essential to your working methods?

Pencil and paper are the only essentials. Desirable is gouache paint or digital paint, tracing paper, computer with Rhino or other 3D software. Plus the material I am using to make whatever I make.

What is the best environment for you to work in?

When researching, reading, sketching and digital designing I like my office, believe it or not, especially very late at night when there is no one else around. In a workshop, when making or prototyping. I like the shared workshops in fashion and in product design, where conversation around the making can occur.

Do you have a team that is involved in the design process? If so, what do they do?

I often collaborate with other people, whether it be on an idea for an exhibition or for millinery to accompany a fashion designer's clothes. This is always a conversation. Usually, I am already working on something or have an idea simmering away, and the collaborator will ask me, for example, for a hat for a fashion installation or for a show – or I will pitch the concept to a long-standing collaborator like Dr Jane Malthus and see if the idea has legs. Looking at the timeline and what is, or isn't, possible is next.

How important is research in your working process?

Research is key – I research history, ideas, materials, forms, conventions and use. My research is both traditional academic and more contemporary exploration through making.

What fuels your design ideas?

Curiosity.

Stella Lange

Stella is a pracademic, with a deep curiosity around textile making. Her creative practice is positioned amongst contemporary online maker communities, allowing for global asynchrony connections to other makers – and formation of communities of practice. Material culture provides a way to consider the practices and knowledge's embedded as part of making garments, slow fashion, and history-bounding opens up doors to reconsider how historic and contemporary making informs and creates value in ways commodification and commercialisation does not. Her practice is three fold, personal development of knowledge, sharing that in both traditional academic and maker spaces – and physically embodying maker knowledge in designs shared with gallery and online communities.

What is the most enjoyable part of designing for you?

The research, the exploration and play that come from reading, context mapping, discussion of possibilities and the sheer pure joy of making, when all goes well.

Do you have a team that is involved in the design process? If so, what do they do?

I work as an individual, but I have a Community of Practice whom I meet with regularly – we share images, connections, and discuss our works and process. This community is essential to help me see my work and developments as others see them.

How would you describe your design process?

Fluid, incremental, iterative and exploratory – progressive and open-ended. There is always more to try, to test, to do and to discover.

Do you experience an 'eureka moment' when you know a design is working?

There are moments when I am sure of the next stage. Intuitively, I recognise a pathway or solution, and I have the confidence to progress my design – and yet as a designer I am cognisant of the reality that design without an audience is not design, and I worry that people may misinterpret my work.

Does your design process involve photography, drawing or reading?

I draw to make sense of the world – and I read to make sense of the world – sometimes this means too many ideas. I use photography to document, but find it lacks the sensitivity that drawing, painting or writing provides. Photography is a blunt instrument in my hands.

Is there a routine to your design process?

No, not really. I try to establish some sense of order. I make a point of stopping and recording key stages and steps, but sometimes the process takes over and the design evolves as I work with the ideas and materials.

Is there a specific time of day when you are most creative?

Mornings, I am a morning person – ideally before others are around in my workspaces. I love the early morning light, the calm anticipation of a new day and opportunities to work uninterrupted before others arrive.

What is the best environment for you to work in?

Quiet, and warm. I love the separation from the world that windows or rooms provide. At times I work best alone, yet I also enjoy the company of those who work in a similar manner.

How does your research and design work evolve from 2D to 3D?

I am a maker. My development requires making and exploring 3D. Much of my work involves fabricating a textile – hand knitting or embroidering; by their nature these activities are 3D in form and must be tested as such. Besides, my drawing skills don't allow me to approximate my planned outcomes in the way that making allows.



How important is designing in your research process?

Very – designing is part of my research process, as I develop knowledge about 'how' or 'which' or 'what.' If I already knew the 'how' or 'which' or 'what,' it wouldn't be design.



What materials are essential to your working methods?

Very few. I am a bit of a stationery geek – fountain pens with oddly coloured inks (brown and olive green are firm favourites), journals with high-quality paper, neutral colour palettes of materials, calico with cream thread, mid-grey yarn to sample with, tonal threads to stitch with, warmth and lots of clear light. I add bright lights to every space I work in.



Do you have sources of inspiration that you always revisit?

My inspirations are colour, materials and sensory aspects. For me, fashion design should be related to 'the here and now' – as well as working with history and the future. As a designer, my aim is always to develop clothing that provides comfort – physical, social, emotional.

How would you describe your design process?

*Conceptual,
immersive,
haptic.*

Is there a routine to your design process?

To paraphrase Fran Lebowitz,
“Read before you think,
think before you design.”

Simon Marcus Swale

Do you have a team
that is involved in the design process?

If so, what do they do?

No – but I
rely on a wide
network of
peers and
mentors who
contribute
in critically
evaluating my
work at various
stages.

*Do you have sources of inspiration that
you always revisit?*

I don't really work with 'inspirations'
as much as responding to the
physical world around me

– *this is my constant.*

I work across art and design, but my process is one, and any given project could produce either art or design outcomes, or both. I never actively seek 'inspiration.' As a concept lead practitioner, I am usually engaged in research on specific discourses that relate to understanding the world around us. This academic research is generally balanced by phenomenological research that relates to my own lived experiences of the world. Recent projects have, for instance, involved what I term "critical walking" – a means of researching that involves walking as exploration, discovery, thinking and knowledge creation.

A lot of my recent work has focused on globalisation and the global cultural economy, specifically the flows of consumer goods around the world. Besides my interest in the politics of production, my critical walking methodology led to an exploration of discarded packaging from consumer goods such as cigarette packets and banana boxes. Exploring cardboard packaging led in turn to a questioning of traditional fashion garments and materials, resulting in a series of transformative pieces that reproduced cardboard boxes at a 1:1 scale in a range of soft materials.

What fuels your design ideas?

Trying to understand the world around us...

Is there a specific time of day when you are most creative?

The dead of night.

How does your research and design work evolve from 2D to 3D?

Organically – reading, writing, drawing, making are usually all happening constantly and simultaneously.



The human body.

What materials are essential to your working methods?



How important is research in your working process?

Research is the driving force of all work and making.

How important is designing in your research process?

Designing is the research manifested.

What is the best environment for you to work in?

Alone and in silence.

What is the most enjoyable part of designing for you?

I enjoy all parts. I find that I start each section loving it – research, design, making, etc. Then I get to a point where I hate it and desperately want to move on to something else. So, at a certain point in the design process, I decide that I'm really a maker and want to make things – then I want to think about ideas. So mostly I follow myself around, I guess.

Anessa Starker

What fuels your design ideas?

Any idea I find interesting. I like modern art and history, so I read a lot around those topics.

What is the best environment for you to work in?

I work best in spaces with others around; being by myself in a room makes me a little crazy!

Do you experience an 'eureka moment' when you know a design is working?

I don't usually experience a eureka moment, but there has been the odd time when I had a moment where I knew a design would work. Specifically, I designed a shift dress with a particular collar on it. That was an 'eureka moment.' I have gone on to design iterative versions of this dress in other collections.

How would you describe your design process?

Probably as linear – one idea leads to another. I usually start with some research, then create mood boards or collages in response to that. Then I research some more. Eventually, I have enough of a position to start designing. From there I might have specific things I want to include, like collars or flared skirts. I sometimes make silhouette studies to get a feel for how I might want clothing to sit on the body. Once I have an initial line-up I might find fabric, if I haven't done so earlier, and do some seam and application samples to see which fabric will work for the design. I might then go back and redesign. After this, I usually start pattern making.

How important is research in your working process?

Research does take a back seat when I'm actually working. However, I would research pattern drafting, draping or construction techniques if I felt I needed to. Mostly my working process is a bit more experimental. However, I have often already researched a specific drafting/making technique earlier in the design process, which I then just apply in the working process.

How important is designing in your research process?

It has become increasingly important. Designing as I research or, at least, creating some visual response to ideas I'm researching helps to ground the research in a practical way. I'm always trying to come back to the question, "How does this idea relate to clothing?"

What are your sources of inspiration?

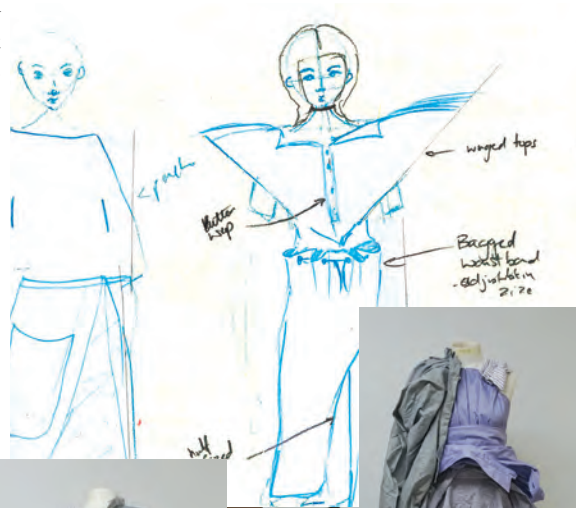
I get a lot of ideas when I wander around. I also often look at historical garments. I find inspiration often finds me unexpectedly.

Do you have sources of inspiration that you always revisit?

I don't think I intentionally revisit the same sources. However, I do have some themes which I really like and often look into. For example, I really like historical military uniforms, so often look to those for inspiration.

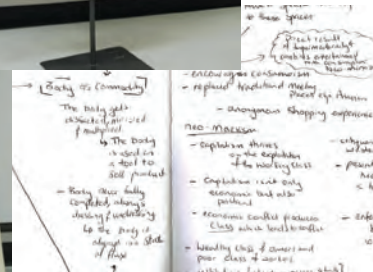
What materials are essential to your working methods?

Coloured pencils, collagable images, set square (grading square), Fiskars' spring-handled snips, sewing gauge. I also generally have a lot of books, though not always the same ones.



research and design work evolve from 2D to 3D?

My designs evolve a lot from 2D to 3D. Going from 2D to 3D is for me the most important part of the design process, because it's where something purely theoretically has to be constructed in materials. For me, working within the real-world constraints of having a 'real' body, limited resources and materials available to bring something to life defines being a designer, as opposed to being an artist. Being a designer is a response to constraints, and the process of making a 2D design 3D defines that.



Is there a specific time of day when you are most creative?

No, I find that I have to keep engaging with different ideas for them to develop into something. However, I do often stay up late, especially if I feel I'm 'on a roll.'

Do you have a team that is involved in the design process? If so, what do they do?

No, I don't have a team.

Is there a routine to your design process?

No, I don't think so ...

Does your design process involve photography, drawing or reading?

My design process is very driven by ideas, so I often do a fair bit of reading before I start drawing. I would often start by making some collages of magazine images or found materials to figure out the mood for the collection. I have found that it's very important for me, personally, to work out how the idea can be related to clothing very early in the process – otherwise, I think the clothing gets lost in the design.

HOW CAN FASHION REPRESENT THE FLUIDITY OF MASCULINE AND FEMININE ENERGY?

Sofia Heke



Figure 1. Sofia Heke, How can fashion represent the fluidity of masculine and feminine energy? 2021 collection. Models: Dylan Reid (Left) and Toby Fletcher (Right). Photographer: Sofia Heke.

How can fashion represent fluidity of masculine and feminine energy? I explored this question in a project within my third-year fashion bachelor's degree. For the project we were asked to engage with fashion in a critical and conceptual way, to question what design is and can be in the twenty first century. We were to use the UK design council Double Diamond framework, consisting of both research and design (Council, 2019), which involves four key stages: discover, define, develop, and deliver. We were tasked with developing our own area of research, identifying a problem or issue, leading to a research question that would be our brief - followed by the design of a three-outfit collection. In this article I outline my exploration in the role of fashion representing gender fluidity, through exploration into my own gendered experiences, much research, and my design process which lead to the creation of five garments. (Fig 1)

EDITORS INTRODUCTION

Fashion Designing involves not only a complex mastery of technical, conceptual, and aesthetic knowledges, recognition of recent and contemporary Fashion practices, and for-seeing possible fashion directions. To master all of this requires practice, actual hands-on exploration of fashion design through experimentation and most importantly critique of one's own work through evaluation and reflection. Reflective practice is rarely innate, and for most fashion designers is something that develops over time. Only through deeper levels of reflection and self-critique do Fashion Designers develop professional confidence to develop and propose new fashion. We continue to follow a *Scope (Art & Design)* Fashion Special Issue tradition of inviting undergraduate students to write about recent projects and processes, an opportunity to reflect on their design work beyond handing in and presenting it for assessment. We aim to provide a space for reflection outside of the classroom – to explore a a more professional and academic side of Fashion Practice. Here, Sofia Heke, shares her reflection and examination of her recent Fashion design project - adding to the work of four earlier students writing in Issue 17 and five in issue 15.



Figure 2. Sofia Heke, How can fashion represent the fluidity of masculine and feminine energy? 2021 collection. Models: Dylan Reid (Right) and Jasmin Dunn (Left). Photographer: Sofia Heke.

Starting this project I was inspired by my own gendered experiences - specifically my hybrid identity as a young Māori woman having lived in Australia and New Zealand. Moving from Brisbane to Dunedin, I experienced great culture shock particularly within Dunedin's student party culture and the underlying sexism, homophobia and toxic masculinity that came with it. I researched into gender stereotypes and identities, and how masculinity and femininity are not descriptors of sexual orientation. This then led me to researching Gender and Te Ao Māori as well as sensuality. From here, I developed my research question: "How can fashion represent the fluidity of masculine and feminine energy?". As I chose to express this concept through fashion design, I researched textile techniques and manipulations such as gathering, smocking, tucking, sculpture, and drapery. I wanted a technique that provided fluidity and sensuality in my collection. I discovered that the tucking technique allowed fluidity and sculptural movement with fabric,

so I manipulated and implemented this technique into my five-piece collection. As per my philosophy of using existing fabric over new production, all fabrics and accessories are 100% recycled from my own fabric scraps as well as op shop materials. I created this collection to be showcased as an exhibition online and on runway.

DISCUSSION

My research question "How can fashion represent the fluidity of masculine and feminine energy?" arose as I was inspired by the fluidity and sensuality of the masculine and feminine. I was influenced by the concept that every individual can express both their masculine and feminine, without linking it to sexual orientation or gender. My goal was to express this fluidity through fabric on the human form, to bring this concept into a physical exhibit. (Fig 2)

“Femininities and masculinities are plural—there are many forms of femininity and many forms of masculinity. In everyday language, femininities and masculinities do not map onto biological sex. In any one culture, certain behaviours or practices may be widely recognised as “feminine” or “masculine,” irrespective of whether they are adopted by women or by men. Femininities and masculinities are not descriptors of sexual orientation.”

Schiebinger, L., Klinge, I., Sánchez de Madariaga, I., Paik, H.Y., Schraudner, M., and Stefanick, M. (Eds.), 2011-2021., p1)

I analysed gender stereotypes within my own life experiences and as seen in the media. I identified how the process of gender socialisation can have negative effects on identity construction, especially as these stereotypes are constructed in early childhood and within the family – both which are primary agents of socialisation. This can in turn lead to negative characteristics including sexism, toxic masculinity, anxiety, and overall identity insecurities. I then explored sensuality and how it is often paired with sexuality. I discovered how sensuality relates to the body, the senses, and sensory pleasure which is not necessarily sexual. This then raised a further question of “How can we embrace our sensuality without it being sexual?”. I further researched this and was inspired by Robyn Ho (2006), who states:

“Our bodies and our skin are the start of our relationship with the world. To design for the sensuous intellect is to construct situations where phenomena can occur”.

(Ho, 2006, p170)

According to the Cambridge dictionary, fluidity is “the quality of being likely to change repeatedly and unexpectedly... the quality of being smooth and continuous” (Cambridge, 2021). Today, identity is becoming more fluid and this fluidity is more accepted. For example, in popular culture, celebrities such as Harry Styles and Timothee Chalamet embrace and showcase their femininity and sensuality which have been showcased in major magazines including Vogue and Entertainment Weekly. For my collection, I wanted to showcase such gender fluidity that is becoming normalised and explore the concept of sensuality.

I have always created non-binary clothing. Up until last year, I designed to the stereotype of “unisex” fashion, which is stereotypically very boxy, masculine and based on streetwear. As I explored embracing masculine and feminine energy I discovered that the word “unisex” or “non-gendered” fashion is automatically associated with these boxy masculine garments that do not embrace femininity or sensuality. I saw a lack of options for masculine identities that want to embrace their femininity. I wanted to provide a new meaning to non-binary clothing with no limitations or restrictions. I want to re define non-binary fashion for all identities, that does not hide, yet embraces the human figure.

Another topic I explored was gender diversity and Te Ao Māori. Being a Māori designer, my family have always supported my passion for exploring my Māori identity and nonbinary design. I listened to the RNZ podcast “BANG” season 2 episode 6, where Melody Thomas speaks with professor Ngahua Te awekotuku about how old stories illustrate diverse sexualities and gender expressions in Te Ao Māori (Thomas, 2018). Takatāpui is an ancient term defined as “an intimate companion of the same sex” which today is similar to the way “queer” is used. Evidence of diverse Māori sexualities and expressions are seen in pre colonial Aotearoa. Clues have been uncovered in old chants, songs and carvings. This research showed me that pre colonisation, gender fluid Māori were accepted. It was not until English colonisers pushed their Christian beliefs of morality, sexuality and gender on Māori which framed sexual fluidity as a sin (Thomas, 2018). Māori believe that everyone inherits the wairua (spirit) from their Whakapapa (ancestors), which includes sexuality and gender identity. This researched informed my question, and inspired me to present this concept of Takatāpui to an audience. Since pre colonised Aotearoa and as seen in contemporary society, sexual / gender fluidity has always been here.



Figure 3. Sofia Heke, How can fashion represent the fluidity of masculine and feminine energy? 2021 collection. Process Journal photos.

DESIGN PROCESS

As I used the double diamond to structure my design process, I used three main processes to develop and deliver my designs. I observed fluid movement, draped onto the human body, and worked with a fluid process of unpredicted fabric response.

Observing fluid movement

I explored words that responded to the concept of my question - words such as fluid, sculpture, ethereal, structure and movement. I then found images that

responded to these words which allowed me to think of how I would express and define these words throughout fabric focusing on textile manipulation, fabrication and surface design. The research outlined above informed the development and delivery my collection. I trialled overlocking, gathering, smocking, hand stitch and cutting as a physical representation of these words and images. Out of these methods, I was particularly drawn to the tucking method, specifically when I trialled it in stretch knit. (Fig 3) The tucks shaped the body and moved when I stretched it - they instantly gave me fluidity.

Draping onto the human body

A big part of my process was draping my pieces on a human form to see how the tucks moved on the moving body. I placed pieces on a male figure as well as a female figure to see how the different curves of the body manipulated the tucks. As I aimed for this collection to be able to fit multiple body shapes and sizes, I loved that the tucks shaped each body differently. In my third outfit you can see this mostly on the top - on a feminine figure - the tucks drape in multiple directions around the chest, whereas on a masculine figure, the tucks remain sitting in one direction. The black dress also changes its look depending on the wearer; specifically around the shoulders and chest. Where parts of a body are more full or curvy, the garments stretch and move around. On areas where the wearer has a smaller figure, the garments fall gently along the body.

Fabric response

Another main part of my design process was developing a drawing method on the fabric. I drew fluid lines with fabric chalk, sewing them into tucks. This allowed the fabric to respond to me in its own unpredictable way, providing a fluid energy. Each tucked piece was firstly drawn by hand, with no structured measurements as I wanted my process to be as fluid as possible, resulting in an unpredictable silhouette. I was able to work with the fabric in a way that was exciting and refreshing, yet also very fluid and sculptural.

OUTCOMES

As a designer I often use physical experimentation to embody my ideas. In this collection I used a tucking technique to show fluid movement and reflective greens to express the energy flowing throughout. I wanted to highlight the sensuality of the body, allowing my garments to hug and embrace the human figure. I also created accessories to compliment the collection such as arm warmers, neck and waist ties.

LOOK 1: This look provides power yet delicacy through a simple yet statement off the shoulder tube dress complimenting a sleeve and waist attachment. (Fig 4) The beautiful metallic green glitter knit was sourced by my nana at a garage sale in my hometown. It gave me a sense of dark glamour, which provided a masculine yet feminine attitude. I chose a calf length to allow a long and sophisticated look, paired with delicate draping of my purple and blue textured satin polyester. I wanted the shining pieces to fall gently around the dress, with a juxtaposing sleeve and waist attachment that gives almost a utilitarian feel of protection and power.

Figure 4. Sofia Heke, How can fashion represent the fluidity of masculine and feminine energy? 2021 collection. LOOK 1. Model: Jordyn Chin. Photographer: Sofia Heke.





Figure 5. Sofia Heke, How can fashion represent the fluidity of masculine and feminine energy? 2021 collection. LOOK 2. Model: Dylan Reid. Photographer: Sofia Heke.

LOOK 2: This garment would be my statement piece, as well as the piece I spent the longest perfecting. The silhouette is a mixture of the masculine and the feminine, providing a fit that allows most body sizes to fit inside. (Fig 5) The garment moves comfortably and stretches easily. Not only can this dress be a singular garment, but it can be worn in multiple ways, as the technique I used allows multiple entrances to the body. I did not want conventional openings as these are not conventional garments - they are sculptural pieces on the body, hence why the majority of the seams are hand stitched or overlapped together. I weaved the shiny strips in and out of the thick tucks, as I wanted these colourful pieces to be able to have fluid movement. I hand stitched each piece to the top of the garment allowing the ends to be pulled through in multiple directions.

LOOK 3: My aim for the pants was to provide a silhouette that looks like an object floating and moving around the body. I achieved this by using my drawing technique, drawing then sewing tucks around the surface area of the laid out fabric, draping and shaping them into a pant. The fabric is a thick stretch which falls heavy onto the ground, yet bounces with movement. The brown compliments the greens, and also keeps within an organic palette. The top complimenting the pants falls gently around the chest, with the tucks changing in movement depending on the shape of the body wearing it. The addition of ties around the waist and neck keep consistency with the concept of energy.



Figure 6. Sofia Heke, How can fashion represent the fluidity of masculine and feminine energy? 2021 collection. LOOK 3. Model: Jasmin Dunn. Photographer: Sofia Heke.

CONCLUSION

This collection provides an insight into the way we view identity and the expression of self. I want to reflect on our past and understand that fluid identity expression has been accepted in Aotearoa since pre colonisation and is more common today. I strive to promote the idea that rejecting the rules of gendered fashion provides a more sustainable and circular economy. Fashion designers need to move beyond notions of sustainability focused on recycling fabric into everyday garments or using it as a marketing tool. Sustainable practice for designers should be implemented throughout the whole cycle from the designer to consumer. I want this collection to disrupt and reject the binary stereotypes in fashion and instead highlight the endless beauty of fluidity in identity.

Sofia Heke is a third year fashion student at Otago polytechnic. As a young Māori woman of Ngāti Ranginui decent - having lived in Australia and New Zealand, Sofia has a strong focus in sustainability and cultural identity. She creates fashion with a sense of purpose drawing on concepts that are personal to her own life experience.

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A GLIMPSE INTO MY WORLD OF DESIGNING

Rekha R. Shailaj

As a fashion design practitioner, I mostly engage in the hands-on, immersive act of making. However, it is through the creative written expression of my practice that I can give my work a measurable, tangible form and visibility. In this writing I answer the questions: What is my practice, how do I advance it, what meanings do I assign to it, and where and how do I locate it?

Creativity is omnipresent in my life, residing in the apparatus of my hands, mind, senses, tools, materials and memories. The critical impetus for my process of designing is a strong motivation to translate creative ideas into physical forms. For each design, the direct connection between thinking, ideating and making physicality, with my synchronous action of hands, mind, tools and materials, is my creative journey. My approach to designing mirrors that of Leslie Hirst, who is captivated by the transformation of materials by human hands. Her experiences enable her to see something more than the surface when looking directly at any image, object or event (Hirst, 2013):

As a researcher, I am aware that my focus is not so much on the methods I use, but rather on the transformative nature of my design process which is informed by social reality. Hence, I find that I often need to work with a variety of research methods including reflexive, reflective, narrative/storytelling, interpretive/contextual, and iterative action approaches (Shailaj, 2019).

Joe Kincheloe and Kathleen Berry acknowledge the power of bricolage in their research methods and elaborate on the bricoleur's research position as one who interacts with the objects of their inquiry in a complicated, unpredictable and complex way (Kincheloe & Berry, 2004, pp. 1-3). As a bricoleur, I actively construct my research methods from the 'objects' at hand, engaging with my social reality and developing personal forms of research processes and narratives.

I ideate design through draping fabric on a body form, exploring the geometries of shape and form. Drape provides a way for me to sketch designs on a body form. I choose to work and sculpt with diverse materials, from cardboard boxes to fabric, shaping them with my hands.



Figure 1. Rekha R. Shailaj, cardboard dress, 2016.



Figure 2. Design ideation with zero-waste techniques, 2021.

As my process unfolds, new designs with unconventional silhouettes take shape. Hands-on exploration and experimentation with materials are a key element of my design process. I seek to displace seams around the body and generate alternative garment forms. This approach echos Madeleine Vionnet's masterly practice of draping fabric in a way that transforms two-dimensional fabric into three-dimensional forms (Vinken, 2005, p. 111).

Creative ideas surface during the early morning sleep hours when I am in a subconscious state or when exercising on a treadmill. I then make time to explore those ideas formed by my subconscious mind. I draw upon my personal cultural inventory, ethnographic garments from India, as a significant inspiration. "When I engage in fashion design, my work is generally informed by nostalgia for my motherland and its traditional clothing, textiles, and techniques" (Shailaj, 2019, p. 47).

I collect in order to study in detail traditional clothing from India. Analyzing each item as an artifact, I study motifs, scale, colour, material, style and techniques. Sarah Ganz Blythe suggests that "objects can operate as pedagogical



Figure 3. Design ideation using quarter-size mannequins, 2021.



Figure 4. Recording the design process through prototyping and a visual diary.



Figure 5. Design ideation with swapping, rotating and shaping for new silhouettes.

models, or tools" and that "through close looking, careful investigation, and thoughtful reflection, objects from varied cultures and contexts invite us to encounter complex social and cultural narratives, to draw upon personal knowledge and experience, and to imagine multivalent ideas and meanings – to let curiosity about the existing lead to the production of the new" (Blythe, 2013). These are the research approaches I recognise in my own process.

For inspiration, personal and treasured archives of my own past designs and experiences are valuable. My design forms are my expressions of lived experiences. Max Van Manen correlates artists' creative expression with their lived experiences, so that they become transcended configurations (Van Manen, 2015). The *kurta* is just such a significant piece of clothing from India, that I re-interpret frequently when designing.

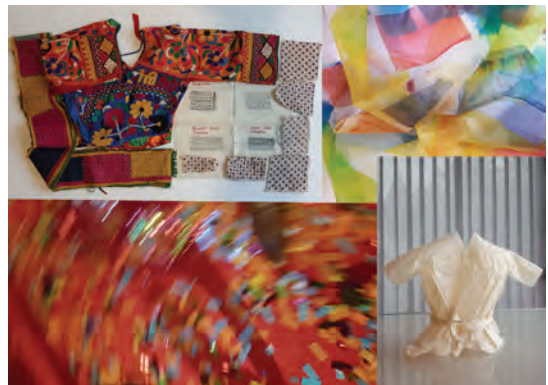


Figure 6. Rekha R. Shailaj, works inspired by the *kurta*.

My design process is a cyclical process of researching, making, testing and reflecting. My logical mind seeks to know each sequential step as if in the mindful calculation of a mathematical 'equation.' Yet in a creative 'equation,' I introduce unusual variables that create a jumbled path towards my design solutions. Some of these variables, as observed in Maya Lin's practice (Lin, 2000), are intuitive gestures, connections, relationships to people and the environment, technology, and a 'Thirdspace' somewhere between East and West. My non-linear design process has both method and chaos occurring together. This aligns with John Dunningan's explanation of design as "a nonlinear and open-ended creative process, integrating conceptual, intuitive, sensory, technical, and contextual components" (Dunnigan, 2013). When designing, I dwell on the unpredictability and complex journey which leads to unique outcomes. I systematically record all design iterations through workbook practice and half- or quarter-scaled design prototypes, providing a foundation for future replication.

One key design aim is to appreciate and conserve material resources. I am committed to exploring near zero-waste design methods of cutting and constructing with fabric. These experiments are shown in the images from my workbook reproduced here (Figure 7). As is evident in these designs, the geometric shapes I utilise lend themselves to the goal of near zero-waste design iterations.

While I am designing, the wearer is always at the centre of my design considerations. The phenomenological engagement of the wearer with the clothes is paramount in all design decisions. I carefully consider the space between the garment and the body as I explore. This appreciation for the space between the body and garment is informed by Yamamoto's design engagement between the body and garment, through which he explores "Ya," "a remarkable feeling of space," as Barbara Vinken explains (Vinken, 2005, p. 111).

Design ideation is, for me, the most interesting part of designing, requiring only minimum resources – paper, scissors, pencil and a grading ruler. Ideation is augmented with my knowledge of geometry, form, shape and structure. I formulate designs through acts of deconstructing, collaging, shifting and otherwise manipulating geometric shapes to arrive at new forms that differ from current conventional forms. I explore using a range of pattern-cutting and construction techniques. It is through this combined approach to 'making,' together with ongoing reflection, that my designing becomes a constructive, critical and immersive process.

My practice is informed by contemporary processes, other designers, practitioners and scholars who are innovating in the area of zero-waste fashion design methods and systems. Dr Mark Liu has forged a unique aesthetic for zero-waste garments and explored many new zero-waste patternmaking techniques. Mathematics and geometry underpin my design work as I explore zero-waste design innovations. While my designs are mostly governed by standard geometric rectangular/square shapes, these are transformed into new shapes using geometric concepts, applied mathematical interventions, shape and the space of and around the body. These designs result in a variety of forms and silhouettes.

To conclude, design is vital to feed my creative expression and indeed my very existence. Hence I am driven to make sense of design and designed outcomes. Klaus Krippendorff asserts that "making sense always entails a bit of a paradox between the aim of making something new and different from what was there before, and the desire to have it make sense, to be recognizable and understandable. The former calls for innovation, while the latter calls for the reproduction of historical continuities" (Krippendorff, 1995, p. 156). In my design practice, this *making sense* is contextualised through my reality of cultural difference, part of my experience and expression. It is through the universal language of design that I can make sense of my design world placed within the external world.

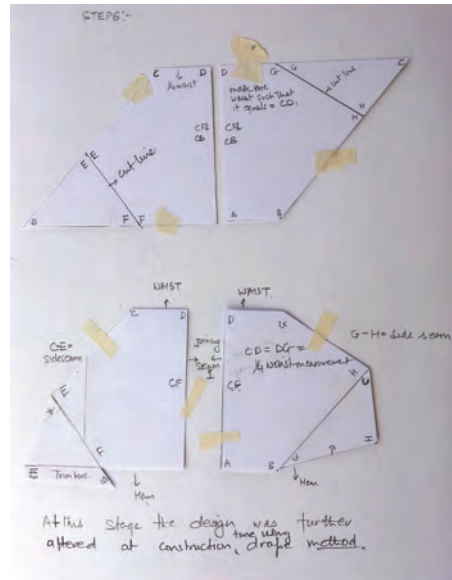


Figure 7. Designs exploring the space between the garment and the body.

Rekha Rana Shailaj is a Senior Lecturer at School of Design, Otago Polytechnic teaching on the Fashion program. Rekha holds a Diploma in Design (Fashion) and a Master of Fine Arts (Design) with distinction. Rekha designs in a multicultural space, drawing on both Eastern and Western sensibilities. Her current research focus is on working with traditional clothing from India and extending the construction methods to create near zero-waste fashion outcomes.

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CRITICAL MAKING: CONTEMPORARY FASHION PRACTICES

Margo Barton, Jane Malthus and Moira White

INTRODUCTION

The 2020 fashion symposium associated with iD Dunedin Fashion week was originally envisioned as part of an exhibition where participants would talk about critical making in conjunction with their exhibited fashion outcome. Planned for 6 June 2020, a broad call went out early in the year to those involved in the many aspects of making relevant work that reflected imagination and identity, from hairdressing and makeup to jewellery, as well as designers working with textiles and other materials in the area of fashion. All fashion practitioners, traditional or experimental, emerging or established, were welcome.

Those interested in participating were asked to submit:

- o A 300-500-word abstract which outlined the thinking behind their work
- o Photographs of the work to be exhibited
- o Up to three photographs of examples of their previous work
- o A one-page CV with bio, explaining their fashion background and experience, and links to their Instagram account and website if applicable.

Submissions were to be assessed by a curatorial team comprising Margo Barton, Jane Malthus and Moira White. All exhibitors needed to commit to travelling to Dunedin, to attend the symposium day and present their work to symposium attendees.

The Critical Making: Contemporary Fashion Practices Exhibition was to be on display from 4-7 June 2020, with the two days beforehand available for installation, and the symposium held on 6 June. The event was planned to coincide with the iD International Emerging Designer Awards, and to run alongside the Fashion Forward >> Disruption Through Design exhibition at Otago Museum in Dunedin.

The global disruption caused by Covid-19 necessitated a rewrite of our call, alterations to the timetable for entries, a change to digital submissions and creation of an online symposium space. Potential exhibitors now needed to submit a short video presentation, and moving and still images, by 20 May 2020. Those selected were included in the symposium exhibition site www.contemporaryfashionpractices.com, which finally went live in early October 2020.

We received nearly 40 entries from all parts of the world, the vast majority of which were from textile fashion designers, from which we selected 24 for the website. We thank all entrants for their participation.

For many involved in the discipline of fashion, making things is usually a deeply felt need involving experimentation: engaging mind, emotion and hands with textiles and other materials to create fashion that clothes the human body. For our Critical Making: Contemporary Fashion Practices Exhibition [correct?] we were looking for outcomes that demonstrated an intensity of questioning and examination during the design process. Why should these designs exist? What are the ideas they are expressing? What traditions do they grow out of? What are their influences? What materials will make them work best? How will they be made? Can I make them? What improvements can I make to the designs? Do they break rules or fashion new directions? Do they work on a human body? What happens to the designs when that body moves?

For us, critical making also involves investigations into materiality, such as experimenting with creating new forms of material, new ways of using old materials, different uses for new materials, and using materials not usually associated with garments. Does the design honour the material, or is the material being forced into forms it does not want to hold? What happens if that occurs? What histories, cultures, memories and emotions do the materials bring to the design? What connections between design and materials am I creating in my combinations?

Consideration of the body and person that will wear the fashions created is vital, too. Are the designs effective on the body and how do they affect the wearer? Do they provide comfort and protection – physical, an or emotional? What is their sensorial impact on the wearer and viewer?

Thinking and acting sustainably is critical for all of us. Trying not to add to climate change effects, but rather to act in ways that might reduce the ; using practices that are sustainable for people, the environment and one's design business ; and thinking through the implications of one's choices in making fashion, are all explicit elements of fashion design practice now. We believe that the designers featured in this Critical Making: Contemporary Fashion Practices Exhibition demonstrate that they have integrated these multiple aspects of critical making. They have shown intuition, skill and reflection in their creative practices, challenging their own and others' assumptions and using multiple ways of knowing in their fashion outcomes. Here we briefly profile the selected designers, and encourage you to visit the Contemporary Fashion Practices website and each designer's social media for further insights into their designs.

We sincerely thank the Otago Polytechnic Research Office, and the Otago Polytechnic School of Design for their ongoing support through granting time and funding.

Curatorial panel, convenors and authors:

Margo Barton is Professor of Fashion, Otago Polytechnic, co-chair of iD Dunedin Fashion, and a milliner and fashion designer.

Jane Malthus is a dress historian and honorary curator for the dress collection at Otago Museum, Dunedin, with qualifications in textiles, clothing and fashion, history and fine arts.

Moira White is Curator, Humanities at Otago Museum, Dunedin, and secretary of the Costume and Textile Association of New Zealand.

Amber Bridgman

New Zealand (Kāi Tahu, Kāti Māmoē, Waitaha, Rabuvai and Aboriginal descent)
KAHUWAI

Amber's fashion practice explores identity and whakapapa, colonisation, trading between culture, and sustainability. Her colours, material choices and garment forms are all deliberate choices connecting her ideas to her design outcomes.



Figure 1. Kahuwai, Amber Bridgman.
 Model Inez.
 Location Kāti Huirapa ki Puketeraki.



Figure 2. Kahuwai, Amber Bridgman.
 Model Inez.
 Location Kāti Huirapa ki Puketeraki.

Fashion designer, artist and traditional weaver **Amber Bridgman**, who is of Kāi Tahu, Kāti Māmoē, Waitaha, Rabuvai and Aboriginal descent, is the wahine behind KAHUWAI, a Māori-owned and operated clothing and traditional Māori Arts label that explores identity and whakapapa through its unique Māori designs in Aotearoa New Zealand.

website: <https://www.kahuwai.co.nz/>

instagram: @kahuwai

facebook: @maorikakahu

<https://www.contemporaryfashionpractices.com/curated-space-2020/01-amber-bridgeman>

Figure 3. Kahuwai, Amber Bridgman.
 Models Te Kahurangi McLean and Inez.
 Location Kāti Huirapa ki Puketeraki.



Charlotte Østergaard

Denmark, Lund University, Sweden
AweAre

Working at the intersection of textiles, costume, fashion and performance, Charlotte's clever investigation of power – controlling, imposing, manipulating, or otherwise influencing the behaviour of other – involved a serious but playful relationship with her material, and a combination of weaving, knitting and braiding to achieve her four connected torso pieces to be worn by dancers.



Figure 4. Concept, design and making: Charlotte Østergaard. Dancer: Marluze Da Cruz Photograph: Dorte Krogh.

Charlotte Østergaard is a Danish costume, textile and fashion designer and teacher, and an independent artist. Charlotte's artworks have been exhibited internationally at curated exhibitions, and are represented in the collections of the Danish Design Museum and The National Gallery of Denmark. In 2019 Charlotte's designs were presented at the 14th Prague Quadrennial of Performance Design and Space, Innovative Costume of the 21st Century: The Next Generation (Moscow) and at The Biennale for Craft and Design (Copenhagen). She is currently PhD fellow at Malmö Theater Academy, Faculty of Fine and Performing Arts, at Lund University, Sweden.

website: www.charlotteostergaardcopenhagen.dk

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instagram: [unfoldingmyworld](https://www.instagram.com/unfoldingmyworld)

facebook: [www.facebook.com/
charlotteostergaardcopenhagen](https://www.facebook.com/charlotteostergaardcopenhagen)

vimeo: vimeo.com/usercharlotteostergaard

<https://www.contemporaryfashionpractices.com/curated-space-2020/01-charlotte-ostergaard>



Figure 5. Concept, design and making: Charlotte Østergaard
Performance: opening reception of
The Biennale for Crafts and Design, 2019.
Dancer: Daniel Jeremiah Persson.
Photograph: Henning Sjøstrøm.

Figure 6. Concept, design and making: Charlotte Østergaard
Performance: UP CLOSE performance festival, 2020.
Dancers: Alex Berg, Camille Marchadour,
Daniel Jeremiah Persson, Josefine Ibsen.
Photograph: Frida Gregersen.



Daphne Mohajer va Pesaran and Jake Nakashima-Edwards

Australia / RMIT University, Melbourne

Kamiko Bomber

Daphne and Jake collaborated on pushing the limits of making garments from paper, specifically kamiko 'clot.' Washi, Japanese paper, was treated with starches and pastes, kneaded, layered and dyed, then used to make a durable bomber jacket. Daphne is part of the Endangered Material Knowledge Programme (<https://www.emkp.org/paper-people-making-clothing-from-paper-in-japan/>) hosted by the British Museum.



Figure 7. KAMIKO: Kamiko Bomber Jacket detail. Photograph: Jake Nakashima-Edwards.

Daphne Mohajer va Pesaran lectures in fashion design and research in The School of Fashion and Textiles at RMIT University in Melbourne, Australia. In her research and design practice she works with handmade Japanese paper and garments made from paper. In 2019 the Endangered Material Knowledge Program supported her 'Paper people – Making clothing from paper in Japan' project. She also uses film, drawing, text and audio in storytelling and documentation.

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Jake Nakashima-Edwards is a recent graduate of the Fashion Design program at RMIT University, Melbourne, Australia, and is interested in how fashion intersects with politics, capita, and the environment. His current practice is centred on washi paper as a textile, and the connections this material has with people, cultur; and nature.

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<https://www.contemporaryfashionpractices.com/curated-space-2020/01-daphne-mohajer-va-pesaran>

Ditte Marie Walter Tygesen

Denmark / The Danish National School of Performing Arts
The Bride of Nature

Costume designer Ditte took inspiration from Virginia Woolf's Orlando to create the Bride of Nature. She experimented with many materials until she found combinations and outcomes that gave the impressions she wanted of organic elements, such as feathers, land and water mentioned in the work.



Figure 8. The bride of nature, Ditte Marie Walter Tygesen.

Ditte Marie Walter Tygesen works as a visual artist and designer in theatre, costume, sculpture and textiles in Copenhagen. As a set and costume designer at The Danish National School of Performing Art, she has fallen in love with the whole world of costume, especially the design and the making or sculpting aspects. She uses costumes as scenography and the body as stage. Her costumes are often highly theatrical and elaborate.

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instagram: [@hekseditte](https://www.instagram.com/hekseditte)

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Divya N

Fashion and jewellery designer and educator
India / National Institute of Fashion Technology, Chennai
Museum Piece

Inspired by spending time in museums, but aware of the museum gaze and the commodification of museum object – as well as the meanings of the phrase ‘museum piece’ when applied to people – Divya has created narrative jewellery. The model’s performance for the camera was an important component of the work.



Figure 9. The Museum Piece by Divya N - A comment on museum gaze, commodification of art and the memory of it all.

Divya N has degrees in apparel and fashion design, and in education. She has worked as an apparel designer for a number of brands. A self-taught jewellery designer, she launched her brand, Sayuri, in 2008. Over 11 years, she has created more than 2100 pieces of costume jewellery, including 12 thematic collections, and collaborated with other brands for specific projects. Divya has also worked as a fashion writer and authored a jewellery blog documenting the scope of contemporary jewellery in India. She is currently pursuing a PhD in contemporary jewellery design.

website: <https://www.jewelsofsayuri.com>

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facebook: [@jewelsofsayuri](https://www.facebook.com/jewelsofsayuri)

<https://www.contemporaryfashionpractices.com/curated-space-2020/01-divya-n>

Elizabeth Walecki

UK / De Montfort University

Principles of Science and Dress: Matter, Form and Motion

Placing the body amid the scientific language of states of matter, and thinking of garments as solids and liquids, through this collection the designer asks if the wearer's actions and behaviour can alter those states, as garments can alter a wearer's perceptions? Elizabeth's background with knitted fabrics informed these experiments.



Figure 10. Solid vs liquid. Principles of Science and Dress. Elizabeth Walecki.

Elizabeth Walecki is a graduate of the Fashion Textiles and Accessories course at De Montfort University and assistant designer at AmLondon. She has previously worked at London-based knitwear label Christina Seewald. Walecki's own practice, which foregrounds design narrative, has been recognised through the Textile Society Award (2020), The Worshipful Company of Framework Knitters Bursary Award (2020) and The Roadley Sustainable Award (2020).

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instagram: [elizabethwalecki](https://www.instagram.com/elizabethwalecki)

linkedin: <https://uk.linkedin.com/in/elizabeth-walecki>

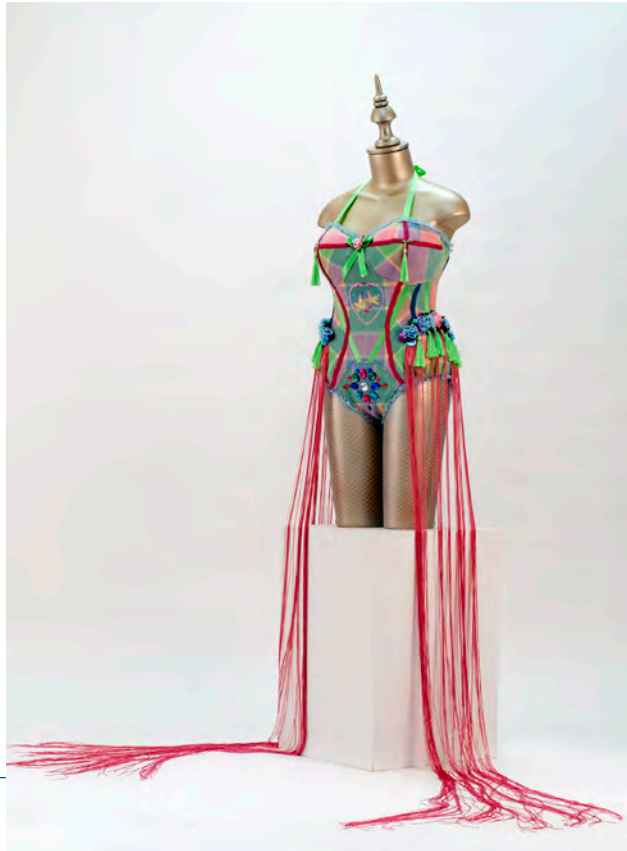
<https://www.contemporaryfashionpractices.com/curated-space-2020/elizabeth-walecki>

Donna Dinsdale

New Zealand / Toi Ohomai Institute of Technology
Betty

'Bett' playfully symbolises gender issues as depicted in the 1950s, but which are just as relevant today. Women still have to juggle multiple roles and expectations while trying to fulfil their own needs and desires. Donna's art practice grew from her fashion designer background.

Figure 11. "Greet him with a warm smile and show sincerity in your desire to please him".
Betty, Donna Dinsdale.
Photograph: Anne Shirley.



Donna Dinsdale is an educator and practitioner specialising in fashion and design, in particular textiles and free-form draping. The aesthetic value of repurposed textiles and trims often drives her work. She utilises her reflective b-cultural perspective and personal lived experience in investigating, experimenting with and developing textiles into cultural artefacts. Donna is a tutor in The Bachelor of Creative Industries at Toi Ohomai Institute of Technology in Tauranga.

website: Masters of Art and Design thesis: <http://aut.researchgateway.ac.nz/handle/10292/8913>

website: Hokonui Fashion Design Awards: <https://www.stuff.co.nz/national/114529772/donna-dinsdales-menswear-entry-wins-hokonui-fashion-design-awards>

website: Westfield Style Pasifika Fashion Awards: <https://designerdirection.wordpress.com/2009/08/26/bay-fashion-students-dominate-at-westfield-style-pasifika-awards/>

email: Donna.Dinsdale@toiohoma.ac.nz

<https://www.contemporaryfashionpractices.com/curated-space-2020/01-donna-dinsdale>



Figure 12. "Put a ribbon in your hair and be fresh-looking".
Betty, Donna Dinsdale. Photograph: Anne Shirley.

Figure 13. "Remember, he is the master of the house and as such
will always exercise his will with fairness and truthfulness".
Betty, Donna Dinsdale. Photograph: Anne Shirley.



Jane Avery / Lapin

New Zealand
Vive La Paisley

Jane embraces slow fashion and eco-couture, using old textiles and the fur of New Zealand wild rabbits, a pest animal that is damaging to the environment and that New Zealand is trying to eradicate. These coats were made in part from a nineteenth century paisley shawl.



Figure 14. Jane Avery / Lapin:
"Brave New Day" & "Paisley All The Way"
Two coats made from the same vintage Scottish Paisley
shawl, with glass bead sleeve embellishment and
New Zealand Wild Rabbit Eco-Fur.

Jane Avery is a fashion designer, coat maker and furrier based in Dunedin, New Zealand.

She has a 25-year background in television journalism and independent media production, and over 20 years of self-taught sewing and tailoring experience. In recent years Jane had an apprenticeship at Mooney's Furs, Dunedin. She began her own label, Lapin, in 2016, inspired by the underused New Zealand animal pest resource, wild rabbits, and offering bespoke winter coats, jackets and accessories from a studio/gallery at 130 Lower Stuart Street. In 2019 Jane introduced Lapin ReVintage, a service focussed on repairing, restyling and repurposing vintage furs.

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facebook: @lapinnz

<https://www.contemporaryfashionpractices.com/curated-space-2020/jane-avery>



Figure 15. Jane Avery / Lapin:
 "Brave New Day" & "Paisley All The Way"
 Two coats made from the same vintage Scottish Paisley
 shawl, with glass bead sleeve embellishment and
 New Zealand Wild Rabbit Eco-Fur:



Figure 16. Jane Avery / Lapin:
 "Paisley All The Way"
 Sleeve detail with glass beads both repurposed and new.

Jun Nakamura

Japan / UK

Shibori in the Shape Making Strategy

Jun uses shibori tying techniques with careful placement to help create a garment's shape or form, rather than creating all-over patterns or designs. He often works with already printed fabric where the shibori interrupts the flow of the print, as well as giving the fabric the elasticity to provide shape over the body.



Figure 17. Signature style Shibori on surrealistic flower prints. Shibori in the Shape Making Strategy, Jun Nakamura.

Jun Nakamura is a founder of JU-NNA. He studied MA Fashion Design Womenswear at Istituto Marangoni London after working in the Japanese fashion industry. Jun's first collection was nominated for both Mittelmoda The Fashion Award and a Fashion Scout Merit Award in 2018 while he was at university and featured in many magazines and media articles. After graduation, Jun was granted an Exceptional Talent Promise visa with an endorsement from the British Fashion Council. He started JU-NNA in 2019.

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facebook: <https://www.facebook.com/junnashibori/>

<https://www.contemporaryfashionpractices.com/curated-space-2020/jun-nakamura>

Kateriina Frolova

Australia / Fashion Design Studio, Sydney TAFE
Black Serpent Label – Obscure District

Kateriina's Black Serpent label represents equality and individualism, and celebrates freedom of expression, merging function, comfort and adaptation with fierce, bold aesthetics. In her Obscure District collection, nature, the built environment and fetishism have inspired the design and crafted choices.



Figure 18. Black Serpent, "Obscure District", Kateriina Frolova.

Kateriina Frolova recently graduated from FDS TAFE with a Bachelor of Fashion Design, and created Black Serpent as her final coursework project. In creating her fashion label, she drew a lot of inspiration from her personal experiences. Her graduate collection, Obscure District, is the result of her curiosity and engagement in alternative cultural movements and merges those influences, creating her own fashion language and a unique means of self-expression. Originally from a small town called Võru in Estonia, Kateriina moved to Australia in 2013 after two years of travelling around Europe, and is now based in Sydney.

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facebook: @BlackSerpentLabel

YouTube: Black Serpent Fashion Parade
"Obscure District" 2019

YouTube: Black Serpent FDS TAFE
Graduation Fashion Parade 2019

<https://www.contemporaryfashionpractices.com/curated-space-2020/kateriina-frolova>

Kirsten Scott and Karen Spurgin

UK and Uganda/Istituto Marangoni
Fashion from Trees: A Collaborative Critical Practice

Kirsten and Karen work in a cross-disciplinary, cross-continental and collaborative fashion and textiles practice which draws upon conceptual frameworks more commonly associated with science, health, architecture and engineering, including natural medicine (through Ayurveda), biodesign, biophilia and biomechanics. Their practice uses slow neocrafting techniques to enhance the wellbeing of the makers and wearers of eco-utopian fashion garments. These garments are made from Ugandan barkcloth – a fabric formed from trees.

Figure 19. Barkcloth coat.
Fashion from trees.
Kirsten Scott and
Karen Spurgin.



Kirsten Scott is programme leader for MA Fashion Design Womenswear and MA Luxury Accessory Design at Istituto Marangoni in London. Her practice-based PhD in constructed textiles, at the Royal College of Art, involved collaboration with women in Uganda to develop alternative, ethical and sustainable materials and accessories. Kirsten's research questions the meaning and value of the handmade, and interrogates the paradigm of luxury. Her focus as a researcher has become increasingly holistic and multi-disciplinary.

website: www.kirstenscott.org

instagram: <https://www.instagram.com/kirstenscottz/>
#barkclothresearchnetwork
#kirstenscottz
#fabricfromtrees
#barkcloth

Karen Spurgin is a senior lecturer at Istituto Marangoni London, teaching fashion design and fashion business students. She co-founded and works as part of a design collective, ao textiles, a project-based consultancy specialising in the research and development of sustainable textiles. Her research into surface techniques and finishes includes revisiting natural dyeing techniques in the twenty-first century. All ao projects put environmentally responsible design at the heart of production methods.

website: <http://www.aotextiles.com>

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#barkclothresearchnetwork
#ao_textiles
#fabricfromtrees
#barkcloth

<https://www.contemporaryfashionpractices.com/curated-space-2020/kirsten-scott-karen-spurgin>

Roz Willmott Dalton

New Zealand

Millinery: Not the Old, Not the New, the NOW

Roz Dalton celebrated the use of contemporary materials in millinery. Thermoplastics are lightweight, mould instantly with heat or steam, are time-efficient and don't require stiffening using solvent or PVA-based agents. They can also mix sympathetically with natural fibre millinery materials such as feathers, felt, silk and straw. Traditional techniques, skills and tools are, however, still critical.

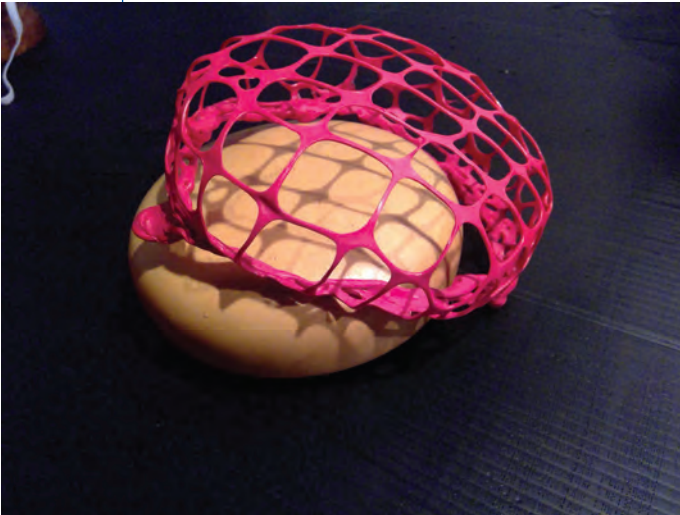


Figure 20. Plastic fantastic – dried and off the hat block.
Millinery: Not the Old, Not the New, the NOW.

Roz Willmott Dalton completed a three-year Fashion qualification at Otago Polytechnic in 1996. Her first of many fashion-industry jobs involved denim design and patternmaking at Bendigo Blues. Roz began her millinery practice in 2010, showing her first millinery collection, Enchanted Garden, in 2014 in Christchurch. She is a regular attendee at the zz Spring School in New Zealand and in 2020 started teaching a Millinery Fundamentals night class.

<https://www.contemporaryfashionpractices.com/curated-space-2020/roz-willmott-dalton>



Figure 21. Plastic fantastic – completed hat. Millinery:
Not the Old, Not the New, the NOW.

website: willmottdalton.com

instagram: wddmillinery
#millinery
#nohotgluherehun
#millinerymaker

Lisa McEwan

New Zealand / Auckland University of Technology
Hear No Evil, See No Evil, Wear No Evil

Lisa McEwan aimed to promote discussion of the use of non-human animals for food, entertainment and clothing. One digitally printed garment, and MEAT, a suite of costumes for a contemporary dance work, challenged the role of domesticated species products in the fashion industry, and prompted examination of the surrounding ethical and environmental issues.



Figure 22. MEAT dance costume #3.
Hear no evil, see no evil, wear no evil. Lisa McEwan.

Lisa McEwan is a senior lecturer in Fashion Design and Design for Sustainability at Auckland University of Technology (AUT), New Zealand. She completed her Master of Design at AUT in 2012 and has more than 25 years' experience in the fashion industry. Her current practice-led research uses clothing design as a vehicle for social and political commentary. *La Bombe* (1988), designed as a protest against French nuclear tests in the Pacific, is in the collections of Te Papa Tongarewa, Museum of New Zealand.

email: lisa.mcewan@aut.ac.nz

<https://www.contemporaryfashionpractices.com/curated-space-2020/lisa-mcewan>



Figure 23. Costume for a Noble Discontent #2.
Hear no evil, see no evil, wear no evil. Lisa McEwan.

Noorin Khamisani

United Arab Emirates / Dubai Institute for Design and Innovation

Fashion Design for Multiple Lives

Noorin posed the question: If in the future all our garments need to be shared, rented or have many owners, how will that change the design process and the garments created? Her prototypes each took a different approach to the idea of multiple lives – size adaptability, reversibility and variability – to create a circular alternative to current fashion practice.



Figure 24. Fashion Design for Multiple Lives. Noorin Khamisani. "Wear me or share me" Multi shirt dress 120 looks.

Noorin Khamisani is a London-born fashion designer, researcher and educator based in the United Arab Emirates. Her work focusses on fashion design for sustainability, informed by a decade of her own professional practice. Her current research explores how fashion education needs to evolve to ensure that students have the skills they need in a fast-changing industry.

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<https://www.contemporaryfashionpractices.com/curated-space-2020/noorin-khamisani>

Pujasree Vatsa

India

Prison of Gratitude

Feeling beholden to someone for a good deed was the inspiration for Pujasree's design. She referred to the myth of Karna in the Mahabharata, where duty overrides freedom of choice. Her woven bamboo and knitted wool roving, cage-like dress, with hand-embroidered beading symbolises a prison, albeit a wearable and flexible one.



Figure 25. Prison of Gratitude. Pujasree Vatsa.

Pujasree Vatsa is an Indian fashion designer. She graduated from the National Institute of Fashion Technology (Mumbai) in 2019. Her collection Saudade received the Best Design Collection and Best Use of Traditional Skills in Contemporary Styling awards (both NIFT Mumbai). Pujasree was a finalist in the iD International Emerging Designer Award 2020. She is working to help raise the status of craftspeople in India.

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tags: #sustainablefashion
#bhagalpurisilk
#indiantextileart
#artsandcraftsofindia

<https://www.contemporaryfashionpractices.com/curated-space-2020/pujasree-vatsa>

Pam McKinlay

New Zealand / Otago Polytechnic
Ice is Cool

Pam is a weaver and textile artist with a background in applied science and the history of art. The works she creates are made predominantly in collaboration with scientists. Wearing textiles with an embodied story is an ideal way to communicate climate imperatives in digestible chunks. The scarves and shawls she creates have intricate surface detail that invites queries as to how they were made and why.

Cubic ice crystal motifs are woven into her scarf *Ice is Cool*, using wool/silk and fine rayon yarns. The motifs fragment towards the end of the scarf, graphically representing the effects of climate change on the cryosphere, source of earth's water. Melt-stream events are incorporated into two other scarves, using the Tasman Glacier as inspiration.

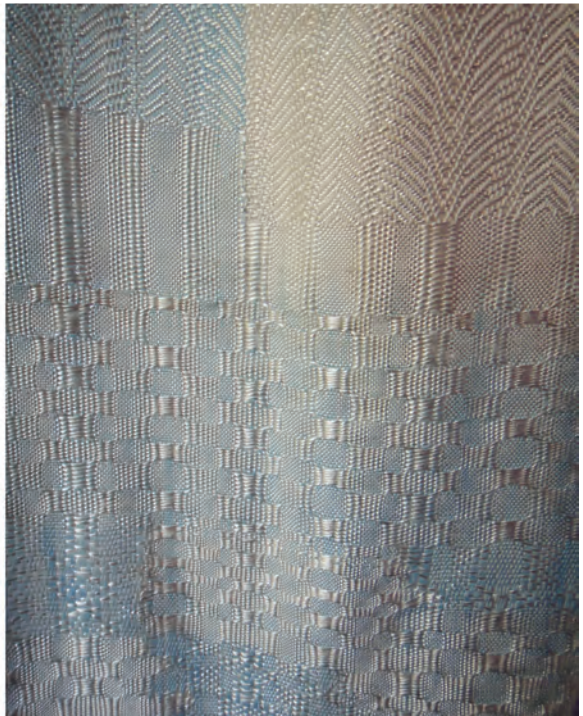


Figures 26, 27 & 28.
Ice is Cool. Pam McKinlay.

Pam McKinlay works part-time for the Dunedin School of Art and the Research Office at Otago Polytechnic, in media, publications and special projects. She has been a long-time participant in Otago Polytechnic's Art + Science series and has been the co-ordinator for the last three projects. She majored in textile science, clothing design, art history and history at the University of Otago, and later studied tikanga Maori, mauri ora and project management.

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Rayed Barkat

Bangladesh / BGMEA University of Fashion and Technology

Back to the Roots

Using fabrics and techniques indigenous to Bangladesh, such as khadi, kantha and indigo dyeing, and foregrounding the use of jute, Rayed creates garments that highlight the materials and processes involved in their making.



Figure 29. BACK TO THE ROOTS. Rayed Barkat.

Rayed Barkat is a designer and academic from BGMEA University of Fashion and Technology, Dhaka, Bangladesh, where he has been engaged in designing, teaching and research for the past eight years. Concern about sustainability in the fashion industry has led to his participation in international collaborative projects such as Local-International in 2016 and the Copenhagen Fashion Summit in 2017.

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<https://www.contemporaryfashionpractices.com/curated-space-2020/rayed-barkat>



Figure 30. BACK TO THE ROOTS. Rayed Barkat.

Rekha Shailaj

New Zealand / Otago Polytechnic

Our Ephemeral Worlds: Fashion and Covid-19 reality

The maker and the materials share a symbiotic relationship. The choice of paper as a material to create fashion design objects arose because of the Covid-19 lockdowns imposed in 2020. The response to restriction facilitated creativity in the "Third Space," which is distinguished by a lack of normalcy. This body of work encourages the act of viewing a fashion artefact, in contrast to wearing it. It directs us to engage in a discourse about the morphing of the fashion experience itself.



Figure 31. Our Ephemeral Worlds: Conversations Paper.

Rekha Rana Shailaj is a senior lecturer at the School of Design, Otago Polytechnic, where she teaches in the Fashion programme. Rekha has a Bachelor of Design (Fashion) from Otago Polytechnic and a Master of Fine Arts (Design) with distinction from the Dunedin School of Art, Otago Polytechnic. Rekha practices design in a multicultural environment. Her current research focus is on working with traditional clothing from India, where she was born and raised, and extending construction methods to create near-zero waste fashion outcomes.

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Figure 32. An Object: process paper toiles.

<https://www.contemporaryfashionpractices.com/curated-space-2020/rekha-shailaj>



Rokaiya Ahmed Purna

Bangladesh / BGMEA University of Fashion and Technology
Urban Tribal – RAP

In the belief that design can be an effective tool for progress in society, Rokaiya Purna investigated its role in supporting an artisanal community through respect for the environment, ecosystems and local communities. Handloom-woven textiles, the empowerment of women and girls, and environmentally responsible production and consumption processes are central to her practice.



Figure 33. Urban Tribal – RAP Rokaiya Ahmed Purna.

Rokaiya Ahmed Purna is a Bangladeshi fashion designer who graduated in 2018. She represents the culture and heritage of Bangladesh in the global fashion arena. She fuses traditional Bangladeshi textile culture with the country's creative economic and sustainability goals into her couture, while empowering women and girls. She aims to become one of the country's largest high-street designers and young entrepreneurs.

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linkedin: [rokaiya-ahmed-purna](https://www.linkedin.com/company/rokaiya-ahmed-purna)

twitter: [rap_purna](https://twitter.com/rap_purna)

YouTube: [Rokaiya Ahmed Purna channel](https://www.youtube.com/channel/UC...)

<https://www.contemporaryfashionpractices.com/curated-space-2020/rokaiya-ahmed-purna>



Figure 34. Urban Tribal
RAP.Rokaiya Ahmed Purna.

Figure 35. Urban Tribal
RAP.Rokaiya Ahmed Purna. iD Dunedin Fashion.



Simon Swale

New Zealand / Otago Polytechnic
Urban Garment

Simon creates wearable objects that respond to urban space, place and non-place, and that critique the global economy and human globalisation. His piece for this exhibition is a textile recreation of a banana box that can, unlike the cardboard original, be draped and worn on the human body in a variety of ways.



Figure 36. Urban Garment.

Simon Swale is an artist, designer and senior lecturer teaching in the Fashion program at the School of Design, Otago Polytechnic. He completed a Master in Fine Arts at the Dunedin School of Art in 2020, and is a participant in the Handshake mentorship program, mentored by German artist Gabi Schillig.

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<https://www.contemporaryfashionpractices.com/curated-space-2020/simon-swale>



Figure 37. Urban Garment.

Leica Johnson

New Zealand / Auckland University of Technology

An exploration of the ambiguity and significance of everyday affordable sustainable clothing

Since new sustainable fashion is often beyond the budgets of many consumers, Leica has designed and made lower-cost clothes, repurposing materials and using her own set of limitations to keep costs down. She has concentrated on a small range of garment forms that can be worn together, with interchangeable accessories such as waistcoats, collars, pockets and hoods.



Figure 38. Expressive. Item 9. Sweatshirt, worn with Item 11. Breeched sweatpants. Accessorised with Item 18. Collar, and Item 4. Big pocket bum bag.



Figure 39. Conforming. Item 17. Top, worn with Item 7. Front fold pants.

Leica Johnson is a lecturer in the Bachelor of Fashion at the School of Art and Design, Auckland University of Technology, New Zealand.

The project includes excerpts from a thesis submitted to Auckland University of Technology in partial fulfilment of the requirements for the Degree of Master of Design: Leica Johnson, A remembering of culture and community: An exploration of the ambiguity and significance of everyday affordable sustainable clothing.

Thesis link: <http://hdl.handle.net/10292/13367>

<https://www.contemporaryfashionpractices.com/curated-space-2020/leica-johnson>



Figure 40. Hidden. Item 10. Hood, worn over Item 15. Smock, and Item 12. Sweatpants. Accessorised with Item 1. Mini pocket bum bag.

Susan Marshall

Italy / UK

When is a crinoline not a crinoline?

Costume as “travelling scenography” and concepts of play lie behind Susan’s three-dimensional yet flat-packable portable modular forms. These crinoline shapes can be zipped together, worn on arms, legs or heads, treated as abstract shapes or clothing. Collaboration with dancer/actress Tilde Knudsen furthered the design and variety of her forms.



Figure 41. Insubordinate Costume: Alice in Wonderland Walrus. 2020. Photograph: Emile Carlsen.

Susan Marshall is a costume designer, design historian, artist and lecturer based in Italy and the UK. She lectures on twentieth-century fashion in the Fashion Institute of Technology (FIT), a department within the Politecnico di Milano, and is undertaking a PhD at Goldsmiths, University of London, exploring the pivotal role of scenographic costume in performance and examining the role of play in the performers’ creative approach.

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<https://www.contemporaryfashionpractices.com/curated-space-2020/susan-marshall>



Figure 42. Insubordinate Costume: Alice in Wonderland. 2020. Photograph: Susan Marshall.

Tamar Kikoria

UK / Georgia

The World Turned Upside Down: Thinking through Making

Tamar designs for longevity, adaptability and versatility using digital and hand crafting. She has investigated creating historical design elements such as ruffs, cuffs and garment slashes using experimental and digital techniques in the context of slow and sustainable fashion. Components of her designs can be mixed to create multiple different looks, which allows the wearer as well as the designer to think through making.



Figure 43. The World Turned Upside Down: Thinking through Making.
Technological experimentation: 3D printing parts of the garment with bio-degradable materials.

Originally from Tbilisi, Georgia, **Tamar Kikoria** is a fashion designer based in London, UK. Tamar has a multidisciplinary approach to design, with a strong focus on research, development and craft design. Her work is inspired by historical dress and human craftsmanship around the world. She is keenly interested in technological innovations and their application to design. She has an MA in fashion design from Istituto Marangoni London and a BA in business administration from IE University Madrid, Spain. Tamar completed a one-year Intensive Fashion Design programme at Istituto Marangoni Milan (cum laude) and a Summer Intensive Fashion Design course at Parsons Paris.

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Figure 44. The World Turned Upside Down: Thinking through Making.

Guoxiang Yuan

China

Ocean Waves

Guoxiang Yuan used a contactless CO2 laser treatment integrated with computer-aided design (CAD) to pattern the surface of sewn garments. At optimised parameters the technique is repeatable and environmentally friendly, since it does not involve the use of water, dyestuff or solvents. It has possible commercial applications through enabling a rapid response to market demands.

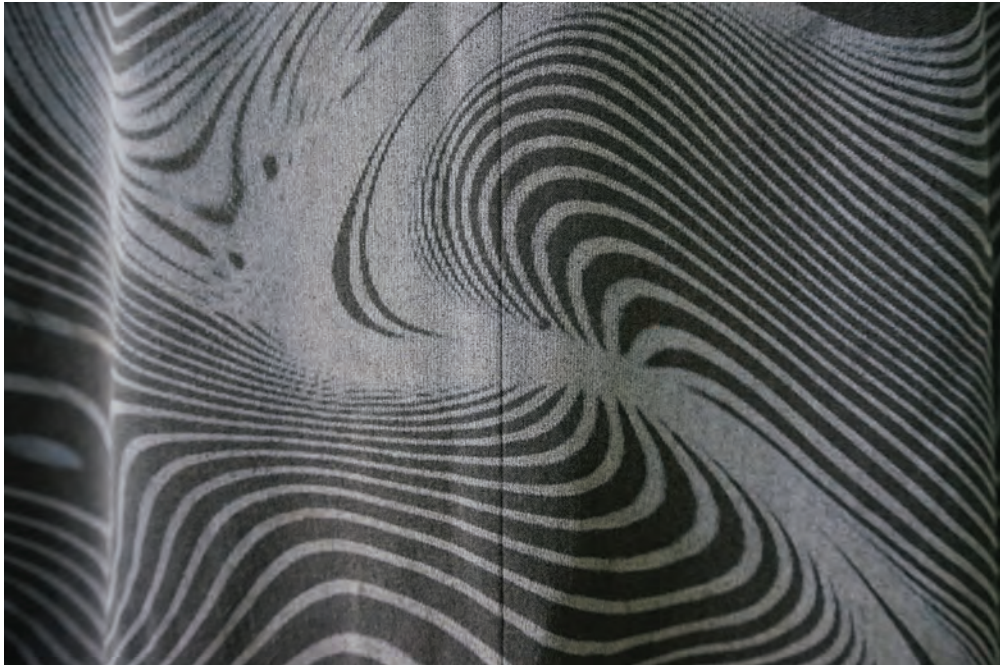


Figure 45, 46, 47. Ocean Waves. Design 1, details.

Dr Guoxiang Yuan is an associate professor at the College of Fashion and Design, Donghua University, Shanghai, China. He is also a textile design advisor at China Menswear Design Trading Center, a member of the World Crafts Council – Asia Pacific Region, and a member of the Surface Design Association. Guoxiang Yuan's work has been exhibited internationally, and he has received a variety of design awards ranging from the Junichi Arai Award at the 8th International Shibori Symposium to the Excellence Award in the China Fur Capital Fur Design Competition. His work is represented in the collections of the China National Silk Museum.

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