A PRESENCE OF ARIĀ

- Within the Indigenous corporate body

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BY

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— A presence of aria —

- within the Indigenous corporate body

presence

| `prɛz(ə)ns |

1.Noun

The state or fact of existing, occurring or being present.

Kanohi Kitea
To have a physical presence, be seen, represent.

aria

1.Noun

Likeness, resemblance, notion, idea, concept, theory, feeling, theme.

2.Noun

Physical representation of an *atua*, visible material emblem of an *atua*.

Mihi

Ko Hikurangi, ko Maungahaumi, ko Maungapōhatu ngā maunga.
Ko Waiapu rāua ko Waipaoa ngā awa.
Ko Waikaremoana te moana.
Ko Ngāti Porou rātou ko Te Aitanga a Mahaki, ko Ngāi Tūhoe ngā iwi.
Ko Horouta rāua ko Mataatua ngā waka.
Ko Ngāti Horowai rātou ko Ngāti Hinekura, ko Te Mahurehure ngā hapū.

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Ko Raana tōku ingoa.

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Abstract

"*Without consciously looking at them, we breath in our surroundings with all our senses.*"
- Christopher Day

Te Aō Māori revolves around a *holistic world view* and similarly, this paper too begins there. There is this opportunity here to understand that there is more to a space than just architectural form, especially an interior. These spaces encapsulate an atmosphere that is created by people, expressed through art; both visual and haptic.

Theoretical views that share this perspective all seem to converge at a point that describes these spaces through a more embodied outlook. A stronger appreciation is placed on the abilities of our suppressed bodily senses and the strength of presence in creating a *spatial identity* that places itself among our bodies memory.

Interior capacities that are full of atmosphere are like creative expressive mediums of simple translation between mind and body. Māori people convey this innate ability to shape space in a way that touches the skin with a presence and engraves a footprint memory in the mind.

Embodiment is something recognized in Māoridom through this understanding of Te Aō Māori however it is missing from the interior spaces which Māori organizations are currently inhabiting in the corporate realm. This culture proudly structures itself around holistic values within a unique world of symbolism (Marsden, 1992, p12) and while being intricately informed by a cultural lense, this perspective isn't conveyed within western dominated corporate building facilities (*see appendix 01*).

Māori organizations are now finding themselves climbing higher within an economic domain that is prevalent to Western corporations (Berl). This is creating a scenario where cultural symbolism and values, all that contributes to this cultural identity seems compromised. (Marsden, 2003, p24-25) One of the higher three indigenous entrepreneurial persons in the world, (Himona) Māori people are quietly succeeding with credit to culturally embedded values.

Within this context there is a varying degree of material that ranges from design and research approached through purposeful intentions, to understanding the body and space in this scenario through a cultural lense, and implementing this into a western corporate structure. This context is complex and so the path of this research paper too should respond in such a way, before a finalized outcome can be sought and produced.

Miromoda, the Indigenous Māori Fashion Apparel Board (IMFAB) is one example, of a non-profit organization that strives to raise the standards and awareness for those in the Māori Fashion industry. Without a permanent physical site, as Miromoda crew co-ordinate during their spare time, the identity of this Māori organization becomes prevalent only at events and gatherings. Challenging and questioning how the presence of their entities essence can be portrayed in such a situation and temporary context.
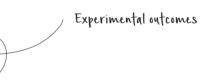
It is inadequate to continue efforts of Western corporate framework application into an indigenous domain that deserves more distinction. There is disconnection within this economic society that differs to that of Māori culture (Marsden, 2003, p125-126). Their value of capitalizing overrides any spiritual and cultural considerations because profit is end game. To understand what is being compromised, leads to comprehension that cultural identity shouldn't be morphed for acceptance. There is a difference between applying superficial visual touches to a space to tick the correct boxes of acknowledgement than designing with more purposeful intent.

Key Words: Embodiment, Māori, Cultural identity, Symbolism,

Methodology

Mind

.Problem

The spatial identity associated with Māori culture is more often than not, missing in Māori corporate environments.

Experimental outcomes

Body

.Question

Corporate Organization : Miromoda

.What can *embodiment* offer to the way Māori **corporate** organizations are ***inhabiting*** the western corporate **structure**?.

What quantifies spatial inhabitance?.

Architectural structure or western corporate control?.

Explained:

To research in a way that truly questions what an embodied approach can offer to the question at hand, embodiment has to be the prioritized approach taken when appropriate.
To view an approach from this lense means to culminate the literature so that someone else may grasp in their own mind the development of the context.
Grasping this understanding means that the body can better understand the experimental outcomes that emerge.

.Framework

Established through *Part One,* the use of literature and experimentation during Events 01 & 02.

.Design Outcomes

Event 03 - NZFW

.Conclusion
Working Model Approach

List of Illustrations

Contents

Introduction

The content within this culmination of work is solely driven
by an approach that is subjective - to myself.

The human mind watches and takes in what is occurring around the body,
and this thesis is a reflection of all that I have absorbed.

There is an issue regarding the spatial expression and cultural presence of Māori cultural organizations
within the Western sector that I see and wish to offer a solution.
I have these intentions to bring design processes back to prioritising and using the human body, rather
than aiming for simply aesthetic appeal.
So often we get caught up in what something is 'meant' to look like, we are forgetting that it is our body
that experiences a space, so why rely on our optic capabilities when we use all our bodily sense to absorb.
The human body is a core value of reference within Te Aō Māori and so this approach goes hand in hand
with trying to re-establish a spatial and cultural presence in a bi-cultural context.

This is a piece of work that from cover to cover, through all processes aims to follow and prioritise the
notion of the human body. Created within the constraints of reality through a partnership with Miromoda
and all of the members that make up this organization, this research and design approach was a constant
evolution in response to events and decisions. - stepping away from just theory.

Part One

01. Synopsis

This is the beginning, consisting of an importance in establishing the grounds for this way of thinking.

The kind of thought process involved in shaping why indigenous identity is on the up rise again and its significance. There is this crossover of interior and cultural architecture that meets the corporate realm. Recognizing the foundations of what is involved in this topic of discussion, how embodiment is crucial in approach and comprehending the need for māori spatial identity in a western dominated vicinity. Alongside this is understanding where to begin with implementing this spatial presence.

Image unavailable online

fig. 01

'Unlike architecture, interior design has never been based on formal visual composition, but always on an understanding of experiential reality and meaning of form. Such experiential realist is emotion based and embodied' (Solovyova, 2008. p3)

This chapter uses literature to convey the power of interiors & how better understanding of the notion *embodiment* may open the door to dormant sensory and purposeful architecture that conveys an accurate cultural presence. This directly relates to Māori culture and the Holistic and spatial understandings of which Māoridom expresses. The tools *embodiment* offers to the nature of this work validates the purposeful tension between interior and exterior architecture. It also validates that the identity of indigenous organisations such as Miromoda is one that does not deserve to be suppressed by Western Architecture.

fig. 02

Interior spaces are nested within the larger shelter of architectural form, where neither are embedded with meaning until the human body applies it. Minus feeling, emotion, bodily senses and touch, these realms have no effect. Heavily reliant on bodily vision and touch, interior architecture is left subject to criticism for being merely a 'decorative' act, yet posing the question,
What would architecture be without the spatial performance an interior provides? The interior provides this opportunity for deeper spatial understanding, and these tools amount to support this notion.

'I enter a building, see a room, and – in the fraction of a second – have this feeling about it.
We perceive atmosphere through our emotional sensibility – a form of perception.' (Zumthor, 13)

The *body* inside a *space* essentially transforms architecture into something more than a form.
Opening the door to so many possibilities, interior architecture has the expressive ability to create such powerful, sensual and embodied spaces. Taking the Māori spatial understandings that Rev. Māori Marsden discusses in *the woven universe,* there is such freedom awaiting to form spaces for cultural organizations to regain an indigenous presence and identity.

An atmosphere has such an impressionable footprint upon an experience, by being the sensorial qualities that are emitted within the defined spatial boundaries. Peter Zumthor expands on this notion through his nine points of consideration in *atmospheres.* Māori spatiality conceptions resonate largely around atmosphere, in a sense almost using this 'feeling' to define the restraints of a space minus physical boundaries.
Interior architecture is often referred to as the internal spaces inside a built form. What is not to say that combined with Māori cultural spatial understanding, that this ideology can be re-established and pushed into a different context. Our first impression of space, the environment and people all stem from the aura and atmosphere we feel in that proximity, emphasizing the importance of presence.

Embodiment

Embodiment is a notion so intricately embedded in the actions of the human body.
It is almost describable as the inner sensorial body within the physiological body.

One simple word; *embodiment,* is far from acquiring a simple definition. Within this context of use as a design approach, it can be considered as the moment of which the human body embraces a feeling or quality that is then expressed and acknowledged through tangible bodily actions.
Essentially, there is a translation of thought occurring where we abstract emotion and use projection through as an expressive action for this notion.

Many have written about this conception of embodiment across varying disciplines, and its purpose, trying to capture a clear understanding of how such a notion can exist. Juhani Pallasmaa has elaborated over a series of content describing this theory in a manner that's grasps the role of art and the sensory bodies importance in architectural experiences -both qualities relatable for Māori people.

fig. 03

As Zumthor has questioned what makes architecture great in the opening of *atmospheres*, it seems fair that we could rate experience and atmosphere among the important influential factors so we best use embodiment to understand how such things are implemented naturally into the built environment.

The human body has an embodied sensory driven memory, and as the title of which Pallasmaa wrote a book *the embodied image*, he leads on to discuss how the body too has its own way of seeing. To observe the notion of embodiment there is such reliance on the bodies embodied consciousness and knowledge.
Embodiment is largely subjective to the sensory entity of all that has been observed and absorbed in a lifetime as it is very reliant on the bodily senses and interactions. The bodies embodied cognition is the way in which we '*see*' the world. It occurs at the skins membrane emphasizing the idea that we perceive and understand the world by experiencing what our senses see.

Pallasmaa has liberally identified how phenomenology concepts are inseparable when considering the human body's relationship with architecture.
Each of his four main text's develop alongside one another to define and elaborate on this concept of embodiment and its importance in rejuvenating purposeful architectural design
As the title of one of these main texts, "*The Eyes of the skin*" evokes, there is a relationship between the eyes, and the bodily skin which Ashley Montagu's words support

"[*The skin*] is the oldest and the most sensitive of our organs. our first medium of communication. and our most efficient protector [...] Even the transparent cornea of the eye is overlain by a layer of modified skin." (1996)

There is such emphasis placed on visual capabilities when it comes to experiencing architecture yet the experience does not need to be seen with the eyes. We get so caught up on the aesthetic we forget that we like to feel. Interior spaces need embodiment as they offer a reciprocal relationship to one another for atmosphere comes from this emotional perception and without embodiment we can question; what would a space be?

Using embodiment as a research method to then explore design means tapping into dialogue that links to this cultural lense that provides an understanding into the purpose of symbolism and perception. Pallasmaa believes that there is an embodied knowledge that is accessible, created and influenced by the bodies haptic memory (1996). The neglect of use of embodiment theory within architecture and specifically interior architecture is associated with lack of acknowledgement that this memory of touch could possibly be the source of understanding rather than reliance on intellect inside the mind.

Like all stances Pallasmaa conveys with embodiment, he believes the embodied consciousness is also embedded within the body. Consciousness from experiences triggering the memory within the senses that shapes our perceptions and reactions. (2009) Similarly, this relates to ideas that Susanne Langer discusses in relation to differentiating between symbolism and signs (1953).
If this embedded consciousness is the bodies way of experiencing and being in the world, especially architecture, then it is a powerful neglected tool readily offering possibilities of expression

'It is similarly inconceivable that we could think of purely cerebral architecture that would not be a projection of the human body and its movement through space.'(Pallasmaa 1996. P45)

Langer has discussed through '*language and thought*' the symbolic translation that occurs between objects and hosts, ultimately amounting to having a presence. There is something important with the impact that this presence has, and how our mind uses the idea of symbolism to think about what idea that object is symbolizing, rather than its physical form. This is a western comparison to describing how this act is similarly used within Te aō Māori to relate to space and places; the world.

'*all our sense impressions leave their traces in our memory not only as signs disposing our practical reactions in the future but also as symbols, images representing our ideas of things; and the tendency to manipulate ideas, to combine and abstract, mix and extend them by playing with symbols, is man's outstanding characteristic.*' (Langer, 1-2)

The act of embodied making requires the acknowledgement of both the embodied knowledge and consciousness for without either, you would not be fully acting and embracing the bodies fuller feeling. To understand the haptic nature that contact of the body and embracement of the mind offers to this design process is to acknowledge that this process is an embedded with instinct and subjective to all that has been outlined in this context.

'A wise architect works with his/her entire body and sense of self.' (Pallasmaa, 1996. p13)

Meaningful Architecture
meaningful architecture

Poetic and aesthetically pleasing imagery is a largely subjective discussion controlled by the bodies embodied capabilities and is very much an integral part of architecture's 'culture' of experience. Experiences from within interior spaces is what gives built forms their meaning and the present focus is of Māori culture and Māoridom's identity.

Zumthor mentions how some architectural forms are simply appealing to look at but they also consist of natural atmosphere and feeling (2006. p10-11). The vernacular architecture built by iwi throughout New Zealand all embody this innate ability to command a presence, rich with atmosphere and history. Sharing an ethos that is represented physically and visually through built forms created (*Fig. 05*).Here poses a question; where does culture such as this sit within architecture today? especially when these intentions need to be translated into a fleeting context.

fig. 04

Rakaitemania

fig. 05

There is the sense of durable embodiment as a quality to cultural meaning that is discussed by Dagmar Weston (2012. p5) Despite being of reference to classical Greecian content and it's cultural role in architecture, there is a similarity to Māori here. There is an ethical based sense of order reflected through built forms and from this there is an obvious connection back to the mythical understanding that these cultures have.

In understanding the visual nature of a physical form there is this need and desire for oral vocabulary to coincide. Within the spoken scriptures and representations, the depth of embodied essence becomes clear as the narrative progresses (Weston, 2012) Understanding the conceptual issues that are related to cultural representation differs to simply '*viewing*' a built form. The same understanding needs to be translated into the process used to generate these outcomes.

"We see the world the way we do, not because that is the way it is, but because we have these ways of seeing."
-Ludwig Wittgenstein

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'Whakapapa trace the origins of existence from the realms of Te Kore and Te Po, from the realms of void and darkness, the separation of Ranginui and Papatuanuku and their descendants into the world of light.' (Te Runanga o Ngāti Porou, 1998)

Cultural and geographical boundaries too often shape our experiences, yet this cultural lense does not need to be seen as restricting. Using this viewpoint of the world should instead enable the human body to be aware of the spatial experience. This being a priority, like the way arts and music embody to create with little preconception (Zumthor, 2006. p18-21)

Culture is everywhere, and for Māori being present and being aware offers something beautiful to their architecture. An architecture that is not restricted to the four physical walls of a building, but an experience that allows the mind to listen to the body - *analogue*

When observed, Māori culture is an articulastion of what it is, Māori society is about. Natural time progressions meant the development of systems that extended into all facets of life still evident today. Elder people are referred to as Ancestors, and it is they whom created and amended these systems of Tikanga Māori; the reasoning and purpose to be passed on through generations to follow. This Māori world view and perspective that is often talked about with Tikanga Māori is a major component within Māori culture. This world view being something of an evolution, an exhibit of adaptation and connection between all aspects of life - Te Aō Māori. (Pihama, 1993. p28)

Steve Hutana summarizes, that theories such as those Māoridom speaks of are not simply plucked from thin air, but instead they are embedded by historical precedents that can be found in reference of the relationship between Māori people and the land, as Tangata Whenua (Pihama, p28). As the indigenous people of Aotearoa, colonization has seen this culture adapt while slowly becoming the minority. Such artistic narratives and expressive forms of vernacular architectural qualities fading into scarcity.

Facing a loss of identity, Māori people themselves are in possession of such unique cultural qualities, yet it is not by their hand that a diminishing presence is occurring. There has been such great suppression of knowledge, that it has become the norm.

Tikanga Māori is at the core of which spatial understanding for this society stems from. Understanding these gestures to support possiblilities for application into the western corporate sphere. Tikanga is understandable as being the philosophical system that establishes the principles of which Māori people live by (Marsden, 2003). These customary values and practiced vary among different regions in Aotearoa, yet Tikanga is still very much an act of practicing this common knowledge (Hirini, 2016, p15).

There are reasons as to why Tikanga Māori is something very few are extremely knowledgeable with; Mead identifies what these reasons are.

'*Active suppression by agencies of the Crown over the last century is one reason. Another is the conversion of Māori to Christianity and its accompanying repudiation of culture. Another more obvious one was the general belief among politicians and educationalist that progress and development meant turning away from Māori culture and accepting only 'proper knowledge' from the western world. Some of that sort of negative thinking is still present today.*' (p11)

This research intends for this Māori world view to frame the cultural lense. For this perspective to shape thoughts of consideration during design processes. Embedding these significant and unique qualities in the framework.

Image unavailable online

fig. 08

Image unavailable online

fig. 09

Image unavailable online

fig. 07

This chapter uses research of the corporate world and key precedents to convey the issue this research seeks to aid, regarding cultural corporate identity. Knowing how the Māori economy and organizations that fall into this sector are situated in the wider economic world identifies sociological issues, and a better basis for approching design interventions. Acknowledging the power of corporate architecture and what this relationship means for cultural corporations such as miromoda within the context identified in chapter one.

The Māori economy developed in such a way as a response to colonization (Phase one, chpt5). The 21st Century being a time that still reflects the same values and instincts throughout this domain yet acknowledgement and awareness are at a low.

Māoridom sits high among successful entrepreneur and indigenous people. A strong foundation to an economy that resonates around cultural values and ways as outlines in *Te Ohanga Whanaketanga Māori* (Te Puni Kokiri, p3).

Competing against the Western dominant economy, the Māori economy has been the minority, yet many do not recognize the potential here. Lacking acknowledgement, perhaps this is partially due to the visual and physical appearance. Māori organizations are having to inhabit the Western Corporate Structure, visually appearing no different, however everything about these cultural organizations differs to those of the Western sphere. Māoridom does not operate solely from a place of capitalistic intent, but through a method that abides by conceptualizations of cultural knowledge. The value to all of these underlying meanings and definitions, the Māori way of doing things is lost visually through the architecture of the space these organizations are inhabiting.

Maori organizations currently have a very strong presence in many rural areas (Te Puni Kokiri) and this is perhaps a representation of the 16 industries of which sanction this economy (Berl).
An exemplar supporting this is Te Runanganui o Ngati Porou - TRONPnui. Situated along the East coast of the north island, TRONPnui is a diverse organisation of six smaller entities operating as a whole.

Each of these entities, existing within the Forestry, Farming and Fisheries realms to name a few, are operations that are run from different buildings spread around the east coast. The way in which these operations are split among different buildings could be recognized as an expression of the Māori perspective of architecture. Spatial definitions are mostly informed by Tapu and Noa concepts (McKay, p1-2). Historically, the inner structural functionality of these spaces for Māoridom was reflected through the vernacular architecture. While being physically distant, there was a connection of these spaces with the 'inbetween' and overall, each smaller built form and its purpose compiled to add to the entirety of the space.

Despite purposeful separation, the reflection of this visual and inner spatial connection has been lost. *Fig 08.* Displays the exterior of a sub-entity, the Ngati Porou Seafood's Group, which is directly across the road from Te Toka a Taiau office; housing the corporate services team whom occupy an office space very similar to *Fig 09*.

It is realistic to expect a corporate services team to occupy a space such as that identified, however the very essence of values they express themselves around is missing in this spatial identity. This exemplar and more specifically the Te Toka a Taiau office implies that it has fallen in behind this Western notion of what corporate structures should look like. Complying to the habits of the Western economy, yet they operate as a large contributor of the Māori economy, there is no external nor internal identification that a successful Māori organization operate from within.

Image unavailable online

fig. 10

Image unavailable online

fig. 11

Corporate architecture in New Zealand is a Western intervention, and something that is evident in almost all established countries. The nature and appearance of corporate architecture poses the questions as to whether the project alignment of corporations should regulate with the architecture they're inhabiting?

Corporate Architecture is a discipline style that aims to meet the needs of businesses. Sleek and proper, almost a reflection of desire for those in the occupation being projected into their surroundings. The appearance of this architecture has a sense of sterility to it, none of which are attributes that present themselves in the spatial organization and inhabitance of Māori organizations. The reference to sterility is not one of cleanliness but more so one where time in its presence is temporary and therefore should not allow for getting comfortable.

The needs of typical corporate business organizations seem to be met through the use of this kind of interior and it suits them just fine, however it does not seem as perfect a fit for Miromoda.

This may partially be due to the fact that Miromoda walk a line between the two worlds. With business orientations that require a corporate essence however this comes in the form of a naming sponsor. Being non-profit organization, there is this involvement with NZ Post as the naming sponsor whom are in a way creating the spatial bounds for defining the corporate architecture to this equation.

This relationship is a way of outlining how Miromoda fall into this mannerism of temporarily inhabiting spaces underneath the umbrella of a larger westernized Corporation.

Tuhoe are a large iwi whom operate as an organization, with their fair share among the Māori economy. Te Kura Whare is located in Taneatua, built following an approach that is consistent with Tuhoe values. From the exterior, the landscape and building form all express this cultural presence and it carries on through to the interior. Different to Tronpnui, as that is an organization inhabiting a Western environment, Te Kura Whare is an entire new build.

Due to the nature of the issue being explored: *that Māori organizations are missing their spatial and cultural identity when it comes to inhabiting the Western corporate sphere*, these two exemplars offer insight. Te Kura Whare exhibits the possibilities in this new age, to still successfully display an indigenous cultural presence that isn't trying to be a re-representation of past buildings. It is an adaptation, and that is what Māoridom has always been about, portraying this ability to constantly adapt.

The Central Building for BMW established in Germany is another exemplar, however this one is of a Western group that through the help of architecture attempted to re-approach the traditional building image that is associated with corporate programmes. Rather than separating entities, there was a re-thought approach towards integrating both the manufacturing and business streams into the same interior space. Seen in *Fig.12* The intersection between the inner programmatic functions of the wider BMW corporate identity and function gives evidence that identity doesn't have to be lost in a corporate world. The essence of BMW business culture differs immensely to that of Māori culture, but the identification of values which this western organization align themselves with as a company can be spatially interpreted, something that is possible for Māori organizations.

There is no reason that with alterations, an approach such as that taken by Tuhoe, to build Te Kura Whare could be used to help Māori organizations such as TRONPnui and **Miromoda** whom are inhabiting an already established Western Corporate structure. *Te Ohanga Whanaketanga Māori* explains that the aspirations and perspective seen by the Māori economy are that it is a scope combining both economic and cultural aspects (NZIER), and if this is the goal, it should be reflected through the unique spatial occupancy that this culture possesses.

Image unavailable online

fig. 12

fig. 13

fig. 14

A unique platform that trust in themselves & their independence. The *i n t e g r i t y* **in their decisions and actions is embedded and expressed through their** *identity***. The value of their being is the foundation of Miromoda.**

Working with *miromoda* has opened and pushed the possibilities for this research. This began with intentions to work with the way cultural organization's inhabit spaces within the common corporate structure. That all remains, yet the definitions have been altered as to the 'spatiality' of the corporate structure. Miromoda differentiate from other Māori cultural organizations, yet it still feels necessary for a cultural organization to have an identifiable interior and exterior space. Corporate architecture seems to reflect the intentions of the inhabitants, and Māori organizations differ, so their spatial representation perhaps should aswell.

The corporate structure is now not one which can be found in a large scale high rise 'typical' corporate office building. It is now what should be referred to more appropriately as the 'Sponsorship structure'.

The 'space' that miromoda need to inhabit temporarily has constraints implied through sponsorship and preconceived western expectations of Māori culture. The use of *embediment* as a method to extract and embed cultural values back into this presence of inhabitation becomes ever so more important in this context.

The *identity* of miromoda currently seems dictated by the way in which it is required to function. Being a non-profit organization, those involved are required to use personal time outside of regular jobs to conduct business. Alongside this, they are extremely reliant on sponsorship support for the two main events they're involved in.

With no physical spatial location, the presence of miromoda as an 'organization' most often only occurs at events. They're a group of people covering all roles of an organization, thats provides this platform for emerging and established designers, without spatial presence.

"Instituted to advance the quality status of Maori fashion design and to raise its artistic and professional standards; to define a code of ethical practices of mutual benefit in public and trade relations; and, to promote appreciation of the fashion arts through leadership in high quality and aesthetic discernment."

-Ata Te Kanawa,
co-founder of Miromoda
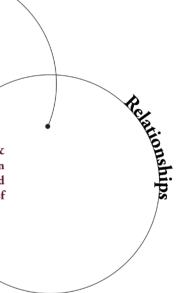
Being assertive in their vision allows Miromoda to be fast moving and responsive. The *organizational d y n a m i c s* **expose their selective approach to decision-making.**
Having such a *culturally strategic* **approach to operating such a platform is almost a constant reference point.**

Being the Indigenous Māori Fashion Apparel Board (IMFAB), Miromoda are located within the fashion industry. In order to understand the context to this organization and how they are situated, '*Phase one*' was created to trace history's and better comprehend surrounding circumstances. *See appendix 02.*

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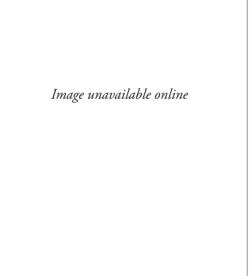
fig. 15

This chapter explores what an understanding of the *'emotion'* within cultural values, actions and explorations has to offer. Where does exploration in this area lead and how can these findings amount so a presence is embedded in an identity. Where does this lead design and an identity for Miromoda?

Comprehension of the driving force behind having a cultural mind outlines the thoughts that went into this embodied making process that will result following this chapter.

Extremely subjective to my personal and cultural outlook, the basis to this framework is nonetheless appropriate to be applied to this system of work.

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fig. 16

"Te toto o te tangata he kai. Te oranga o te tangata he whenua"

"Food is the source of man's bodily strength. The land is the source of his spiritual wellbeing"

"If you understand Māori architecture you can be better equipped to design for Aotearoa. You can be part of a movement that is seeking to make our architecture more distinctive and more of this place. You will be a better designer for this country, for our cultural dynamics, creating architecture which is uniquely grounded in Aotearoa."
- Rau Hoskins

Understanding the Māori world view is perhaps the simplest place to begin from, in order to frame the role of this Māori perspective in architecture, especially in the context of this work.

Identified in chapter two, this world view is something that is so dynamic, a constant evolving system of aspects that are believed to be so intricately interconnected.

To understand the importance of roles, and traditions, actions and knowledge is to understand that these qualities all project through to become a reflection of values instilled within aspects of the built environment also (Harmsworth and Awatere. p274-275).
There is no beginning and end, for this knowledge somehow finds itself everywhere in this world view and in today's context its importance only grows. Marsden gives such great examples of this throughout his many short stories in *The Woven Universe*.

There is constant reference to a '*natural*' world, where all aspects entwined need to be balanced. If one part to the equation is off kilter, the entire system would become unbalanced. This viewpoint is very much a way of understanding the relationship Māori people have with the world. (Marsden 1998, p31-33)

A simple Maori whakapapa explanation begins as such with Ranginui (sky-father) and Papatuanuku (Earth-mother). Together, they had many children whom are atua (gods) of varying sectors. The influences of these atua stem in one way or another to every aspect of life. Harmsworth (1997, p2-3) simplifies that;
The Maori view of the world can be broadly defined as a series of states or dimensions:
• the material or physical state which is familiar to most people. It is exposed to us through
our senses, and it is the one we can directly observe and describe (e.g. taha tinana);
• the mental or intellectual state which requires us to think holistically to understand the
whole system, with all processes, not just one part of it (e.g. taha hinengaro);
• the spiritual state which many people are unfamiliar with. It is the spiritual dimension of Maori culture (taha wairua)

'*The strength and beauty of Māori art is evident in the architectural carvings of whare whakairo (carved meeting house) and in the other taonga (treasures) that are carved from wood, bone and pounamu.*' (Media New Zealand, 2018)

To understand what shapes this perspective in relationship with the world and life, is to understand the built form and role that this indigenous cultures values have in architecture. Not only the production of it, but also the spatial experiences.

So much of the vernacular architecture that is an expression of Māori culture comes from an artistic beginning of someone trying to tell a story. The form created is an embodied expression of what is being told; a combination of atmosphere telling a story with a surrounding of artistry. A lot of Māori culture is oral, these built forms ranging from small carving to large wharenui are the physical expressive products that amount from the process.

The choice of the word *embodied* is used here because a process of carving, is for the creator to have an image in their mind. The hands, and tools merely become an extension of the mind to create.

Rakai - Te - Mania

fig. 17
'*Holistic approaches to the environment management in both customary and contemporary Ngati Porou contexts stem from knowledge pertaining to these whakapapa. Recognition of the Atua in customary contexts influenced the development and practice of specific karakia, kawa and tikanga, a regime of social practices helping to maintain the integrity of whanau and hapu structures and resources.*' (Hutana p.14)

Arts techniques
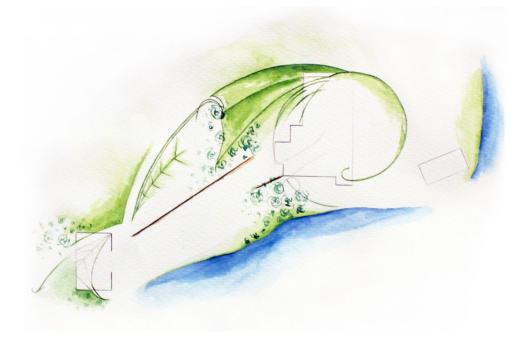
fig. 18

Art is fundamental to Te Aō Māori. There are some forms referred to as 'art' that fall into their own category by being 'taonga', identifying the alternative roles art can present itself in.

"*Māori art conveys certain ideas about the fundamental assumptions that underpinned Māori society, the real nature of Māori people and the perceived place of Māori in the natural universe.*"(Paama-Pengelly, P11)

Julie Paama-Pengelly discusses the above phrase and yet while it is more of a reference to arts in terms of the detail in meanings and motifs, technique and also materiality, they are all influential factors in the history that is Māori culture.

Paama-Pengelly goes on to comment that despite all of the above, the nature of this artistry

"*It cannot replace the reo - the language - of the artist and of the Māori people, who give voice and meaning to the art.*" (Paama-Pengelly, P11)

fig. 19

Like this indigenous culture, art is nothing without a narrative to identify the meaning, and art isn't as meaningful if the narrative becomes an afterthought rather then the driving force. There will be different outcomes.

Architecture is an artistic and expressive form of art, a translation of narration into built form that is able to create and offer spatial experiences. There are possibilities here to use such characteristics identified preliminary that are based at the origin of this indigenous 'art' to bridge differences in order to allow the contemporary inhabitance of spaces.

The aim is to retain this deeper meaning with Māori thinking in an approach to occupancy. Contemporary matters always seem to come across as political responses and there is a difference to the drivers of contemporary art, as there are to indigenous art. The characteristics of Māori art seem a form of self expression, and a passing of knowledge, that are unique and not a quality that should be overlooked. There is great attraction to Māori arts as a design generator to influence the mannerisms in occupancy for Miromoda as an indigenous organization within a Western Corporate dominating context.

identity

fig. 20

fig. 21

Hikurangi

The simplest definition of identity is merely that it is a fact of being. An identity is whom or what the 'body' is, and everything is in possession of such a thing.

In Te Aō Māori, this association with identity expands to more than the bodies physical appearance or a culmination of this bodies actions, there is a sense of belonging that is accompanied with identity, and too linked to the Māori world view.

Identity looks like where you are from. The maunga and awa of which your tribe refer to. The waka of which your people arrived in Aotearoa, identifying a line of your genealogy.
It is the meaning to your name should there be one. It is the Whakapapa of your tipuna, and the whaikorero that are retold on the paepae.

Identity looks different for many people but for Māori culture there are these identifiable commonalities. Just as they exist to identify the human body in both spiritual and physical forms, there is a translation spatially.

Perhaps describable as spatial politics, there is desire for belonging to an identifiable space. A desire that validates identity, questioning the importance for Māori cultural organizations optical identification more importantly within the Western structure of discussion.

Neil Leach discusses the Lacarnian psychoanalytic theory in *Camouflage*, that recognizes a national identity as being based on more than symbolic identification, but something that is born and structured into a fantasy. It is a thing, understood as a '*way of life*' that emerges and a commonality and commitment to this '*belief*' attracts and becomes the vehicle to host the national identity based upon this fantasy structure (Leach, p145-146). It is the belief of this belief that creates an identity, rather than reliance on symbolism.
Langer discusses in *language and thought* – that we use symbols to create 'imagery' that allow us to communicate abstractions and essentially 'to do, in essence, the things that make us human.' One is more based on realism, while this Lacarnian theory being of a fantasy realm, both portray an understanding of symbolism, and identity, and both have a place when it comes to Te Aō Māori.

This opens discussion as to the identity role of Aotearoa, but also that of Māori culture. Are the two so different in the way that this belief is possibly based in the conceptions of a fantasy?

Leach discusses the 'myth of the homeland' and that this societal perception is in-fact a form of *embodiment*. Despite being a form he believes cannot be symbolized, it must be possible that it take on some material form and that references to architecture (Leach, P146-147).
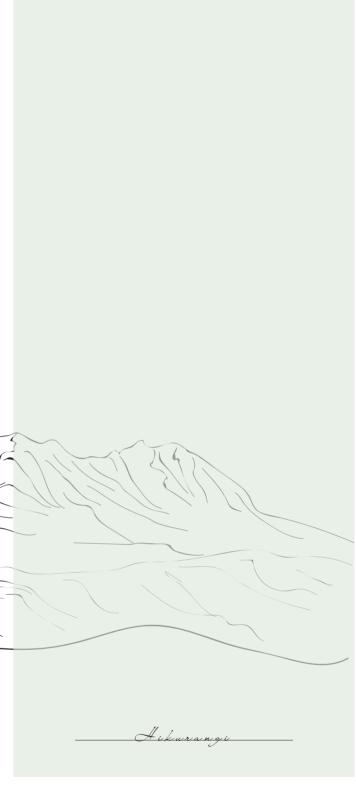
Discussing national identities in a general context, this theory is applicable to this environment of this research. More specifically, Leach identifies that a National identity is projected upon objects, and this requires embodiment and acknowledgment of the following:

"*Understanding how the material world is itself inscribed with an inmaterial belief system.*" (Leach, P146)

Embodiment offers something to this scenario and it becomes evident that perhaps this research is not about using *embodiment methods* to design with, but perhaps using it more *consciously*.

Some may refer to the Ancestral Whakapapa of Māori people beginning with Rangi and Papa as a fantasy. Yet it is this belief in their existence that creates the opportunity for abstraction and identity through symbolism to be expressed in the form of artistry – architecture. It seems a fair assumption that identity, especially in this context could consist of all the above. There is no single way to categorize what goes into an identity of a being, building or culture for each scenario brings its own complexities. But to acknowledge what goes into making the cultural identity of Māori people so rich helps to understand why this richness feeds through to the spatial experiences, and why it is important that this opportunity be given to Miromoda, despite being in a Western dominated environment.

thoughts

Part one aimed to identify the role and power of the '*narrative*'. Māoridom resonates around a differentiating set of values and perspectives to that of the Western world but there is a way to make them coincide.
Framing an understanding of how Māori spatiality is driven by different elements aims to identify points of variance, but also the groundwork of which this thesis research begins with.
Through the precedents explored, there is room to take on board and adjust these elements into a new perspective.
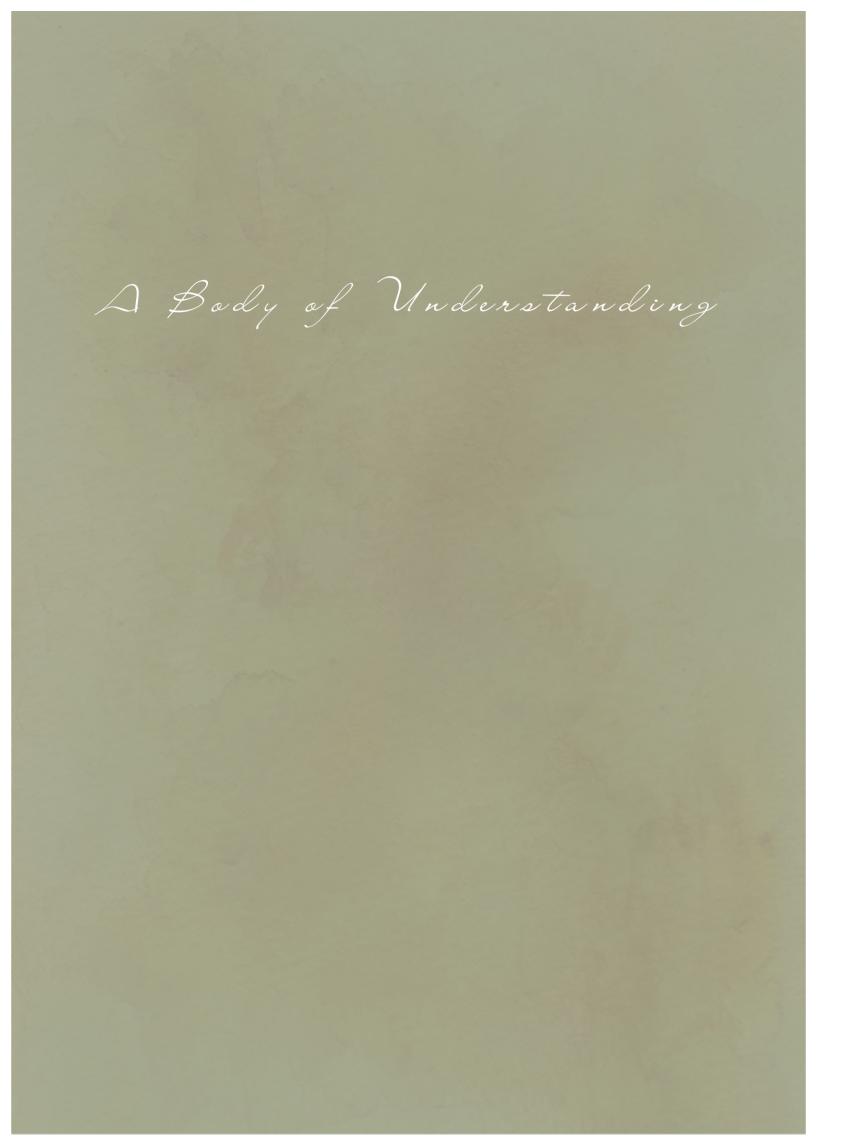
The world of symbolism is a deliberate development of the human mind, grouping information and recognizing the world. Artistic symbols differ to cultural. For Māori, the holistic world-view they have is embedded in this cultural symbolism. Similarly, artistic representation requires visualization and relies on this relationship between the senses, the skin, eyes and body to make these connections back to this embedded memory of symbolism. The characteristics of spaces associated with Māori culture are evident of this exchange with symbolism, representation and perception.

Trying to convey an understanding of these fundamental protocols that is informative to the 'common' viewer can be achieved through embodied making in design. As it is almost the mediator.

Having grown up with stronger connections to my Ngati Porou iwi, it seems only appropriate that when referring to cultural characteristics or attributes that I do so, from a perspective I am familiar with. A disclaimer, that this research is subjective to myself.

fig. 22

A Body of Understanding

A Body of Understanding is a summary of all the design outcomes and decisions that came following exploration among literature in *Part One* of this research.

Phase One is an external document that was necessary. Basing this design process on interaction with a Māori organization that is within the Fashion world, this document was trying understand what was shaping the fashion industry and maori economy. Two categories that concern Miromoda as a client, and therefore this paper.

Following this lead, there was the identification of what I referred to as **preconceived intentions.** These are all the things that at this stage are intended to come of this research paper and involvement with Miromoda.

Event 01 was the first testing ground for this embodied relationship between myself and Miromoda. The outcomes of this created yet another curve in this path heading a different direction yet again.

Event 02 pushed beyond intervening but instead trying to extract something from the experience that could be re-purposed for *Event 03*.

Phase One

'Phase one' came about following the partnership with miromoda for the exploration of this research. Located in the fashion industry, dealing with a different kind of corporate structure lead to this extended piece of work. Comprehensive insight into the fashion industry may not seem necessary to all whom read this paper yet in order to express an accurate representation of identity through the way miromoda inhabit these spaces, it was very much required.

Creating an understanding and basis that is *embodied*.

Phase one looks into the Fashion industry at a global scale and then detailed focus is shifted to New Zealand. Understanding how fashion was directly responsive to politics, cultural and economical matters, consequently affecting New Zealand. Seeing how the fashion world responded in correlation to these occurances also helped to draw focus into what was shaping the economy, as it was almost a reciprocal relationship.

The Māori economy is a focus here, due to Miromoda being a Māori organization and also because that is where this research quest first began. To understand the Māori economy however means undertanding the dominating western economy and how the Māori economy was shaped - through colonization.

Putting all this information together created better comprehension of the indigenous fashion scene and its importance. This longing search indigenous people have for '*identity*'.

The final area of phase one looks into Fashion week, being the '*context*' of which Miromoda are located among, it seems fitting to learn how and why fashion week is so important, and what environment they are dealing with when it comes to challenging their identity.

So much focus is placed on the Western components and that is purely due to its dominance. If you are trying to create a stronger presence and sense of identity for an indigenous organization such as Miromoda, you cannot do so without understanding what it is that makes the Western environment they are trying to grow within function.
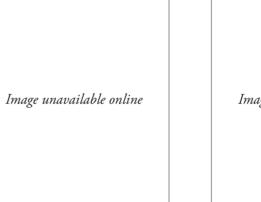
fig. 23

01. See Appendix

Phase One Document Cover

Preconceived intentions

Anish Kapoor, an artist and sculptor merely interested in *abstracting* information
Buff Diss, a street artist opting for *temporary* outdoor installations

Image unavailable online

Image unavailable online

Image unavailable online

fig. 24

fig. 25

fig. 26

Site

Approach

Media

The outcome of '*part one*' includes preconceived intentions. The reasoning for identifying these was like most designs, these predetermined ideas sit in the back of your mind. Subject to change, having these intentions was a starting point for exploring design, and it began from the literature explored, but as involvement within the environment alongside Miromoda continued, these intentions shifted.

Located in Porirua, this site is being lent to Miromoda for their model call.

Normally, there has been some separation between areas for models to prepare and the area of which they are judged.

The usual framework of which they are normally judged in is having to be responsive to the site available.

The impression from this site visit is that *Miromoda* expect the models to be responsive to their surroundings. This is not necessarily an event that requires excessive financial spending and so a minimal and temporary approach is necessary.

As the first design stage and event of this partnership, intentions are aimed at keeping to analogue. Using embodiment to perhaps understand how the expression of whom *Miromoda* are could create an interior identity, responsive to different contexts.
Restrictions were implied regarding time and cost, so an *installation* is the most feasible outcome.
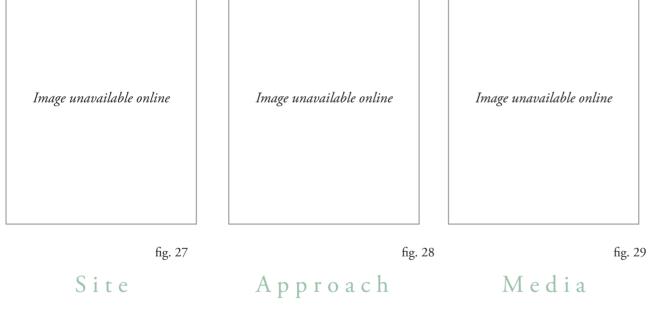
Anna Janssens, a visual artist working in contemporary context with *light*. Extracting from experiments based on bodily acts
Kyra Schmidt, a photographers use of the natural environment to combine *digital* practices with *analogue* processes
Ursulla Palla, an artists exploration of drawing attention to the unexpected through the use of *objects* and *projection* processes

An artist collaboration between Margit Lukacs & Persijn Broersen exploring the use of *still frames* translated into *digital installations*

Image unavailable online

Image unavailable online

Image unavailable online

Image unavailable online

fig. 27

fig. 28

fig. 29

fig. 30

Site

Located at Pataka - Art + Museum, the design competition was moved here in 2016 to keep things 'local' and will be held here again in 2017.

This site offers its own vibe to the competition and runway with the layout and exhibitions on offer.

Approach

The impression from this site visit is that *Miromoda* want to work on the circulation of the space during the show, especially backstage activities.
Due to limitations influenced by the site being a museum, major changes cannot occur so temporary structures are the only possibilities regarding built form. This approach needs to gear towards digital formats and so this approach will need to look into the translation between the relationship of analogue and digital.

Media

As the middle event in this series it would be a good time to begin integrating analogue and digital media's and the site informs this decision also.

Using the technique of analogue as an expression and exploration of embodiment, the use of digital projections could move towards this translation.

Site

Located along Auckland's Waterfront and within the ANZ Viaduct Events Centre. The site for NZFW is home to multiple different events and showcases throughout the duration of the week. The details surrounding Miromoda's catwalk are yet to be confirmed, however the planning for their entrance can commence.

Approach

The theme for the miromoda showcase at NZFW has been decided and so the approach will begin with exploration into embodying this theme and expressing it in a contemporary manner. Miromoda want to showcase the unexpected. They want to achieve complete immersiveness and bring the viewers into the moment. This approach will begin by looking at these aspects and teasing out possibilities to then translate to digital media.

Media

The site itself comes with restraints as to media use. Being an area where multiple showcases occur the media of choice has to be easily implemented and arranged and swiftly removable. Temporary structure are the only physical objects that could be used. Digital media such as projection or virtual reality use would be the most appropriate choice of media and this is something miromoda are interested in exploring.

Camouflage

Exploration to the origin of thoughts that are interrelated to cultural identification led to the crossover with the conception of '*camouflage*'. The acknowledgement of topics Neil Leach surfaces allows for realization and for the opportunity to design purposefully and with conscious presence.

The participatory role of this research at the model call for the 2017 Miromoda design competition was one that required only the use of tape. The use of such a simple gesture in order to understand boundaries and the recognition of response within them.

fig. 31

Leach discusses the habits of human beings as those similar to the chameleon, an impulse to become indistinguishable from the surrounding environment, to be compliant in the changing cultures of society. (Leach, p241) There is this growing ability of adapting an identity to feel some sort of acceptable placement in the world. This dangerous desire for *fast and fashionable* is constantly being outgrown, leading architectural designs to a place of concern for superficial and meaningless identity.

Leach continues to argue that purposeful design is a way to re-establish connectivity in architecture, between the environment and this need to belong that human beings naturally crave. Acknowledging all forms of creativity as effective means to generate this sense of belonging but also identity.

Embodiment is acknowledgment of this relationship and questions where design sits as part of the process.

fig. 32

fig. 33

fig. 34

Approach
concept

Leach identified this human impulse to blend in (p241) and that role almost transposes to the model. For they are to become *indistinguishable*, and merely act as a form of transport for fashion to travel the catwalk of focus.

This implementation of a design at the model call became about learning and understanding what happens here. Learning the boundaries for where design possibilities could occur.

The use of tape is common in the fashion industry for models to take cues along the runway. In this approach, it was used to see how they would respond. The use of dashed lines, directional arrows and spaces for movement became an experiment of responsiveness and about response to the context also. An hour set up time and rolls of tape, a design was in mind, however it was this *embodiment* feeling of spatial response that essentially had control.

The success of this minor installation was measured from observations. Seeing how models responded to the environment, while being unaware of the tape installations purpose, the crew deemed it successful.

fig. 35

fig. 36

fig. 37

Initial site visit

Site sketches post visit

Drawing out the site, and planning for the model call event was based on memory recollection of the space. The sketches, overlain on top of the images from the day of the model call show the attempts to plan out the space, versus the installation on the day.

movement

fig. 38

Initiating the models circulation around the space. The aim being to pause and walk towards the judges, followed by a walk that offers freedom to see how they adapted.

framing   fig. 39
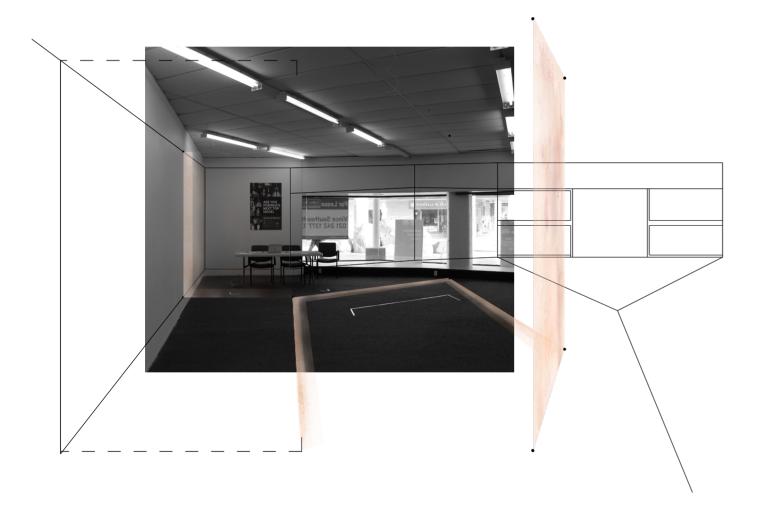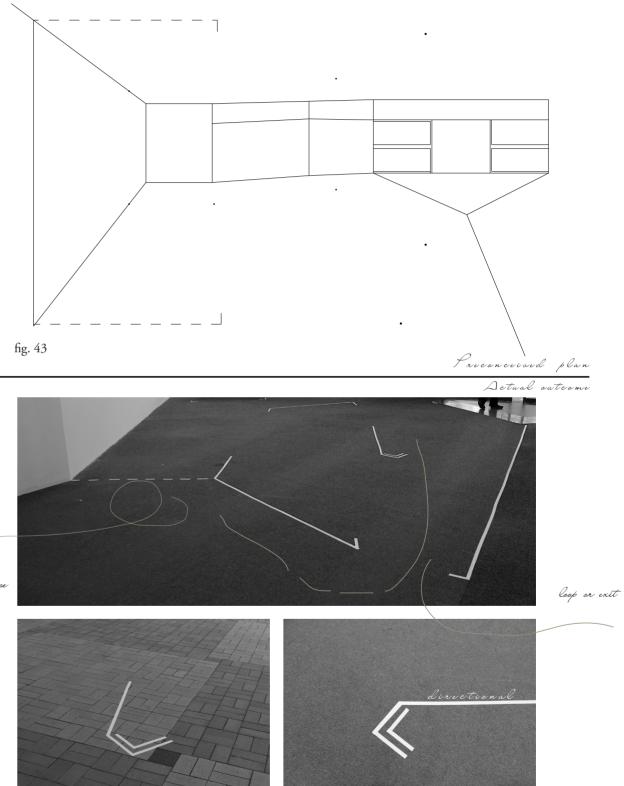
Intentions of trying to create this desired 'feel' to the space, so that movement would feel natural to the models and they would circulate their walk without confusion. This idea of framing posed the question of what would be used to instigate such a thing.

Outcome vs sketch

fig. 40

fig. 41

framing

fig. 42

fig. 43

Preconceived plan
Actual outcome

begin & pause

loop or exit

directional

exterior

fig. 44

Image unavailable online

Trisha Brown

fig. 46
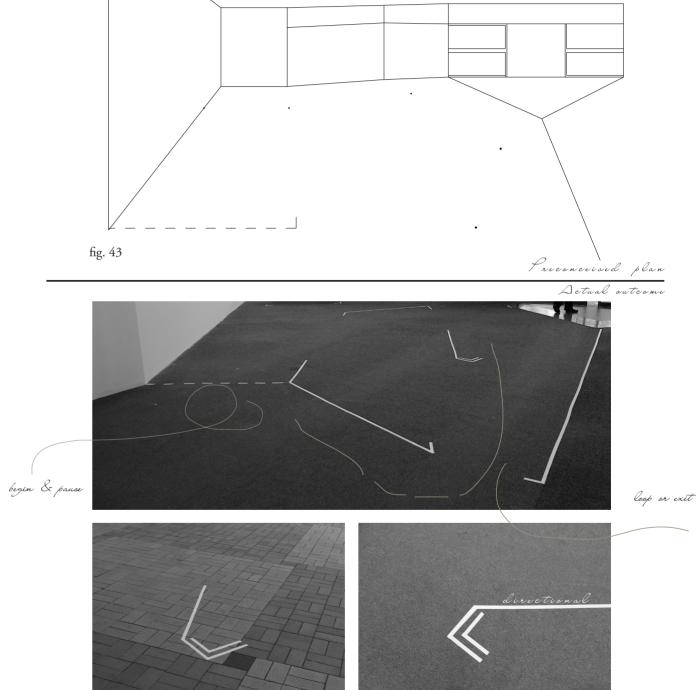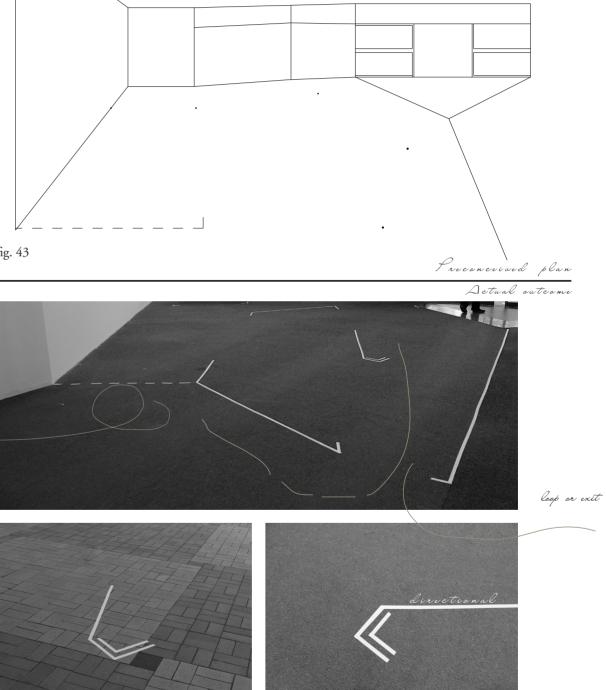
At this stage, a lot of focus has been put into understanding what goes into the spatial identity that is trying to be achieved. Such a comprehensive narrative over varying literature has taken place prior, but now is the time to experiment, take this knowledge and see what is true or applicable.

Event 02 is to take place at Pataka Art + Museum and the constrains of this location have given the direction of becoming an experiment aimed at understanding the human *body as a site*, similar to the way Trisha Brown does. Bringing this bodily entity back into focus allows for the collection of data imagery with aims that it may develop into something to contribute towards event 03. The constraints of Pataka as a site for the show and also the nature of the event being professional meant data collation has to occur minus obstructions. This approach to an embodied study may have been dictated based on external restrictions out of the control of this scope, however these constraints offer room to be responsive and adapt in design abstraction.

Image unavailable online

fig. 45

This process aimed to develop '*extraction*' within embodied information. Following event 01, this process is understanding information visually through the direction of this research being driven by external constraints. Data mapping the movement of models is an attempt to abstract information and bring the focus back to the human body; something identified as being lost. This narrative aims to give a bit more grounding to the process from here which will develop onwards to event 03.

Image unavailable online

Image unavailable online

Image unavailable online

fig. 48   fig. 49

P a t a k a s h o w
experiment

fig. 47

The show that took place at Pataka Art + Museum is event 02. The nature of this show is the beginning of the platform that Miromoda provide and beginning here, 8 designers are selected to go through to New Zealand Fashion Week. The restrictions of such a site, drove the idea of adapting design research to observe the models. By being a core part of this runway process, having an entire day of transporting garments along a makeshift runway for the competition was a different experience to that of a show in front of an audience later that day. To capture bodily movements and expression to see what this offers to the brand of Miromoda but also how the site and energy of the space impacts on this reaction.

Adjusting to constraints

A site can offer welcomed constraints and direction to a design and the physical site of Pataka forced a response. Shifting the focus from the typical architectural perception of a site being a place in building or geological form to the human body.

This adjustment to constraints can sometimes extend to definitions of terms also. Through the opportunity to test this method and approach, this research has naturally reached a point where all of these external influences are creating a shift, but it would opposing embodiment to ignore these changes.

Event 02 has developed into an experiment opposite to preconceived intentions. Rather than trying to intervene with an embodied influence it has become an observational experiment of *still moments*. An attempt to capture data through the movement of models, it gives time to grasp their intuition of bodily senses through responsiveness.

Image unavailable online

fig. 50

Image unavailable online

fig. 51

Asphyxia

An experimental film project by Maria Takeuchi and Frederico Phillips. The concept behind this was to explore human movement through motion capture technology.

Just as Takeuchi and Phillips used technology to extract and explore the movement of the human body, the same goes for this experiment. The imagery that is produced from such a method almost captures dynamic movement in a still frame. The hope is that through the capturing of this data with the use of *point cloud* , imagery may be extracted from the movement of the models at the design competition in Pataka.

There is this underlying effort throughout the development of this research to understand. To obtain a position in understanding whether or not embodiment methods are beneficial in creating a greater presence and sense of identity for Māori organizations, such as Miromoda within this prevailing Western Corporate sponsorship structure.

I think its fair to say that embodiment has a place here, shaped through the literature explored and perhaps the definition needs to be re-visited to better describe its role in this context. To apprehend the extent and role that embodiment can take within this relationship is to also understand the bounds of which Miromoda are situated.

To know how the fashion industry operates, and more specifically the indigenous realm of fashion is to explore and test where embodiment can be expressed to aid in a presence portraying identity rather than distract.

Event 01 became about controlling the directional movement of the models. Trying to explore what influences us to naturally respond in a space and how to tease out this habit of blending in - resuting in a real test. Observing how one form of embodiment could be expressed through tape art to define boundaries. The purpose behind Event 02 developed into an experiment of the opposite, that consist of no intervention, simply observing.

Floorplan sketch

fig. 52

Setup for recording

This location for recording was setup so that it was possible to capture the models in the moments before they step out, visible to the crowd and ready to walk down the runway. It gave the opportunity to capture the feelings and emotions given away by their body language, while also being in reach to sources required for the technology. Two Kinect camera's were used in conjunction with laptops to record *pointcloud* imagery later translated into stills.

Tape art mat that was designed as the runway and commissioned by Porirua City Council. This removed the opportunity to work with the setup of the runway.

audience

Runway

Backstage

Projection Backdrop

fig. 53

Where models & designers were changing, and too chaotic to try and capture data from this location.

Pointcloud stills

Backstage
stills
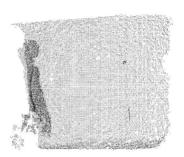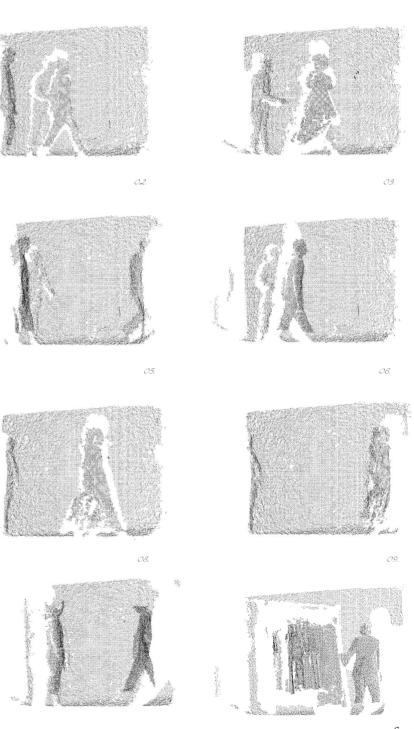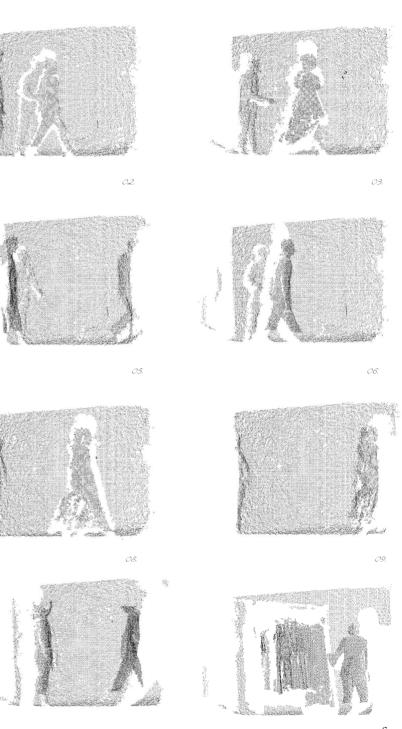
The selection of models that are used for the Miromoda show's are extremely diverse and an aspect that sets them apart. A core component to fashion show's, models are merely a transport form for clothing.

For Māori people, the human body is held in high accord and this role is almost inverted when it comes to fashion. It would be nice and perhaps appropriate to extract movement from the human body and abstractly bring some focus back to it. Although this is all part of trying to embed embodied and purposeful actions throughout the entire process, when it comes to the final outcome many will not know the extremities of the narrative that has been

fig. 54

developed throughout unless of course this entire research paper is read. However if successful perhaps the written narrative will not be needed to understand and fully experience the final outcome of Miromoda's presence inside the Western Sponsorship sphere.
The aim is that this entire process would give a more grounding approach to the concepts and their beginnings that is comprehendible upon final outcome.

01. 02. 03.
04. 05. 06.
07. 08. 09.
10. 11. 12. fig. 55

Overlay

.An experiment

fig. 56

fig. 56

Part Two

02. Synopsis

There is this importance in acknowledging that when it comes to this research, there is a strong continuation of culminating thoughts, each one mounting to have some effect on the next.

Part one was largely researching and understanding through experimentation how embodiment could work within those constraints as a methodology.

This phase is largely about Miromoda and this relationship with NZ Post and the planning and preparation for NZ Fashion Week. There are changes that occur, adding something into discussion and shaping the perspective being used when creating a spatial outcome that expresses indigenous corporate identity. The planning, trial and errors all explored during consultation evolved to impact the expression of the final outcomes that came to be. This entire process, too changed the role embodiment had as a researching system.

Design planning

Due to the nature of invovlement with Miromoda, a large amount of planning and exploration occurred. Some controllable, and some collaborative. The layout of this next phase is organized in as best of a manner as it can be. Each of these individual entities were being developed simultaneously and so there is a very large crossover of influences between them all.

Miromoda Sneak Peek @ Thievery Studios

Sneak Peek planning   Leather Banners

NZ Post Miromoda Showcase @ NZFW

Miromoda App   Tuatara Pendant   Opening Projection

Image unavailable online

fig. 57

In preparation for event 03, which was the NZ Post Miromoda Showcase at NZFW, the process evolved and the involvement of this research became much greater than initially expected. It was this same process that exposed the realities of this corporate model approach to designing. The development from this stage consisted of working on a Miromoda App, the opening projection for the showcase, collateral content and the sneak peek event. The growth and exposure that become possible throughout this experience due to an open-minded approach to embodiment becomes clear in progression.
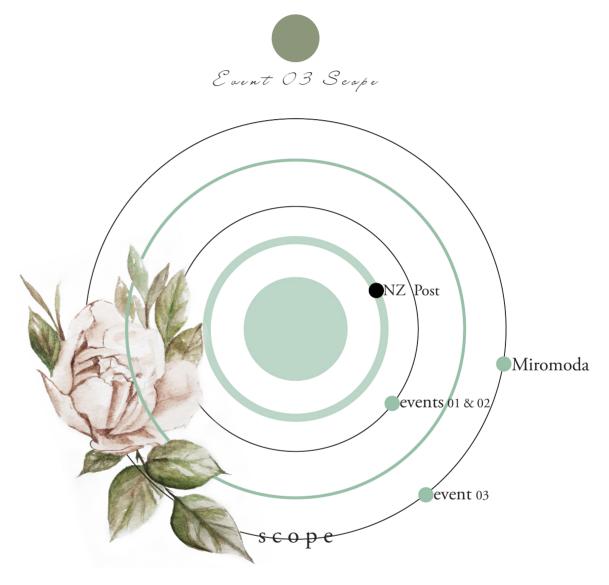
fig. 58

The preparation and scope for event 03 throughout the duration of this research was continuously changing and developing. Perhaps due to the range of ideas, events and involvement of different entities that were required to make such an event a success. Some ideas were abandoned, while others became a valuable lesson.
Miromoda have a naming sponsor - NZ Post. Understanding this means to comprehend the nature of this relationship and that not all decision making lands in the hands of Miromoda.

Trying to convey Miromoda's identity, while also addressing requirements from NZ Post exposed this research to the realities of life. At time these constraints were helpful and alternatively they were suffocating. Trying to express an indigenous identity, through culturally expressive modes and approaches provided challenges when they oppose a lot of thinking in this Western corporation.

Initially, this research began with event 03, being a scope involved with only the showcase at NZFW. As time progressed this scope expanded to include a new Miromoda event, the Sneak Peek. Occurrences such as this allowed for the reach of this thesis to create things that may otherwise have not materialized and to also support this different corporate working model that was shaping.

The overreaching intentions and purpose to event 03 shifted from those of events 01 and 02. Ultimately, they have been about the body and intentions to understand this shift was to transpose these prior findings into fabricated means. Means that could offer to the spatial inhabitance Miromoda would have at *New Zealand Fashion Week.*

Tuatara theme

Image unavailable online

fig. 59

Miromoda have an annual theme that carries right through the collateral content produced. This year was the Tuatara, and this is where concepts began. The purpose became about trying to incorporate the stories and unique qualities of this tāonga where possible. A collaboration between many involved resulted in this tuatara theme making an appearance in many different forms. The adaptation from the Tuatara's physical skin can be identified throughout this process.
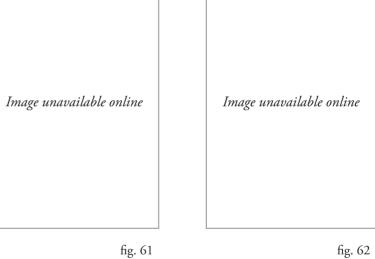
Image unavailable online

fig. 60

Oliver the Tuatara

Image unavailable online

fig. 61

Pataka show programme booklet

Image unavailable online

fig. 62

Tuatara pendant envelope

The skin of the Tuatara, when observed closely has a likeness to hexagons and it was this reference that can be seen throughout the development of imagery on collateral items. Within Māoridom there is also reference to the Tuatara's 'third eye', which is basically about the spiritual relationship we have with life. A play on this notion being something a lot of people were familiar with.

Sponsorship structure

fig. 63
As a non-profit organization, Miromoda require sponsorship to provide this platform. Since, 2016 New Zealand Post have been the naming sponsor for Miromoda. In the beginning of this thesis, it was expected that the Western Corporate structure that was referred to was going to appear in building form. Instead, this term has changed and become about this Western Corporate sponsorship of which a Māori organization is trying to retain their identity within. This sponsorship structure has provided yet another set of boundaries not only to the scope of this research but also to the freedom of expression that Miromoda have. While ultimately being a beneficial partnership for all involved, it becomes clear the struggles that occur with compromising.

Appearance | Priorities

Kaupapa Māori

Some are more concerned with the 'appearance' and impact of decisions. While others would rather do right by attitude and values of an indigenous culture. There is this balance of trying to find where Kaupapa Māori fits into this equation.

Sneak Peek involvement

Image unavailable online

fig.65

Image unavailable online

fig.65

fig. 64

Introducing the notion of a sneak peek night, this opening included a lot of firsts, and announcements.

Hosted outside of the sponsorship of NZ Post, this show is singularly about Miromoda, all they have achieved and the coming steps they are taking. An opportunity to transfer this identity they have worked so hard to grow into a spatial experience.

This organization's identity is evolving and merging into other platforms so importance is placed on exploring methods of spatial inhabitation. The site chosen was Thievery Studios in Auckland. The discussions and planning of such an event commenced via external correspondence as there will only be a few hours beforehand to setup in the space.

The establishment of such an event allowed for the scope of this research to again be extended. The opportunity to be involved in discussions of spatial layout and the way Miromoda intended to inhabit this space temporarily were all beneficial.

These conversations led to ideas and conceptions of designs that could be used in the space, such as the leather banners. The space was simple, and the setup had to also be simple giving restraints of a 'quick pin up'.

fig. 66
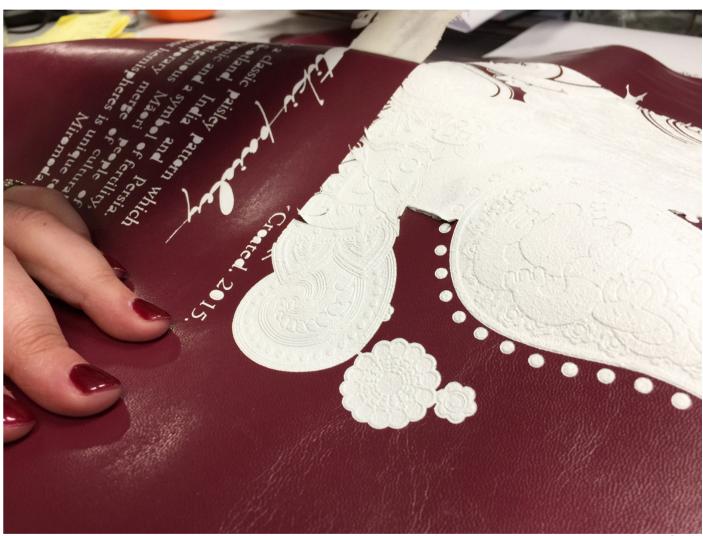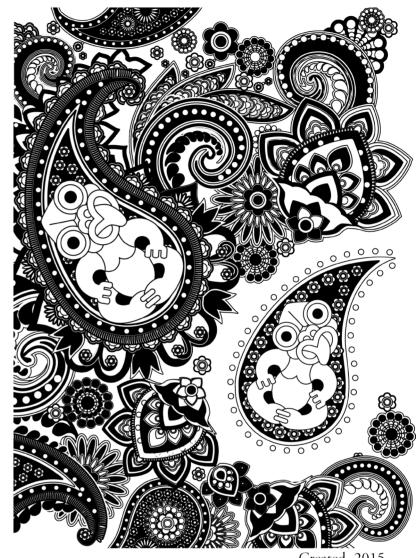
fig. 67

The luck of discovering leather off-cuts in the Miromoda logo colour began an exploration into how these could be used within the thievery studios, in Auckland. A creative expression of indigenous visuals, and more so, ones that are unique to Miromoda is something that came out through conversation, and so that began this exploration. Another design entity occurring simultaneously required the Miromoda crew to explain in their own words what '*M i r o m o d a*' meant to them and this became another concept for one of the pieces. These visuals are more than simply images, they come with stories and so much more value to Miromoda. The technique of wanting to engrave the material added this haptic essence, something that is always present in Māori presence.

fig. 68

Created. 2015.

Hei tiki paisley

filling detail

fig. 69
The Hei Tiki Paisley is extremely striking with the detail it contains. These elements cause people to become intruiged and want to touch, this interacting leading to discussions on the important past of Miromoda.

This graphic fuses a classic paisley pattern which has origins to Scotland, India and Persia. The hei tiki is embryonic and a symbol of fertility, belonging to the indigenous Māori people of Aotearoa. This contemporary merge of cultural references from different hemispheres is unique to Miromoda.

fig. 70

Revealing

fig. 71

The testimonials from the Miromoda crew all conveyed their thoughts, but also the impact Miromoda had imprinted in their personal lives. Combining all of this into one, it becomes clear how strong of a platform Miromoda has become.

MIROMODA

Indigenous Māori Fashion Apparel Board

Testimonials

"From the kaupapa to the whakapapa, WE create a space to be *freely* creative.
Fashion is a brutal industry, but M i r o m o d a changes that for everyone that comes through us. A whānau is to awhi & we are the kaitiaki of this *space W E have created* in the fashion industry.
Breaking down all the p r e j u d i c e and the p e d e s t a l s the media place New Zealand fashion on.
M i r o m o d a disintegrate the intimidating boundaries and allow for expression.
Every member brings their own *v i b e* to create this platform, putting in the hard work so we can *relish* in the final outcome.
We are a wider family from all walks, coming together.
Sharing a passion for *creativity*, celebrating **diversity** and i n d i v i d u a l i t y. "

fig. 72

Created. 2016.

Engravin

fig. 73

The Taniko used here comes from Ata Te Kanawa's family, and as co founder of Miromoda it expresses one of the core foundations to such an organization, Whanau.

Created. 2016.

Taniko tartan

A contemporary amalgamation of cultural aesthetics from different hemispheres, this pattern was fabricated by Miromoda. This graphic fuses a classic tartan, which has origins in Scotland with the Tāniko, which is a chevron weaving pattern used with muka. This fibre of harakeke is synonymous to the indigenous Māori people of Aotearoa.

fig. 74

Miromoda app

provenance

| ˈprɒv(ə)nəns |

1.Noun

The beginning of somethings existance; somethings origin.

Orokahanganga
The origin, beginning, creation, evolution.

The development of the Miromoda App came from intentions to develop from this idea of incorporating technology in the showcase at fashion week. Wanting to do something 'different' and unexpected, especially for Miromoda, this was a very core discussion occurring at meetings with NZ Post. Developing an App that could bring these different Miromoda platforms into one place to ease convenience and increase impact. The main idea to the App was having Augmented Reality (AR) in the opening showcase, however, the content of what this would be used for became questionable. What was it about Miromoda that we wanted the audience to be able to interact with? What set them apart from every other designer at NZFW? It was the idea of provenance. The concepts and design drivers that were driven culturally. The idea of provenance is something that all people of Māori decent are able to make a connection with and it would be so beneficial should all of the audience be able to experience what we do, no matter what walk of life you come from.

fig. 75

Background

This design process came with the impending deadline for completion being prior to NZFW. The concepts phase began within the range of this research, however this project was due to be turned over to others whom were more specialised in the required skill set. These concepts were used to convey the intentions that Miromoda had for the use of this App.

As time progressed toward NZFW, it was decided if this could not be completed to the level of which everyone wanted it to be at, then it would be postponed. The chance to push this idea to the stage where a group of young professionals were exploring what they could complete in the time constraints shows the willingness of Miromoda's co-founder, Ata Te Kanawa. She is someone who is prepared to take risks but also prepared to stop processes if need be.

Option 01.

● The first trial of the Miromoda App, using a mobile app maker programme proved to be too limiting in allowing the Miromoda identity and intentions to prevail.

Home page

fig. 76

Option 02.

● Like the first option, this app maker platform too proved to be limiting. The desire to incorporate AR was not easily implementable forcing another change in approach.

Home page

fig. 77

Option 03.

AR Singular aspect of the App concept taken for development

Home page

● Linked to past photos, event information and social media platforms, the aim of this mobile app was to bring Miromoda into a digital realm that provided ease of access to all of their avenues.

01. Miromoda AR
See what's hiding in our programme booklet

02. Miromoda Talent
Our own collective of Polyeurasian Models

03. Online Store
See something you like?....

Photos & Media
Want to see what we've been doing...

Events
Where can you find us?...

04. Contact Us

MIROMODA

Indigenous Māori Fashion Apparel Board

NZFW 2017

Adobe XD (used for concept 03) provided the most freedom in expression to explore options for the Miromoda App. It allows someone with lesser coding skills to explore a prototype that can then help to bridge the challenge of trying to visualize intentions when passing the content over to someone else for collaboration.

fig. 78

scanning...

01.

● The purpose of AR was to add another diverse and interactive element to the showcase. Driven by the idea to connect this notion of *provinence* with the designer with the show as a 'take - away' to the show.

MIROMODA
Talent , ed

A Model Agency of
POLYEURASIAN

CONTACT US

02.

● Launching on the even of the showcase at the sneak peek night, *miromoda talent* is a new avenue. The incorporation of this in the app was to link in all aspects of Miromoda into one location.

Purchase Miromoda

Shirts Ties

All

Miromoda Taniko Tartain Tie - Red $49.99
Miromoda Taniko Tartain Tie - Blue $49.99
Miromoda Taniko Tartain Tie - Apple $49.99
Miromoda Taniko Tartain Tie - Gold $49.99
Miromoda Taniko Tartain Tie - Green $49.99
Miromoda Taniko Tartain Tie - Navy Sold Out

03.

Contact Us

Ata@miromoda.com

+64 27 554 3382

04.

a. b.

Purchase Miromoda
Shirts

Checkout

First Name Last Name
Contact Number
Enter your email
Address
City
New Zealand
Notes

Continue to Payment

Almost an unknown gem, by incorporating the *miromoda online store* into the app, such as the model agency, it brings all aspects of Miromoda into one place.

fig. 79

Tuatara pendant

Image unavailable online

fig. 80

Expressing Miromoda's identity in the context of which they are situated includes reaching to the aspects that guest's take away from the Miromoda showcase at NZFW.

Making a statement comes down to the perception of '*collateral*' components such as photographs, media releases and aspects included in goodie bags, physically taken away after the showcase. This promotional opportunity to include a small item in the goodie bag and the nature of that item was structured solely around something that would a haptic trigger of remembrance. An item to remind you of the time you attended the Miromoda showcase.

fig. 81   fig. 82

Emblem *statement*
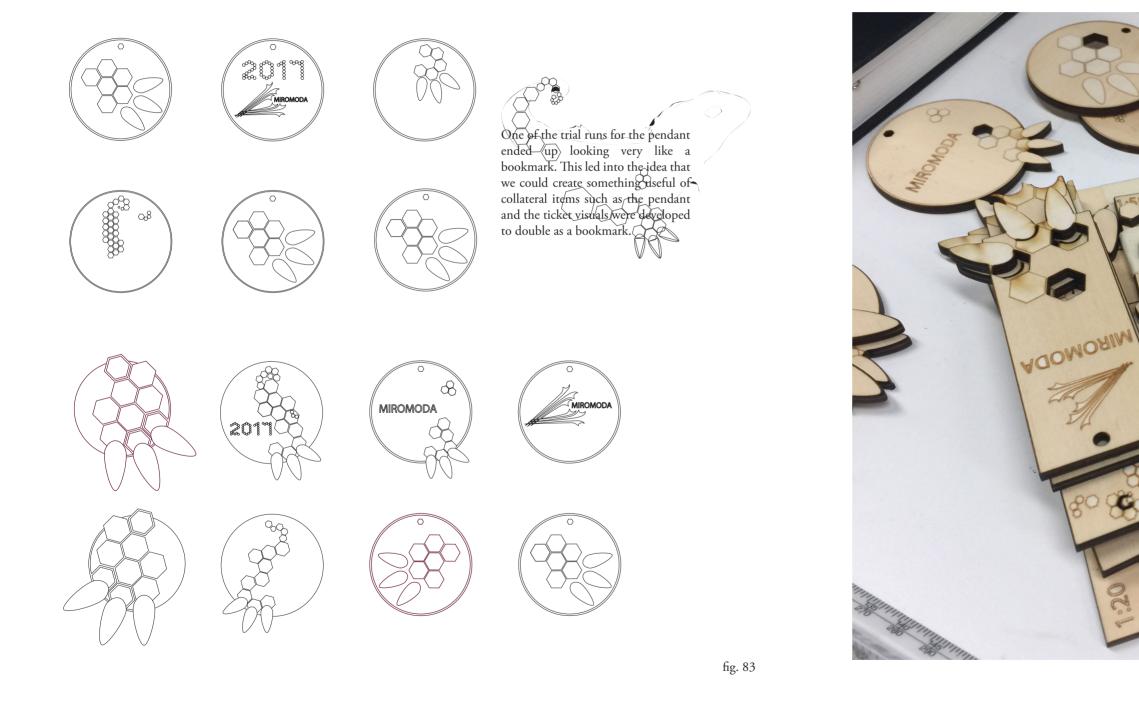
This process came with a lot of trial and error. Creating a small koha (gift) for the goodie bag that was durable enough. Following many different designs, the decision was made to take some trial pieces to Ata and the crew, where modifications were made and suggestions. This resulted in only one test run and the outcome was reduced to two different designs that could become either a pendant, broach or keyring. The use of plywood allowed for the aesthetic to fit in with all other content Miromoda had been producing toward Fashion Week this year.

One of the trial runs for the pendant ended up looking very like a bookmark. This led into the idea that we could create something useful of collateral items such as the pendant and the ticket visuals were developed to double as a bookmark.

fig. 83

fig. 84

Opening projection
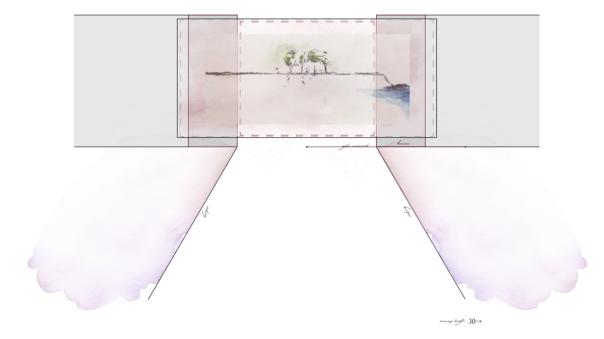
fig. 85

The projection was to be the opening of the showcase at fashion week. This was something that required the approval of both Miromoda and NZ Post. This challenge was met with resistance and this hindered the productivity in the given time constraints. The site, was the runway at NZFW, and the desire to create an impactful opening that established the atmosphere leading into the show's beginning was the consensus. From here, there was no chance to visit the space prior so this was being developed with little spatial understanding. The concept for the opening projection began with the idea of 'provenance' and bringing focus back to Miromoda.

Context

fig. 86
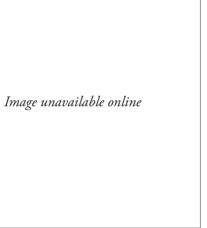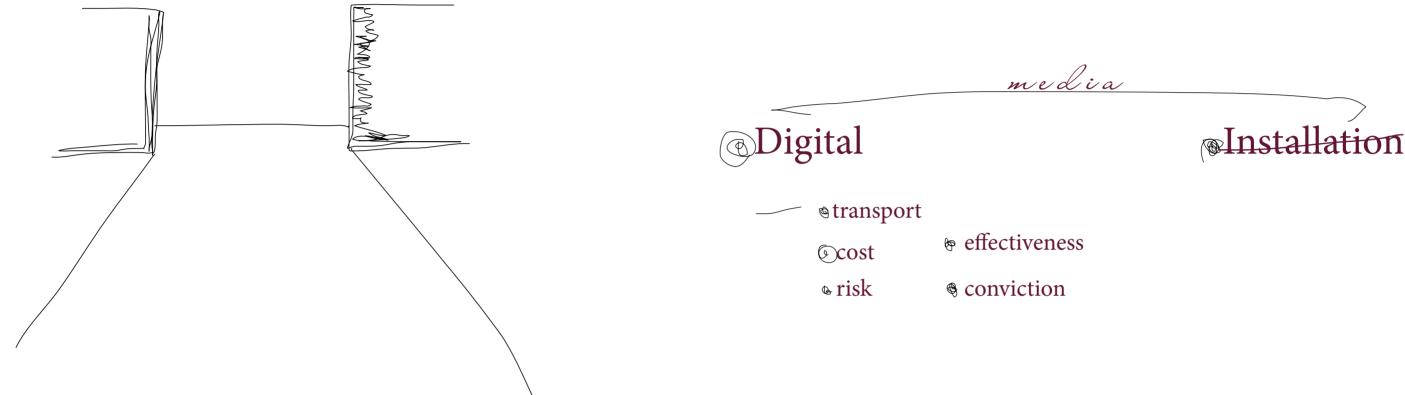
The given information of this site in the beginning was that it would occur on *the main runway*; 30m in length, the width can be anywhere from 8m wide to less depending on the setup required.

The information regarding setup and other dimensions that needed to be designed around was very delayed and in hindsight, a component that possibly hindered the development of this projection. Only being able to access information on a site you have never visited restricts access and understanding of the space to 'paper'.

Trying to design from an embodied approach became difficult with limited information, and the importance of this became clear once being in this space at NZFW. The space felt so much larger then expressed and it also carried some difficulties to designing for that are better conceived when you are able to experience the spatiality.

media

Digital   **Installation**

🍃 transport

🍃 cost   🍃 effectiveness

🍃 risk   🍃 conviction

Nature of *movement* recorded with pointcloud.

fig. 88

Process
concepts

The process for the opening projection required approval by NZ Post. This meant there were many different concepts and many meetings to discuss changes. It was a very collaborative process, however, it was occurring between two parties that had different intentions, matched with the need to meet the intentions of this thesis, the research outcome developed in many directions.

There were two options for choice of *media*, being either a digital intervention or physical installation. The risks not only of having to prepare this offsite, but transportation and cost were all taken into account during this decision process. The decision was made to explore digital options. The progression from here looked into how to explore a convincing portrayal of Miromoda and the theme that appropriately sets the tone for the shows opening.

The secondary component to this method, was about exploring how the data gained from events 01 & 02 could be used to inform the embodied approach to designing for event 03. Exploring the role that this imagery would have if it were possible to use at all.

The characteristics and nature of movement and behaviour are all things that add to the overall spatial experience and what happens backstage is very different to what is seen from the runway. There is this consideration of debate for which characteristics should carry over into the development of event 03. Trying to accommodate for many different kind of concepts means this content is almost always currently changing.

fig. 89

fig. 90

fig. 91

Narrative

Tuatara

Movement journey

Nature of movement

This narrative is unique yet diverse across Māori people. The city, bush to river journey came out of development beginning with the Tuatara. Taking the essence of these scripts and translating it into visuals that could be conveyed through a digital medium that captured the atmosphere became more than an optic exploration. There is so much more to an experience than sight, the power of sound and sense of touch offer so much to a moment, yet in this setting, sound was the next, if not most powerful tool of exploration. This sound narrative developed simultaneously to the visual, resulting in having Teek's for a cameo appearance.

Beginning with the Tuatara and its origins, what this means for Māoridom as representation. Exploring the nature of this reptile's movement moved this narrative to be about *people*.

Whanaungatanga is a core principal to the activities of Miromoda and combining this method with the principle of *people*, drove back to the conception of provenance. As Māori *people*, we all have a place that we come from. A place that gives us direction and that is ultimately, Home, despite our different journeys.
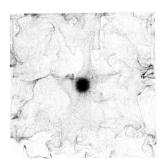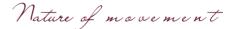
Trying to develop a storyline containing characteristics the majority can relate to came into play throughout the proceeding of the river associated narrative. Today, Māori are largely populated in the city and trying to re-connect with heritage. This journey progressed in detail. What paths do you take and what occurs during this? Taking yourself away from the hectic nature of a city, to the more haptic outskirts and finally to that peaceful place near water.

Mood Boards

Efforts to convey the atmosphere that occurs in the city, bush to river journey. Capturing the kind of movement and textures that could be expected.

content

Some of this image is unavailable online

light

body in space

sound

atmosphere

texture

origin

re-purposing

the essence of feelings

in translation

Some of this image is unavailable online

temporary

form

touch

c

nature of movement

into the tangible

Visuals

fig. 96

fig. 97

fig. 98

fig. 99
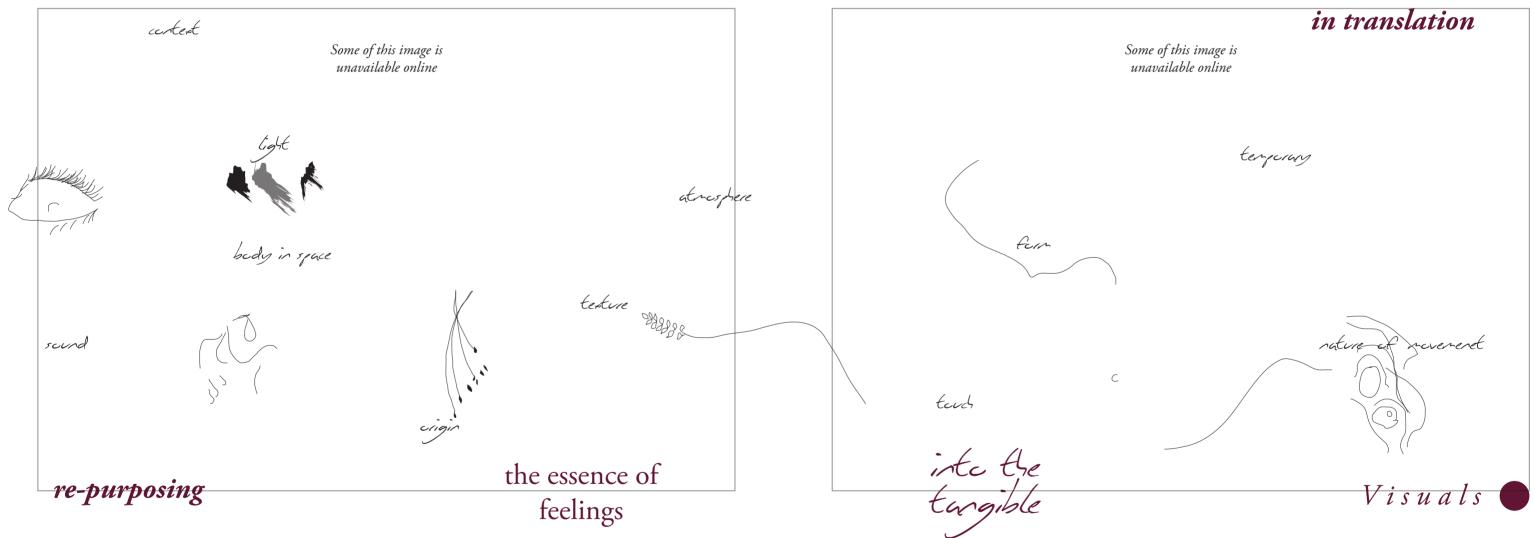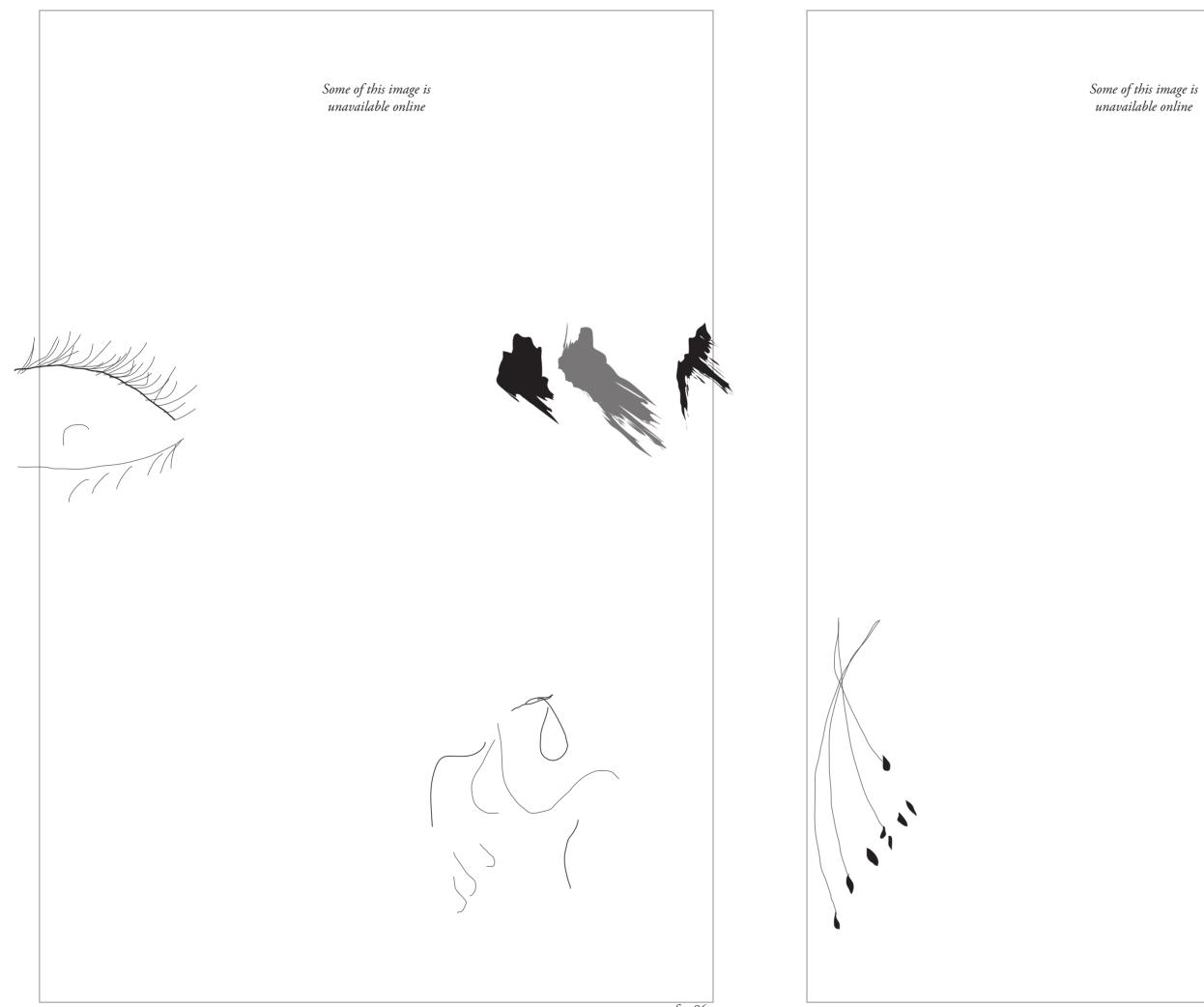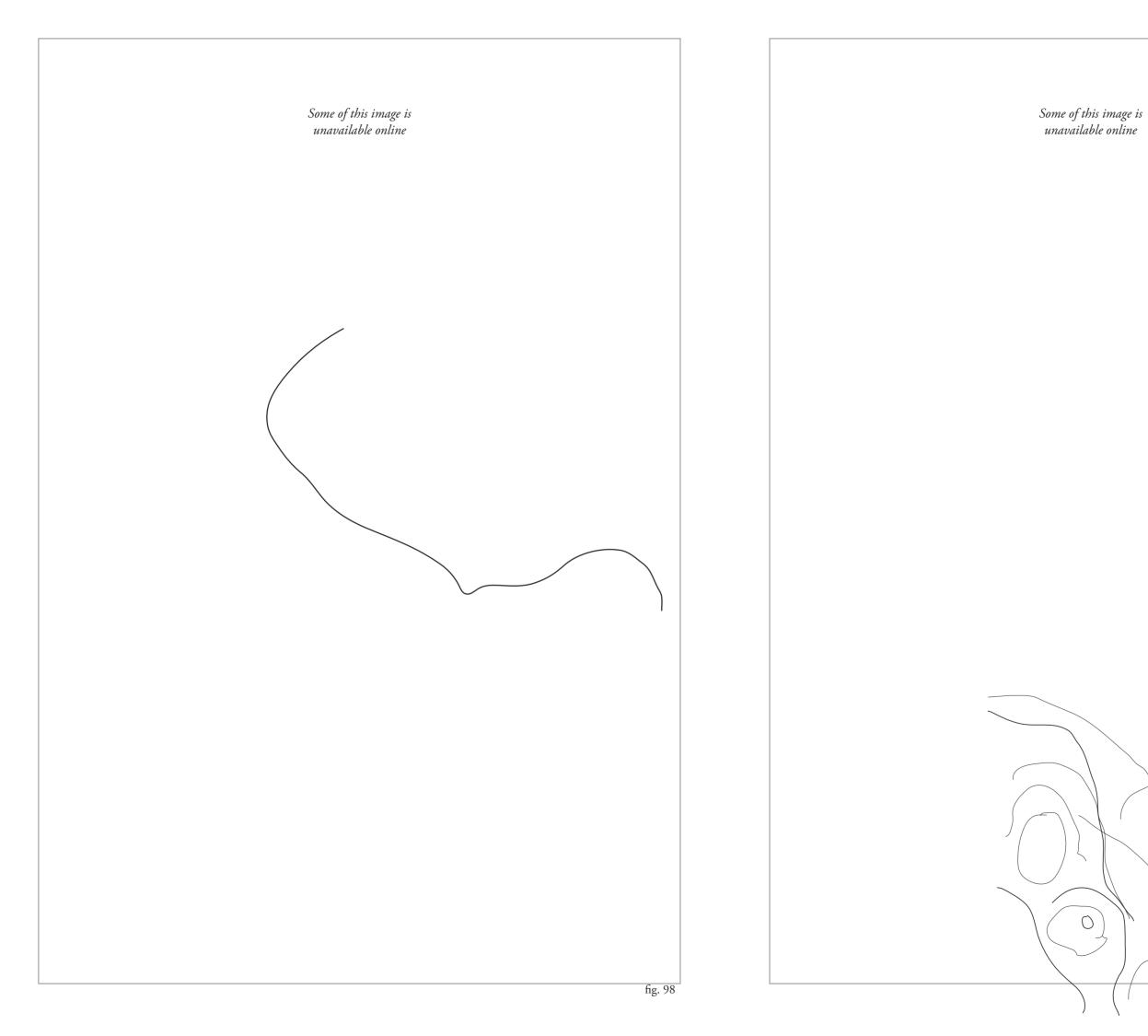
Concept 01

The use of digital tools to project onto the runway backdrop would ultimately leave a projection to feel very flat if not accompanied by sound. Due to the spatial layout and the runway being 30m long this became a concern, as the aim was to have an impact on all of the people involved in this experience.

This storyboard was presented to NZ Post as a semi-final concept, and following this meeting, this became the core point of reference however the complexity levels of digital tools used was pushed a bit further.

Narrative

The purpose of using a presentation approach that is almost describable as being of a commercialised nature is to set the tone for what Miromoda are about.

With a growing audience, the theme of '*City, to Bush, to River*' is something everyone can relate to.
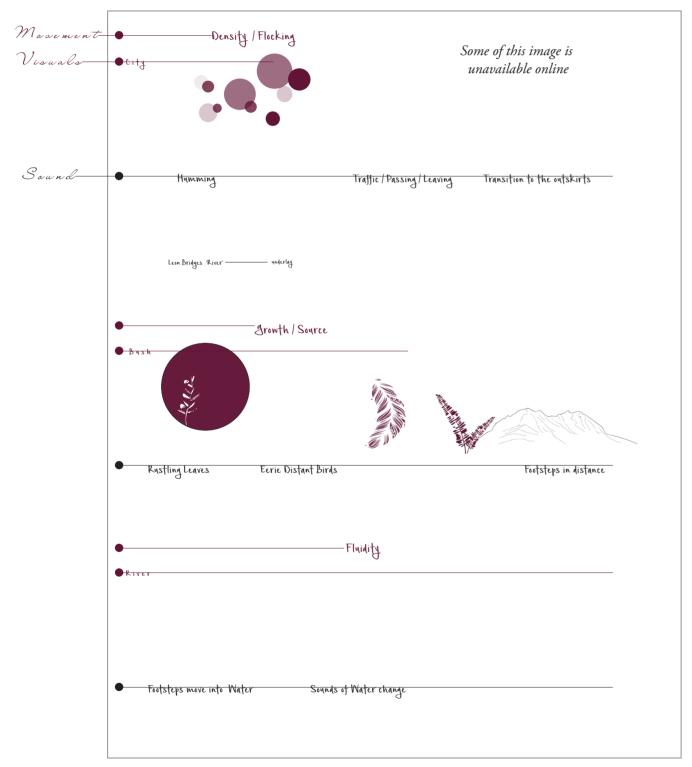
We all come from somewhere.

We all have our Maunga, our Awa, and our place we call home but we are currently here in the city.

Miromoda are providing that platform for designers without forgetting who they are, or who the designers are, because these indigenous roots set them apart.

The main conception is to use visual imagery that alongside supporting sounds, sets the context for each segment.
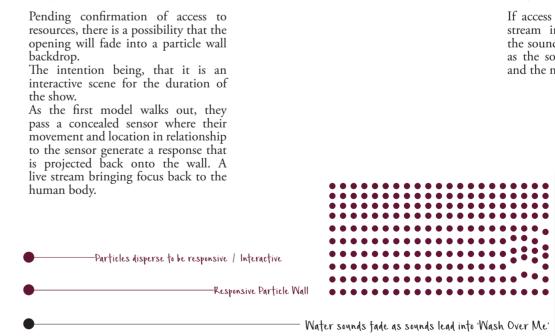
The relationship between the visual and sound components is reciprocal, in the way that both support each other. The nature of the movement the particles have transitioning between imagery is a response, not only to the sound, but to the motion that such things would have in that presence.

☞Opening

Movement ———● Density / Flocking

Visuals ———● City

Some of this image is unavailable online

Sound ———● Humming   Traffic / Passing / Leaving   Transition to the outskirts

Leon Bridges 'River' ——— underlay

● Growth / Source

● Bush

Rustling Leaves   Eerie Distant Birds   Footsteps in distance

● Fluidity

● River

● Footsteps move into Water   Sounds of Water change

fig. 100

@Show

A.

Pending confirmation of access to resources, there is a possibility that the opening will fade into a particle wall backdrop.
The intention being, that it is an interactive scene for the duration of the show.
As the first model walks out, they pass a concealed sensor where their movement and location in relationship to the sensor generate a response that is projected back onto the wall. A live stream bringing focus back to the human body.

B.

If access is not possible for this live stream interactive component, then the sounds and imagery will fade out, as the song, 'Wash Over Me' begins and the models start to walk.

Image unavailable online

● Particles disperse to be responsive / Interactive

● Responsive Particle Wall

● Water sounds fade as sounds lead into 'Wash Over Me'

fig. 101

Concept 02

The was a very literal translation, visually using 'After Effects' as a digital programme. There are so many qualities to Māoridom that cannot be restricted solely to the visual realm, and this became clear in the evolution of this concept. While having an impact, and achieving the essence of the journey that was intended, the mode in which this was done could have been done with a lot more conviction through other media.

The view here was to separate the letters of Miromoda, and fill them with content, correlating to the theme, in example the first three letters representing the city and so on. While there is something appealing to this narrative development, the imagery does not reflect this.

MIR · OM · ODA

city   *bush*   *river*

MIROMODA

fig. 102

Concept 03
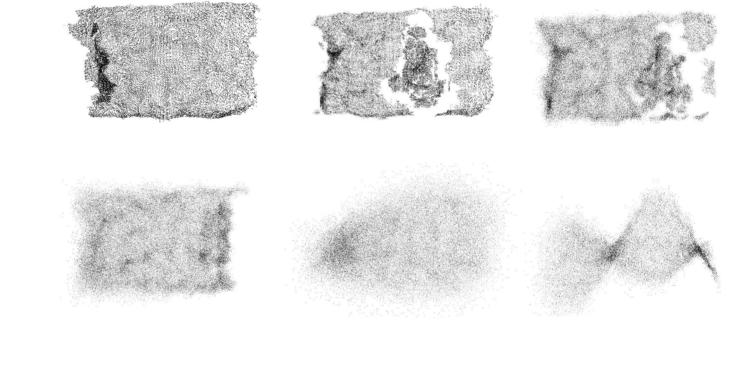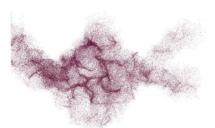
A continuation of concept 02, trying to bring more dynamism to the visual aspect of the projection. Movement became a large focus, and aimed at mimicking the nature of movement associated with these settings. For the city, so gestural and heavy making it very prominent. The bush, more organic formations and water reflected calm evolving motions. The aim was that both sound and visuals were to compliment each other, hence slightly trying to distance the visual imagery from being able to stand on its own to convey the theme. The use of 'After Effects' was becoming more dynamic, however still very restricting in conveying this essence of movement and depth.

fig. 103

fig. 104

Concept 04

Another continuation of movement. Continuously changing the particles state into different visuals trying to mimic the presences of people being a part of the city, bush and river aspects. The only downside to this concept was that it was like most other concepts prior, too literal and restricting in trying to achieve the desired outcome that was continuously being discussed in the meetings with NZ Post.
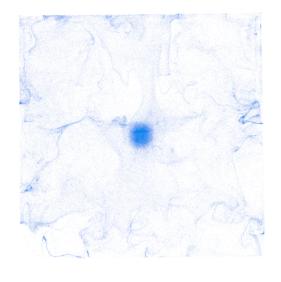
The *morphing* and change of the *particles* state

fig. 105
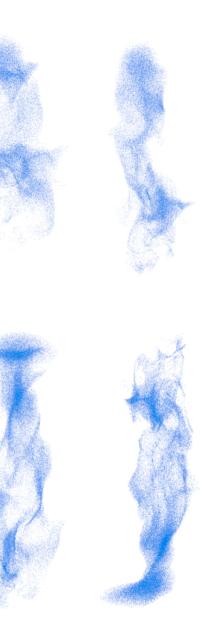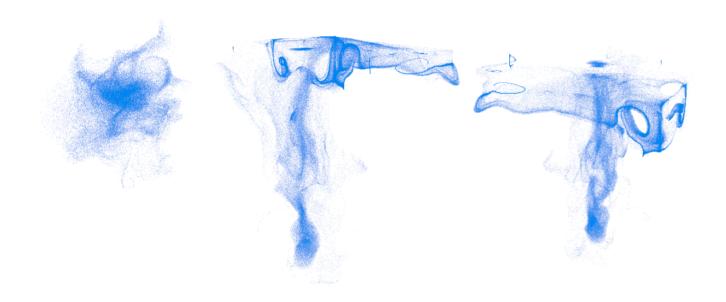
Concept 05

fig. 106
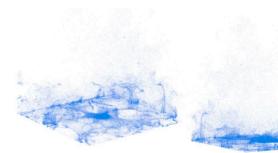
'After Effects' still wasn't convincing or able to completely capture the attention of the crowd in such a large space. More complex options were sought, in hopes of achieving this, 'Maya' became the tool of use. It offered more freedom to express movement, alternatively this provided more challenges in skill set and impending time-frame. 'Maya' allowed for the use of particles, to transform and morph between different states, reflecting the theme in similar ways to concept 03. It was through this concept that it was also realised how difficult it was going to be to assure that the risks would be minimal with the large reliance on technology and limited information to the site at NZFW. This concept while possibly the most successful was the one that contained a lot of risks and was the final point of development for the projection prior to NZFW.

City
fig. 107

Bush
fig. 108

River
fig. 109

Design outcomes

These final outcomes occurred at one of two instances. Some were included during New Zealand Fashion Week, while others were completed and re-visited post fashion week. Each of these individual processes often overlapped, with the consideration of keeping the same intentions in mind. Each outcomes was developed and produced to varying levels due to the nature of design and reality of this context.

Miromoda Sneak Peek @ Thievery Studios

Sneak Peek involvment

Leather Banners

NZ Post Miromoda Showcase @ NZFW

App Prototype

Tuatara Pendant

Installation

Chapter Five

The Final length

fig. 110

This final phase of this research revolves around *event 03* and the occurences that happened in Auckland during New Zealand Fashion Week. This week became about more than just the opening of the showcase, as the scope of this research was able to expand to involvement of the entire week. Many lessons were learnt and so many opportunities given. Majority of the final outcomes here were taken to NZFW. Due to the proceeding of events prior to fashion week, some things such as the Miromoda App and opening installation took a back seat and their development to a final outcome commenced after returning from fashion week.

fig. 111

Sneak Peek involvement
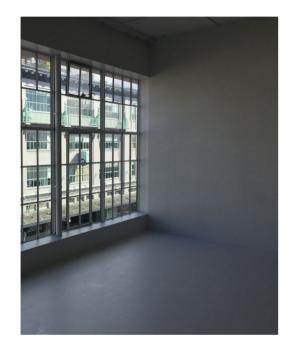
fig. 112
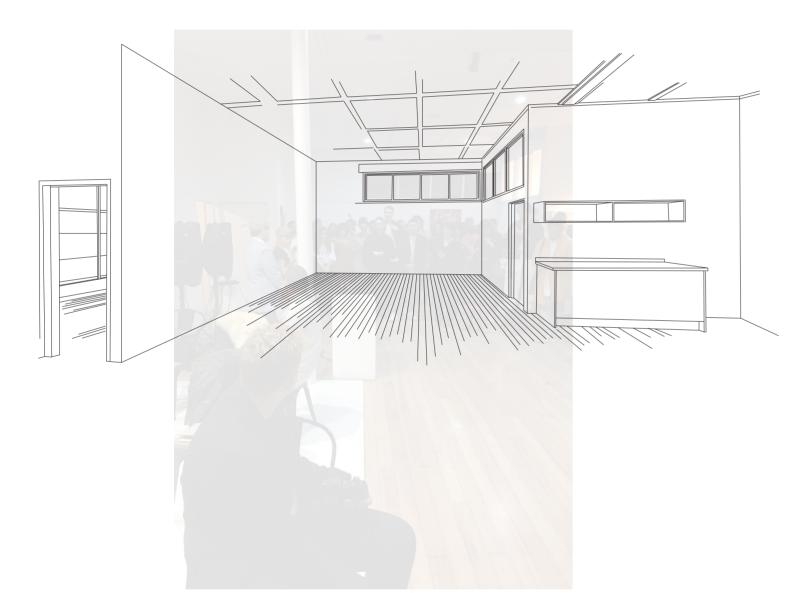
There was access to the Thievery Studios from 3pm on the Wednesday - the event due to start at 6pm. Setup time was very minimal, however very little needed to be done. The spatial layout discussions were to allow for movement and the nature of the event to flow throughout the room. A sit down discussions was organized, while the designers explained the concepts behind their creations. Both required different engagement from the crowd but the site and layout worked well to accommodate for this. The leather banners were used to decorate the white walls of the space, and due to these furnishings, they had an impact in the room. Drawing in attention from people to go over and engage, they even sparked queries for purchases, a compliment towards the visual patterns of Miromoda.

fig. 113

Layout

The studio is 152m2, the open plan layout meant all functions of the night were on display. This ranged from what is normally 'behind the scenes' catering, to the make-up crew being visible among the other functions of the night.

fig. 115

fig. 116

fig. 114

fig. 117

fig. 118
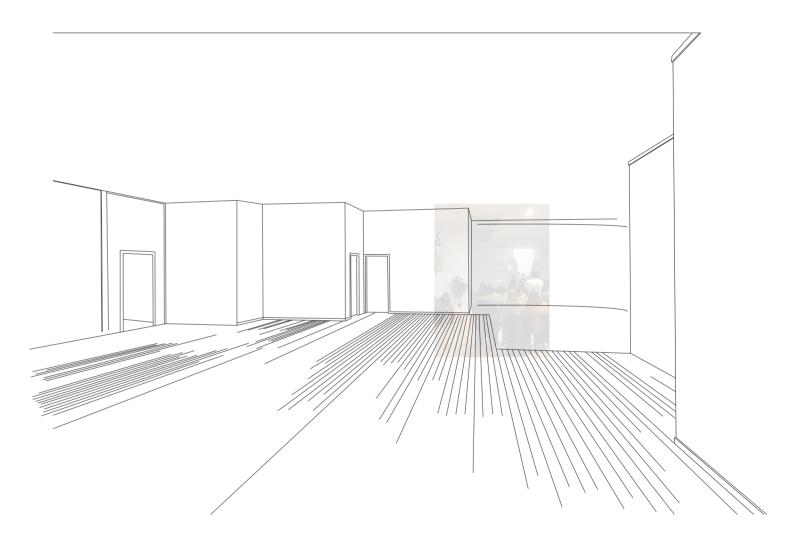
Function

Toward the back right of the studio, as seen on the far right of *fig.119*, is 44m2 of White cyc space. Previously used for filming purposes, this area posed as a make shift seating area for a group discussion. The walls being all white made the pin up of things such as the leather banners (*fig.117 & 118*) much more effective. Interestingly, the stigma that was trying to be avoided at the beginning of this paper was one associated with superficial things being put on walls to tick the box of Māori cultural inhabitation. Yet, these banners are similar and different, while being made purposely for such an event, and also being great conversation starters due to the nature of the event.

fig. 119

fig. 120
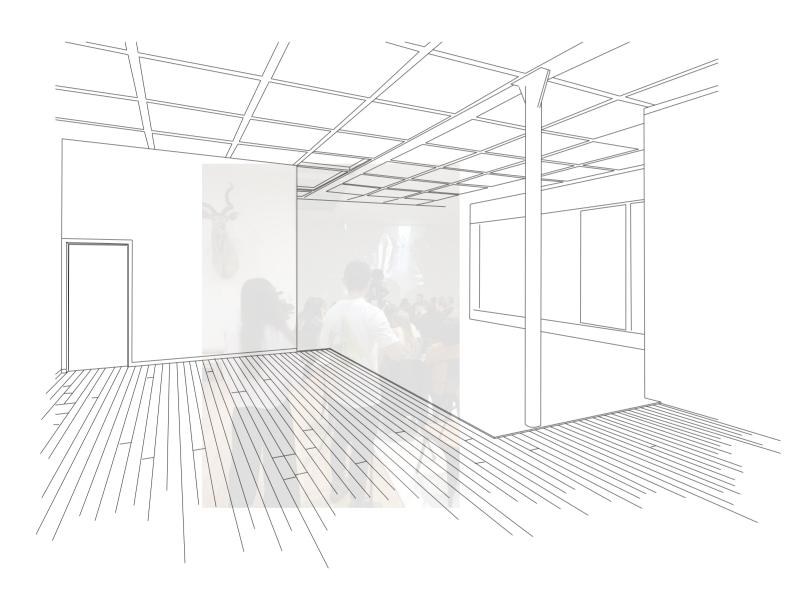
fig. 121

fig. 122

fig. 123

fig. 124

The way that these leather banners came to be, is an example of Miromoda's nature, how there are quirky little stories to a lot of occurences here. The discovery of these banners came, while on a search for pendant material. Being in the wine logo colour of Miromoda it seemed too good to be true. Māoridom have strong beliefs in things happening for a reason, and while we had no plans for these leather offcuts at the time, something useful was to become of them. The imagery on the banners was engraved by a laser cutter and then rubbed with white paint. The stories that come along with the development of the Hei Tiki Paisley and Taniko Tartain patterns are embedded in the beginnings of Miromoda, and so to be able to display these, so that others could come to know and be intrigued ,was a privledged opportunity.

Created. 2015.

Hei tiki paisley

This graphic fuses a classic paisley pattern which has origins to Scotland, India and Persia. The hei tiki is embryonic and a symbol of fertility, belonging to the indigenous Māori people of Aotearoa. This contemporary merge of cultural references from different hemispheres is unique to Miromoda.

fig. 125

MIROMODA

Indigenous Māori Fashion Apparel Board

Testimonials

" From the kaupapa to the whakapapa,
WE create a space to be *freely* creative.
Fashion is a brutal industry, but M i r o m o d a
changes that for everyone that comes through us.
A whānau is to awhi & we are the kaitiaki of this
space. WE have created in the fashion industry.
Breaking down all the p r e j u d i c e
and the p e d e s t a l s the media place
New Zealand fashion on.
M i r o m o d a disintegrate the intimidating
boundaries and allow for expression.
Every member brings their own *v i b e,*
to create this platform. Putting in the hard
work so we can *relish* in the final outcome.
We are a wider family from all walks, coming together,
sharing a passion for *creativity,* celebrating diversity
and i n d i v i d u a l i t y. "

Created. 2016.

Taniko tartan

A contemporary amalgamation of cultural
aesthetics from different hemispheres, this pattern
was fabricated by Miromoda. This graphic fuses a
classic tartan, which has origins in Scotland with
the Taniko, which is a chevron weaving pattern
used with muka. This fibre of harakeke is
synonymous to the indigenous Māori people of
Aotearoa.

Miromoda app

fig. 128

Much like the installation, the Miromoda App was revisited post New Zealand Fashion Week. Due to time constraints halting further development, it didn't mean thats the intentions for its creation were ignored. Miromoda see great value in developing something such as this, and with sponsorship available there is positivity of impending materialization. As the intentions to devlop this app evolved, so did the ideas and backstory. Those suggestions and the feedback have now been brought into the process of pushing this conception into a final prototype. Expressing the vision and possibilities such an entity could have, leaving an impression of Miromoda's identity at a different scale.

fig. 129

MIROMODA
can be found at two
key events

Design Competition
Māori Fashion Design Competition

NZFW
The New Zealand Post
Miromoda Showcase

MIROMODA
Indigenous Māori Fashion Apparel Board

Design Competition
Māori Fashion Design Competition

Pataka Show
Images

Miromoda provide a platform for emerging and
established Māori Fashion Designers through
their annual Design Awards Competition.

Winners and selected designers then go on to
be part of the showcase at NZFW.

Miromoda, and New Zealand Fashion Week founder
Dame Pieter Stewart aim to not only show, but support
the next generation of Māori Fashion Designers.

Since 2016, The Miromoda Design Awards have been
showcased at Pataka Art + Museum.

MIROMODA
Indigenous Māori Fashion Apparel Board

NZFW
The New Zealand Post
Miromoda Showcase

2017 NZFW
appearance

Following the Miromoda Design Competition,
Designers are selected to be a part of the
New Zealand Post Miromoda Showcase at
New Zealand Fashion Week.

Miromoda made their first debut at NZFW in 2009,
and have returned annually since.

This platform allows the oppourtunity for designers
to gain recognition, some going on to establish
successful fashion labels.

A . R

Augmented Reality and the desire to
include such a feature in the Miromoda
showcase is where this entire App idea
began. Had this materialized it would
have had a similar use to whats shown
in Fig.125

Tutorial

Scan

Scanner

Loading......

Purchase Miromoda

All

Miromoda Taniko Tartain Tie - Red
~~$69.99~~ $49.99

Miromoda Taniko Tartain Tie - Blue
~~$69.99~~ $49.99

Miromoda Taniko Tartain Tie - Apple
~~$69.99~~ $49.99

Miromoda Taniko Tartain Tie - Gold
~~$69.99~~ $49.99

Miromoda Taniko Tartain Tie - Green
~~$69.99~~ $49.99

Miromoda Taniko Tartain Tie - Navy
~~$69.99~~ Sold Out

Sewithers Hand Drawn Siapo Shirt
$285.00

Sewithers Hand Drawn Siapo Bowtie
$75.00

Sewithers Banana Pods Shirt
$285.00

Sewithers Banana Pods Bowtie
$75.00

Sewithers Pearls of Siapo Shirt
$285.00

Sewithers Pearls of Siapo Bowtie
$75.00

Sewithers Sandpaper Shirt
$285.00

Sewithers Sandpaper Bowtie
$75.00

Checkout

Enter your email

Password

Login | Create Account

Continue Shopping

Billing address

Delivery address

Preferences

Continue to Payment

Store

Access to make purchases of items unique to Miromoda and its designers could be made even more readily accessible through the integration of the store into the app platform.

TRIPLE M
Management

A Model Agency of
POLYEURASIAN

CONTACT US

New Entity

Since Miromoda have branched into a new area with their own model agency, Triple M Management, it made sense to use the App as another form of advertisement for this.

TRIPLE M
Models

Social Platforms
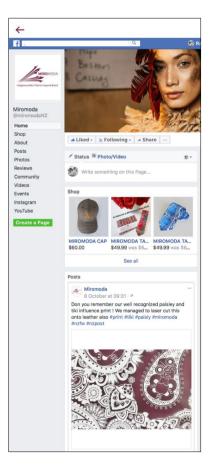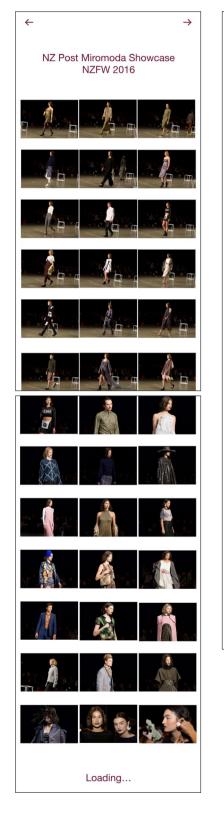
Being such a large platform for connection to the world, technology and the use of social platforms are crucial to keeping everyone actively involved with everything Miromoda. Linking these platforms into the Miromoda App brings everything into one place.

fig. 132

fig. 133

NZ Post Miromoda Showcase NZFW 2016

Loading…

NZ Post Miromoda Showcase NZFW 2017

Loading…

NZFW   Competition   2017

Imagery
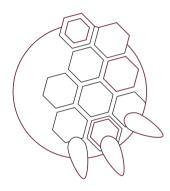
Images can speak a thousand words, and that is the case with Miromoda. Being able to witness the strength that comes through in their showcases, it is important to be able to access such snapshots.
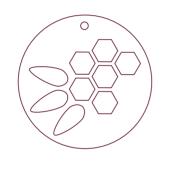
Contact
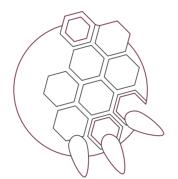
There is no point having such things integrated into a Miromoda app if there is no place to make contact regarding enquires. The fashion world functions so largely off networking.

Contact Us

MIROMODA

Ata@miromoda.com

+64 27 554 3382

Our Sponsors

Tuatara pendant

fig. 136
The Tuatara pendant progressed to three final designs. The backstory being that they were a Koha from Miromoda to be included in the goodie bags at NZFW. The representation of the Tuatara became clear, substantially so when you noticed the showcase theme. Unfortunately, at events such as this, there are still mishaps as these did not make it into the goodie bags. Instead, they were given, to be used for content in the Resene showcase goodie bags. Despite the fact that this was not the intended destination for them, they were still received by people attending NZFW, some whom were at the NZ Post Miromoda showcase. There was a valuable lesson learnt here, to go reflect upon this corporate working model approach.

fig. 137

350 Tuatara pendants were made, and the final touches were completed during the week before the showcase. A delay in printing meant waiting for the envelopes to be couriered to Auckland. A few hours spent between members of the crew and they were all packaged up and ready to go.

fig. 138
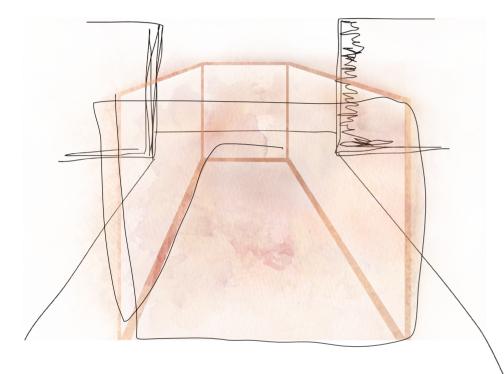
fig. 139

fig. 140

Although the pendants did not make it into the goodie bag, there were some that prior to this were taken to the NZ Post Lounge afterparty, where VIP and other invited guest's were present. The pendants were used as part of the table decorations and they sparked conversation and comments. One designer even removed one to wear with their outfit (*fig.139*).

Installation

fig. 141

fig. 142

Prior to fashion week, it was decided that the opening projection for the showcase would be discontinued. This was happily agreed on by all parties due to the circumstances, however this does not mean there was no disappointment. Taking onboard all that was learnt while at fashion week, time was made to later revisit the concept. Rather than exploring digital outcomes, this concept opted for a physical installation. There were many of these present at NZFW and they proved to be the most successful. Some aspects of the concepts visited prior to fashion week were explored again following being in the NZFW environment.

A presence of ariā?

.Spatial Occupancy.
Seeing this ephemeral bubble that draws in attention along the runway, the question of how you express **a Presence of Ariā** arises around this notion of *framing*.

.I n t a n g i b l e.
The lighting and spatial layout qualities themselves are
creating the groundwork for this notion of *framing*.

fig. 144
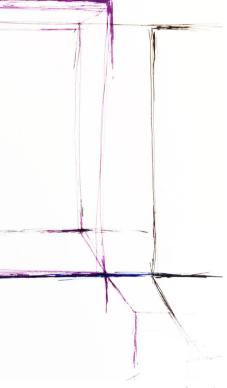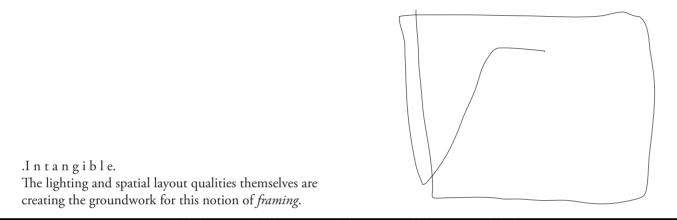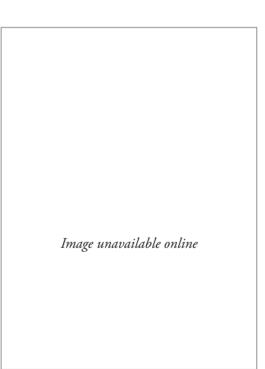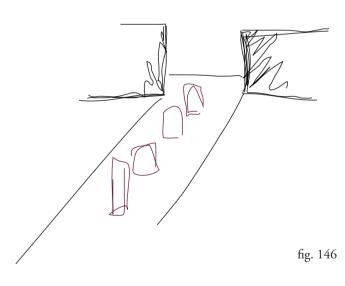
STILLS

Having a big impact, and making a statement through art.

The use of stills was an undocumented concept that was thought about, however, it was dropped following the decision to proceed with a digital approach to the showcase opening. Within Māoridom, there is a notion of Māori time; the belief that things will happen in their own time, when it is right. There is timing for everything and a lot of these decisions are based on the natural cycle of Te Ao Marama. The timing of this idea wasn't correct intially, however, it continued cultivating, and while the path of this research has again been altered, coming back to this idea of an *installation*, felt right.

Image unavailable online
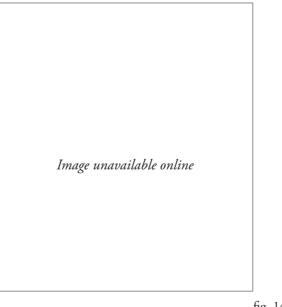
Fading Field. N1. 2012
fig. 145

Elena Damiani, is a Peruvian artist based in London. This piece of work, is a component to a larger collection. Damiani uses fabric, by printing imagery onto chiffon and the notion of S T I L L S. The nature of her work captures something more lively, not being restricted to the frame of which it sits. The sense of interactivity that this provokes moves it to more then being a piece of work but something knowledgeable. The intentions to this is something that hopefully will carry through to the developing of this *installation*.

fig. 146

PERSPECTIVE

Understanding that we can only control so much
of a persons perspective in this environment.

For some reason, perhaps the pressure of time,
or pre-requisites to involving this research,
only a pre show opening was considered. There
was no consideration or a thought that this
could be something that was prior to the show
or even afterward. Changing the perspective,
and removing the restrictions that were in
place, hindsight has become a powerful tool in
developing this installation idea. Having been in
the space, the nature of this event means there is
so much interaction on the actual runway prior to
the audience taking their seats and it commences
again as soon as the show is finished.

Image unavailable online

fig. 147

This seems an opportunity to create something
on the runway that instigates this interaction for
people to remain present and engaged a little longer
before rushing off. We get so caught up in the
nature of being busy, that details are overlooked and
the intervention of this installation would oppose
all of that. Anne Ten Donkelaar has a series of
underwater art installations that *capture* dynamic
moment in time. Her work series, *The Underwater
Ballet* has a way of becoming hypnotizing. This
natural tendency to be drawn in is something
that Donkelaar uses to her advantage. She plays
on the intentions of giving these objects a second
use so people can create their own assumptions;
repurposing knowledge.

Image unavailable online

fig. 148
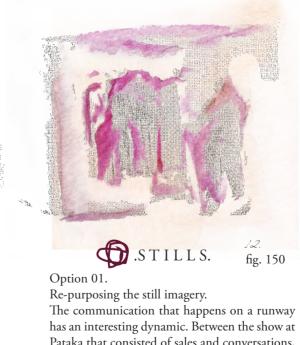
STILL FRAME

CONTENT

'Being Maori means being connected to the environment, to space, and time itself.
-Hana Tapiata

Development required rethinking of what the physical representation inside this fram actually meant. The importance of this 'content' so largely draws back to the purpose of Māori art, and the thinking that goes into its creation. There is more to consult and consider here than physical appearance. What does it represent?

400mm

1000mm

1800mm

fig. 149

.STILLS.

12.

fig. 150

Option 01.
Re-purposing the still imagery.
The communication that happens on a runway has an interesting dynamic. Between the show at Pataka that consisted of sales and conversations, this pre and post moments on the runway at NZFW are solely discussions and the during is all about observations.
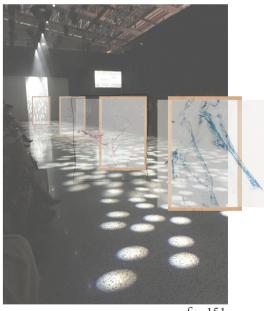
fig. 151

Option 02.
Abstract & haptic experiments.
Placement and content that will intervene among inhabitation more, impacting over the body's spatial response.

.Perspective.

fig. 152

fig. 153

fig. 154

The creation of space
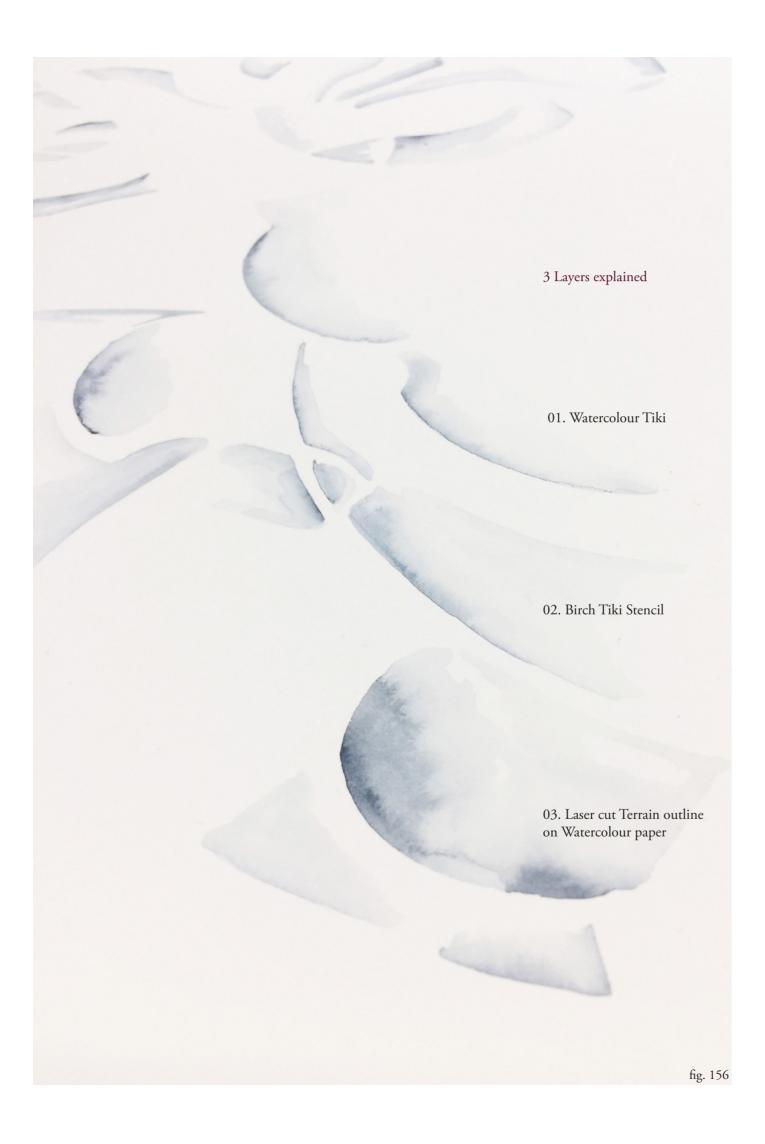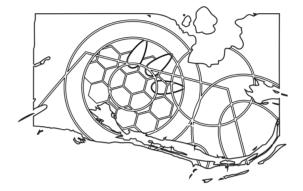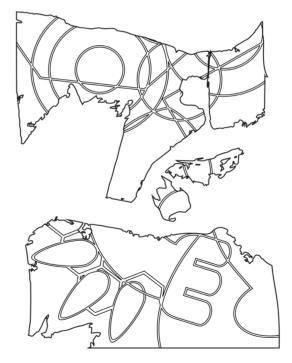
Shifting the way we think about spaces that Māori people inhabit.
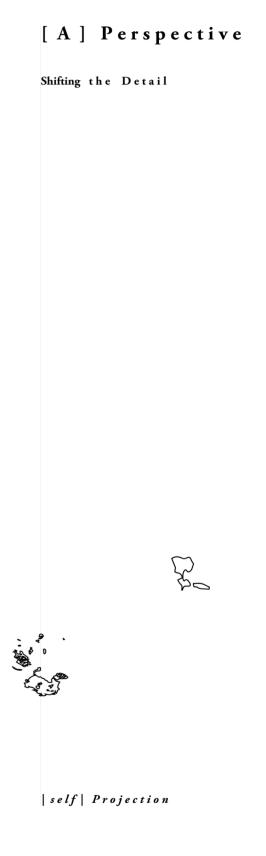
Māori art is so diverse, yet an integral part of the perspective used to associate and self project into a spatial experience. It tells a story and everyone finds a way to feel through it.

fig. 155

3 Layers explained

01. Watercolour Tiki

02. Birch Tiki Stencil

03. Laser cut Terrain outline
on Watercolour paper

fig. 156

[A] Perspective

Shifting the Detail

| self | Projection

fig. 157

.Narrative.

fig. 158

embedded from a place that is our environment

Everything within Māoridom is embedded with narrative.
See this conception of whakapapa. We are all connected through our genealogies and this stems back to Rangi and Papa. *Hold this next to the notion of whakawhanaungatanga* and understand how we relate to one another. This is the same way we create undefined space, we are all interconnected through one way or another and through the power of narrative spatial performance is given meaning.

fig. 159

See whakapapa
then
Hold whakawhanaungatanga

Imagery explained
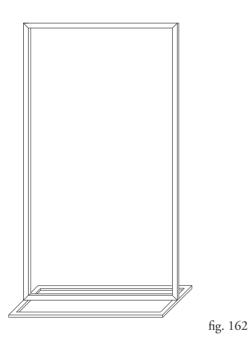
Rakaitemania.
My own wharenui as a point
of reference for this concept
& its meaning - Engraved
into the leather.

[*spatial*] **performance**

fig. 160

fig. 161

.Spatial.   .Existence.

fig. 162

fig. 163

fig. 164

occurring in a moment, being present in time.

The spatial existence of Miromoda and Māori people in general is not a linear thing. There are multiple different factors that culminate to create such a presence but most importantly, is the ability and influence of people - the human body, to shape space. Self projection and interaction creating this atmosphere and existence. Although incomplete due to the nature of this entire paper, and the fact that it has been based off the realities of life. This spatial existence still doubles as one for reflection on the process that has been so far, and what to continue with.

.Reflection.

This installation aims to present content for the show that is upcoming.

The show for 2017 has passed, and the planning for 2018 has not yet started. The realities of this thesis research direction have been so driven by the actual real life context that it seems contradicting to now switch to designing for the past, not present. While this framing of still moments is still a concept, the 'final design concept' that is pending completion when the actual event comes to fruition.

.G e s t u r e.

Occupying the undefined space where
attention is drawn to. The location of
the stills installation is a spatial gesture,
awaiting a response and offering the time
to question.
Sitting within such a large space,
encapsulated by darkness , there is the
potential of the runway that remains. The
impact in a gesture such as this, that creates
among itself a timeline and interaction.

fig. 165

Short Section | 1:200

scale bar
1m
10m

fig. 166

Long Section | 1:200

fig. 167

private

public

fig. 168

.stills.

.NZFW 2017.

Anz Viaduct
Events Centre
1:200

.location.

By chance, this personal position during the fashion show gave a more comprehensive understanding of the spatial components to the site, by being the furtherest away from the focal point: where models exit the gate.

Backstage

The Tent

The Runway

Lobby

fig. 169

t h o u g h t s

At this point in time, the 3 still frames as an installation concept for fashion week, works. However, there is a major issue. Due to the entirety of this research paper having been dictated by realistic events up until now, it makes sense to continue with this and to not post rationalise for the purpose of completing something so that there is a 'final outcome' for this paper.

Instead, the 3 still frames is stopping where it currently is, because it was at a stale point in development as to what to do. At the moment, the first two frames have instead become an expression of this thesis and its findings, displayed through the framing idea that first came about for Miromoda. This has been a strong turning point in realizing that the question from the beginning of this paper, has developed to have us questioning now, what goes into a space such as what is trying to be achieved; that exhibits cultural spatial identity?.

While this idea can and most likely will still be used, for now it has run its course, and its on to the next development until the time is right to use the frames again.

Following all that has occurred up until this point and feeling like the 3 still frames content cannot be completed officially, this has resulted in a final design concept that instead excludes the stills. It instead takes on board what was learnt and this next and final phase looks to create a final outcome that gives another option for Miromoda and also one that provides a final resolution for this paper. A store design was consulted, however, this was given feedback of post-rationalising for the sake of a 'final outcome'.

fig. 170

Membrane Installation
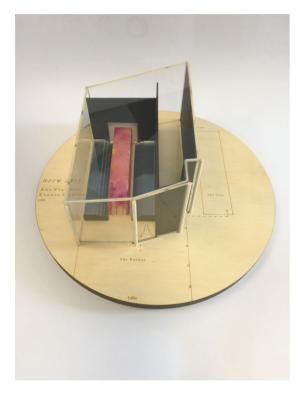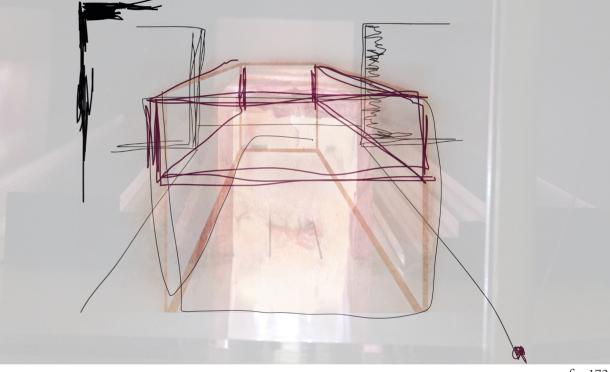
fig. 171

Existence is associated with physical realness that accompanies this idea of presence, So how do you frame a feeling?

Unable to capture it directly, instead you are left with an expression of the idea. This installation aims to bring this spatial manner of inhabitance to a more conscious state through the presence of this membrane installation that developed from the notion of the stills, as a theoretical concept and the physical model that was made to materialize this idea of 'framed light' mentioned earlier on the runway.

A continuation of the stills, this idea began with a step back to the 'framed light' on the runway. An attempt to express through an abstracted expression, this outcome instead developed into a second skin analogy.

fig. 172

.Re-creating.

Re-designing the representation of the 'bubble' that occurred in the space with undefined bounds of focus to explore how it can offer to the design process at current.

Trying to re-create in a way of expressing the qualities that were strongest in the spatial experience and exploring what this can add to the final outcome.
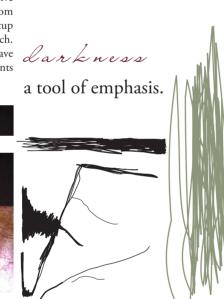
.5 ingredients.

-By Es Devlin

Stage designer, Es Devlin creates expressive outcomes for use in contexts ranging from theatre to music concerts. A 5 ingredient setup creates the bounds of her process and approach. The consideration of such simple elements have the ability to transform the nature of her clients spatial inhabitance.

Removing the sense of physical barriers and instead reiterating the notion of interconnectedness through the 'dark' and intangible.

darkness

a tool of emphasis.

time
through circulation of movement

light as boundary.

Touching on the notion that non-tangible expressions such as light can create spatial awareness and substance.

space
Texture giving spatial depth and substance through not only form but the interaction between all of these components. The spatial response between existing and temporary creating

fig. 175

scale
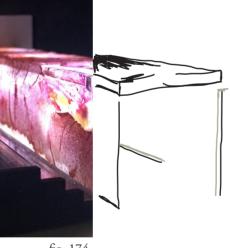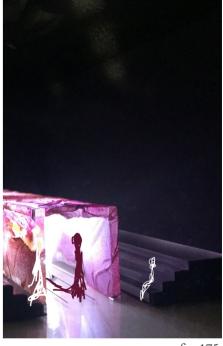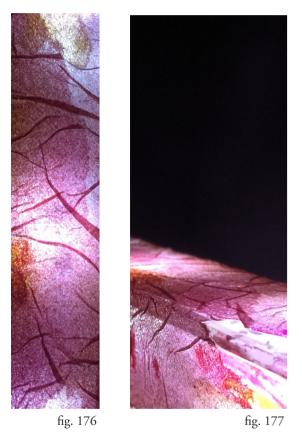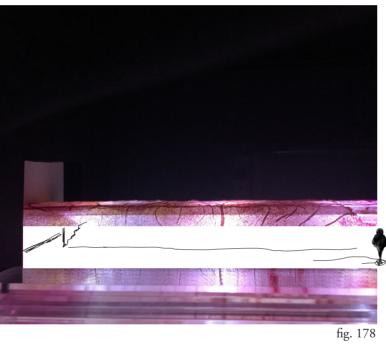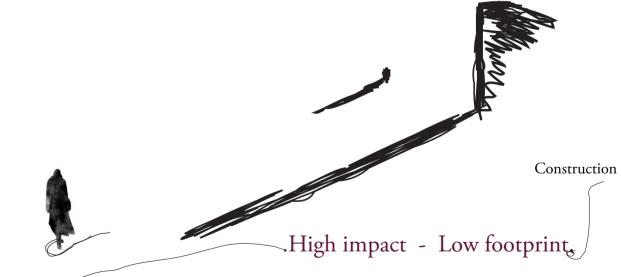
Making use of the expanse in height to distort scale not only of the human body, but the installation and the attention it draws.

fig. 174

fig. 173

fig. 176

fig. 177

Detail and the haptic qualities of a material give a sense of being physically present in the environment. Drawing in attention toward the 'content' of this material being an opportunity to outpour narrative into it.

fig. 178

s p a c e

Using the emphasis of the darkness in the space, combined with lighting to direct attention towards the given 'space'

Construction

High impact - Low footprint

Spatially

fig. 179

Image unavailable online

.M a t e r i a l i t y.

Almost a hanging painting, Translucent materiality to expose the texture to the narrative being told.

Framing through the means of more translucent material choices during the show. A design that doesn't obstruct runway viewing but that frames them in a different light.
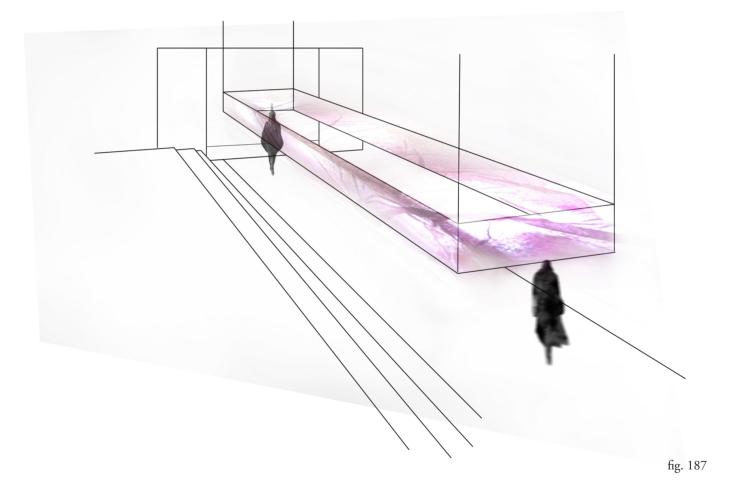
.e x i s t e n c e.
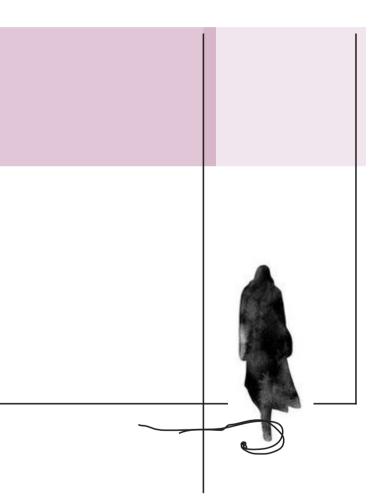
.conceptualized light.

fig. 186

fig. 187

Using the nine points that Zumthor identitfies in *atmospheres* as a way of identifying and creating a checklist to reflect upon, when questioning the spatial atmosphere that has been created.

Talking about atmosphere; '*This is something we all know about. Our first impression of a person. What I learned was: don't trust it - give the guy a chance. Years passes. I got a bit older, And I have to admin that I'm back to believing in first impressions. It's a bit like that with architecture, too.*'

(Zumthor, p10-11)

fig. 188

Resolution

Synopsis

The decision to stop somewhere, when you could continue with researching and trying to get people to understand what you are trying to achieve has to eventually be made.

All that has developed through this partnership with Miromoda has been a continuation of thoughts and effort that has amounted into this final solution. Both part A and B.

The first was a final design outcome that stopped at a state that was fitting to the scenario of which it was created in.

The second being a working model approach that perhaps is more important and the more crucial summary of findings to have come from this thesis.

Working model approach

Definitions   Model Comparison   Characteristics

A corporate research model that is a product of the embodied process and scope allowed by whanaungatanga.

.What can *embodiment* offer to the way Māori **corporate** organizations are ***inhabiting*** the western corporate **structure**?.

Re-defines the perspective we are using to quantify what temporary spatial inhabitance consists of.

(This is responsive to the given bounds of this specific work with Miromoda.)

.R e - d e f i n i n g.

The western term of *embodiment* is not necessarily applicable on its own to this research approach and purpose it is hoping to obtain. By revising this term to include a māori cultural perspective it aims to widen the scope of what *embodiment* means cross-culturally when placed in a different context. The revised definition to this notion better captures the intentions and role it has in this particular research.

embodiment

| ɪmˈbɒdɪmənt |

1.Noun

A tangible or visible representation or expression of an idea, quality or feeling.

Whakatinanatanga
To make manifest and then implement, through realization

Model Comparison

Your typical *Hierarchy Model* for western corporates resembles something of this diagram. Where you respond and answer to only the next person higher in command than you.

fig. 189

The *Whanaungatanga working Model* that became obvious when working with Miromoda completely flattens this typical *hierarchy model*. There is still delegation and a 'boss' that you answer to, but everyone is on the same level with unspoken respect for each role that is contributed.
Defined by a different model of interaction, this approach allowed the scope of this research to reach different levels that would have otherwise have been expected.

fig. 190

.cultural.

Some of this image is unavailable online

.corporate.

Some of this image is unavailable online

.landscape.

Some of this image is unavailable online

fig. 191

fig. 192

fig. 193

.Working Model Diagram.

The *Cultural Value System* that organizations such as Miromoda revolve around during the execution of their day to day activities is what influences things such as the Working Model Diagram. Fig. 188

Cultural Value System

fig. 194

.Phase one.
see appendix 01.

.This is **.Indigenous Fashion.**

.Research. .This is being a m o n g s t the Miromoda crew.

.For each 'theme' of focus in this model the R E S E A R C H and D E S I G N paths developed parallel to one another; This level being responsive to the varying events in contribution toward the final outcome.

VUW

Cultural identity

Embodiment

M i r o m o d a

The reason this research model approach was successful in producing an outcome was because of what occurred in this space.

.This is **.Spatial Inhabitance.**

.Design. .This is r e s p o n d i n g to the space.

.Research.

Putting yourself in the centre of something to whole-heartedly care about what the outcome means for Miromoda, while also attaining to follow an unknown path to find a final outcome for a thesis research paper was the role of *embodiment*.

.Design.

.Research.

Being able to apprehend that *cultural identity* is a concept that spans across many different fields and roles, is to acknowledge that it is a notion of relevance to Miromoda & this paper. Exploring this commonality created a space for

.Design.

fig. 195

.Final Design Review.

fig. 196

.Final Brief.

Questioning what *embodiment* can offer to the way that Miromoda were inhabiting this double-layer of Western corporate structure exposed a secondary question to design intentions.

How do you define what space is?

Especially when you approach it through the lense of Te Aō Māori.

Firstly, you have to understand what creates 'space', before you can implement these characteristics and qualities into an interior realm within a western building. Understanding how these characteristics vary between clientele will ultimately change the outcome each time, if only slightly. In conclusion, if a brief, such as the task that this thesis set out to begin with is at hand, then these three terms should be consulted and questioned during a design process.

Perspective

What textures, and visuals shift the atmosphere and feel to the space?

Narrative

What is unique about the people involved here? The history is rich with depth that adds a different essence to their identity.

People

How does the human body react to this space? What role does it have? What does it offer as a gesture spatially and also to other people present in the environment?

Final outcome response
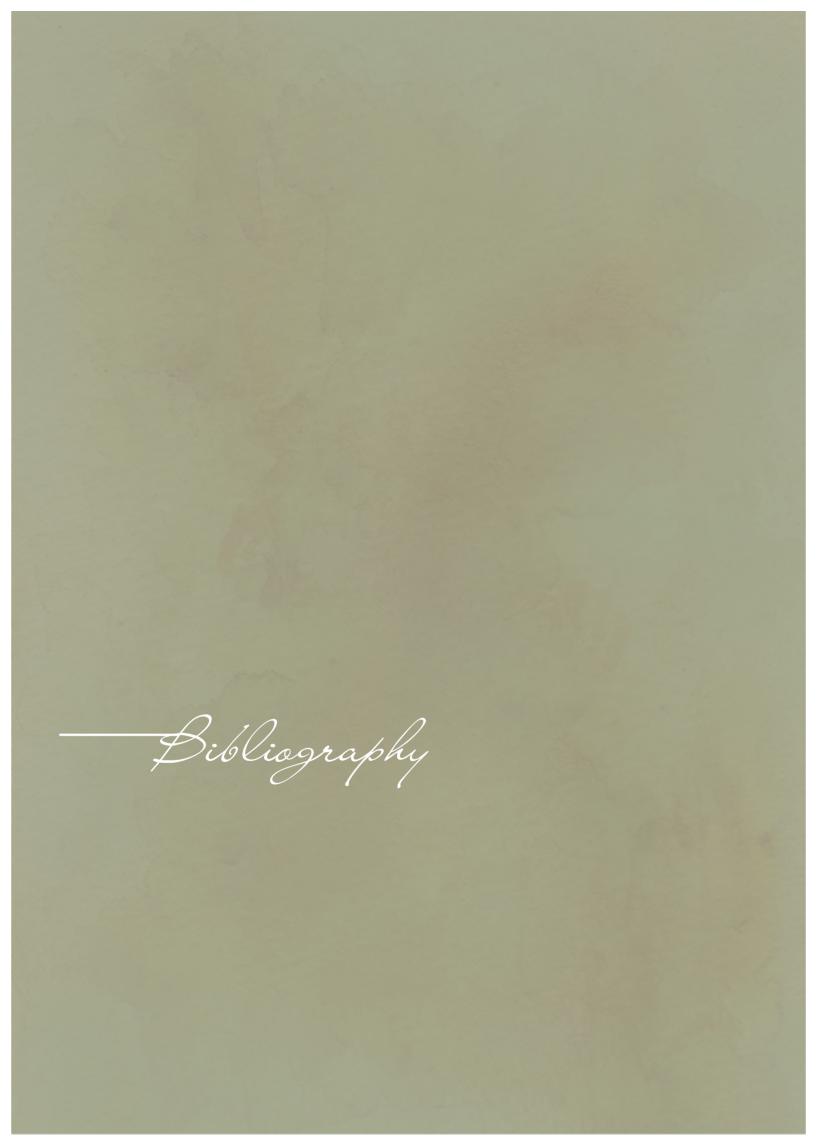
When you pick up an architectural thesis, your expecting to see some theory, yet ultimately you are looking for the final building design that has amounted as a concluded product. The path of this thesis intended to be something similar to that description because that is the expected, the 'normal'. However, this is interior architecture, it differs with the tipping point of wanting to resonate around the relationship between the body in space. The body and how we understand all that surrounds us, including the spaces we inhabit during most of our day to day duties is what became the core design generator for this paper.

It makes sense to begin in such a place, if ultimately, all we design for is in a way purposed toward the human body as a creature of inhabitance. Understanding the impact a space can have on our physical and mental wellbeing is where embodiment as a theory was consulted, and re-defined to better capture its purpose in relation to where and why this exploration began.

There is always context to consider when design is involved, how much dictation this has, will clearly vary. In this scenario it came with a large impact. Not only was the Māori organization client (Miromoda) being used to research via embodied means situated in the Fashion industry, there was a 'double layer' of westernization to consider with NZ Post also being naming sponsor. This isn't to shine any negative light on either western corporation, however you have a Māori organization trying to not only express their brand essence and cultural identity beneath these structures but it is met with the challenge of temporary spatial inhabitation.

The expression of identity through the means of architecture, more-so, the expression of Māori cultural identity and presence within a western dominated realm, was perhaps the core design outcome in mind as it had the most importance. Alongside embodiment, as a researching theory standpoint, and means for exploring design, this focus can now in reflection, be summarized to be about using the body, which is how we understand the world, to design more purposely with, giving it priority to then create a more impactful brand/ organization presence that expressed their cultural identity, in regards to their context.

All of this in mind, then shifted from the beginning statement of this chapter, where an architectural outcome was being sought. Instead, it became obvious that because of the nature of this research papers intentions, a new framework that was more appropriate needed to be used. This research paper became about using embodiment as not only a design generator but also a way of understanding interaction and networking to create a working model framework that has proof of success in such a situation. The design outcomes generated in this scenario therefor, did not amount to one final architectural design that has been developed linearly. Instead it was a series of outcomes that were referred to as experiments, due to the fashion world being based around this notion of fleeting; temporary structures and installations.

By shifting focus, the final outcome of this research paper is a series of experiments that have tested how we define what space is, but more-so, what spatial identity consists of when it comes to Māori culture. It captures the challenges and how you cannot so easily take an indigenous culture and apply some superficial artwork onto a westernized office wall to create a sense of identity. It is about using an appropriate cultural lense to take characteristics that can trigger and create something similar based off, that value system in a temporary scenario.

It is realising that we need to pay more attention to our bodily instincts and reactions and re-define what it is we are using, to justify what an interior space is, and isn't.

It has become more about the '_industry ethics_', and the fact that morally, we can no longer create such superficial means. Changing these ethics we abide by, changes our design approach. This ultimately changes the way we are thinking and the success or prediction of the outcome.

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Appendices

01. Phase One

Supporting document conducted to better understand the Fashion industry and Global economy, and where Miromoda fits.

Phase One

Contents

Preface

This is a preliminary piece of work that aquires information that I have deemed necessary to aid in the understanding of alternative realms, more specifically, the Maori economy & fashion.

The global fashion industry and its development is far from a simple process and it has become a large focus in the beginning stages of my thesis that is to follow this culmination.

The fashion industry has a relationship with not only social and cultural events but also the economy, which becomes evident as outlined throughout this piece of work. Within this global business, there is an Indigenous fashion industry that is growing, however it operates with influence by differentiating means.

The Maori economy is a part of New Zealand's economy that goes by unnoticed. Having been shaped through colonization influences, it continues to expand today in the 21st century.

The fashion industry in global consideration is extremely large. The intention with mapping the global fashion industry development was to understand the impact that economically influential countries had.
To understand how such an industry came to be requires understanding of what was occurring at that time. Elaine Stone plays a large role in providing the information to outline main influential people and events that have shaped the fashion business within Chapter One.

Chapter One
This chapter maps out the fashion history from a global scale. Understanding how the events in the United States and Europe regions were highly influential and how this implicated fashion design. This phase goes on to identify the change in fashion with the social process reasoning behind this.

Chapter Two
This chapter focuses on shifting from a global scope down to New Zealand fashion history. Identifying how the fashion industry grew in such a small country and identifying what was occurring here to change and influence fashion design. Understanding that there is an indigenous area of fashion that is a component to New Zealand and identifying what opportunities lie here.

Chapter Three
This piece explores the development of what we now refer to as 'fashion week' and what influences such a thing to come to be. Exploring the importance of globalization and marketing and the implications this may have had on the way in which this industry grew.

Chapter Four
The New Zealand fashion week shows could be described as a continuation of those that were happening elsewhere in the world. This chapter Identifies influences.

Chapter Five
This chapter focuses on the New Zealand demographic but more specifically the Maori economy. Identifying the entities within this largely overlooked economy.

Chapter Six
Attention is growing towards indigenous and cultural fashion and this offers a market that has until now been under explored. This chapter identifies aspects that interlink the indigenous fashion scene with the economy.

Chapter Seven
This chapter focuses on the globalization of fashion and the importance and use of marketing. Marketing strategies and target demographics have caused great shifts in the fashion industry that have had great impacts through, the social and cultural events of today in the 20th century such as fast fashion

Chapter Eight
This small entry is a brief introduction to Miromoda, who they are and the potential here.

Chapter One

The Global Scale

Fashion behaviour

The fashion industry is a continuously evolving movement. Fashion appearance is reflective of the social and cultural influence of that time and when analyzed this connection becomes very evident.

Beginning with the Civil war of *1861-1865*, this was threatening to America's survival and opportunity for growth. Following this event there was an increase in technology. The sudden use of technology meant that seeing and knowing what others were wearing and doing traveled easier, opening opportunities for the fashion industry. With changes in leadership roles, this started to alter the perception in what was deemed acceptable fashion. Different influences were slowly creeping in, and alongside this, the development of transport and accessibility to knowledge and news. *1892* brought the first edition release of vogue magazine. Within this piece of work was photography, mainly focused around women, sharing with the rest of the world, what people were wearing. This development pushed things forward to be influential.

Prior to the *1900's* the United States were going through a time of change and expansion and within this development they created a new identity for themselves. Within the *early 1900's* there was a change where fashion that was mainly available to mostly upper class citizens was now being sold on the street and accessible to the working class.[1]

The behavioral changes within social hierarchy altered everything and by *1910* mass production of clothing really began. The economic consumer's income and the demographic demand for fashion were beginning to push fashion, however prior to World War one this had implications on the business.[2]

Beginning in *1914*, WWI was the first of many sociological influences to come that demanded that the fashion industry be responsive.
The United States did not enter the war until *1917*. Allied with European countries they gave themselves the time to 'prepare.' This mode of preparation included cutting back on fabric and materials in the fashion world, giving reason for the industry to adapt and hence the shorter hemlines that crept in and thinner, less layered clothing.[3]
The utilitorian style began to appear, as it was practical, without focus on visual appearance. The popularity of accessorizing and use of cosmetics began to increase to instead compliment and make an outfit feel more dressed up.

Designer shops in Paris were forced into temporary closure during the war and this created an opportunity to use innovation. Many, especially in the United States began small businesses which in the *1920's* post World War One, rose to prominence. Alongside this, The first income tax was introduced in *1913*, intended to help cover the costs of expenditure. [4] Socially, an even larger change came about and that was due to a shift in the role women were perceived to have. No longer were women able to be restricted to 'womanly' household jobs. Men were being enlisted meaning women were needed for industry jobs, and so this expanded not only mindsets but opportunities. This change would have an impact that carried through to the 21st Century.

The war shortages between *1914-1918* affected the availability of items such as colour dyes and so the appearance of fashion was once again adjusting to the impact of a sociological event.
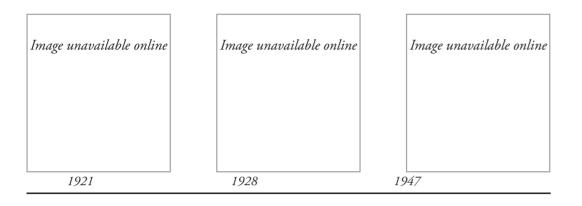
Post WWI, the *1920's* was the era of modern. Everything was changing, The United States were more than ready to move forward and sociological events were certainly reflecting change. Prohibition passing in *1919* gave the younger generation yet another opportunity to break rules. [5]

Women's suffrage was beginning to generate attention and women were making a statement with actions such as baring skin and the use of heavy makeup[6]. Utilizing fashion as a tool of expression, this method continued the development of fashion and started to define what it stood for.[7] Emerging at a time when the voting rights for women passed also, this change in women's status was changing the behaviour of the fashion market.
As the movie scene grew, mass media did also and by the end of the *1920's* nearly every American owned their own radio. The stock market crashed in *1929* and the ten years to follow were extremely slow[8]. Dancing began to rise and the fashion once again responded. The increase in prosperity despite the economic state of the country meant modern art, literature and music were becoming more influential and the public reaction to this was expressive, with freedom of the body.

Image unavailable online

1882 : first issue of Vogue magazine cover

1921

1928

1947

The era of depression being the *1930's* was a time that forced everyone to make do with what they had. With little money and a large population of unemployment, many looked to Hollywood for a welcome distraction as they were showcasing such glamorous lives.[9]

The British Royalty was also providing great distraction for America; As King Edward VIII gave up his throne for Wallis Simpson, they were deemed an icon fashion couple yet again bringing fashion back into the limelight.[10]
All economic worries and distractions were yet again pushed aside as the United States had to begin preparation for the next event that was coming, World War Two.
The interpretation of apparel and clothing in this era was different.
Hemlines once again responded, yet this time they fell like the stock market, and the appearance was feminine and fitting.[11]
New fabrics such as rayon, appeared, due to the influence of Hollywood, it was time to imitate with what they could.

American Department store buyers began to make less trips to Paris due to the war and this allowed American designers in New York and the West Coast to achieve some sort of prominence.[12]
The Winter Olympics meant designers needed to address the demands of sportswear widening the fashion industry.
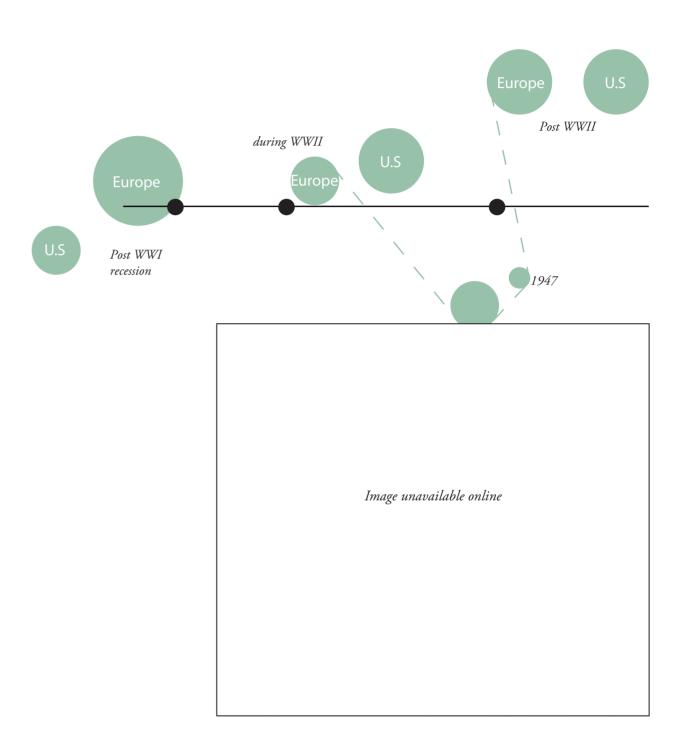
World War Two, *1939-1945* was a war of the largest scale affecting mostly continental Europe, the Pacific and Asia. The United States managed to avoid attacks to the mainland yet the Pearl Harbour attack of 1941 from Japan made for a difficult 4 years that followed.
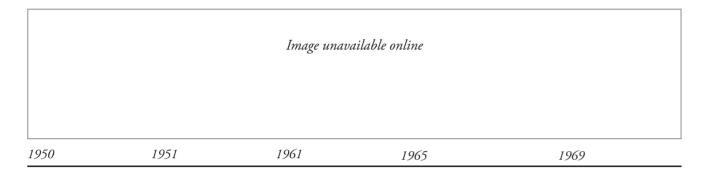
Wartime rationing affected transportation, food and many industries and the Government restrictions yet again were implemented on fabrics. Women returned to industry jobs as men were enlisted.
France were the main fashion source, however with accessibility and shortages in materials, like the roles of women and men in society shifting, fashion too shifted to an informal state.[13]

American Fashion Designers emerged from this time creating an *influence Change* as Paris was effectively shut down and so American designers had to move forward without this European influence. Once the wartime restrictions had ended, clothing began formal and fuller again. Perhaps as a response to show their ability to bounce back from such events.

The 'New Look' was established in *1947* by Dior and helped with Paris regaining their fashion statement as design center, however this didn't happen till the late *1940's*.[14] The Parisian designers, now post war-time had to share the fashion stage with the American's.
Nationalism was growing and Glamour and
Pin-up girls were emerging. Yet again, apparel and dress showed this with the tailored mannish suits and peplum jackets being made.

U.S

Post WWI recession

Europe

during WWII

Europe

U.S

Europe

U.S

Post WWII

1947

1950 1951 1961 1965 1969
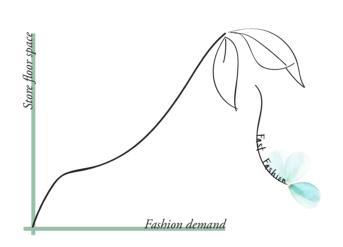
The *1950's* Baby Boom was during another era of new prosperity following a war and yet again the economy was on an up rise.

The new Wartime industry had spread itself out into households where televisions were becoming a new thing. Alongside this the film and television industry expanded creating more diversity.
Civil rights issues were widening and the act was passed in *1957* which only caused the momentum to continue building.

There was a shift, where people began to move to the suburbs to create the image of the perfect 'American family'. Supply and demand was increasing as the demographics of things such as income were. This change brought an increase in imports to the United States.[15] The development of more synthetic materials and fabrics grew. The birth of rock and roll brought another change in appearance to fashion and wash and wear items became more popular. Paris designers were once again stepping back into the spotlight within the fashion world and Californian designers began to focus on ready to wear apparel.

The *1960's* meant the rising of shopping centers and boutique stores. With the increase in *floor space*, came the *increasing need* for more fashion items. Alongside the development of new technology, for things such as stretch fabrics and knitting methods this new demand was met. The business expansion that was occurring brought more prosperity for America. The names of Designers grew and so did the hierarchy within this business.[16]

Store floor space

Fast Fashion

Fashion demand

The assassination of John F. Kennedy in *1963* and Martin Luther King happened and so did the Vietnam war and riots in *1968*. With this dominating the news, content being streamed, the youth war rebellion and antiwar movements came. They were a continuation of the civil rights movements that had quietly been growing.[17]

Being the era post baby boom, the youth were identity seeking and looking for value. The experimentation with fashion only grew in this time where sociological, a lot was happening. This attitude of anti-establishment and self-ownership became very apparent. The street style of fashion brought in jeans, vinyl and the hippie style. Ethnic clothing and crafts also began to appear and the influence of London was now growing.

New - left
Jailored Glamour

War-time impact

The effect of the Vietnam war in the *1970's* began to affect the Americans who became divided. Equal rights for women and the liberation movement grew bigger. By the mid *1970's*, the economy hit its lowest point since the great depression.[18] The baby boomers were off finding themselves as a reaction to the events of the *1960's*.
The anything goes fashion mantra began and hippie counterculture remained popular among the younger generations.[19]

Women's roles were again changing and they were starting to work outside of the home. The country was experiencing a time of recession and an energy crisis. With the end of the Vietnam War, America was focusing on stabilizing the economy. The consumerism was again growing and this was a positive for fashion. All sorts of jean styles started to appear as well as tank tops, t shirts and pantsuits. The dynamics of fashion styles available was expanding. Classic looks and investment clothing was becoming a 'thing' and more designers emerged.[20]

Food and Fashion were iconic status symbols of the *1980's*. Middle class investors started to join the stock market before it crashed in *1987*.[21]
This decade brought about the time of excess and inflation in the economy. Despite this, there was new found financial security for women. The status of women was again changing in a positive manner.

MTV was established in *1981* and this revolutionized not only pop culture, but the art of music videos was born and this pushed fashion into the 'bigger is better' mindset.

The financial security that was newfound validated the more conspicuous purchases that occurred alongside this fashion development. MTV were responsible for being influential to the younger generation of this era. The Japanese fashion explosion caused the fashion world to notice their innovation and bold use of colour. The Japanese influence challenged those creating fashion to see it as something more than apparel and as art. Italian designers such as Armani started to grow more influential. Once again, the fashion industry was experiencing change and welcoming new influences. The influence of London was growing and so was Patriotism.[22]

This was due to yet another period of recession and unemployment again in this era and the Wars in central America and the middle east that had begun. The immigration reform and control act was passed in *1986* where political differences were voiced by many. A time where cultural and ethnic associations were being tested.
Thanks to technology the *1990's* was a very 'informative' age due to the increase in communication.[23] The United States were having to retrench following the *1987* stock market crash.

Following this, the Persian Gulf war completely divided American's. The *1992* political events were the beginning of the rise in technology again with the culture of computers making way for email, cellphones, telephones and the Internet.
These were all developments Europe and Asia were already experiencing. Generation X were now a majority population among the workforce, however they were seeking anything other than pressure driven careers with attraction to areas of entertainment like the music industry instead.[25]

The influence of digital technology and the independence it brought made way for the '*alternative*' scene, which was occurring across many creative industries from fashion to music to arts.
This high-tech industry growth would soon bring about another economic recession. The economy bounced back in the *late 1990's* and Pop culture was growing with names such as Britney Spears making a rise.

The appearance of fashion was reflective of the moods present in the *1990's*. Office fashion was a lot more casual and this meant the demand for *ready to wear apparel* was growing again, putting more demand on the *supply chain*.

The idea of internationalism came about when France experienced a change, when British designers were chosen for high roles in houses such as that of Dior. Design houses were now beginning to merge and become corporate groups, completely changing the dynamics within the fashion industry.[25]
They started to think more businesslike and it became about rejuvenating brand images. There was this shift where rather than having one signature style, a designer could have perhaps more than one.
Vintage started to rise and so did the decade of the supermodel and fashion photographer.

The 20th Century was a time of much needed modernization and mass apparel production was expanding. There was this shift that happened where designer became fashion arbiter, and fashion and technology began collaborating.
The economic downturn that occurred after the high-tech industries peak was still being felt and the election of George W Bush gave the united states yet another issue to become divided over.
When the September 11 attack on America happened, this left the entire country without any sense of security. While generating support, globally, the U.S.

soon changed things with the invasion of Afghanistan in 2002 and Iraq in 2003. Terrorism attacks continue today in countries other than the United States and these sociological events have an impact that resonates through many industries with uncontrollable consequences.

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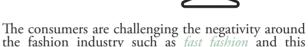
By collaborating with Indian and Asian countries over technology and industry work there was this growth that created more job opportunities, because of this all three major areas have become well involved economic contributors.[26] The downfall to this collaboration within the fashion industry is the manufacturing process that grew out of this. There is this need to meet supply and demand pressure allowing for the emergence of places such as unsafe *sweat shops*.

As the Euro dollar rose, the American dollar's value dropped and this is a result of globalization which has both negative and positives that impact America.[27] Expansion is something that is necessary for survival, however, the relationships that are made dictate the success in expansion.

Identity and presence keep a name known, not only at a small national scale but also at a global scale. Marketing grew in importance with the increasing expansion of technology and communication tools. It is now extremely uncommon for a retailer or designer to not have some sort of social platform.[28] The jump in the last ten years of technology has brought a great deal of attention to many different industries but it also forces us to question if we are using such powerful means in a manner that is going to benefit not only one country, but all countries in the future.
This life is not about one country and one culture, but it is about many, and today's events start to hint at the idea of cultural acceptance and cohabitation.
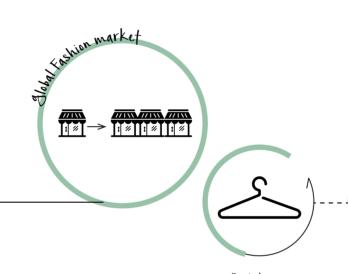
The consumers are challenging the negativity around the fashion industry such as *fast fashion* and this questions not only the credibility but also, where could the fashion industry go if this wasn't existent?

There is such a strong sense of individualism and this has both positives and negatives that are only heightened with increased communication and freedom. The freedom of expression has allowed consumers to voice opinions and now there has been this shift in fashion as the consumer are dictating the production of goods. Having such a strong input into whom they want to purchase from and what the apparel is, shows how people are influenced by the events of this day and age and instead are demanding, before designers have the chance to respond with output as the fashion history development has shown.[29]

The definition of 'celebrity' has continued to broaden as time has moved forward and the influence these people have across social media platforms through the use of technology and communication has also been an influential factor within the fashion industry. It has also changed the role and identity of the usual 'designer' in fashion. The cultural influence of celebrity 'identities' is spreading.[30]

The hierarchy in fashion has grown and become a lot broader, especially in the terms, 'designer'. Cities such as Los Angeles have become great places for fashion opportunities alongside New York and similar growth has occurred in Europe. Berlin emerged as a place for cool art and fashion creating, yet another influential dynamic to the industry.

This democracy in fashion has forced designers into an area that perhaps they were not all willing to go, however there is this demand for design that caters to all, especially those with access to retail stores. This offered opportunities to push branding and presence into the retail world a lot more to meet the ready to wear preference the consumers have. To accept this change, many designers altered businesses to have a higher end category and the ready to wear selection in offer to meet demands and retain what they wanted.[31]
The mixing of colours, patterns and texture opened opportunities for cultural clothing to make an entrance in a time where acceptance is offered more than previous decades.

Global Fashion market

Fast Fashion

Ready to wear
demand

Supply chain
pressure

Life cycle

$ Cost drop expectancy

's fashion summary

Life cycle
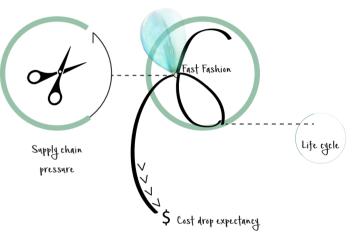
Urban and street culture really began to influence
design and this then influenced fashion.
As Elaine Stone elaborated, to understand how the
history of fashion developed you need to understand
the situation/s the United States were in as this is a
narrative to the evolution of fashion in appearance[32]

This new millennium brought in bright colours and
a new kind of acceptance within the fashion industry.
Due to all that has occurred among the United States,
Europe and surrounding countries has led them to be
the most influential in the fashion industry today. The
effects of this business stem out to influence many,
including New Zealand.

2 The fashion industry in New Zealand certainly doesn't seem simpler to that of the United States and Europe despite the large scale of difference. The globalization of these countries, and large scale meant they were more influential and that the movements and events there influenced New Zealand's economy and exposure and awareness to the development of the fashion industry.
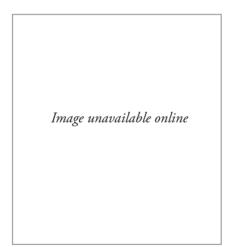
Unlike the major political movements occurring in the states, that drove those such as the youth to rebel through fashion, New Zealand did not experience such to that degree.
It was more so, the industrial development and access to technology and communication in establishing the country; building towards a state of comfort that other were already experiencing internationally that was of focus here.
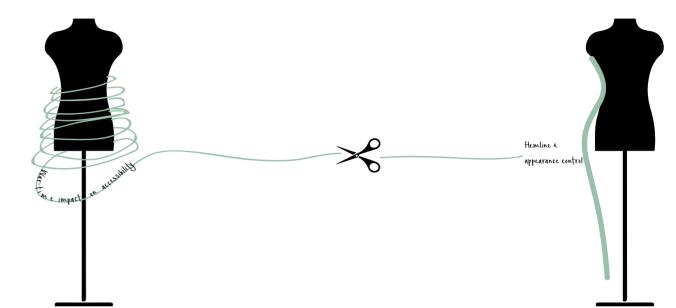
Anything *pre-1940's* in terms of tracing the fashion history of this country is rather difficult as Douglas Lloyd Jenkins, Lucy Hammonds and Claire Regnault have identified in, ' ***The Dress Circle*** '.
Before this time, tracing histories becomes difficult but as the era of which modernism began to take effect, the *1940's* was identified as the starting point of the fashion industry really began, so hence the focus from here on out.

These authors were a significant help in the culmination of this chapter, providing the ideas and knowledge behind valuable information you read here.

Image unavailable online

All events that occurred from the *early 1900's* until at least the *1930's* had an impact on the fashion industry in some way, however the more significant changes came afterwards.

In *1903* the All Blacks, although not officially named as this until *1905*, while touring England, had begun an international career. The exposure to other countries would have begun many discussions upon returning home to New Zealand of what other more colonized countries were doing.[1] *1908* brought the completion of the Auckland to Wellington Trunk Railway line which would have only increased the transportation of goods nationally, this was a positive development for the global economy.

1914 was the beginning of WWI with New Zealand Troops being dispatched, there were multiple crises happening, at the same time the Huntly Mine Disaster. In *1915*, with war shortages continuing, Britain exclaimed their intentions to purchase all meat exports from New Zealand, identifying their colonization influence. Although imports in from Britain were slow at the time, included among these imports was normally clothing, which was an effect of the war, was becoming rationed.[2] American Servicemen continued to bring clothing to New Zealand with them, for their girlfriends and this kept a connection to what was happening in the fashion industry. New Zealand had this mindset that required them to remain reliant on this offshore connection with fashion at the time as fashion designers of independence weren't occurring often.
With the ending of WWI, *1919* brought changes for New Zealand as women were now eligible to be elected into Parliament and perhaps this got social changes in mind-set moving.[3]

The rest of the *1920's* showed continuing development for the country with technology slowing increasing in industries. The *1929* economic depression that originated with the Wall Street crash only got worse with an Unemployment Board being established in *1930* to aid.[4]

The remainder of the *1930's* was a peak for New Zealand with imports and exports increasing, and change occurring in the politics realm such as the first women MP being elected. However, by *1939* WWII was declared upon Germany and once again New Zealanders were gearing for war. Restrictions implicated, once again required fashion design to respond. This was a decade of New Zealanders moving into the Modern age of fashion with wool becoming more dominantly present in the design apparel.

Again in *1941* New Zealand declared war against Japan following the Pearl Harbour attack on America. In *1945*, New Zealand signed the United Nations Charter and following this, there were many changes with New Zealand Parliament being established and many acts being passed that go on to shape the future of the country. The first half of the *1940's* due to wartime affects meant New Zealand was largely disconnected from the high fashion world and gave room for reflection on what in fact they were wearing but this allowed for the opportunity, post-war to step out on their own during the revolution that was expected to come.[5]

Hemline &
appearance control

wartime impact on accessibility

During the *1950's*, troops were sent to the Korean war and a state of emergency was declared following a waterfront dispute. *1958* brought the introductions of PAYE Tax to the country, altering the economy yet again. Within the *1950's*, fashion design was still being largely influenced from the far-off shores of Europe, but progressing in time, the connection starts to dim and change occurs once again allowing for the emergence of the more independent designer within New Zealand. Post war, High fashion Knitwear became increasingly popular.[6]
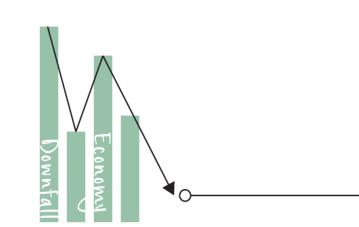
In *1966*, the first International airport was opened in Auckland. This increased the opportunities not only for travel, but for exposure to the world, meaning less delay with trends in areas such as the fashion industry.

The *1960's* also brought a New Zealand edition of Vogue, and with the growth of tourism and more specifically marketing, the *1970's* took a turn and led for a mess. *Hammonds* describes it as an era where citizens were starting to voice up politically and the bohemian style was creeping in via the youth. Fashion was becoming confusing as to apparel length of dresses, however women only wanted to wear trousers.[7]

The year of a flash stock market crash having a global impact, combined with war restrictions still enforced was affecting the fashion market. At this time, manufacturers were protected by any overseas competition due to the import tariffs, however this was all to change in the *1980's*.

This importing restriction had both benefits and negatives, being that it pushed designers to use localized materials, however, they were unable to source cheaper high end materials off-shore, furthering these restrictions of design freedom. The economic debt, inflation and extreme unemployment put the fashion industry through a time that forced the expression of conservation. Essentially, the limitations to accessing materials, limited the fashion industry.

The first edition release of ᴄʜᴀ ᴄʜᴀ ᴍᴀɢᴀᴢɪɴᴇ in *1983*, happened to be timed, with the era of which the market has a widening demand for independent designers, which helped to reinvigorate the urban scene. The *1984* rise within the stock market, alongside this magazine publication, also aided with promoting a new cultural identity.[8] There was this wave of designers whom emerged, such as Adrienne Foot and Annie Bonza, who were more focused in embracing the 'local rather than the international.'[9]

Margarita Robertson as a child, was born in New Zealand to a russian born, greek mother and ukrainian father whom were immigrants following the war. She recalls influence from her mother for fashion and design and having access to pattern books from america and europe, which gave her more exposure to material that was not otherwise really established in New Zealand. [10] The development of company NOM*d, became largely successful based around the element of being able to think differently about clothing construction. This was something not yet apparent in the Fashion Industry.

Clothing began to reflect fabric sources available nationwide, such as wool in *1986*. The closure of businesses and the dilution of the New Zealand wool Board in *2007* had an impact on businesses such as NOM*d. As a company, they branched offshore like many others to China for productions but poor communication brought this manufacturing process back to New Zealand. The fashion industry development within New Zealand was certainly influenced by the availability or resources, especially during war times, but during the *80's* the influence that immigrated citizens were bringing was making New Zealanders question the value and expression being portrayed through fashion.

The 60% economic loss suffered in *1987* due to the program trade crash of the stock market impacted the New Zealand economy significantly in comparison to other countries and this had an effect until *1992*. Not all businesses were able to survive such a bad economic downturn and this included some in the fashion realm.

Di Jennings first arrived in New Zealand in the 1970's from Britain, and becoming closely involved with Maori communities she began to integrate this pride visually through her fashion designs.[11] This could be questioned as one of the first appearances of indigenous fashion being showcased within the western world.

During the *1990's* the tariffs on imported clothing was lessened, and this had an impact on such a small country. Many designers and companies could not compete, and so were forced into closure. Benson & Hedges Fashion Design competitions in the *1990's* helped to lay foundations for the fashion industry that could be said to have stabilized the business leading into the *20th century* following the tariff removal.
Despite the economy reforming, New Zealand designers were determined to make it work. Pushing fashion in the trade markets clothing began to circulate more successfully in the *2000's*. The textile industry can be extremely volatile, and so this has implications directly upon fashion production, especially as this had been a time so perfectly described as 'underpinned by a politic of resistance and refusal.'[12]

Engagement for New Zealand with the rest of the world was significantly enhanced with steady digital communication. The media became a solid platform of connection with the fashion capitals from the early *2000's* and this only drove the ingenuity and independence of Fashion designers around the country.[13]

Liz Mitchell '*saw a parallel between fashion and other creative practices, particularly in a trend towards materials that contributed to a sense of place and national identity.*'[14]

Hammonds starts to discuss the change where local fashion was developing towards being a culture of independence and this included urban Maori and pacific peoples whom were reflecting their lifestyle and cultural identity through fashion appearance.

With tertiary level education on the rise in the creative fashion industry in the late *1990's,* this addition into the education system meant that today we are experiencing these graduates work and viewpoints of expression as they step out into the industry. As Shand discusses, perhaps the era of pattern makers whom had a major role in industry development, are nearing retirement. Creative exploration is highly pushed within these disciplines, and this new innovative way of thinking is starting to resonate through the produced work of fashion appearing today.

The seed for social changes today, were planted almost 30 years ago through attention to this relationship between tangata whenua and tangata tiriti.[15] Growing into a century where social self-expression is acceptable, it offers more freedom for Maori, and drives this opportunity for an indigenous fashion market.

With the unemployment percentage for Maori rising in the *1970's* and *1980's* thanks to the economic recession driven from the United States, the social image of Maori was degraded.[16] This political viewpoint upon people with ethnic ties to this culture became very categorized and negative. In the *1970's* the use of Maori design patterns within the commercialized pattern sector was championed by Maori parlimentarian, Whetu Tirikatene-Sullivan, and this perhaps started the restoration of a cultural image which allowed for the growth of an indigenous fashion industry.[17]

This shift in the use of Maori design articulation follows a point Peter Shand identified through the comment by Colin McDowell in *2002* at the L'Oréal New Zealand fashion week:
"*One thing New Zealand can do is use more of the Maori culture. They have such fantastic patterns and textiles that can be diffused into a designer collection. It seems to me that Maori culture is such a very strong part of New Zealand life, but we have seen so very little of it.*"[18]
Despite challenging aspects such as cultural appropriation and cultural politics.

Identity

Chapter Three

The Global Scale

3 Fashion week itself, was not always a week long in duration or even labeled in such a way and alongside many other aspects of the fashion industry, the origin of this event remains vague. There are said to be three ways to interpret when 'fashion week' officially began.[1]

Something merely as simple as the time of which the English words '*fashion week*' began to be spoke, or when the fashion shows they were occurring regularly began to cluster into seasonal shows. There is also the stance to take, which is when organizational involvement began and the fashion industry became corporate. Following a timeline of events in this business, it becomes clear how the evolution of fashion week grew in response to the social and cultural conditions.

Paris

The beginning concept that grew into what we now call fashion week began in *Paris*, during *1858*. Today, fashion is demanding constant reinvention and this all began with the first 'haute couture' house in Paris, where the French Couture houses were hosting their own private shows for clientele.[2] These events often involved a parade that put the designers work on show.

By *1903,* a New York store, Ehrich Brothers, was holding their own fashion shows instore with the intention of drawing attention and luring women to see.[3] This concept continues, by *1910,* department stores were beginning to offer their own fashion shows and as the *1920's* neared, this notion was becoming mainstream country-wide.[4] Retailers were staging shows and hiring women to wear couture in public places for promotion.

New York

1943 saw the first official fashion week in *New York*. This event was driven by Elanor Lambert, a publicist, who organized at the time what was called 'Fashion Press Week'. The main purpose of this was to boost American fashion and draw attention away from the French Fashion scene during WWII.[5] As workers who were reliant on the French couture for inspiration, they were unable to travel the distance during this time due to war restrictions. Lambert saw this as an opportunity, and since it has continued to grow the fashion industry for the United States. At this time shows didn't take place in the same location however they were happening at the same time. It wasn't until *1993* that Fern Mallis organized the '7th on sixth'

'7th on sixth' was sold to IMG in *2001,* and by *2004* events started being known as 'Olympus fashion week' as 'Olympus' became head sponsor.

The events changed and became known as 'Mercedes-Benz' became the ... ows still represent a ... Week shows.[6]

In *1945,* Paris began official Couture shows. These seasonal collections were required by the Chambre Syndicale de la Haute Couture. Paris fashion week in ... he French Fashion ... 5, couture shows ... endent events that ... er the main banner of control or The French Fashion Federation.[7]

Milan

1958 was the founding of *Milan* Fashion Week by the ... on, but at this time, ... Dolce & Gabbana ... Camera Moda was ... ing of these shows. ... the organization of ... ashion with major designers still showing independently.[8]

Fashion Week today, is independent, and organized shows happen in all 4 capitals.
The New York Fashion week is organized by a variety of producers and some independent parties.

London

1984 was when *London* Fashion week was founded ... f all Fashion weeks ... ot clearer to trace ... y, organized by the ... orldwide audience with streaming of the show available for the Spring Show in *2010.*[9]
It should be noted that London was the first location to speak the English words – 'Fashion Week'. It is said ... *1984* was one of the ... Fashion Week.[10]

The Development of Fashion Week in New Zealand

The impact of what was going on in the rest of the world reached down to New Zealand and pushed the development of New Zealand Fashion Week.

Pre-WWII Fashion items were being largely imported from Europe. This excluded item, that were made by home dressmakers, but being a country that was colonized by the British, it seemed understandable that imports were originating from this location.
During the War, like many other countries, there were war restrictions and clothing was rationed. Importing slowed due to the war, however, American Servicemen continued to bring clothing to New Zealand for their Girlfriends.[1] This kept a connection to what was happening in the fashion industry globally.

A fashion competition was held in Wellington in the *1950's* to prove that local design was just as good as that of the American Fashion industry.[2] As time has gone on to prove, despite such as large scale difference in country size, New Zealand designers have made a global name and identity for themselves. *1958-1964* was a time where the Gown of the year contest was held.[3] From *1964* until the *Mid 1900's* the Benson and Hedges Fashion Design awards was happening and a success.

The *1970's* to the *1980's* was a time of creative freedom. Ready to Wear culture, was becoming dominant as similar to what occurred in the United States, the youth were becoming the main influence on fashion appearance. They brought in the more casual and free flowing styles. At this time, Manufacturers were protected by any overseas competition due to the import tariffs, however this was all to change in the 1980's.[4]

During the *1990's* the tariffs on imported clothing was removed and this had an impact on such a small country. Many designers and companies could not compete and so were forced into closure. Due to this, some fashion designers were even having their clothing made overseas to save money.[5]

In *1997,* New Zealand got their first taste of international exposure with some designers being invited to showcase work at the Australian Fashion Week. By *1999* NZ designers were being invited to showcase at the London Fashion Week creating opportunities.[6]

By this stage the knowledge of events such as the New York fashion week were well known to those interested in the fashion industry in New Zealand. It was becoming something that was going to appear sooner or later in, it was just unknown as to how successful of an event it would be.

New Zeland

where to ...

Fashion was slowly growing and it started to become a more common thing in this small country, finally being offered in the creative education system.
New Zealand Fashion Week was officially established in *2001.*[7]

Miromoda was established in *2008* and with the organization of the Indigenous Maori Fashion Apparel Board (IMFAB) they first debuted in *2009* at NZFW.[8]

Coupled with the more political driven responses and discussions in Chapter two, New Zealand fashion week and Miromoda have continued to generate attention and expand. Just like the United States, New Zealand has developed a fashion week platform to enable the globalization and knowledge of what is happening in the fashion scene to be expressed.
The political opinions being voiced surrounding Maori cultural matters has and will continue to expand the Indigenous fashion industry.

Understanding the Maori Economy in New Zealand

5 The Maori economy has seen immense growth in the passing years despite little recognition or acknowledgment and looks as if it will continue to grow rapidly. Currently worth an estimated $39 million, the challenge seems to be that of which focuses on moving this economy into a stable and recognized position.[1]

To understand this economy, you need to understand what circumstances they were facing and how this implicated upon their growth.

Beginning prior to colonization

The impact of colonization in New Zealand certainly shaped the Maori economy and Hazel Petrie helps to convey this idea; through the recollection of the practices those within Maori society followed and how colonization impacted their social development. Petrie identifies the following as the three most influential factors post colonization, to shape the economy of Māoridom; Governing political and racial control, Beliefs and values of Christianity and the pressured ideologies of the Political economy. Despite focusing majorly on the North Island develop, Petrie fails to delve into any detail on the South, which includes iwi whom have major contributions to the economy today, her words cover matters that still remain important in reference to the entire subject of discussion.[2]

Shaping The Maori Economy

Unlike the New Zealand economy, or say that of the United States, the Maori economy is one that is about preserving a culture and all that they stand for.

Beginning in 1769 when Captain Cook first step foot in this country, Maori displayed avidity to trade what they had.[3] As explained in Te Ohanga Whanaketanga Maori, the aspirations and perspective seen by the Maori economy are that it is a scope combining both economic and cultural aspects.[4] They each aid the other in growth and neither one needs to be more dominating than the alternative. The impact of colonization shaped New Zealand into what it is today, including the Maori Economy however, despite all political influences the cultural values of Māoridom prevailed.

By the 1790's, Maori were making international trade themselves and the early 19th century was a time where their familiarity with the economic systems, produce and overseas markets of larger countries was broadening.[5] Petrie describes this travel as an opportunity that allowed Maori to return home to New Zealand with innovative ideas of which they pioneered, such as that of dairy farming prior to the colonization of the Europeans whom used this industry for economic gain.[6]

Tribal leaders made decisions to trade and export internationally and these alliances grew, despite the international economy trade demands fluctuating, the ability of Maori society to adjust allowed this economy to thrive. Found in a successful economic position, Māoridom noticed their need for protection under international law as concerns were growing that began to threaten the sovereignty of New Zealand.

1840 brought Colonization through a formal alliance with the British with the signing of the Treaty of Waitangi. From here on, the impact of colonization affected the Maori economy and its development with this European settlement bringing to light, errors and misunderstandings regarding the treaty signing. Maori continued to trade their goods overseas however under the British Flag. Any enterprises explored internationally were unrecorded prior to 1840, but following colonization Māoridom grew an economy based on traditional beliefs and this still exists today in the 20th century, but trades were turned to focus more so on the domestic economy thanks to settlement driven influence.

The implications of the treaty, and the disruption colonization seemed to have caused became evident when Hone Heke, Ngapuhi chief protested with the chopping down of the British flagstaff in Kororareka. Some iwi were experiencing benefits, economically however these phases were not to last long. Some decisions the Europeans were making made sense, such as the localization of ports for importing and exporting due to location. It was also the location of iwi settlements that was dictating success of some iwi,

over others economically due to the resources available there, such as Ngapuhi and their trade.
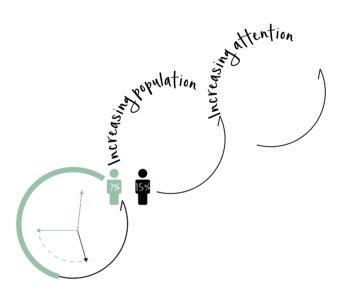
The missionary influence by the Europeans in New Zealand brought an influx of Christianity, alongside this came the introduction of new values and beliefs Throughout the mid nineteenth century these Christian beliefs combined with economic politics pushed Maori in a different direction. It was discussed through evidence provided by Adas,[7] that Maori were less welcoming to the idea of adapting western motives and attitudes towards economic growth in comparison to their willingness to adopt western technological advances.[8]

The 1920's was a time of welcome change for Maori with the passing of new policies that allowed for Maori to farm and develop their own land through the aid of Government financing. This helped with agricultural development and commercialization and it led to raising income for Maori whom while farming, were located rurally leaving them poor and isolated. This was a turning point well needed for the economy and it further flourished when Maori migrated to urban locations pushing them into other industries during the 1950's and 1960's. During the 1970's and 1980's, the economic recession following stock market crashes in the U.S. affected Maori immensely. This was mostly as unskilled workers were the first to lose jobs and unfortunately the Maori demographic was well represented in this area.[9] This impact led to this great ethnic divergence in the outcome of public policies and discussions.[10]

From the 1970's Maori were furthering education with the resources offered to them and from the 1980's Maori Leaders were trying to rejuvenate and recover their language and customs through the education system. Once again adapting to their surroundings, it was not long until the 20th century brought in new opportunities for the Maori society, following a hui in 1984, it was established that Maori were better suited when it came to the management of providing certain services such as business development to their own people.[11]

The increase in Maori population from 7% in 1951 to 15% in 2001 was a demographic change that as a result drew more attention to Maori perspectives and more importantly, their needs within the wider civilization.[12] These perspectives are continuing to grab attention today in 2017. Attention is drawn to land wars and the restoration of control back to iwi, who unrightfully lost land during colonization. There is this idea of restoration and identity that is spreading and Today, Maori organizations have a strong presence in many rural areas,[13] with 16 industries of which that sanction this economy.[14]

These core ideas that are at the foundation of the Maori economy are now threading through, generating this opening for indigenous fashion.

Increasing population

Increasing attention

7% 15%

6 Indigenous fashion could be describe in a similar way to the Maori economy, in the way that it is a quietly growing domain.

One main issue that surrounds the growth and validates the indigenous fashion industry is that of cultural appropriation. For some it is a controversial subject and so easily, cultural motifs are exploited.

Topics of discussion catering to the use of cultural motifs, and cultural consideration in context are becoming more common and there is one designer, Natalie Cunningham who has found a way that seems to keep all of those involved in the discussion satisfied.

Although dealing with the indigenous fashion scene in Australia, this notion seems directly applicable to New Zealand Indigenous fashion.
Amanda Rootsey discusses on her blog a discussion she had with Natalie Cunningham;
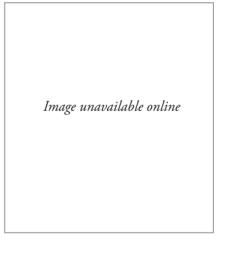
"*I source Indigenous artists though remote Indigenous communities here in Australia, which returns money to them and supports them. When I am moved and inspired by one of their paintings, I work with the artists to make sure their dreamtime story stays intact throughout production. It is a big process; contracts are drawn, paintings are turned to graphics then I make their painting a repeat design so it can be ready for printing. We use the finest Silks and Lycra in the world and digitally print their stories onto these fabrics, and then sew my designs*"[1]

Rootsey discusses the important issue of fast fashion and sweat shops in another of her articles. From this discussion she goes on to express the abilities fashion has to impact in other areas of life.

"*Fashion inspires us, pushes the boundaries and tells a story about who you are. It's a powerful tool for self-expression. And it can be a force for good.*"[2]

She describes it as being able to implement fast change in the world purely due to the sheer size of the industry and all consumers whom are invested in it. This idea behind the power of fashion is one that is so easily translatable to the context of indigenous fashion and trying to raise awareness and expand growth.
Fashion is this form of self expression. That is what it is embraced and acknowledge for making it so powerful.

Image unavailable online

Indigenous Fashion has so largely been constrained and suppressed through colonizational impacts and politics in many countries, New Zealand is one of them.

The Indigenous Maori Fashion Apparel Board (IMFAB) have in the previous few years been building the status for Maori fashion designers and apparel through Miromoda and this is paving a pathway so similar to other acts and gestures occurring in the fashion industry.

If sociological events can impact fashion, as outlined throughout chapters one and two, and if the reactions of the people through fashion responsiveness are just as powerful, then todays events too can be altered to shape fashion once again. Todays sociological events surrounding the re-emergence of indigenous cultural identities, presence and acknowledgment should be shaping fashion into a culturally acknowledged and acceptable, free to wear style.
Many are already setting off in this direction, the rest of the world need to just catch up, get on board or simply just accept it with a quiet response.

Arkie Barton of A r k i e

While looking into the development, not only in appearance but manufacturing and crafting differences, the changes in Maori indigenous fashion could be categorized into three eras.

The first being *pre colonization*; before ever having European contact, Maori people had established a strong cultural identity for themselves.

For Maori people, when it comes to traditional practices such as ta moko, cultural dress and adornments there is this notion of 'beautification' and for some it can be difficult to comprehend.

Like many Indigenous cultures, Maori simply have this way of doing things, with protocols and systems that has been a custom for centuries. Today, for people looking back in analysis, indigenous cultures are often found to face scrutiny and be questioned. With little understanding people don't realize the methods they had to adapt then grew from a different era, in that it was responsive to that context.

For traditional Maori dress, clothing of choice had two main influences, spirituality and protection from the weather, and these garments were used to not only signify modesty but to also express status.[3]
There is also this complex relationship between clothing and mana.[4] Understanding that the development in practical wear and its use varies to that of prestige garments such as cloaks and the korowai helps to comprehend the varying areas of this realm.[5]

Indigenous Maori fashion, similar to the development of the Maori economy was shaped by and large through influence of colonization. With the 1800's and the beginning of *colonization* being the second era.

In summary, the impact of colonization put Maori in a box that impacted their position in society today. This is not a discussion that is gearing towards a political argument, it is merely an observation and statement of facts. Anyone who is to trace this history will observe the same facts.

There is this shift in appearance and traditions following this interaction and it could be fair to imply that this change meant Maori cultural identity, including traditional practices and clothing as we knew pre-colonization began to diminish as a result.

The impacts of this change meant that as time went on this inevitable collaboration occurred between Maori and European people. Reremoana Sheridan describes it as possibly one of the only positive aspects to come from those colonial times.
Having done her own research into this colonial relationship, Sheridan took a stance that identifies this shift from traditional Maori clothing to how we know it now:

"*I thinks thats where it came together in a harmonious way and its really quite beautiful. The layering of the piupiu over cotton shirting and full skirts.*"[6]

Today's modern age is the third era of discussion that has shaped Indigenous Maori fashion into two categories, that of Traditional garments and contemporary fashion.

The diminishing presence for Maori following colonization has in the previous few years approached revival via urbanization. Although this culture is one that has certainly been changed, the efforts of people today are aiming to arrive back at these cultural roots.

This extremely entwined relationship Maori have with Europeans today in Aotearoa have really pushed Maori people into wanting and needing this cultural revival. Although being in the Modern age there is now this contemporary component to consider. With the combination of commercialization and globalization that is continuously spreading the sacred intentions to preserve the cultural fashion history and identity pre-contact for Maori seems significantly harder, but ever-so more important.

Indigenous fashion designers are referred to today as emerging or up and coming designers. This goes on to prove that Maori indigenous fashion was certainly overwritten by European fashion and there is an uphill battle towards acceptance, the sociological discussions in the news are proof enough of this. Being a culture that has for so long in a way, been suppressed, The knowledge behind stories, legends, customs and traditions is lost, or simple unspoken, being unheard of.

Maori fashion has always been largely driven by Maori culture, in the way that this cultural perspective is reflective through garments, accessories and overall clothing.

As mentioned, pre-contact, Maori had so much cultural pride and knowledge entwined right from the process of creation, through to the treatment of the object or garment. There has been this move that perhaps was due to the introduction of fast fashion to the industry that has separated things such as the heru into the more elite customary fashion and pushed this other creation of performance design Maori cultural fashion. The origin and uses of adornments such as the heru are still retained with tradition however its as if these they have been

Fashion is a creative and expressive industry and today the cultural perspective differs for many designers involved in the industry allowing for the creation of differentiating pieces of work.

Their position in the fashion industry is a mix of viewpoints with the traditional styles and then the more contemporary fashion take that appeared post colonization.

The more contemporary Maori fashion that has recently reached new heights of acknowledgment is a style that fits into todays world. Traditional Maori clothing is now only seen at ceremonial occasions and again this feels to be an adaptation to the surrounding context. Many are trying to revive techniques and this traditional custom through the contemporary notion, as it is almost as if this is the only way left to communicate such a thing today.
Maori concepts towards fashion/clothing always had underlying knowledge and intentions for purpose and thankfully although the minority in presence, this still seems to be existent.

Observations through the analysis in the previous chapters have shown just how the global economy is able to affect the global fashion industry immensely and glimpses of Global fashion industry statistics are a direct representative of this.

Sociological events have altered the physical appearance of apparel within the fashion industry and this can so easily be seen if you correlate the fashion changes with the timing of these events. The World war's have limited the access to fabrics, the stock market has affected trade and accessibility globally and political movements have started fashion revolutions, and rebellions.

Globalization, beginning with the United States, came with both negatives and positives. As the stock market fluctuated this impacted on many other smaller economies worldwide. The decisions that were made to survive these economic recessions and times of financial hardship resulted in development which allowed the creation of things such as sweat shops as the fast fashion demand grew internationally.

The ready to wear, fast fashion mind-set within the fashion industry brought in the challenge of competing for cheap prices through manufacturing. This pushed fashion into an area of sweat shops and questionable ethics, however this could all be blamed on the economic state not only of one singular country but the world. The competition to compete for the best price, at costs to someone's quality of life. This western way of thinking does not account for human ethical or cultural values, instead it only concerns monetary economic development.

One thing that the Maori economy continues to attain is their cultural attributes such as value systems and these morals put the care of others before one's personal gain.

This economy is one that differs from that of the Western controlled economy and fashion industry as these same cultural values reflect through the indigenous fashion realm. These designers aren't looking to exploit cultural motifs for monetary gain. They're looking to expose the world to their cultural pride and change the way they are viewed.

Specifically in New Zealand, currently there is this ongoing battle for acknowledgment of identity. This can be seen in the economic world, fashion industry, and simply everyday activities.

The economy has the power to resonate strong movements globally, however the statement of fashion is very much on as even a playing field. The consumer controls the fashion industry today, and to change the mindset of the consumer and designers would be to reflect this acknowledgment of indigenous identity worldwide.

Image unavailable online

Size versus influence seems to be a popular theme among the fashion industry.
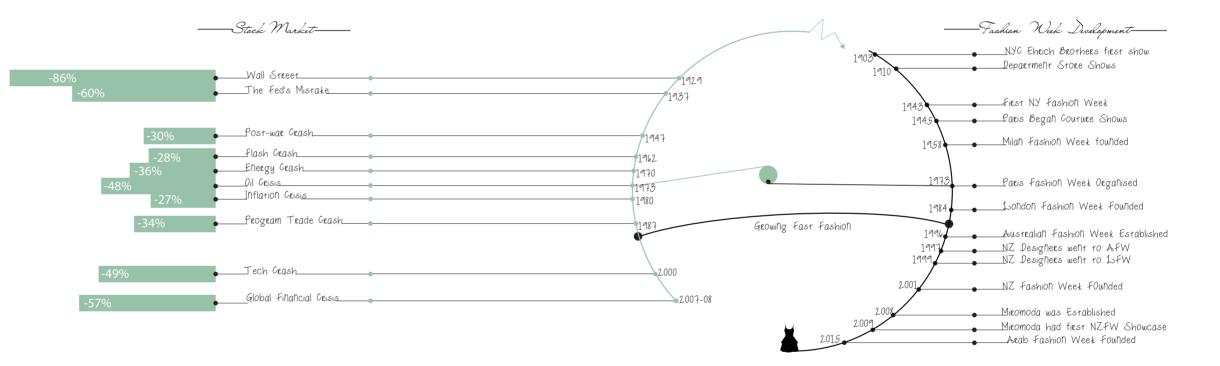
Exploration of this relationship through the following info-graphics starts to compare statistics of the global fashion economy in comparison to New Zealand.
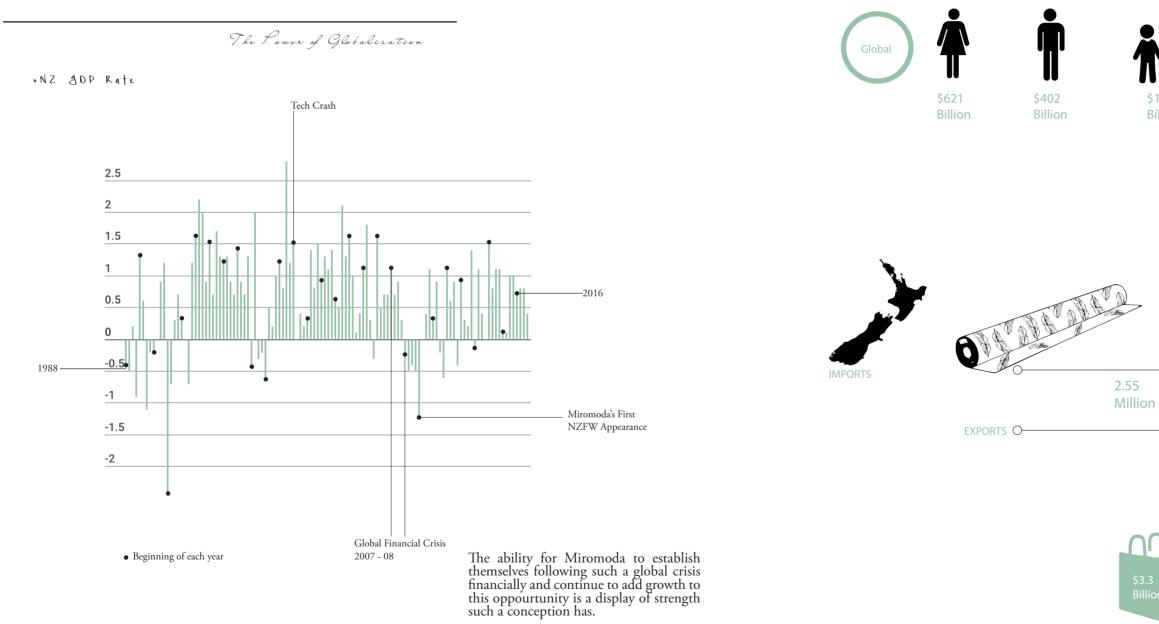
If there is this correlation between the sociological events and the development of the fashion industry as identified in the beginning chapters;
Why is there not a correlation between the stock market and economic downfalls and fashion week development?

This simplistic approach of comparing the stock market crashes[1] against the fashion week development timeline identifies only one correlation.

For some reason this was slightly surprising as after looking into the developing history of the industry, there was this expectation that majority of these developments would be extremely intertwined.

Could this lack of a relationship have something to do with the fact that fashion week is more of a brandscape and marketing strategic development that was going to occur regardless of what state the stock market was in?

—— *Stock Market* ——

—— *Fashion Week Development* ——

-86% Wall Street 1929
-60% The Fed's Mistake 1937
-30% Post-war Crash 1947
-28% Flash Crash 1962
-36% Energy Crash 1970
-48% Oil Crisis 1973
-27% Inflation Crisis 1980
-34% Program Trade Crash 1987
-49% Tech Crash 2000
-57% Global Financial Crisis 2007-08

Growing Fast Fashion

1903 NYC Ehrich Brothers first show
1910 Department Store Shows
1943 First NY Fashion Week
1945 Paris Began Couture Shows
1958 Milan Fashion Week founded
1973 Paris Fashion Week Organised
1984 London Fashion Week Founded
1996 Australian Fashion Week Established
1997 NZ Designers went to AFW
1999 NZ Designers went to LFW
2001 NZ Fashion Week Founded
2008 Mitomoda was Established
2009 Mitomoda had first NZFW Showcase
2015 Arab Fashion Week Founded

The Power of Globalization

NZ GDP Rate

Tech Crash

2.5
2
1.5
1
0.5
0

-0.5
-1
-1.5
-2

1988

2016

Miromoda's First
NZFW Appearance

● Beginning of each year

Global Financial Crisis
2007 - 08

The ability for Miromoda to establish
themselves following such a global crisis
financially and continue to add growth to
this oppourtunity is a display of strength
such a conception has.

Global

$621
Billion

$402
Billion

$186
Billion

$57
Billion

$90
Billion

IMPORTS

2.55
Million

$464
Million

EXPORTS

1.3
Billion

$3.3
Billion

Annual Retail Sales in
New Zealand Fashion

United States
New Zealand
France
Germany
Netherlands
Spain
United Kingdom
India
Australia
Japan

The purpose of translating this data was to analyze the corresponding relationships of certain demographics between different countries in the fashion industry and fashion related categories.

GDP Per Capita

DMV of Fashion Industry

Labor Force

Employment in Fashion

Unemployment Rate

Population

The proportion of *India's* population to *employment in Fashion industry related jobs*, implies an idea of the enormity of scale fast fashion reaches in today's world. While the *United States* has the larger population, and *second largest employment in fashion industry jobs*, there jobs are the more 'beautiful' of jobs that aren't taking place in sweat shops.

Chapter Eight

A partnership with miromoda

8 Miromoda are the Indigenous Maori Fashion Apparel Board (IMFAB) and were founded with the intention of wanting to raise and advance Maori fashion design.

While being mainly government funded, they host two key events annually. One of those being a showcase at New Zealand Fashion Week.

Ata Te Kanawa, co-founder of Miromoda, describes there intentions as upon founding as

"Instituted to advance the quality status of Maori fashion design and to raise its artistic and professional standards; to define a code of ethical practices of mutual benefit in public and trade relations; and, to promote appreciation of the fashion arts through leadership in high quality and aesthetic discernment."[1]

Since establishment in 2008, and their first appearance in 2009, Miromoda have continued to grow, expand and bring awareness to the industry.

"Even though we wanted to maintain an essence of being Māori we also wanted to be able to be searched on Google for fashion globally. That has pretty much worked"[2]

Recently, Miromoda have partnered with NZ Post whom are now the leading sponsor who aim to help by providing logistics supports.[3] As Miromoda are expanding, their Online platform is commanding more presence thanks to the consumers demand also growing.

Making new partnerships, Miromoda are doing all they can to globalize their platform for aspiring indigenous designers and they're also heading in the direction of building their own model talent from varying agencies as Ata Te Kanawa mentions;

"Although our core business is fashion events, our showcase at NZ Fashion week is our ultimate goal and for that we contract up to 30 models from various agencies so it's logical we start building our own model talent".[4]

Responses to the work produced by designers showcasing, more specifically at NZFW come with surprise. Many underestimate this area of fashion or simply haven't been aware of the potential previously.

The work of many whom have begun their careers with Miromoda have gone onto reach success in varying areas with Online or retail stores and some going international. This just goes to prove the impact such a platform as Miromoda can have, and more specifically how it brings awareness to Maori culture in general.

Miromoda Design Competition entries

09. 12. 15.

Shortlist

Designers at NZFW

09. 16.

Ngāti Raukawa	Ngāruawāhia
Te Rarawa	Te Whānau ā Apanui
Te Ātiawa	Ngāti Kahungunu
Ngāti Hine	Te Aitanga ā Hauiti
Ngāti Mahanga	Ngāi Te Rangi
Rongowhakaata	Ngati Hau

Ngāti Ruanui
Ngāti Tūwharetoa

Ngāi Tahu
Ngāti Maniapoto
Te Arawa

Ngā Puhi
Tainui
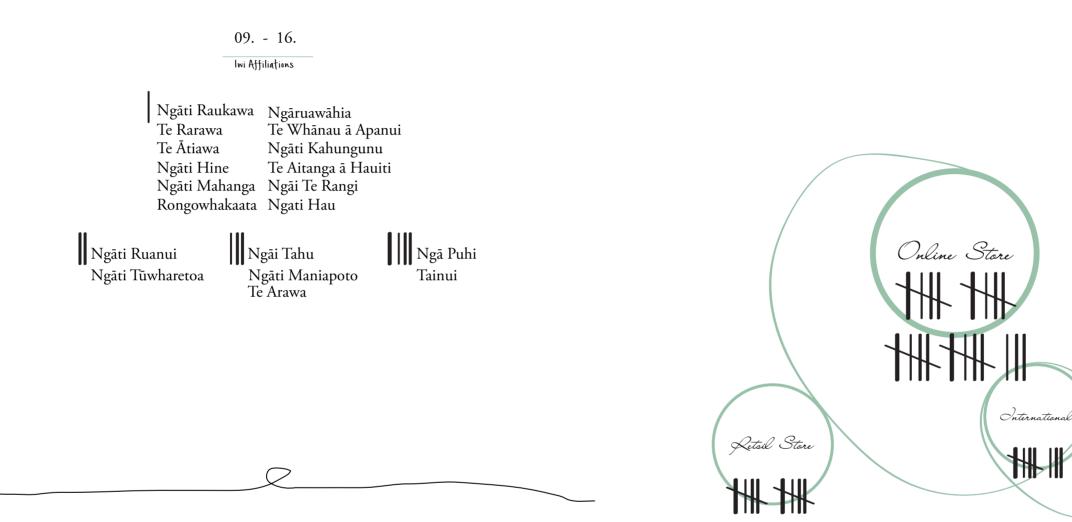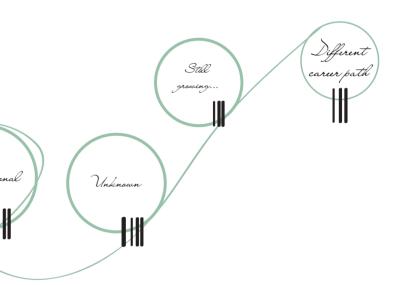
Information on those whom were successful in receiving a placing at the Miromoda Design Competition awards is slightly difficult to trace, much like may things in the fashion industry. Some have gone on to establish successful labels, others have used fashion to branch into different career paths.

This data is not at all a complete representation of entrants from the beginning of Miromoda, until now, however it is enough to gauge the scope of entrants, their affiliations and where they sit in the fashion industry today.

Online Store

Retail Store

International

Unknown

Still growing...

Different career path

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