

Something Old, Something New,
Something Borrowed, Something True.....

An Exploration of Wedding Attire through a
Personal Bi-Cultural Sensibility

Something Old, Something New, Something Borrowed, Something True.....

An Exploration of Wedding Attire through a Personal Bi-Cultural Sensibility.

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requirements for the degree of Master of Art and Design (MA&D).

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School of Art & Design

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Attestation of Authorship

"I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements) nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning."

Signed

A handwritten signature in blue ink, appearing to read "Jeff Finsdale", followed by a period.

Date: 16th June 2015

This Masters project is dedicated to my parents. My father, Rob Livesey who taught me to never give up and that hard work and perseverance is the key to success. My mother Barbara Livesey who taught, supported and encouraged my love for making and textiles from a very young age.

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And lastly my husband John who in his quiet unassuming manner was there for me unconditionally, aroha nui, you are the journey, past, present and future.

Something Old, Something New, Something Borrowed, Something True.....

An Exploration of Wedding Attire through a Personal Bi-Cultural Sensibility

Abstract

The primary aim of this practice-based research project is to explore how a personal bi-cultural viewpoint can be expressed through wedding attire as cultural artefacts. I seek to address, the appropriate means into which a non- Māori designer within Aotearoa can incorporate references from Māori culture in an appropriate and respectful manner into their practice.


The body of work presented is comprised of three wedding gowns which are supported by complementary wedding attire. The exegesis outlines the exploration of cultural and personal values from an individual bi-cultural viewpoint, within the limitations of a contemporary New Zealand fashion design aesthetic. The commentary relating to each work in Chapter three & Appendix D describes the particular focus in both the method, making and the aesthetic elements referenced, with a common thread of my personal, bi-cultural sensibility guiding the research at all times.

The project is positioned within the framework of a reflective bi-cultural perspective within personal lived experience as a method of investigating, experimenting and developing wedding attire as cultural artefacts.

Key words

Bi-cultural, personal, wedding attire, Māori, sensibility, cultural artifacts, viewpoint, Aotearoa.

The final work will be comprised of 80% practice and 20% exegesis.



Introduction

Biculturalism as a fact of contemporary social life is so profound that everything we do, everything we are, must be considered and reconsidered in terms of it (Ritchie, 1992)

The wedding ceremony signifies the joining of two individuals: their viewpoints, heritage, family traditions – and in my own case, two different cultures: Māori and Pākehā. I have therefore used the lens of a bi-cultural¹ marriage which provides an authentic voice as a vehicle to express a personal bi-cultural viewpoint in a fashion context.

Within the framework of Aotearoa the aim of this research project has been to develop a body of work that explores, reflects and critically examines an individual bi-cultural point of view within a contemporary New Zealand fashion design² aesthetic via wedding attire as cultural artifacts. I have endeavoured to provide the means through which expressive visual statements (Bennett, 2005) of Māori culture can communicate a personal bi-cultural viewpoint in a transparent, respectful and endorsed manner.

It is intended that the research project provides an account of an exploration of the way in which wedding attire can reflect its maker in a personal bi-cultural context, therefore showcasing a practical outcome with a supporting body of knowledge that can be shared with practitioner colleagues and add value in my role as a fashion design educator.

¹ *Bicultural* - Having or combining the cultural attitudes and customs of two nations, peoples, or ethnic groups. <http://www.oxforddictionaries.com>.

² *Definition of contemporary New Zealand fashion design has been discussed and analysed by numerous commentators (Walker, 2011; De Pont, 2012; Lassig, 2010; Molloy, 2004). All researches have focused on contemporary New Zealand fashion in general rather than to focus on a specialist area. This project acknowledges and responds to this research and commentary within the discussion of the exegesis but is focused on wedding attire as cultural artefacts in a bi-cultural framework as the area of interest for the final body of work.*

Five themes which have been discussed in the body of the exegesis have been put forward as research questions:

- Can an individual bi-cultural viewpoint be expressed through wedding gowns and supporting wedding attire?
- Is it probable that wedding attire can visually represent cultural and personal values in a bi-cultural context?
- Can wedding attire expressing a personal bi-cultural design perspective, be regarded as cultural artefacts³ ?
- Can current fashion industry movements in regard to cultural appropriation be investigated and responded to in a New Zealand context?
- Is it possible to identify if there is a unique New Zealand fashion design aesthetic within Aotearoa?

³ Cultural artefact in this instance refers to contemporary wedding gowns and supporting wedding attire as items of valued specialised clothing that has significance in its afterlife.

Positioning Statement

During the evolution of this practice-based research project I have critically reviewed and reflected on my personal situation, exploring the way this personal perspective has informed the direction of my practice and actively seeking ways in which I can incorporate this dimension of my world within my design process.

Marriage and Family Life

I define myself as a female of Pākehā⁴ ancestry who has married a Māori male and mothered two bi-cultural children, and thus by marriage have been integrated into Tapuika iwi⁵. I am confident in the skin I sit in everyday – the challenge comes from sharing my life with a husband who has different values, beliefs and behaviours to mine, and from mothering two children who have to cross this divide every day of their lives. In addition, I am now a member of an extended whanau⁶ that continuously and generously wrap me in their world.

This marriage has permeated and enriched my personal and professional life, and has enabled me to appreciate the value in having someone who is different to my own culture sharing my life. This marriage and all its associated experiences have brought cultural values, heritage and world view to the forefront for me, enriching both how and what I create, and reflecting how I have personally travelled to this bi-cultural place in which I now reside.

⁴ Pākehā is a Māori language term for non-indigenous New Zealanders who are of European descent.

⁵ Tapuika is a Māori iwi (people) of New Zealand. The origin of Tapuika begins in the ancestral home, Hawaiiki. The tupuna Tapuika was born in Hawaiiki to Tia the son of Atuatua. At his birth Tapuika was named for the sacred fish of Maui. He in turn would name his son Makahae for the cutting up of the sacred fish of Maui. It was from Hawaiiki that Tia along with his twin brother Hei, and other important figures (including Tamatekapua, Oro, Maaka, Kurapoto, Ngatoroirangi and his wife Kearoa, Pou, Hei's son Waitaha, and Tia's son Tapuika journeyed in the Te Arawa waka to Aotearoa. These ancestors were all related to one another and their immediate descendants would eventually settle an immense area enclosing almost the entire Central North Island district. <http://tapuika.iwi.nz>

⁶ Whanau is often translated as 'family', but its meaning is more complex. It includes physical, emotional and spiritual dimensions and is based on family lineages. Whānau can be multi-layered, flexible and dynamic. Whānau is based on a Māori and a tribal world view. It is through the whānau that values, histories and traditions from the ancestors are adapted for the contemporary world. <http://www.teara.govt.nz>

Within Aotearoa there is an ongoing conversation around bi-culturalism and what this represents for New Zealanders (Balanovic, 2013; Callister, 2011). Based on my personal experience of a bi-cultural marriage as a respectful exchange of each other's cultural values, I see my own wedding as the formal beginning of my bi-cultural relationship, and hence a relevant window through which to examine the significance of wedding gowns and wedding attire in a modern bi-cultural environment.

Design Practitioner

It is important to establish my position as a practitioner; textiles have always been connected to my domestic background, as well as my professional career in the fashion industry. The starting point in my design approach is almost always the textiles themselves, which I use to drape, sculpt and create three dimensional pieces on a mannequin. I find there is an absence of restrictions in this free form draping⁷ method which enables me to push boundaries of traditional garment structure, and to achieve more innovative, conceptual outcomes. The process of creating each piece within this exegesis is an intrinsic part of how I approach my making as a designer.

I am not an expert, or specialist wedding gown designer - I have not selected this garment based on any professional standing or experience, but rather because I believe the richness of association with this item will allow me to demonstrate various design approaches and symbolic references of my personal bi-cultural viewpoint in a suitable manner.

As an Educator, and a Learner

My current role as a fashion design tutor requires me to focus my students on the importance of critical reflection and evaluation as an integral part of the design process – an invaluable reminder for me throughout the development of this exegesis.

⁷ Free-form draping is a method of design and garment development that creates a dialogue with the cloth being utilized while working on a mannequin, requiring intuition, originality, imagination and experience on the part of the designer. (Duburg, 2008)

My learning throughout this master's thesis reflects the personal journey I have experienced – which started many years before the formal documentation of this writing. This has not been an easy journey; where I am today has not come without its battles, challenges, re-positioning, and finding a place in this bi-cultural society we live in. In both my teaching and my learning, I personally believe it is critical that practitioners in all fields, particularly fashion design, find appropriate and respectful ways to incorporate cultural references through personalised interpretations. Working with my students, and working on my own personal and professional development, I try to prompt conversations that surround identity within Aotearoa with an awareness of a contemporary New Zealand aesthetic in a fashion context.

The strong symbolism of wedding attire which underpins this project represents the merging of two people and integration of two cultures which in turn can communicate an Individual bi-cultural viewpoint through a contemporary New Zealand design aesthetic, assimilating the same strength and foundation that I have personally experienced through my bi-cultural marriage.

I am not trying to change the way people think of New Zealand identity, cultural or bi-cultural relationships – all I am doing, through my choice of medium, is producing one viewpoint about a way to explore and reference through wedding attire a culture that is not my own. The cross-pollination influences within my home have impacted and enriched who I am, how I live and my professional practice. I believe this lived personal experience can be a stepping stone to question and critically review a modern New Zealand design aesthetic, as expressed in a single, iconic garment.

Why then is this one of the hardest things I have had to do? Perhaps because the whole notion of cultural identity is so individual – it is internally experienced and subjectively expressed. Feeling pressure to state my position when I live it is difficult; perhaps the summation of my self-discovery and reflection throughout this research process is a sense that no one else can define my bi-culturalism, that is for me to do, that is for me to create.

This is my research journey of personal lived experience and practising in contemporary Aotearoa.



1. Contextual Frameworks

Theme 1 : An individual Bi-Cultural Viewpoint.

The most common cross-cultural partnership within contemporary Aotearoa today, just as it was in the nineteenth and early twentieth-centuries, is between Māori and non-Māori, especially Pākehā – New Zealanders of European descent (Walhalla, 2013). Although absolute distinctions are unrealistic in our constantly evolving “cultural melting pot” of acculturation, these two major ethnic groups differ along many social dimensions (Monaghan, 2012). My challenge, within a bi-cultural marriage, has been to accept and understand the different values, beliefs and behaviours of my new family, and to make sense of these alongside the mind-set within which I was raised.

Historically a smooth transition has not always been the case; young couples of mixed ethnicities often faced parental hostility to their relationships (Walhalla, 2013). In more recent decades, there has been a significant shift in the acceptance of interracial marriage within contemporary Aotearoa, which has now been tied to notions of a bi-cultural national identity (Walhalla, 2013).

In the 1980's, the period of time when I met my husband, there was a noticeable increase in cross-cultural relationships (Walhalla, 2013). Our marriage has produced two children who identify as bi-cultural, both Pākehā and Māori, with their values, perceptions and processes impacted by two cultural identities (Moeke-Maxwell, 2003). This in turn has added to the dynamics of the bi-cultural family unit and at times challenged parenting roles and behaviours.

Critically reflecting on my own position, I can see that from the outset, this process of acculturation has enriched my personal and professional life and my ongoing development as a practitioner. Schwartz & Unger (2010) describe bi-cultural acculturation as intra-personal and interpersonal, questioning “how does bi-culturalism develop over time, and how do cultural and contextual factors influence the ways in which it unfolds?” (p. 4).

Over an extended period of time, insights gifted and shared by my husband's family through the unspoken communication principles of tikanga⁸ Māori started to inform my understanding (Moko Mead, 2003) of how I could integrate my emerging bi-cultural viewpoint into my practice. Some of these practices and assumptions were quite surprising, even challenging for me in the early days, and well known commentator on Māori affairs, James Ritchie's (1992) experiences with Māori culture resonated with my own experiences:

"I felt as if my insides had been scooped out and I was totally occupied by a new me, someone I hardly recognised but somehow now I had to get to know. I felt honoured, proud, and yet very uncertain of what was now expected of me. What was I getting into?" (Ritchie, 1992, p. 20).

Ritchie's experience is echoed by other commentators (Brandt, 2013; Fozdar, 2011; Schafer, 2010). Brandt, for example, narrates that within her personal lived experience of Māori/Pākehā interaction and friendship there was no differentiation between cultures, and in time the extended friendships and formed relationships with whanau were broken down and race became invisible. For Fozdar (2011), at times a negotiation of 'relationship management' did occur, and continued to do so throughout the marriage, with respect, appreciation and understanding of each other's cultures.

Ritchie (1992) states that his world was divided not just into Māori and Pākehā but into those who think bi-culturally and those who don't. These sentiments are mirrored by my own personal experiences. I began to embrace, learn and understand through a process of acceptance, realising, as I developed and matured as a wife, mother and individual that the new world I now resided in was imbued by my bi-cultural viewpoint.

8 Tikanga are the Māori customs and traditions that have been handed down through the passages of time from our Tupuna (ancestors). Tikanga can be described as general behaviour guidelines for daily life and interaction in Māori culture. Tikanga is commonly based on experience and learning that has been handed down through generations. It is based on logic and common sense associated with a Māori world view. <http://www.korero.maori.nz/forlearners/protocols>

Being exposed to multiple viewpoints through a more diversified range of thinking, I feel has enriched my home and family life experiences. Further, the intimate engagement of a bi-cultural marriage with the “other culture”, has allowed multiple identifications to develop that have resulted in what Schafer (2010) calls “an increased cultural competence” (p. 4). This has improved my ability to fully engage in a bi-cultural partnership and the physiologies of tikanga Māori. Moko Mead (2003) discusses the importance of understanding the correct Māori ways of doing things as they were in the past, as they are in the present – and as they may yet be.

Within my relationship; the personal lived experience I have shared with a Māori partner, with time and patience, have enabled me to discover new places such as the marae or the urupa, that create different identities for those who participate in them. This process was experienced as positive and mind enhancing (Grosjean, 2013; Schafer, 2010). I saw this as an opportunity to investigate and respond to issues relating to the use of design influences which cross cultural boundaries within my own practice of fashion design.

To summarise therefore, I see three strands of influence weaving through my response to a bi-cultural context for my personal life and professional practice. Along with my own increased cultural competence through a bi-cultural marriage, ongoing affiliations with extended whanau who have embraced and acknowledged my position as a practitioner and educator, has impacted my work. So too, has a greater acceptance of students, whanau and colleagues claiming multiple ethnic affiliations (Walhalla, 2013). These three strands of lived experience have reinforced the final body of work presented here that explores, reflects and examines an individual bi-cultural point of view about key elements within a contemporary New Zealand design aesthetic.

Theme 2 : Wedding Attire as a Visual Representation

To understand the contemporary wedding gown as a visual representation of cultural and personal values in a bi-cultural context requires some acknowledgement and “unpacking” of historical and contemporary positioning within Aotearoa with regard to the wedding ritual.

The development of a “traditional white wedding” as a significant social ritual in New Zealand society became popular between 1880 and 1900 (Coney, 1995), due in large effect to the white wedding dress trend established by Queen Victoria’s marriage in 1840 to Prince Albert. Initially seen as a demonstration of social and financial status this type of wedding ceremony became increasingly common in many areas of New Zealand society and was regarded as a way to increase one’s position on the social ladder (Coney, 1995; Nordtorp-Madson, 2005; Bradley Foster & Johnson; 2003). Associations through marriage, often between different cultural groups, reinforced new social networks which symbolised the more settled and accepting nature of New Zealand society (Coney, 1995).

The incidence of bi-cultural marriages steadily increased throughout the late nineteenth and early twentieth centuries in New Zealand (Wanhalla, 2013). Weddings were regarded as “rich cultural dramas” (Coney, 1995, p.12) in which the bride and groom could negotiate what Coney (1995) refers to as their own fragmented identifications and as a result might construct or abandon old identifications (Schafer, 2010).

The act of reinterpreting the traditional and culturally defined meaning that is associated with the white wedding dress and wedding ritual within this research project can facilitate the process of role integration within a bi-cultural marriage (Friese, 2001). In a broader sense, wedding attire within Aotearoa can be viewed as a multifaceted set of interlocking relationships that have helped tie a society together as it unites two different cultures, Māori and Pākehā , in marriage (Bradley, Foster & Johnson, 2003).

The wedding gown can become a signifier of this bi-cultural marriage and serves to create desired self-identities within a contemporary New Zealand design aesthetic (Friese, 2001). Walsh (2005) observes that “the style of dress reflects the woman’s personality, and her attitudes towards her body, sexuality, the wedding ritual and marriage itself” (p. 3).

Engagement in creating one’s own wedding attire offers the opportunity to reconfigure messages, alter or enhance traditions and make new ones (Bradley Foster & Johnson 2003; Clark, 2010; Walsh, 2005) and hence the three wedding gowns and supporting wedding attire developed in the final body of work that is presented resonates with my contemporary viewpoint of the way in which these items offer a vehicle to explore design in a bi-cultural context. The garments submitted in this exegesis imagine just such a coming together of multiple strands of influence and inspiration.

Theme 3 : Wedding Attire as Cultural Artefact

Highly visible within a great many contemporary weddings are the time-honoured roots and trappings of this traditional ritual, and the wedding gown is arguably the most recognisable symbol of these (Walsh, 2005; Clark, 2010). In the context of this research project the investment in a wedding gown creates a legacy for all those involved and has a life as an intimate cultural artefact long after the ceremonial use.

The wedding gown can capture a bride's individual viewpoint of the ceremony and its significance as she sees it, the dress becoming a specialized garment which can reflect her character, her attitudes and her cultural personal values (Clark, 2010). The formality and significance of the wedding ritual means that the gown worn is often the product of a lot of thought, research, personal reflection and frequently, multiple cultural viewpoints.

In the designing or purchasing of this specialist item of clothing, the bride's childhood hopes and adult expectations can be communicated through the wedding gown's individual aesthetic (Walsh, 2005). The garment therefore takes on paramount importance as the presentation of self during the wedding ritual and in the afterlife of the gown (Walsh, 2005).

Many brides spend a considerable amount of time and energy searching for the ideal gown, often with the help of friends and family members; this personal investment into the selection of the "right" gown is often more emotionally driven than rational decision-making. When women were asked in one study how they knew that a particular dress was the "right" one, they were more inclined to offer intuitive reasons rather than refer to the objective qualities of the wedding gown (Friese, 2001). In an earlier investigation, Lowrey and Otnes (1994) observed that frequently the right dress almost seemed to magically reveal itself to the bride and thereby took on the characteristics of a sacred object.

Such observations highlight the intuitive decision making process embedded in the private or personal subjective meanings that an object of wedding attire holds for an individual. The chosen gown often represents meanings that are not available to the viewer unless revealed by the bride (Mouwitz, 2013; Richins, 1994). In discussing these “private meanings”, Richins notes that the value of an object, such as the wedding gown, can be increased over a period of time due to the emotional connection invested in the wedding gown and the personal experiences relating to this. In such cases, the ascribed value is not for an economic good that can be purchased or sold, but rather the associated memories and narratives: thus the wedding gown as a consumer product, has lost its market value but has gained a high emotional and personal value for the bride (Friese, 2001).

Within Aotearoa, the wedding gown as a contemporary cultural artefact is reflective of its time (Bridepower, 2013). The presence of subjective, individual values in relation to personal lived experiences of a partnership creates the meaning in the wedding gown for the bride (Kahn, 2001). When this partnership reflects a bi-cultural union, the references in the garment to background influences may draw on an even larger platform of tradition and cultural design elements.

Passed down within the family and revered as a taonga⁹ by future generations, the wedding gown in its afterlife can become an individualised cultural artefact of value and a symbolic object (Walsh, 2005) creating a legacy for all those involved in the selection of the gown and in the wedding ritual itself. The wedding gown has a life as a sacred cultural artifact long after the wedding ritual and establishes itself as the signifier of the bride, and of the wedding event itself (Walsh, 2005). This project has developed three wedding gowns supported by complementary wedding attire that arise from just such a present-day, traditionally-rooted, bi-culturally impacted union.

⁹ Taonga is a precious whether tangible or intangible; an heirloom to be passed down through the different generations of a family.
<http://www.review.mai.ac.nz>

Theme 4 : Fashion Industry Movements

Fashion is a global industry, in which designers boil down their inspirations into an end product (Gonsalves, 2014). Fashion designers have long taken inspiration from traditional dress, and borrowing from other cultures within the fashion world is common place (Gonsalves, 2014; Yost, 2013). Yet responses from affected populations are often mixed, or angry, highlighting the issues that surround the use of cultural influences and the crossing of cultural boundaries in fashion products; clearly a conversation needs to be had.

Two recent Internet postings on the latest fashion trends for 2014 by well-recognised industry commentators indicate this appropriation:

“FASHION hits the global trail, adopting exotic embellishments and plundering ideas from the four corners of the earth, as spring/summer sways to a tribal beat. A veritable United Nations of textures and nomadic finds exude a global charisma” says Vogue’s style editor Emma Elwick-Bates (Olivier, 2014).

“No globe-trotting needed! This spring, the world is coming to you and will be available at your fingertips. Take a tour of the globe thanks to spring’s key global influence trend, as seen on the runways around the world. The Spring 2014 catwalk was a melting pot in celebration of culture — call it a culture clash of chic with a decidedly artisanal quality” (Correia,2014).

This undeniable appetite for global-influenced fashion gives this subject a phenomenon worthy of investigation (Gonsalves, 2014). This fascination and curiosity about indigenous subjects globally is visible throughout popular culture (fashion design, films, tattoo, and television) with an ongoing interest in traditional arts (Hokowhitu, 2007; Palmer & Tano, 2004). However, such references are not always respectful, and phrases such as “rampant culture-sampling” and “smuggling” of cultural influences (Pham, 2014) permeate numerous online discussion forums.

A typical example of misappropriation of traditional cultural artefacts was the controversy created by well-known New Zealand designer Dame Trelise Cooper during NZ Fashion Week 2014. (Figure. 1) Models wearing American Indian headdresses with a printed collection to match, strutted down the runway; the response from a significant number of the public was that the show was offensive and culturally insensitive. Cooper later apologised “unreservedly” for any offence caused (stuff.co.nz, 2014) but the damage had been done, an increased awareness by consumers led to an outburst of comments that were posted on social media.

In Aotearoa New Zealand, this is particularly important, with the misappropriation of Māori culture for commercial gain (Sarich, 2007; Toon van Meijl, 2009). Increasingly, says Gonsalves (2014) fashion brands, within Aotearoa and on a global scale, have positioned appropriated Māori design as a “modish design commodity” (Shand, 2002, p. 47) which has become part of the undeniable global appetite for culturally-influenced fashion.

Yet on the other side of the coin to this negative debate, there is also the argument that cultural appropriation is far from a fashion crime, that it is an integral part of how fashion has evolved (Yost, 2013) and that artists and fashion designers alike can do what they have always done; to express creative outputs through appropriation (Gonsalves, 2014; Young, 2008). Professor Minh-Ha Pham (2014) who writes about race, gender and fashion discusses how fashion is an important cultural and social activity, and the surrounding conversation will always be controversial. Critics cry “cultural appropriation”, often suggesting that issues of racism, class or gender are embedded within the collections being viewed. Defenders respond it is more “cultural appreciation” of the inspiration drawn from admiration of cultural practices and objects (Pham, 2014).



Figure 1:
New Zealand Fashion week 2014 / Trelise Cooper. Retrieved from <http://www.stuff.co.nz>.

Relating this theme in the literature to my personal viewpoint as explored in the exegesis and accompanying body of work, I suggest that fashion designers have a responsibility for, and to, their sources of inspiration. Therefore, I propose that it is not appropriate within Aotearoa, for a non-Māori designer to utilize inspiration from traditional Māori culture in a fashion context unless the appropriate avenues have been investigated and the appropriate permissions sought.

I would go further: when the non-Māori designer attempts to engage in the outward trappings of tikanga Māori, without an ongoing acknowledgement and understanding of Māori culture and also without collaboration, consultation and permission being sought from Iwi, then there is a high risk that fashion apparel influenced by aspects of traditional Māori culture can and will be designed and created inappropriately. This is unfortunate on many levels: it is offensive to many viewers, but also means that the designer themselves will not gain the rich, deep-rooted knowledge or the personal spiritual value that has been gifted by Aotearoa's indigenous people (Shand, 2002).

Theme 5 : Unique-to-New Zealand Approaches

To recognise how the position of my project fitted into a broader field of research I identified other fashion design practitioners who were working in a similar framework to that I was proposing. That is, any designers whose work was also attempting to reference Aotearoa's unique cultural diversity within a fashion context, and particularly, although not exclusively, within formal wedding attire.

Accordingly I conducted a review of entries within some of fashion's major events, looking at the work of New Zealand fashion designers, costume designers and textile artists. I developed a set of criteria which I used to scrutinise garments for a number of elements, these criteria were:

- Different cultural backgrounds, focussing on a blend of Māori and other
- Textiles utilized as a medium in the practice
- Use of cultural inspiration
- Practice sits beyond commercial fashion design
- Similarities to my personal background, practice and direction

I then discounted practitioners who had not yet developed a significant or consistent body of work, as well as those whose intention seemed to step beyond "pure" fashion design (such as Wearable Arts). As my research concentrated on the specialist area of wedding attire, I also disregarded informal street-wear collections, establishing a more focused group of New Zealand designers who approached their practice with an individual bi-cultural direction.

Three designers' work stood out as worthy of closer analysis, to provide a comparative framework for the design aesthetic I wished to explore. First was the work of Lindah Lepou, a half-Samoan, half-European New Zealander, examples of whose work with wedding gowns was included in the 200 Years of Wedding Gowns exhibition at Te Papa in 2013. Second was Kiri

Nathan, of Māori and European descent, whose wedding attire featured in many Westfield Style Pasifika New Zealand Fashion Awards. Finally, Jo Torr, a non-Māori designer working in a bi-cultural framework like myself, whose work has received mostly positive response from Pacific people which has led to collaboration through an exchange of fabrics and supporting relationships of Pacific people. Torr (2013) does acknowledge some critical responses, and notes that if her heritage was Polynesian more opportunities would have been open to her. Nonetheless, her formal, colonial-influenced gowns are an interesting interpretation of multiple cultural influences and elements, and suggested some areas of congruence with what I was trying to achieve.

I have been fortunate enough to view all three designers' work first-hand: either in fashion shows or exhibitions, which has given me an appreciation of both the technical expertise and underpinning philosophy of practice. I have viewed interviews on YouTube and read programme information and personal websites. I am especially intrigued by Torr's position that with support and consultation, non-indigenous designers like her – and myself - can utilize cultural references in their work from drawing upon personal lived experience.

Table one summarises some distinct similarities across the work of all three designers regardless of their ethnicity. All have drawn upon cultural influences as inspiration confidently and have utilized within their practice a unique direction to achieve a personal point of view as shown in the representative garments below (Figure. 2,3 & 4).

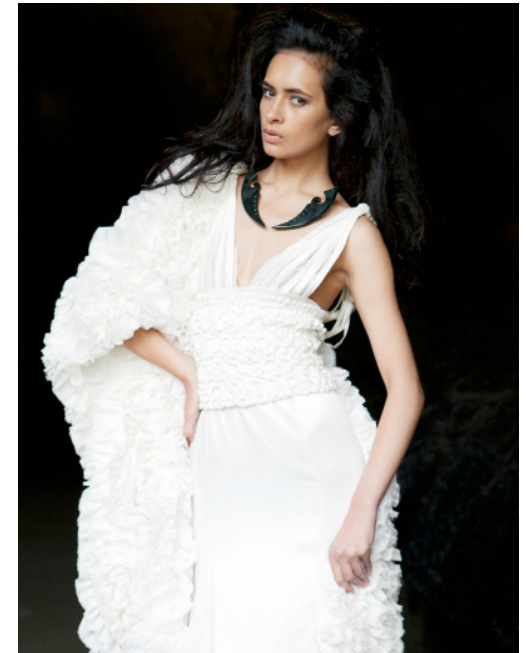


Figure 2.

“Nga Kakahu” by Jo Torr, 2009. Retrieved August 28, 2014, from <http://www.objectspace.org.nz>

Figure 3.

“Marena” by Kiri Nathan. Retrieved August 28, 2014, from <http://kirinathan.com>

Figure 4.

“Siaposuisui” by Linda Lepau. Retrieved August 28, 2014, from <http://www.lindahlepou.com>



Table One: Comparison of Three Contemporary New Zealand Designers' Bi-Cultural Practice			
	JO TORR	KIRI NATHAN	LINDAH LEPOU
GARMENTS	Costume Post-colonial influences Not historically accurate	Innovative RTW Formal Gowns Bridal Gowns Bespoke	Pacific Couture Lineage Art Evening Bridal Street wear
STATED INSPIRATION & INFLUENCES	Personal European perspective and history Polynesian peoples Paintings Post-colonial	Personal Māori and European Heritage Husband and children Tipuna (ancestors) New Zealand Raranga (weaving) Korowai (cloak) Pounamu (carved authentic nz greenstone).	Personal Samoan & European Heritage Unique lineage Ancestors Film
DESIGN FOCUS	Sculpture Three dimensional	Contemporary Innovative Clean cuts	Experimental, innovative Traditional materials used in contemporary ways
TEXTILES	Printed cotton Lava lava cloth Pre-loved woollen blankets Tapa cloth	Raranga (weaving) with natural fibres Traditional materials Feathers Contemporary fabrics	Natural fibres Traditional materials such as tapa cloth
INTENT THROUGH TEXTILES	Personal cultural identity utilized as sources of inspiration in the use of textiles selected. Polynesian aesthetics and materials.	Personal cultural identity utilized as sources of inspiration in the use of textiles selected.	Personal cultural identity utilized as sources of inspiration in the use of textiles selected.
INTENT THROUGH PRACTICE	To consider cultural exchange through practice focusing on early encounters between Polynesian peoples both in New Zealand and wider Polynesia.	To respectfully draw inspiration from ancestors and their timeless lessons, then transition these beautiful crafts into a present form through garments.	To de mystify fears and misconceptions about ancestral figures, re imagining them as real people who once lived and loved, just as we do now.
NARRATIVE	Torr enjoys the response to her work which may be interpreted in terms of colonialism, unfairness or imbalance.	Nathan describes her label as representation of everything that is RAW AND TRUE to her as a woman, mother and wife	Aiming to be experimental and innovative in the making of garments that Lepou identifies as contemporary "Pacific Couture".

This analysis identified that all three designers were inspired and drew upon cultural identity in a framework of a New Zealand design aesthetic. There were strong links to ancestors and the preservation of traditions through the creation of individual interpretations that communicated a personal bi-cultural narrative, not only of the inspiration, but of the designers themselves.

This discussion and research findings provide evidence of on-going exploration in a professional capacity within the framework of a New Zealand design aesthetic, the aim of this research project is to bring a bi-cultural perspective through practice that can contribute to these ongoing discussions.



2. Methodology

This research project is positioned within the overarching framework of reflective practice, so that I have continuously reflected on why I have used the selected tools and techniques to create the final body of work. Elements of reflective practice have been used at every stage of the research, to filter how I address the research questions, what I am discovering from multiple data sources and practical experimentation, and how this can be implemented into the research. This chapter begins, therefore, with a description of the theoretical concepts which underlie reflective practice as a methodology to guide research. Following this is an account of the particular methods employed: literature review; a visual research journal; tacit knowledge; observation; visualization; drape; and cultural considerations. Examples of the data generated and/or collected through these tools are embedded in the research – in the garments themselves, but also throughout this exegesis and the accompanying appendices.

Reflective Practice

Investigation, experimentation and development through the method of reflective practice within personal lived experience has enabled the research to respond to the relevant issues highlighted in the five themes outlined in Chapter One. The arising individual bi-cultural interpretations have then been considered against theoretical considerations identified in the literature, adding strength to the research project's direction (Winter, 1998).

In developing reflective practice in response to personal lived experience, I have loosely applied the methodology of action research that engages in a reflective process that includes reflective critique¹⁰ and learning by doing (O'Brian, 1998; Winter, 1989).

As McNiff (2013) notes, because action research is done by the practitioner, it is often referred to as practitioner research, or practice-led or practice-based research. It is a form of on-the-job research, she says, involving thinking carefully about what you are doing, so that it becomes critical self-reflective practice.

The element of lived experience is informed by involvement and observation within the field of study – in this case, a bi-cultural marriage. Moustakas (1990) discusses the importance of personal experience as a valid research method to inform practice through reflection, enabling the practitioner to engage in a process of continuous learning. The model of action research requires direct involvement between the researcher, the other participants and stakeholders, the context within which the research is taking place, and the initiatives which are being trialled and evaluated.

¹⁰ The principle of reflective critique ensures people reflect on issues and processes and make explicit the interpretations, biases, assumptions and concerns upon which judgments are made. In this way, practical accounts can give rise to theoretical considerations. (Winter, 1998).

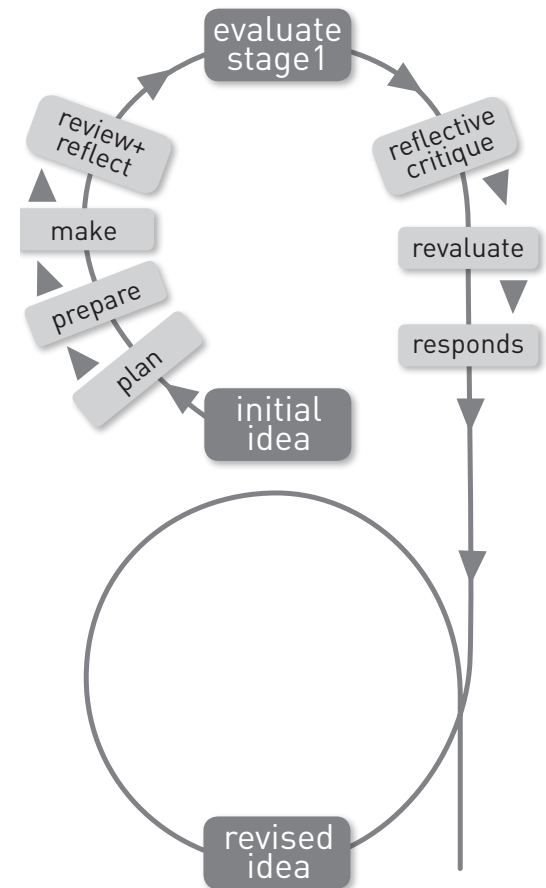


Figure 5.

Dinsdale, D. (2014). A reflective practice methodology drawing on the action research approach by Greet Gielen-Recoulès.

Figure 5 shows the way in which I have incorporated a reflective practice approach with a traditional action research inquiry cycle, as I have developed, tested, revisited and revised the practical and theoretical elements of this project as ongoing data collection, internal reflection and external contributions kept the project evolving.

Literature review

An ongoing literature review has informed the development of the five themes described in Chapter One. In addition, it has assisted me to make links between theory and practice as exemplified in the three wedding gowns supported by complementary items of wedding attire. The literature includes both international and New Zealand articles and studies with a focus on recent publications which provide commentary about the creative process and the cultural references it makes. Some earlier articles are also included, however, where these were considered to be highly relevant to the key principles covered in the themes.

Visual Research Journal

The visual research journal has been a valuable portable method of data collection throughout the project, assisting in the recording of spontaneous information and inspiration. The journal's purpose has been to capture the dynamic and reflective nature of practice-based research, helping to expose, explore and evaluate ideas and their outcomes (Gray & Malins, 2004). There have been numerous occasions where the journal has been the only appropriate method of data collection, such as moments of inspiration from viewing a particular item or design, insightful comment or questions from members of my iwi, accounts from those who have gifted me with taonga to use in the research, or personal understandings which have arisen from reflection. Many of these have subsequently become integral to the development of the research, so that recording these in the journal has created and then maintained a personal dialogue for myself throughout the length of the study .

Tacit knowledge

Tacit knowledge is the knowledge we have without knowing we know it. It is this unwritten knowledge embedded in my lifetime as an experienced designer and fashion educator that has strengthened levels of inquiry through my personal lived experience. Polanyi (1967) suggests that we can know more than we can tell. This unspoken personal knowledge used within a reflective practice methodology is so thoroughly grounded in experience that it cannot be expressed in its fullness, but has certainly driven what Sternberg and Horvath (1999) term 'an unremitting cycle of innovation' within my practice.

Observation

Visual knowledge through observation supports the practice of unconsciously gathering inspiration intuitively, which assists in the development of new ideas and concepts (Gaimster, 2011). When used with tacit knowledge this has created a foundation for experimentation of a personal bi-cultural viewpoint through my making. Participant observation has been applied as a research method to analyse and evaluate methods during experimental draping sessions.

I have also used photography and video recordings of experimental draping sessions to capture raw objective data and evidence the creative process (Appendix A). In returning to view and review this evidence, I have actively engaged in self-observation, observing and analysing methods of active practice through the experience of visual engagement in my own making (Gray & Malins, 2004). The data collected (Appendix A) supports the theory that the free-form making process as is an appropriate method to design and develop wedding attire in a framework of reflective practice.

Visualisation

Visual thinking and visualization in the development stages of my making has been a hugely important tool in my practice. It has enabled me, literally, to "think on my feet" and has been extensively utilised through the planning, making, reflecting and evaluation stages of the research.



Figure 8:
Mind map / ongoing interaction: large placed on wall as a visual tool

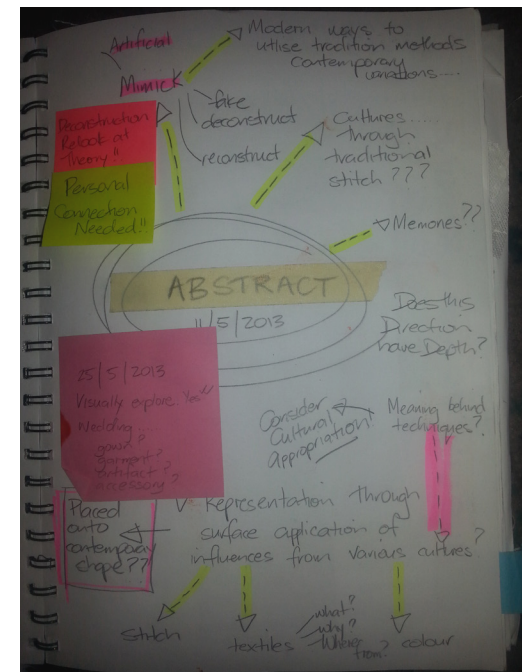


Figure 9:
Abstract brainstorm / visual research journal 2013

Visualisation as a research method was disregarded as a valid part of the research process for a significant portion of the project, as I did not then realise the value of visualisation. However, in later stages of the project I came to acknowledge that this method of externalizing one's thoughts and ideas helped me to establish a more focused research approach. Visual thinking has supported the three dimensional draping process allowing me the freedom to work intuitively without interruptions and enabling me to approach my work with fewer restrictions and with spontaneity. Visualisation as a research method does not interfere with the draping process in progress, which then supports the generation of new ideas more rapidly. Divergent thinking during the visualisation process supports the experimental character of the drape method, the communication of concepts, interpretations and evaluation of practice which allows one idea to lead to another and to be pushed further (Atkinson, 2012; Gray & Malins, 2004).

Visual thinking processes have also been communicated through mind maps and brain storming methods in the visual research journal. Both techniques have been used in an ongoing capacity throughout the research project to gain clarity and specifically to problem-solve areas of concern and move the project forward, encouraging creative response and making visible all stages of the project (Gray & Malins, 2004).

Drape: Three Dimensional Deviation in Action

The application of the free-form draping method has been embedded in my practice for a number of years. It has become an important and essential part of how I communicate, visualize and generate ideas into physical garments. The three dimensional nature of this method allows the designer to create a dialogue with the textiles, to visualise the form of each garment requiring intuition, originality, imagination and experience on the part of the designer (Duburg, Tol & Schacknat, 2008; Malthus, 2014). The draping process within this research project has been revisited with a renewed inquiry approach with the aim of analysing free-form draping more thoroughly in order to confirm how this method has supported my practice. Experimental trials have been conducted through the use of participant observation through self-observation while draping (Gray & Malins, 2004). This has resulted in a broader understanding of how the draping

method crosses other existing research methods and revealed new discoveries. (Appendix A, sections 5 & 6). “Three dimensional deviation in action” was recognised as a method after a series of experiments of draping on the mannequin, using guesswork and trial and error within the draping process. The collection of data that supports this method has reconfirmed existing research methods discussed in this chapter, as well as my personal approach to my practice (Appendix A, section 4 & 5). Spontaneous practice in action and the absence of traditional restrictions enables me to be more intuitive, tactile and expressive within my making, which then extends existing draping skills, creating opportunities as a fashion designer to push boundaries of garment design.

Although the free-form draping method cannot directly respond and confirm a solution to the research questions proposed, this method can generate the innovative outcomes achieved in the wedding attire. It has allowed me the freedom to comprehensively experiment with garment silhouettes, achieving wedding attire that can support my bi-cultural viewpoint. As this is my area of expertise, the aim has been to design wedding attire through free-form draping that fits the criteria of contemporary outcomes as outlined in the abstract.

Cultural considerations

In the sourcing of inspiration from Māori design and artefacts appropriate methods (Moko Mead, 2003) of collection have been applied such as:

- Respecting Māori protocol
- Endorsed consultation through kanohi-ki-te-kanohi (face to Face) (Appendix A)
- Establishing relationships
- Flexible timing

A complete overview is outlined in a later section in Chapter 3: Bi-cultural perspective through practice / Analysis of making (p. 76).

Kaupapa Māori Methodology



IWI AUTHORITY

PO Box 15

Te Puke 3153

New Zealand

21 October 2014

To whom it may concern,

Re: Donna Dinsdale

This letter is written in support of Donna Dinsdale and her Masters in Art and Design Research Project 2014.

I have known Donna on a personal level since she married her husband John Dinsdale approximately thirty years ago. In this time they have raised two children that have been reared firstly as Ngati Marukukere and secondly as Tapuika. Their mokopuna will be raised with-in the same environment.

Donna's association with Ngati Marukukere, Tapuika and the wider community has spanned over a quarter of a century. During this time she has used her considerable design talent to assist her husband's whanau, hapu and iwi in many spheres of the community. Of particular note are uniforms designed for the Te Paamu Rugby Club, kaphaka uniforms designed for the Tapuika Kaphaka Roopu, Te Matai Te Kura a Iwi o Tapuika and other primary schools – to name a few projects.

In addition to the many community projects Donna has taken up, she has also contributed to the wellbeing of her husband's whanu and their hapu. Over time Donna has become an integral part of the whanau, hapu and iwi whether she realises this or not.

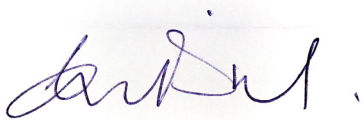
It is certainly flattering to think that we as Tapuika have had an impact on her professional life. This was evident in a garment that won a national fashion award some years ago inspired by the ta moko that her husband's nephew wears proudly on his skin. It was certainly a proud

moment for Donna but also for Tapuika as she acknowledged where her inspiration came from. Her success is shared with the hapu and iwi of Tapuika.

It is with implicit trust developed over many years that has allowed Donna to be able to use our marae, motifs and patterns in her work. I don't think she is able to help herself given the number of design projects she has been called upon to complete on behalf of our iwi. In any case it is a right she has earned living in our community for thirty years and our implicit trust in Donna has never been questioned.

In summary I would just like to say Donna has the full support of her extended family and our hapu and iwi of Tapuika. The design project she is undertaking to achieve her Masters of Art and Design illustrates her journey and growth as an individual. It is truly unique and not a path open too many. We can't wait to celebrate this achievement with Donna and her family.

Naaku noa

A handwritten signature in blue ink, appearing to read 'Carol Biel', with a small dot above the 'i'.

Carol Biel
Chairperson
Tapuika Iwi Authority

3. Bi-Cultural Sensibility



Bi-Cultural Sensibility through Practice

This chapter addresses the main areas of investigation that respond to the research questions proposed in the Introduction.

Sources of Inspiration

Sources of inspiration have been selected with consideration to my bi-cultural marriage of Māori and Pākehā cultures. I have drawn upon what I regard to be a selection of tangible objects and non-tangible inspiration that will represent my personal bi-cultural viewpoint in wedding attire.

The ongoing conversations I have been fortunate enough to participate in over the period of my masters study has led to many friends, family, colleagues and whanau having a personal interest in the direction of my research project. The association of wedding attire has often led to the sharing of stories which has resulted in the gifting of artifacts, inspiration and knowledge. On my Pākehā side, this has repeatedly been in the form of pre-loved textile artifacts of value that have belonged to mothers, grandmothers and great-grandmothers. All have had sentimental value and a personal narrative. The aim will be to give these items a second life by utilizing them in the final body of work.

Vaughan (2006) explains that,

“There is nostalgia for these “bits and pieces” either in actuality or in image. Often it is our own past that we collect, and for some people it manifests in a nostalgia for the memory and past actions or objects of others. Drawing on and reinterpreting the bits and pieces of other lives to create their own lived reality”.



Figure 8.

Shirley, A. (2014). Flower off wedding veil – dated 1957. Digital Photography.

Figure 9.

Shirley, A. (2014). Personal artefact of antique jewellery – dated 1956 Digital Photography.

Figure 10.

Shirley, A. (2014). Pre loved textile artefacts. Digital Photography.

On my husband's side of the family, the extended whanau have been extremely generous in allowing me to borrow precious taonga belonging to families within Tapuika Iwi and to take inspiration from their culture and Marae.

Tangible items and non-tangible sources of inspiration which have been applied in the making of wedding gowns and supporting wedding attire have been catalogued (Appendix C).

Early Stages of Experimentation and Development

In the early stages of development, a series of experimental sampling was completed, this gave me an opportunity to “play” with my bi-cultural viewpoint through practice and reflection. I considered this time of investigation and experimentation highly valuable, the making giving me an opportunity to discover and then critically reflect on new ideas and methods within a personal bi-cultural framework (Appendix B).

Experiments of Personal Bi-Cultural Viewpoints through Design

After this initial stage I approached the making with the aim to investigate, reflect and respond to four significant, diverse pieces of work relating to the direction of the research. This approach therefore offered a unique opportunity for me to merge several levels of inquiry and interpretation through a series of experimental work rather than focusing on one particular technique or method. Within this time of development there was acknowledgement of the strengths and weaknesses which surfaced from the making, these are discussed and evaluated individually in response to my bi-cultural perspective (Appendix D). Each of the four experiments describe the particular focus in both the making and the aesthetic elements referenced. The aim being to finalise textiles, embellishments, sources of inspiration and the method of making which support the inquiry and interpretation of a personal bi-cultural viewpoint through wedding attire as cultural artefacts which will be exhibited as the final of Body of Work.



Figure 11.

Dinsdale, D. (2014). Tia Marae, Wharenui, Rangiuru Road, Te Puke, November 2014 . Digital Photography.



Experiment 1 : Hei Tiki (Figure 12-17, Appendix D)

Figure 12.

Dinsdale, D. (2014). Hei Tiki. Screen printing experimentation. Digital Photography.

Figure 13.

Dinsdale, D. (2014). Hei Tiki. Hand painting with textile paint. . Digital Photography.

Figure 14.

Dinsdale, D. (2014). Hei Tiki embroidery in progress. Digital Photography.



Figure 15.
Dinsdale, D. (2014). Hei Tiki embroidery with hot fix crystals. Digital Photography.



Figure 16.
Dinsdale, D. (2014). Hei Tiki wedding gown in development stages. Digital Photography.



Figure 17.
Dinsdale, D. (2014). Completed Hei Tiki wedding gown / Presentation AUT February 2014. Digital Photography.



Experiment 2 : Marry Me (Figure 18-29, Appendix D)

Figure 18.

Dinsdale, D. (2014). Great grandparents wedding photo (date taken 31/10/1932). Digital Photography of original photo.

Figure 19.

Dinsdale, D. (2014). Personal kete. Digital Photography.

Figure 20.

Dinsdale, D. (2014). Feather from Dinsdale Korowai. Digital Photography.

Figure 21.

Dinsdale, D. (2014). Personal artifact of antique Jewelry – dated 1956. Digital Photography.



Marry Me : Development

Figure 22.

Dinsdale, D. (2014).Marry Me wedding gown. Boned bodice / weaving development. Digital Photography.

Figure 23.

Dinsdale, D. (2014). Marry Me wedding gown. Machine embroidery of feathers on tulle / dissolvable washaway. Photography.

Figure 24.

Dinsdale, D. (2014). Marry Me wedding gown.Machine Embroidery feathers completed & beaded. Digital Photography.

Figure 25.

Dinsdale, D. (2014). Marry Me wedding gown. Woven wedding bodice completed. Digital Photography.

Figure 26.

Dinsdale, D. (2014).Marry Me wedding gown. Attached feathers & placement of personal artifact of jewelry. Photography.

Figure 27.

Dinsdale, D. (2014).Marry Me wedding gown. Completed wedding veil with embroidered feathers. Photography



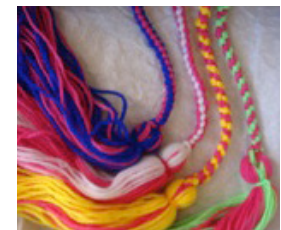
Marry Me : Final outcome.

Figure 28.

Dinsdale, D. (2014).Marry Me wedding gown. Completed front view with veil.
Digital Photography.

Figure 29.

Dinsdale, D. (2014).Marry Me wedding gown. Completed back view with veil.
Digital Photography.



Experiment 3 : Wedding Performance (Figure 30-38 Appendix D)

Figure 30.

Dinsdale, D. (2014). Visual Research Journal entry / development & research of poi concept, 2014. Digital Photography.

Figure 31.

Dinsdale, D. (2014). Tia Marae / Hei Tiki Carving off Wharenui. Digital Photography.

Figure 32.

Dinsdale, D. (2014). Four plait poi ropes. Digital Photography.

Figure 33.

Dinsdale, D. (2014). Four plait poi ropes with tassels. Digital Photography.



Wedding Performance : Final Outcome

Figure 34.

Shirley, A. (2014). Wedding Performance - Something old. Digital Photography.

Figure 35.

Shirley, A. (2014). Wedding Performance - Something new. Digital Photography.



Figure 36.

Shirley, A. (2014). Wedding Performance - Something borrowed. Digital Photography.



Figure 37.

Dinsdale, D. (2014). Wedding Performance - Something Blue. Digital Photography.



Figure 38.

Shirley, A. (2014). Wedding Performance - Final "Wedding Performance" four piece poi series presented at eScape exhibition, Gallerie, Tauranga, October 2014. Digital Photography.



Experiment 4 : God Save our Gracious Queen (Figure 39-48, Appendix D)

Figure 39.

Dinsdale, D. (2014). Visual research journal entry / development & research of korowai concept, 2014. Digital Photography.

Figure 40.

Shirley, A. (2014). Wedding bible – dated 1957. Photography.

Figure 41.

Shirley, A. (2014). Flower off wedding veil – dated 1957. Photography.



Figure 42.
Shirley, A. (2014). Gifted pre loved textile artefacts.
Photography.

Figure 43.
Shirley, A. (2014). Dinsdale family korowai. Digital
Photography.





God Save our Gracious : Final Outcome

Figure 44.

Shirley, A. (2014). God Save our Gracious Queen - Korowai close up of detail 1. Digital Photography.

Figure 45.

Shirley, A. (2014). God Save our Gracious Queen - Korowai close up of detail 2. Digital Photography.

Figure 46.

Shirley, A. (2014). God Save our Gracious Queen - Korowai close up of detail 3. Digital Photography.



Figure 47.

Shirley, A. (2014). God Save our Gracious Queen - Finished Korowai on mannequin. Digital Photography.



Figure 48.

Shirley, A. (2014). Completed Korowai presented at eEscape exhibition, Gallerie,Tauranga,, October 2014. Digital Photography.

Bi-cultural perspective through practice / Analysis of making A personal reflection of the learning

The aim of this research project has been the exploration of a personal bi-cultural viewpoint within a framework of a New Zealand design aesthetic.

Analysis of the four pieces of work (Appendix E) revealed some strong recurring themes and areas of interest that have been extended on in the final Body of Work.

It was extremely important to approach the making within this research project and the questions I aimed to address with complete honesty and openness. The project not only involved myself as the student-researcher but also included endorsement and consultation from extended whanau. As discussed throughout this exegesis, through lived experience within a bi-cultural marriage I have been fortunate enough to be involved in and to gain some understanding of Māori culture.

As the research developed I began to understand, then appreciate, that the issues that surrounded my area of inquiry came with more responsibilities than I had anticipated. This was especially clear in using inspiration from Māori culture; protocols needed to be followed, and trust between the researcher and whanau needed to be ongoing and genuine.

My approach in sourcing and collecting objects for use in this research started with a platform that was rigorous in its intent, this was due to the time restrictions within my study plan to achieve deadlines. I realised that my approach needed to become more flexible and open as I could not control the circumstances of when and how I could retrieve resources or visit the Tia Marae. While this provided new challenges for me it also enriched the project as discussed in the issues identified in the following bullet points.

There were some essential behaviour guidelines of tikanga Māori that I needed to respect and adhere to. I am fortunate that through my bi-cultural marriage of over 30 years I have formed relationships and built trust within my extended whanau, mainly the Tapuika Iwi. I am the wife of an eldest son, and within Māoridom this is an honour and it gives me some privileges within the whanau; however this position does come with some high expectations and can also come with judgement and criticism. I am well aware that these relationships within my personal life are sometimes fragile and require ongoing nurturing. Consultation and open dialogue has therefore been an essential part of this project, underlying the spirit of partnership and reciprocity between myself and iwi which has been created through this inquiry.

Important issues identified within the research and sourcing of Māori inspiration and artefacts

- Establishing reciprocal relationships within extended whanau was essential to the success of sourcing inspiration and artefacts. It would be unrealistic and may be considered invasive for the whanau to share knowledge without the foundation of trust and strong ongoing relationships.
- Consultation and endorsement was essential in the gathering of inspiration, artefacts and knowledge. If required, the approach of kanoheki-te-kanoheki (face to face) discussion supported by approval made this successful. Kanoheki-te-kanoheki is the preferred way Māori wish to communicate; this takes time and did not happen through one or two visits. There were many ongoing visits to whanau and the marae that were essential to the learning and understanding for me personally, increasing my bi-cultural sensibility each time.
- If the work within the research project is genuine, support within the Tapuika Iwi will be generous and ongoing.
- Listen carefully. Sharing of knowledge from whanau came when they were ready to gift that knowledge to me, but this sharing of knowledge only came when it was recognised by whanau that I was ready to understand and accept this knowledge.

- Giving back is important. This was not just about when I wanted something. Ongoing visits, discussions and updates on the research project will continue over an extended period of time, well beyond the life of the research project. The Tapuika Iwi Authority has supported and endorsed my project, and I have a personal responsibility to honour this now and in the future.
- Being flexible and letting go of constraints. Frequently the picking up of resources or visits to the marae changed, and time was often not a priority to those I was meeting with. On numerous occasions whanau weren't available or would get someone else to pass on messages. I learnt to just "go with it" but in my planning recognised that I needed to embrace this more relaxed approach, allowing extra time to stop, build trust, to enjoy and share with whanau.
- Respecting protocol, being open to ongoing learning of another culture and their psychology. When visiting the Tia marae to get photographic evidence I was not permitted to enter the whareniui as there had recently been a tangihanga. Also protocol at this particular marae dictated that you cannot take photographs within the whareniui as this is seen as disrespectful. The family korowai I borrowed was not to be tried on. I was informed that there would be concern for my safety if I did try it on, as the korowai had been recently draped on a coffin at a tangihanga and could bring me bad luck. These two incidents are just very small examples of the underpinning principles of tikanga Māori customs embedded within Māori culture.

Implications for this Project

With consideration to the above discussion, I reflected on where and how the Māori design influences could be implemented in the final body of work. This was a very challenging stage of the research. As a fashion designer the urge to experiment, develop and create within my preferred method of free-form draping is intuitive, continually seeking to achieve innovative and unique outcomes.

But as a non- Māori fashion designer discovering and exploring boundaries within a personal bi-cultural perspective, if I chose to reinterpret the traditional Māori designs in a more contemporary manner I needed to consider whether I was breaking the trust and respect that had been gifted to me?

In the end, I made a decision to use them in a more formal, traditional manner. This was out of respect for the Tapuaka Iwi Authority endorsement outlined in chapter 2, Kaupapa Māori Methodology (p. 57) and tikanga Māori values. This research project has increased my understanding of Māori protocol, and though I had been given permission to use Māori designs and inspiration, I believe this came as a gift and with an implicit trust which I had developed with my whanau over many years.

I believe that was the right decision for this project, at this time. However, while this research project will be completed my journey as a practitioner and educator continues. Further understanding, consultation, sharing of knowledge and growth of my personal bi-cultural viewpoint will in the future, I hope, bring more challenges through fashion design outcomes which will lead to more questions, more reflection, and allow me to continue to offer a small contribution to research and understanding in this area.

Body of Work: Wedding Attire as Cultural Artefacts

The following development indicates how aspects of traditional Māori design from Tia marae, Māori culture and inspiration from personal artefacts will be incorporated into the final Body of Work through a personal bi-cultural viewpoint.



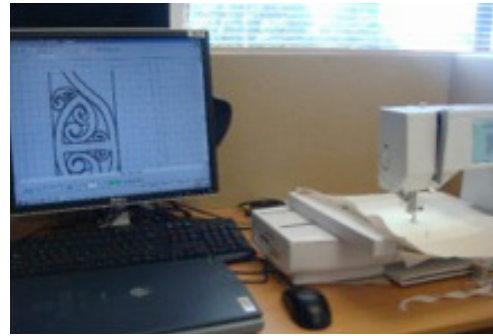
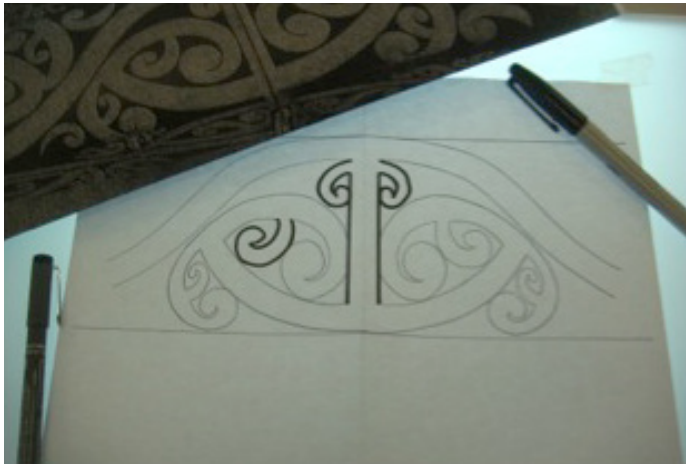
Figure 49.

Dinsdale, D. (2014). Tia marae / Wharenuī panels. Digital Photography.



Figure 50.

Dinsdale, D. (2014). Tia marae / Wharenuī panel's .Digital Photography.



Development of Design from Traditional Whareniui Panels

Figure 51.

Dinsdale, D. (2014). Māori design 1. Initial assessment & development of design .Digital Photography.

Figure 52.

Dinsdale, D. (2014). Māori design 1. Scanning and digitising of design in preparation for machine embroidery. Digital Photography.

Figure 53.

Dinsdale, D. (2014). Māori design 1. Sampling of machine embroidery .Digital Photography.



Development of Design from Korowai

Figure 54.

Dinsdale, D. (2014). Tia marae / Whareniui panels. Digital Photography.

Figure 55.

Dinsdale, D. (2014). Māori design 2. Initial assessment & development of design .Digital Photography.

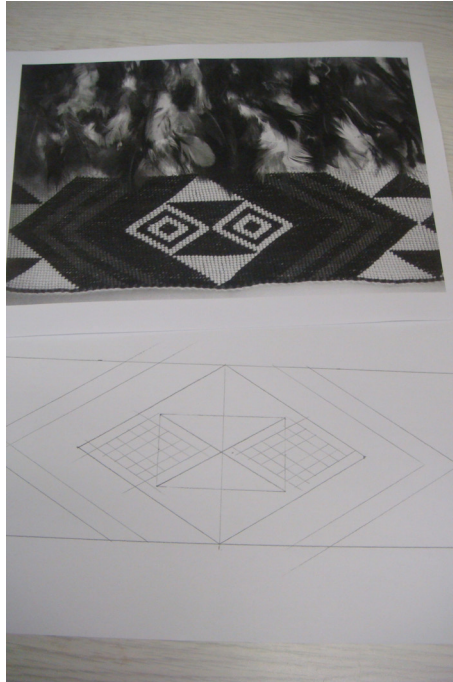


Figure 56.

Dinsdale, D. (2014). Māori design 2. Transfer of pattern in preparation for embroidery. Digital Photography.

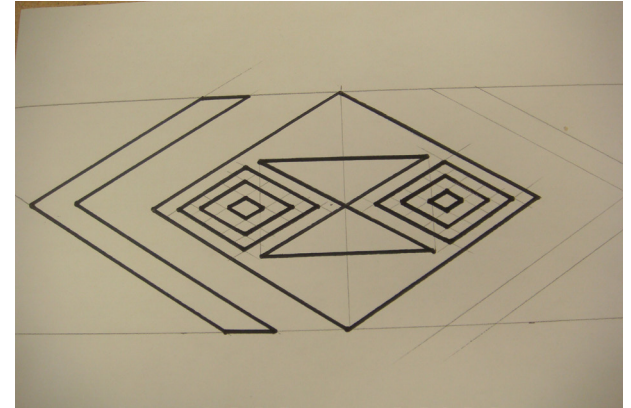




Figure 57.

Dinsdale, D. (2014). Tannako panel off Dinsdale Korowai. Digital Photography.

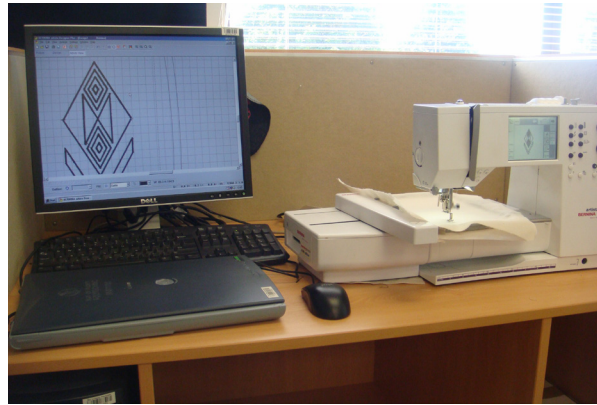
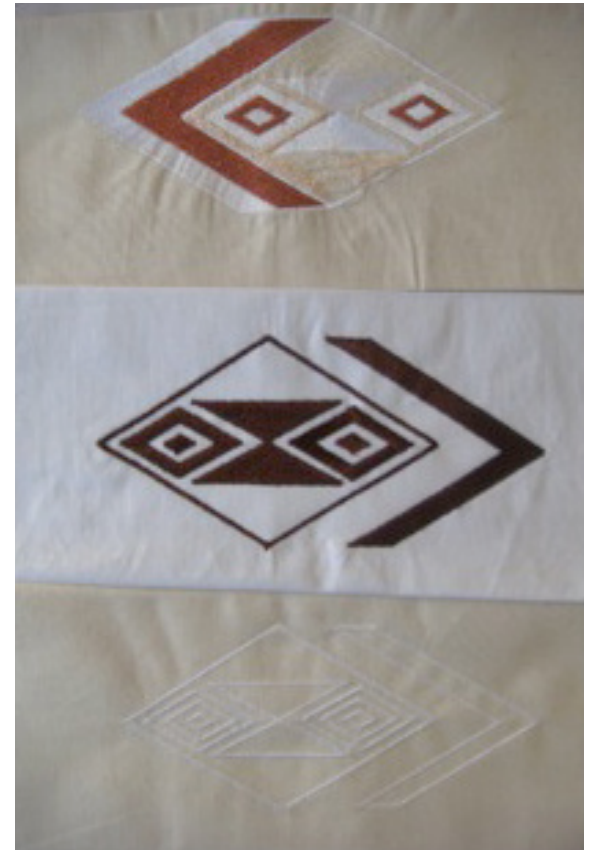


Figure 58.

Dinsdale, D. (2014). Māori design 2. Scanning and digitising of design in preparation for machine embroidery. Digital Photography.

Figure 59.

Dinsdale, D. (2014). Māori design 2. Sampling of machine embroidery. Digital Photography.



Hei Tiki



Figure 60.

Dinsdale, D. (2014).). Tia marae / Wharenuui carved panels - hei tiki 1. Digital Photography.

Figure 61.

Dinsdale, D. (2014). Tia marae / Wharenuui carved panels - hei tiki 2. Digital Photography.

Figure 62.

Dinsdale, D. (2014). Hei Tiki. Scanning and digitising of design in preparation for machine embroidery. Digital Photography.

Figure 63.

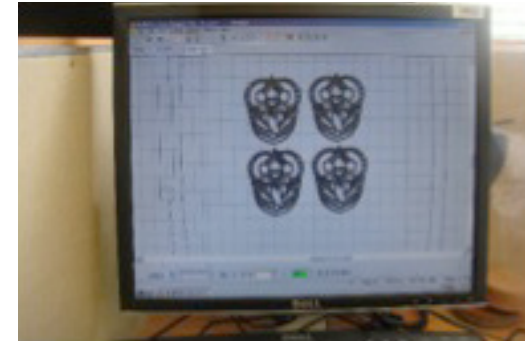
Dinsdale, D. (2014). Sample of embroidery on hei tiki poi. Digital Photography.

Figure 64.

Dinsdale, D. (2014). Hei tiki embroidery sample 1. Digital Photography.

Figure 65.

Dinsdale, D. (2014). Hei tiki embroidery sample 2. Digital Photography.





Poi Ropes

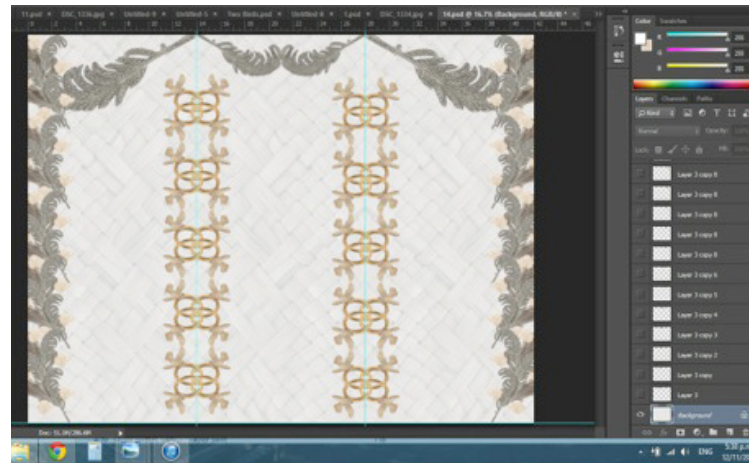
Figure 66.

Dinsdale, D. (2014). Experimentation of four plait methods. Digital Photography.

Figure 67.

Dinsdale, D. (2014). Five different threads, rope & wool utilized in the experimentation of poi ropes. Digital Photography.





Digital Print : Initial Experimentation and Development

Figure 68.

Dinsdale, D. (2014). Screen shot of investigation into a digital textile print design based on analysis of experimental practice Digital Photography.

*Investigation into a digital textile print design based on analysis of experimental practice, Appendix E, method 4.
 Trial and exploration through juxtaposition of personal artefacts to create digital textile print through photography has taken place.
 The aim will be to create a digital print that can visually symbolise pre loved artefacts of value and inspiration from Māori culture.
 The individual print will support the creative processing and reinterpretation of a bi-cultural perspective within a New Zealand fashion design aesthetic. There will be exploration of personal and cultural values through imagery which will add some nostalgia (Vaughan,2006),
 this will be supported by a current method of printing which creates a contemporary aesthetic to the fabrics.
 As this is not my area of expertise I have been working with an expert graphic designer to provide the technical skills required in this process.*

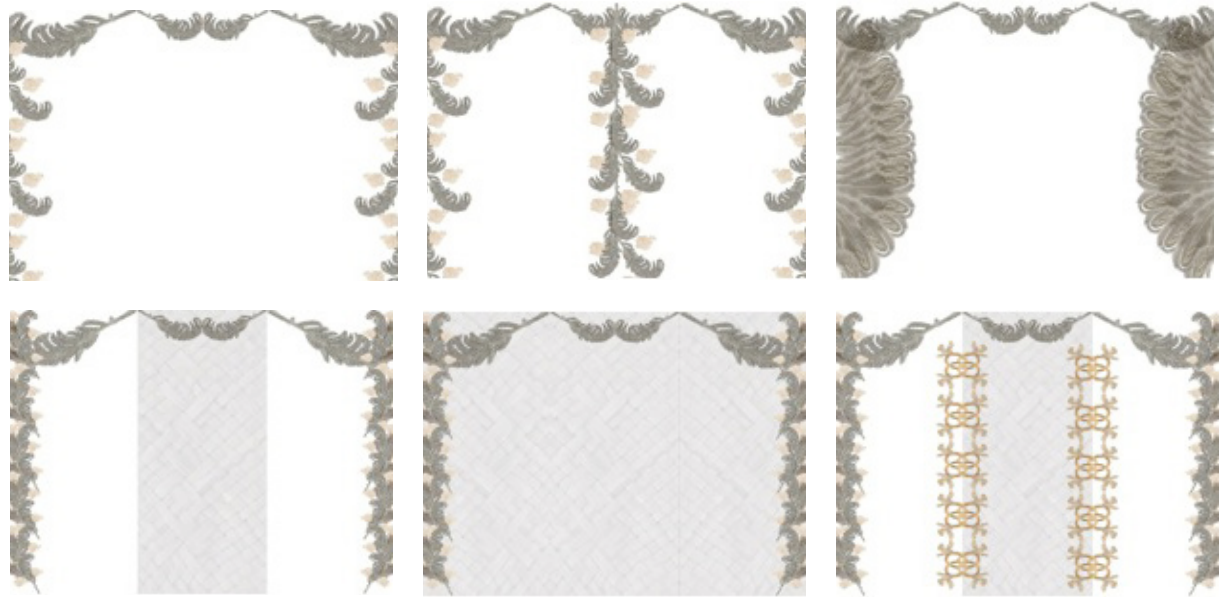


Figure 69.

Dinsdale, D. (2014). Series 1 - Broach, feathers, flower wedding cake decoration. Trial and exploration of juxtaposition of photographs of personal artefacts to create digital textile print through photography. Digital Photography.

Figure 70.

Dinsdale, D. (2014). Series 2 - Broach, feather, flower wedding cake decoration, kete. Trial and exploration of juxtaposition of photographs of personal artefacts to create digital textile print through photography.



Figure 71.

Dinsdale, D. (2014). Series 3 - Broach, feather, flower wedding cake decoration, kete. Trial and exploration of juxtaposition of photographs of personal artefacts to create digital textile print through photography. Digital Photography.

Figure 72.

Dinsdale, D. (2014). Series 4 - Broach, feather, flower wedding cake decoration, kete, bird wedding cake decoration. Trial and exploration of juxtaposition of photographs of personal artefacts to create digital textile print through photography. Digital Photograph

Body of Work : Proposed Sketch of Body of Work

Number 1; Wedding Gown

Pre loved textile artefacts of value

Feathers inspired by Korowai

Method of make – Free-form Drape

Number 2; Wedding Gown

Māori motifs from Tia marae and korowai embroidered into panels

Digital textile print with photos of objects

Method of make – free-form drape

Number 3; Wedding Gown

Poi ropes as embellishment

Method of make – free-form drape

Number 4; Poi as wedding accessory

Hei Tiki embroidery

Poi substitute for wedding bouquet

Method of make – free-form drape

Number 5; Wedding Korowai as multifunctional piece.

Korowai backdrop can feature all methods, textiles and embellishment

Korowai sectioned into three pieces which is draped then attached to each gown, as a veil, train or back feature.

Korowai can be worn around all three wedding gowns as a wedding wrap

Method of make – free-form drape



Figure 73.

Dinsdale, D. (2014). Proposed Sketch of Body of Work. Digital Photography.

Exhibition of Body of Work / Personal Reflection

An exhibition of the practical component of the research project was installed for examination on Friday 20th February, 2015 at St Pauls Anglican Church, Rangiuru Road, Te Puke. This then went on to become a public exhibition on Friday 27th February, 2015. Written information and photographs outlined (p. 93, 95, 97) supported the exhibition and were presented in an programme.

I had planned to present my work at the Tia Marae which is also situated on Rangiuru Road. Unexpectedly, the night before setting up I discovered there had been a death in the whanau and a tangihanga was being held at Tia marae. This meant that I could not use the Wharenui or any of the facilities, my husband had arranged for local Iwi to welcome the examiners and speak on my behalf, many members of my extended family were coming to support me, all these plans now had to change.

I always knew that this could be a possibility, even so, the shock of having to relocate very quickly after months of hard work and organisation took me by surprise. Fortunately, I had discussed with my husband a second option for the presentation which was the family church associated with the Tapuika Iwi, I made the move and embraced the new venue.

There was a small moment for reflection, I had not been contacted by anyone in the family to say I could not use the marae, my needs were insignificant compared to the wider whahau, I understood this and respected this. Reflecting on my journey and the challenges I had faced throughout the research project (highlighted on p. 76-78) this situation was true to the unexpected and often uncontrollable nature of the project.

The church house not only exceeded my expectations of an exhibition venue but communicated a powerful, evocative space that wrapped itself around my work. On all levels the church house enhanced the physical garments and accessories presented, it supported my personal bi-cultural viewpoints that were highlighted in the written exegesis, but most importantly, the church house welcomed me unconditionally and made this experience a true highlight in my on-going bi-cultural journey.



Figure 74.

Shirley, A. (2015). Final Body of Work Exhibition.

Something Old, Something New, Something Borrowed, Something True. St Pauls Anglican Church, Rangiuru Road, Te Puke.

Digital Photography

Wedding Gown 1

“AHO-TAPU”

To join or connect to our ancestors

Based on the Kaho paetara panel which represents connection and strength. The pattern comprises of two designs elements; Niho-taniwha and kaokao together they form the taniko pattern used to denote the importance of genealogical lineage in this sense hence the name of the gown is Aho-tapu the sacred thread.

The belt (tatau) weaves together relationships between Māori and Pākehā within a bicultural marriage.

As New Zealanders these “infused” relationships help determine our identity in today’s world.

Accessories

Detachable belt (tatau)

Clutch purse

Cuff

Backdrop which creates an extension of the dress (train)

Resources and methods

Method of make – Three dimensional free-form draping on mannequin

Fabrication – 100% silk

Machine embroidery

110 Handmade poi strings / 100% silk

Backdrop – 100% silk. Digital textile print created from original photos of personal artefacts



Figure 75.

Dinsdale, D. (2014). Tia marae / front view of whareni (meeting house). Aho-tapu wedding gown inspiration. Digital Photography



Figure 76.

Dinsdale, D. (2014). Tia marae / Kaho paetara panel. Aho-tapu wedding gown inspiration. Digital Photography

“Aho-Tapu”

To Join Or Connect To Our Ancestors



Figure 77.

Shirley, A. (2015).

” AHO-TAPU” Wedding Gown 1. Arm cuff and clutch purse accessories.

Digital Photography



Figure 78.

Shirley, A. (2015).

” AHO-TAPU” Wedding Gown 1. Detachable wedding belt.

Digital Photography



Figure 79.

Shirley, A. (2015).

” AHO-TAPU” Wedding Gown 1. Detail of silk poi strings.

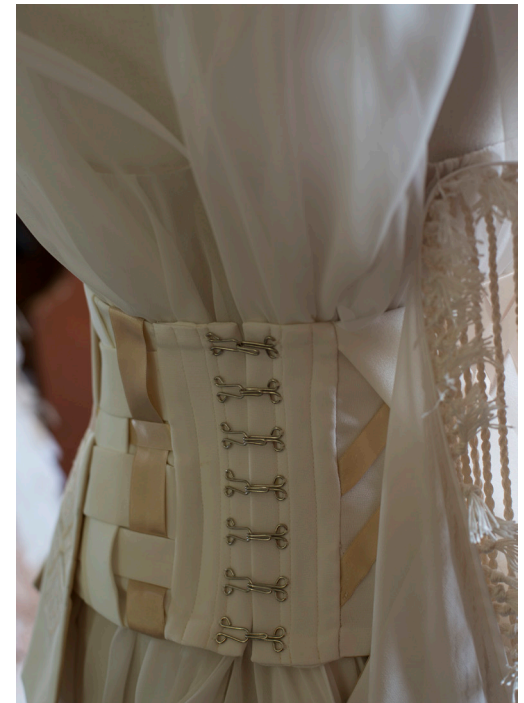
Digital Photography

Figure 80.

Shirley, A. (2015).

” AHO-TAPU” Wedding Gown 1. Detail of wedding belt / back view.

Digital Photography



Wedding Gown 2

“HONONGA”

Union & relationship

Based on the kowhaiwhai pattern called Mangopare which resembles the hammerhead shark depicting (strength). This pattern forms the ridgepole (Tahuhu) and represents the backbone of the Ancestral meeting house and solidifies the relationship and union of descendants.

Capturing the past and present from both Māori and Pākehā cultures. The Mangopare pattern intergrated into the bodice of the gown represents male and female, not yet joined but which will come together through a bi-cultural marriage.

Accessories

Veil

Poi

Bible cover

Backdrop which forms part of the wedding veil

Resources and methods

Method of make – Three dimensional free-form draping on mannequin

Fabrication – 100% silk

Machine embroidery

400 pre-loved textile artefacts

Feathers and pearls

Backdrop – 100% silk. Digital textile print created from original photos of personal artefacts



Figure 81.

Dinsdale, D. (2014). Tia marae / front view of whare (meeting house). Hononga wedding gown inspiration. Digital Photography



Figure 82.

Dinsdale, D. (2014). Tia marae / Mangopare pattern. Hononga wedding gown inspiration. Digital Photography

“Hononga”

Union of Relationship



Figure 83.

Shirley, A. (2015).” HONONGA” Wedding Gown 2. Poi and bible holder accessories.
Digital Photography



Figure 84.

Shirley, A. (2015).” HONONGA” Wedding Gown 2. Close up of embroidered waist feature.
Digital Photography



Figure 85.

Shirley, A. (2015).” HONONGA” Wedding Gown 2. Close up of bodice / pre-loved textiles and feather trim, pearl detail.
Digital Photography



Figure 86.

Shirley, A. (2015).” HONONGA” Wedding Gown 2. Close up skirt / pre-loved textiles.
Digital Photography

Wedding Gown 3

“MANAWA”

Heart

Based on the carving of Tane, a Māori guardian who represents knowledge and enlightenment.

Tane who is male has been integrated into the gown as a symbol of commitment in marriage between male and female. There is also a protection element as the cape is removed Tane is revealed.

Through digital print, traditional imagery and artefacts from both Māori and Pākehā cultures have shifted into a contemporary context.

Accessories

Cape

Poi

Backdrop which connects to wedding gown as a train

Resources and methods

Method of make – Three dimensional free form draping on mannequin

Main gown fabrication – 100% silk. Digital textile print created from original photos of personal artefacts

Machine embroidery

Cape fabrication – 100% silk. Feathers, machine embroidery.

Backdrop – 100% silk. Digital textile print created from original photos of personal artefacts



Figure 87.

Dinsdale, D. (2014). Tia marae / carving of Tane and brothers. Manawa wedding gown inspiration.

Digital Photography



Figure 88.

Dinsdale, D. (2014). Tia marae / carving of Tane. Manawa wedding gown inspiration.

Digital Photography

“Manawa”

Heart



Figure 89.
Shirley, A. (2015).” MANAWA” Wedding Gown 3.
Poi accessories.
Digital Photography



Figure 90.
Shirley, A. (2015).” MANAWA” Wedding Gown 3.
Embroidered back detail / cape removed. Digital
Photography



Figure 91.
Shirley, A. (2015).” MANAWA” Wedding Gown 3.
Wedding cape / embroidery detail.
Digital Photography

Figure 92.
Shirley, A. (2015).” MANAWA” Wedding Gown 3.
Digital textile print / hem detail.
Digital Photography





Figure 93.
Shirley, A. (2015). "AHO-TAPU" Wedding Gown 1. Back view.
Digital Photography



Figure 94.
Shirley, A. (2015). "HONONGA" Wedding Gown 2. Back View.
Digital Photography



Figure 95.
Shirley, A. (2015). "MANAWA" Wedding Gown 3. Back view.
Digital Photography



Figure 96.
Shirley, A. (2015). Final Body of Work
Exhibition. Something old, something new,
something borrowed, something true. St Pauls
Anglican Church, Rangiuru Road,
Te Puke.
Digital Photography

Conclusion

The carvings and motifs on Tia Marae are considered taonga, treasured cultural artefacts by the Tapuika Iwi, distinctive to its people. Every carving or motif is unique and has a narrative that can be dated back to distant ancestors. The pre-loved textile artefacts of value that have been gifted for use within this project were also considered treasured cultural artefacts by their owners: there is sentimental value and every item has a personal narrative. This project could not have occurred without a genuine bi-cultural partnership, built over many years, but heightened and enriched by the work presented here.

I have approached the use of contemporary and traditional sources of inspiration and artefacts subjectively, exploring through juxtaposition within the making new ways, unique to my personal practice, to express my personal bi-cultural viewpoint through wedding attire.

The deliberate selection of wedding attire as cultural artefact illustrates how garments can visually represent cultural and personal values, although this may not be obvious to the viewer. Vaughan (2006) proposes that the lived relationship between user and object is an evolving act that is both temporal and located. Aesthetically the final body of work displays an integrated mix of Māori and Pākehā inspiration and design influences. But beyond this visual representation lies the challenge that these personal values cannot be seen by purely looking at a garment, as hidden or invisible values are not obvious. Nevertheless, for some people who know the story behind the garment and its design influences the hidden or invisible value can be both obvious and important (Mouwitz, 2013; Richins, 1994). When the wedding attire is exhibited memories, sentiment, and personal attachment can become apparent with accompanying testimony shedding light on the emotional and personal value of the wedding attire as a cultural artefact which lies alongside the considerations of design and production (Friese, 2001).

A key intention of this project has been that this personal bi-cultural interpretation of contemporary Aotearoa design through wedding attire, supported by theoretical evidence, may open doors for other non- Māori practitioners and colleagues to embrace, research, experiment and then develop their own practice within fashion design and educational avenues from a cultural perspective. I would hope that interested parties who review and connect to this research project, gain a more in-depth contextual understanding of tikanga Māori and can discover a new found confidence that supports their personal perspective, which could then reveal new assimilations of bi-cultural viewpoints through practice. This re-examination can contribute to the ongoing discussions surrounding the definition of what is a New Zealand design aesthetic in a fashion context. Discussions which are at the cutting edge of the New Zealand design scene, based on the level of current interest and debate in the literature (for example: De Pont, 2012; Lassig, 2010; Molloy, 2004; Walker, 2011).

The final Body of Work as a series of cultural artefacts represents information about culture within Aotearoa's contemporary society, inviting a response unique to its creator and the viewer. Most importantly however, the Body of Work has captured a moment in time through the lens of a personal, bi-cultural reflective practice methodology that can contribute to further research, comparisons and learning.

For me the research project has been enriching even while elements of the process have been challenging, highlighting that there will always be an opportunity to increase my bi-cultural understanding as a wife, practitioner and educator.

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Glossary of Māori Words

<i>Aotearoa</i>	<i>Māori name for New Zealand.</i>
<i>Aroha</i>	<i>To love, feel pity, feel concern for, feel compassion or to empathise.</i>
<i>Iwi</i>	<i>Extended tribe - often refers to a large group of people descended from a common ancestor.</i>
<i>Kakahu</i>	<i>General term for traditional Māori cloak.</i>
<i>Kanohi-ki-te-kanohi</i>	<i>Meeting face to face</i>
<i>Kete</i>	<i>Traditional baskets traditionally made and used by Māori people</i>
<i>Korowai</i>	<i>Name given to a Māori cloak.</i>
<i>Mana</i>	<i>Supernatural force in a person, place or object.</i>
<i>Marae</i>	<i>Courtyard - the open area in front of the wharenui, where formal greetings and discussions take place.</i>
<i>Māori</i>	<i>Indigenous person of Aotearoa / New Zealand.</i>
<i>Māoridom</i>	<i>The world or sphere of the Māori people.</i>
<i>Pākehā</i>	<i>Māori language term for non-indigenous New Zealanders who are of European descent.</i>
<i>Tangihanga</i>	<i>Weeping, crying, funeral, rites for the dead, obsequies.</i>
<i>Tapuika</i>	<i>Māori people of New Zealand.</i>
<i>Taonga</i>	<i>Treasure, anything prized - applied to anything considered to be of value including socially or culturally valuable objects.</i>
<i>Tikanga</i>	<i>Māori customs and traditions.</i>
<i>Tupuna</i>	<i>Ancestor, grandparent</i>
<i>Urupa</i>	<i>Burial ground (cemetery).</i>
<i>Wharenui</i>	<i>Meeting house, large house - main building of a marae where guests are accommodated.</i>
<i>Whanau</i>	<i>Extended family, family group.</i>

Participant Observation through Self-Observation

Purpose	Through self-observation and engagement of one's own practice I aim to identify working methods and an enhanced understanding of research methodologies in relation to the free-form draping methods applied in this project.
Criteria	To use this experiment as an observational tool to establish methodologies rather than focusing on the completed drape as a functional wedding bodice. Free-form drape a wedding bodice using partial criteria from the "Marry Me" wedding dress case study, building upon the more traditional aesthetic of this piece.
Setting	Studio based recording while designer actively drapes wedding gown bodice on mannequin
Resources	Mobile phone as a recording device / set on tripod Mannequin / calico / pins / shears
Preparation	Fitted bodice / constructed and fitted on mannequin previous to starting experiment Pre-prepared sections of fabric ready for draping / weaving feature will be the focus
Time Frame	Unlimited



Figure 97.

Dinsdale, D. (2014). Observation experiment. Drape 1. Digital Photography.

Figure 98.

Dinsdale, D. (2014). Observation experiment. Drape 2. Digital Photography.



Figure 99.

Dinsdale, D. (2014). Observation experiment. Drape 3 .Digital Photography.

Figure 100.

Dinsdale, D. (2014). Observation experiment. Drape 4. Digital Photography.

Figure 101.

Dinsdale, D. (2014). Observation experiment. Drape 5. Digital Photography.

Figure 102.

Dinsdale, D. (2014). Observation experiment. Final. Digital Photography.

Findings

Section	Photographic Evidence	The above photographs were produced as a separate series to support the recording process and to display evidence of the free-form draping method in the stages it was recorded.
1	Time frame	Experiment 1 – Two minutes 34 seconds Experiment 2 – Two minutes 58 seconds Experiment 3 – Two minutes 45 seconds Experiment 3 – 59 seconds / Incomplete as memory on recording device was full
2	Discoveries	How spontaneous and rapidly I worked on the mannequin. Although this was a simplified draping experiment I had expected it to take a lot longer and had thought that I would recreate and adjust the draped piece as I worked but this was very minimal in the process.
3	Important areas of the process	<p>Visualisation of the process as a whole started from the moment I began draping in stage 1. Through visualising the next step while I was working intuitively and actively making, it always “felt” like I knew what the next step was, that there was confidence in my decision making and evaluation of the bodice to move beyond what I was actually physically creating.</p> <p>Cyclic phases within the action research through reflective practice model (figure 8) played an important part in strengthening the draping process, incorporated with my tacit knowledge and informed experience as a fashion designer it enabled me to quickly reflect and evaluate within each cyclic phase.</p> <p>I did identify that working spontaneously without interruption and without stopping to record the process was beneficial to the creative draping method. Undoubtedly, having continuous “flow” in the process gave me a clear head and total focus to reflect and evaluate while generating and developing ideas in a timely manner.</p> <p>Reflective practice and evaluation while in the action of making all stages of the drape.</p> <p>How really important the mannequin is in the draping process .It seems like such an obvious statement but this three dimensional tool supported and enhanced all research methodologies. Comparatively, using two dimensional pattern making, the results would be quite different due to the characteristics of this more traditional method (e.g.: flat, lifeless, paper)</p>

4	Surprises	How I worked with the mannequin. The relationship I had with the mannequin surprised me when I observed the recording: the process seemed and felt very intimate. I was thoughtful and temperate in my approach, I used the mannequin effectively and constantly turned it back and forth to observe the work in progress. There was an appreciation of the relationship between the mannequin and the fabrics being draped. On reflection, my experience has given me a solid understanding of the combination of textiles/female form/draping to achieve confident outcomes.
5	Existing Methods Utilized	Observation Visualisation Tacit knowledge Reflective practice Action Research
6	Discovered Research Method	Three Dimensional Deviation in Action This research method was discovered after viewing the recordings of draping sessions. During the free-form draping experiment theories followed by procedures were applied to the mannequin unconventionally which opposed traditional methods of two dimensional pattern making. The act of applied making on a three dimensional form included stages of reflection and evaluation. This uncovered that intuitively I took action within the making to improve and refine the draped piece. Ongoing reflective practice after each stage of draping involved stationary and rotational analysis and evaluation of the garment evolving on the mannequin, this was a new development within my process of draping which had not been previously recognised.

Experiment 1: Multi Cultural Textile Sample

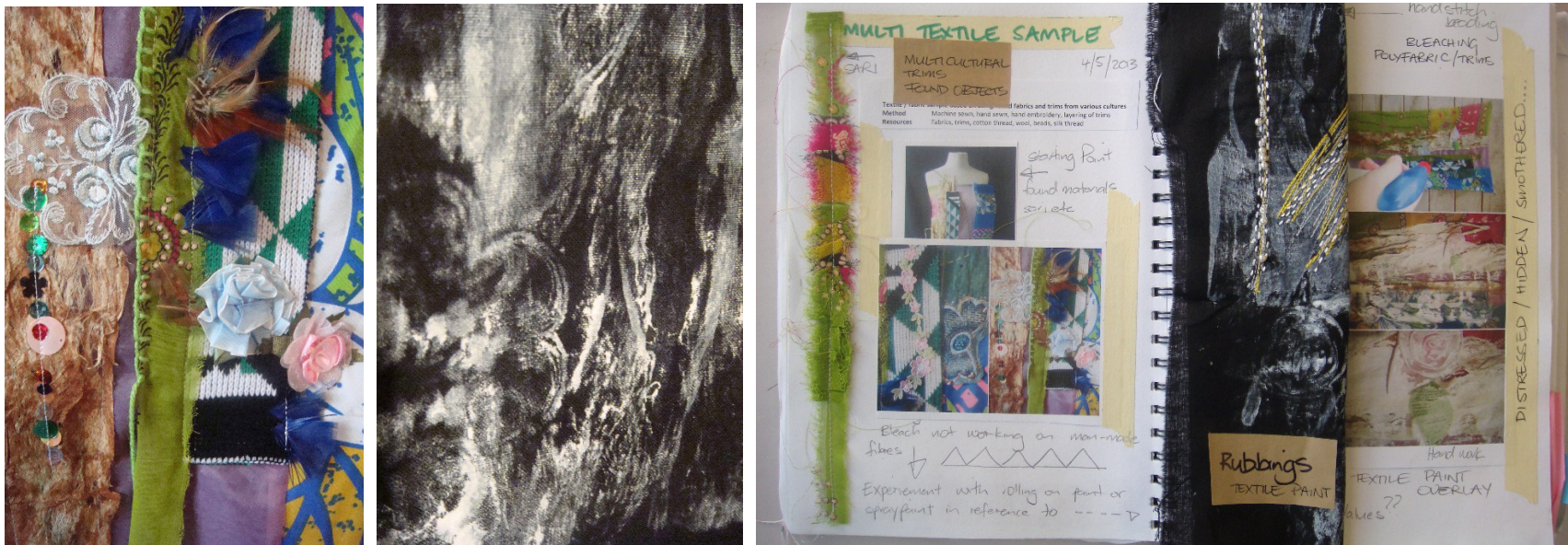


Figure 103.

Dinsdale, D. (2014). Juxtaposition of found and pre-loved objects and textiles from a multi-cultural perspective. Digital Photography.

Figure 104.

Dinsdale, D. (2014). Rubbing taken from sample 1 to form impressions through textile printing onto sample 2. Digital Photography.

Figure 105.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas. May 2013. Digital Photography.

Experiment 2: Drape / Inspired by Korowai



Figure 106.

Dinsdale, D. (2014). Sample 1: Boned and draped bodice. Inspired by wrapping aesthetic of Korowai. Machine embroidered letters in Māori word as a feature. Digital Photography.

Figure 107.

Dinsdale, D. (2014). Sample 2: Boned and draped over skirt. Inspired by wrapping aesthetic of Korowai. Digital Photography.

Figure 108.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas .May 2013. Digital Photography.

Experiment 3: Free-form Embroidery



Figure 109.

Dinsdale, D. (2014). Sample 1: Free form embroidery stitch used on Tapa cloth / experimentation with thread weight, colour palette & non-woven textiles. Digital Photography.

Figure 110.

Dinsdale, D. (2014). Sample 2: Free form embroidery / method: dissolvable wash away utilized to create handmade fabric out of silk thread. Juxtaposition of final pieces developed into a wedding over-bodice. Digital Photography.

Figure 111.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas July 2013. Digital Photography.

Experiment 4: Contemporary Taaniko



Figure 112.

Dinsdale, D. (2014). Sample 1: Free form embroidery stitch on leather / experimentation with stencil masking & textile paints. Digital Photography.

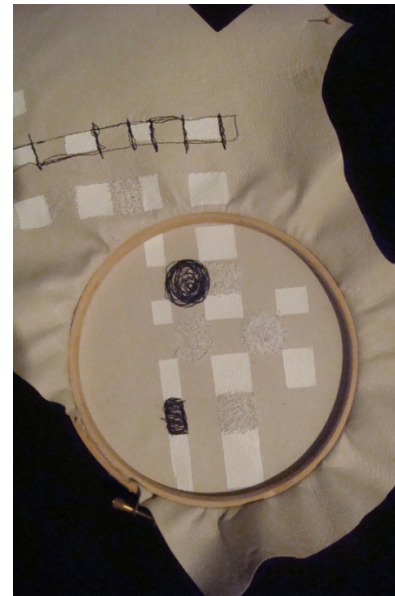


Figure 113.

Dinsdale, D. (2014). Sample 2: Close Up: Free form embroidery stitch on leather. Digital Photography.



Figure 114.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas .July 2013. Digital Photography.

Experiment 5: Knotting, Plaiting, Tying and Tassels.



Figure 115.

Dinsdale, D. (2014). Experimental over garment. Preparation on mannequin of wool. Digital Photography.

Figure 116.

Dinsdale, D. (2014). Experimental over garment. Front section, separation and plaiting front over bodice. Digital Photography.

Figure 117.

Dinsdale, D. (2014). Experimental over garment. Back section, plaited and knotted centre back section. Digital Photography.

Figure 118.

Dinsdale, D. (2014). Experimental over garment. Front section, completed front over bodice. Digital Photography.

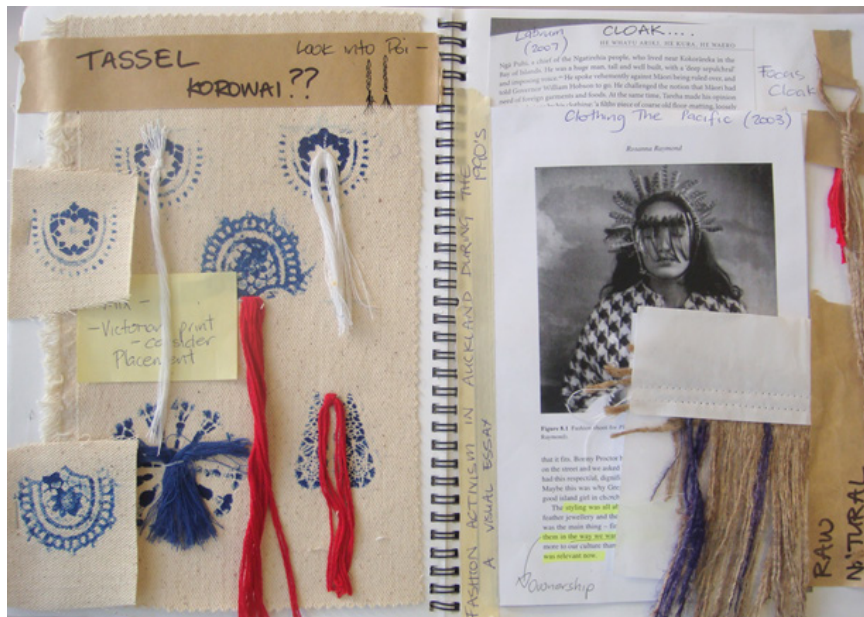


Figure 119.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas .October 2013. Digital Photography.

Experiment 6: Padding & Layering



Figure 120.

Dinsdale, D. (2014). Sample 1: Padded calico wedding bodice in progress / stitched and layered / wrapped and draped. Digital Photography.

Figure 121.

Dinsdale, D. (2014). Sample 2: Padded calico wedding bodice in progress / stitched and layered / wrapped and draped / tassels attached. Digital Photography.

Figure 122.

Dinsdale, D. (2014). Sample 3: Padded calico wedding bodice / top stitching as feature / wrapped and draped. Digital Photography.

Figure 123.

Dinsdale, D. (2014). Sample 4: Padded calico wedding bodice / stitched and multi layered / wrapped and draped. Digital Photography.

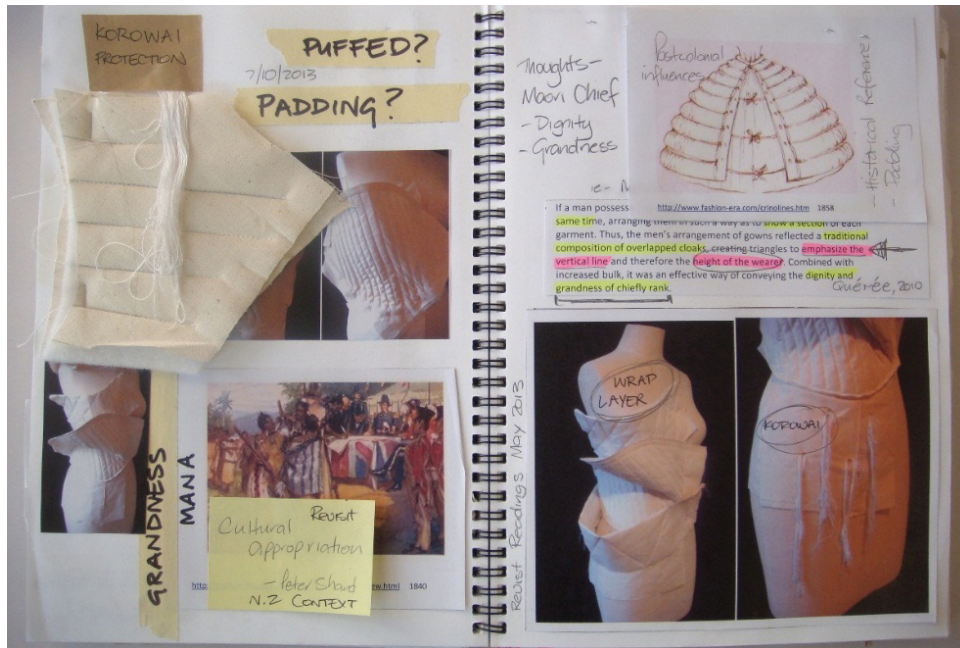


Figure 124.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas .October 2013. Digital Photography.

Experiment 7: Cross-Cultural Dressing Wedding Bodice



Figure 125.

Dinsdale, D. (2014). Sample 1: Cross-cultural dressing wedding bodice in progress. Digital Photography.

Figure 126.

Dinsdale, D. (2014). Sample 2: Cross-cultural dressing wedding bodice in progress. Digital Photography.

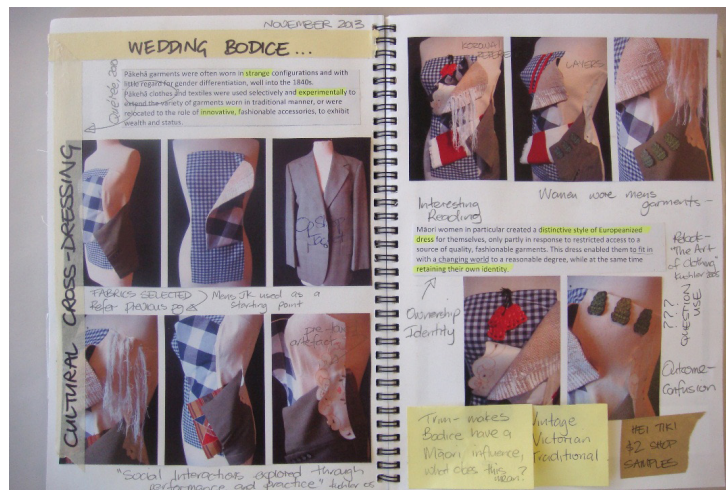


Figure 127.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas .November 2013.Digital Photography.





Figure 128.

Dinsdale, D. (2014). Visual Research Journal entry, recorded process of exploration of ideas .October / November 2013. Digital Photography.




Table of Cultural Artefacts

Tangible and non-tangible sources of inspiration which have been utilized in the making of wedding gowns and supporting wedding attire have been catalogued

ITEM	GIFTED BY	RELATIONSHIP TO AUTHOR	NARRATIVE
	Barbara Ellen Livesey	Mother	This is the single artificial flower that my mother has kept off her wedding veil from her marriage on 16/11/1957
	Barbara Ellen Livesey	Mother	This brooch was a gift to my mother on her 21 st birthday in 1956
	Barbara Ellen Livesey	Mother	Wedding cake decoration that my mother has kept off her wedding cake from her marriage on 16/11/1957
	Barbara Ellen Livesey	Mother	Wedding cake decoration that my mother has kept off her wedding cake from her marriage on 16/11/1957

ITEM	GIFTED BY	RELATIONSHIP TO AUTHOR	NARRATIVE
	Barbara Ellen Livesey	Mother	<p>This Cameo belonged to my mother's grandmother Edith Blanch Luxton Born 1872 Died 14/7/1965</p>
	Angela Hodge	Student	<p>Vintage textile items such as lace remnants, doilies, table cloths and table runners which have been collected over a number of years were gifted to use in the making of wedding attire Number : 24 pieces</p>
	Barbara Ellen Livesey	Mother	<p>Wedding bible from mothers wedding on 16/11/1957 The marriage took place in the Church of England (Anglican). The bible was purchased as a new artefact by the bride to reinforce her Christian beliefs and as a keep sake to remember the wedding day by.</p>
	Helen Livesey	Step-Mother	<p>Vintage textile items such as lace, doilies, parts of garments and garment accessories which belonged to Helen Livesey's grandmother and great grandmother were gifted to use in the making of wedding attire Number : 38 pieces</p>
	April Potaka	Friend	<p>Vintage textile items such as doilies and table runners which belonged to April Potaka's Pākehā grandmother were gifted to use in the making of wedding attire Number : 103 pieces</p>

ITEM	RELATIONSHIP TO AUTHOR	NARRATIVE
 <p data-bbox="472 505 846 921">Donna Dinsdale</p>	<p data-bbox="846 505 1171 933">Personal gift</p>	<p data-bbox="1171 505 1888 572">Kete gifted to author by husbands grandmother</p> <p data-bbox="1171 572 1888 933">Approx date 1985</p>
	<p data-bbox="846 942 1171 1440">Grandparents</p>	<p data-bbox="1171 942 1888 1050">Wedding photo Gordon Ronald Stagpoole & Rita May Salter Married 31st October 1932</p> <p data-bbox="1171 1050 1888 1440">The ceremony took place in Whanganui at the Church of England (Anglican).</p>

	<p>Tia marae is situated on Rangiuru Road ,Te Puke. The whanuenui is 125 years old</p>
	<p>Dinsdale family Korowai Date: pre 1975</p> <p>Not much is known about the cloak, the actual date of making is also unknown.</p> <p>At some stage the korowai has been repaired and a more contemporary trim has been added</p>

Figure 106.

Dinsdale, D., & Shirley, A. (2014). Table of cultural artefacts / catalogue of images. Digital Photography.

Experiment 1 : Hei Tiki

Context	Explore a personal bi-cultural viewpoint through a fantasy wedding gown Investigate contemporary wedding trends
Inspiration	Fantasy / Princess / Gypsy wedding gown aesthetic Hei Tiki Hei Tiki was a wedding gown developed in response to the fantasy princess bride phenomenon (Bailey, 2004; Boden, 2001; Hinz, 2011; Otnes & Pleck, 2003) which has gained popularity through global exposure. Reality television programmes such as “My Big Fat Gypsy Wedding” which capture the wedding ritual as memorable and unique in part to the spectacular, revealing fantasy gowns the young gypsy brides tend to favour (Kilgore, 2013).
Method of make	Free-form Draping on mannequin
Textiles	Calico, tulle, organza
Embellishment	Hand painting, screen printing, machine embroidery, artificial plastic flowers, hot fix crystals, cotton yarn

The Hei Tiki experiment was approached purely from an aesthetic and contemporary fashion perspective. The use of the hei tiki at the time of making was to implement the visual representation of cultural elements within the gown so that it connected with a contemporary New Zealand fashion design aesthetic.

On presenting the gown for critique at an AUT residency, and then later in a presentation, I was confronted with the use of hei tiki and my reasoning behind this. I felt challenged, confused, and to be honest quite ashamed, a lot of self-reflection was required to understand my position within the area of my research.

Misappropriation of the hei tiki symbol in this experimental wedding gown became a turning point in the project.

Over the 30 years of my bi-cultural marriage I had become immersed in and then (I hate to admit) took for granted what I saw within Māori culture on a regular basis.

I needed to address the above issue. Although I had access and was privileged within an extended whanau to have some understanding of Māori culture, I was still a non- Māori designer and needed to find my place, and my confidence. This important area of investigation, which had underpinned the research project in different ways from the beginning, now needed acknowledgement and theoretical rigour to strengthen and support my research direction.

As I moved forward in the project I then focused on how, or if at all, hei tiki and other Māori symbols could retain their cultural integrity if used within fashion design (Shand, 2002). I questioned whether non- Māori designers like myself had the right to re-interpret the hei tiki without cultural ownership¹¹ and what impact this had in a fashion design context within Aotearoa.

In the framework of this research project there was an issue of cultural authenticity in regard to the use of this iconic Māori symbol. Through self-reflection and ongoing research, I developed a new appreciation and understanding of Māori culture which has contributed to the research issue of cultural appropriation within Aotearoa discussed in Chapter 1.

To summarise, although the Hei Tiki wedding gown had successful elements in relation to the contemporary fantasy bride there will need to be a re-evaluation of Hei tiki in regard to the principles of tikanga Māori and using it within the final body of work.

11. *Cultural ownership refers to Māori people of New Zealand having the authority to use traditional Māori culture due to their heritage.*

Experiment 2 : Marry Me

Context	Develop a wedding gown through a co-creation process for a proposed bride with a bi-cultural heritage Explore a personal bi-cultural viewpoint within a New Zealand design aesthetic
Inspiration	Criteria set by bride ¹² (Appendix D, Table One) Personal antique jewelry ¹³
Method of make	Free-form Draping on mannequin
Textiles	Duchess wedding satin, silk chiffon, wedding tulle
Embellishment	Machine embroidery, beads

This wedding gown was developed as an opportunity to work through a process of co-creation¹⁴ within a bi-cultural framework. The proposed bride was invited to answer this question, “If you could choose your dream wedding dress what would it look like and what would the dress represent for you as a bride”.

Re-interpretation of objects, such as the antique jewelry used in the Marry Me wedding gown in the form of embroidery, created an opportunity to use an artefact of personal value that held precious memories for the owner. There was a sharing of personal narrative and memories between the designer, proposed bride and artefact owner which supported the design process and ultimately the value of the wedding gown for the proposed bride.

The jewelry manifested into an integral part of the design of the wedding gown. In this context it is not just an isolated piece of jewelry worn as an accessory but an important feature which contributes to the wedding gown aesthetic. Transformation occurred. The jewelry as a personal artefact becomes part of the wedding gown, the wedding gown then becomes the actual artefact itself, an artefact placed upon an artefact.

This making supported a co-creation process which the proposed bride felt was successful. The final gown was received with a very positive response. The use of personal artefacts and cultural elements as design features within the gown met the criteria that was required by the proposed bride.

On reflection, as the designer, my main input had been into the consultation and implementation of the wedding gown making. An honest comment would be that I felt like I “lost my voice’ from a design perspective. Although I had some freedom to design and create the wedding gown, the co-creation process stifled my ability to experiment and develop a personal bi-cultural aesthetic to its full potential.

The final body of work has given me the complete freedom to approach the making without design constraints, to use personal lived experience to inform and guide the making in a way that reflects my personal bi-cultural interpretation. This is an important aspect of the project if I aim to achieve wedding attire that is exploring and then supporting a personal bi-cultural viewpoint that is unique to this research project and the creator.

12. Criteria were formulated through discussion with the proposed bride.

13. In the initial discussion with the potential bride she suggested that the use of a personal artefact such as a piece of antique jewelry could be utilised to bring aspects of her cultural heritage to the wedding gown. She discussed her bi-cultural heritage which she wanted to represent through the wedding gown, as she had a close relationship with her Pākehā Grandmother. She felt there could be some object that had meaning and had belonged to her. A personal artefact of antique jewelry was selected that had been given to the proposed bride’s grandmother as a present on her 21st birthday in 1956.

14. Co-creation is a theory of interactions, more specifically, co-creation involves setting up new modes of engagement for individuals (Gouillart, 2010).

Table One: Criteria Set by Proposed Bride for Marry Me Wedding Gown

Bride	Ethnicity- Māori / Pākehā Age – 28yrs When asked the above question she knew straight away what she wanted and just blurted it out, like she had been thinking about it for a while
Style	Strapless / straight neckline which comes out from body Fitted Bodice – weaving / tight with bust cups / laced up at back with ties and feather things hanging off the ends / Waist definition, pull in waist / bodice will be solid or plain with a feature. Like jewelry, a little feature – might be red or blue. Not sewn in but antique jewelry. Only bling will be this antique jewelry Long skirt –Big skirt, starts big / layered but not too big / long at back short at front so I can show off my amazing cool shoes. Take long skirt off to have short skirt underneath. Skirt is all out and you can move and it will flow but it's not fluffy or puffy looking.
Veil	ALL OUT! / not long but cool Cover face and whole shoulders All about the veil Take off like a garment / like a hood / wearing a hoodie type thing but still a veil
Colour	Champagne or dusky pink
Features	Something Māori / Something Pākehā Woven bodice of some sort to represent the Māori side of me. Feathers in reference to Māori / Not actual feathers / mimic feathers or that look of them Jewelry – Pākehā features of old jewelry (eyelets could be jewelry?) Using the jewelry as a feature set into something (like a beaded neckpiece set into waistline) Like Grandmas jewelry that is in our family, something that has meaning and belonged to someone
Value	Value in the dress is – both sides of family uniting It's not just a wedding dress but a life time commitment, like the ring that you put on you wear it forever The bodice will have an amazing historical value in its features The dress will be really beautiful and the only time I will wear a dress so it is special, I never wear dresses so this is special. That's why I want a short skirt underneath so I have two styles in one, so I can keep wearing the dress all day and night

Experiment 3 : Wedding Performance

Context	<p>Explore a personal bi-cultural viewpoint</p> <p>Explore a multi-cultural approach</p> <p>Experiment with poi as supporting wedding accessories</p> <p>Poi as objects used for performance</p> <p>Experiment with colour</p> <p>Present work in Bay of Plenty Polytechnic staff exhibition eScape 2014</p>
Inspiration	<p>Bridal rhyme - Something old, something new, something borrowed, something blue</p> <p>Post-colonial, Māori , Pacific peoples</p>
Method of make	Free-form Draping
Textiles	Assorted textiles and trims
Embellishment	Machine embroidery, hand embroidery, hot fix crystals, sequins, image transfer.

The Māori poi constructed focused on four subthemes that communicated a mixture of cultures. As I have experienced first-hand, the poi used in the New Zealand tourist industry by Māori cultural groups shifts into a highly visible tool to communicate Māori culture to foreign tourists.

Parallels between the wedding gown as an object in a wedding ritual (performance) and the poi were examples produced as items used as wedding accessories rather than functional performance objects.

Extending on bi-cultural influences, these particular experimental models moved beyond Māori and Pākehā culture to incorporate aspects of post-colonial New Zealand and Pacific Island culture which is highly visible in New Zealand society. Touching on “multi-cultural” influences gave the making unique character through colour and textiles.

Juxtaposition of embellishment and textiles revealed an interesting mix of colours, textures and pattern that communicated cultural diversity. For viewers there was some confusion in the placement of the wedding poem text in regard to the images, printed textiles and embellishment. The challenge this created for viewers in regard to questioning their own cultural boundaries and what represents a New Zealand design aesthetic was an interesting discussion which came out of the exhibition.

Analysis of the work in regard to the use of colour, which did distract and cause confusion in relation to traditional wedding attire colour palettes. To date I have focused on the reinterpretation of the traditional and culturally defined meaning that is associated with the “white wedding dress”, therefore the colour palette in the final body of work will be more soft and neutral to support this and to complement the tones of the pre-loved textile artefacts.

The poi experimentation has contributed to the direction of research by establishing that although the multicultural context was colourful and effective, this distracts from the traditional wedding attire aesthetic I am aiming to achieve. Further experimentation is required of a multicultural direction within the preferred colour palette, this will address whether the project has potential to move beyond a bi-cultural framework and if so why?

Experiment 4 : God Save our Gracious Queen

Context	Explore a personal bi-cultural viewpoint through a korowai Experiment with korowai aesthetic as a wedding garment or accessory Integrate Pākehā and Māori cultural symbolism, experimenting with multi-cultural & post-colonial European NZ aesthetic Present work in Bay of Plenty Polytechnic staff exhibition eScape 2014
Inspiration	Traditional Māori korowai Pre-loved textile artefacts of value Gifted sentimental artefacts of value
Method of make	Free-form Draping on mannequin
Textiles	Calico, printed cotton
Embellishment	Assorted gifted textiles, feathers, machine embroidery, found objects
<p>Kakahu¹⁵ are unique family taonga, signifying cultural pride, prestige, honour and special status for the wearer. As they are passed from one generation to the next they become treasured heirlooms and sacred cultural artefacts (Evans & Ngarimu, 2005; Pendergrast, 1994; Tamarapa, 2011). Throughout my bi-cultural marriage I have seen the Dinsdale¹⁶ family Korowai¹⁷ featured within numerous family rituals and special occasions.</p> <p>Personal narrative attached to individual families of Tapuika iwi is communicated through the unspoken aroha and mana that the cloak represents. The korowai signifying ancestral connections (Tamarapa,2011).</p> <p>Due to the richness of association between the wedding gown¹⁹ (Coney,1995; Walsh,2005) and Korowai, both of which are imbued with significance and symbolism, both items of clothing can represent the wearer's cultural history. Due to my association to the Tapuika Iwi, I considered the korowai an appropriate vehicle to address the research questions, and to explore and express my personal bi-cultural viewpoint through a garment.</p>	

15. General term for traditional Māori Cloak

16.Dinsdale is a family within the Tapuika Iwi.

17. Korowai is the name given to a Māori cloak which has a border along the bottom and the kaupapa (body of the cloak) is decorated with feathers and/or hukahuka (tassels) (Te Kanawa, 1992; Tamarapa, 2011).

18.Korowai are worn and used for events such as tangihanga ,unveilings, graduations and weddings.

19.Many woman chose to preserve their dresses because of the significance of their marriage ceremony to them. Some wedding gowns attain the status of family heirlooms and are passed down through several generations (Ehrman, 2011).

The use of the korowai design incorporated with pre-loved textile artefacts of value, explored and uncovered unfamiliar methods in which a personal bi-cultural viewpoint can be visually expressed. The juxtaposition of design elements and textiles within the piece led to a uniqueness of a reconfigured New Zealand design aesthetic that communicated a strong visual bi-cultural reference, the results leading to a more comprehensive understanding of how opposing influences can be incorporated successfully within a bi-cultural framework.

As in Wedding Performance (experiment 3) I wanted to complete further experimentation with multicultural and post-colonial European elements on the korowai. I had previously looked at the work of Jo Torr (Figure 2. p. 46) and had been inspired by her referencing of post-colonial European New Zealand. The aim was to capture a piece of Aotearoa's post-colonial history within a contemporary cultural artefact. This I hoped would be a comprehensive cross-section of influences in my experimentation to define what a New Zealand design aesthetic could look like.

As in Wedding Performance, once again for the viewer there was some confusion in the aesthetic of the piece and individual interpretation and opinions needed to be formed.

The most surprising discovery was that the use of pre-loved textile artefacts of value created an immediate aesthetic to the piece, expressing sentimental threads of history, admiration for craftsmanship and attachment to the piece for me personally.

Final analysis of the korowai has allowed me to draw out relevant areas of discussion in regard to the direction of the research and the final body of work.

The strength in the research which is discussed extensively throughout the exegesis, sits within a bi-cultural framework of personal lived experience. To be able to address this research question with integrity and rigour the multi-cultural influences will be discarded and only my personal bi-cultural perspective will be presented in the final body of work (Māori and Pākehā).

The references to post-colonial European New Zealand will be eliminated. The research has addressed the investigation into a contemporary New Zealand design aesthetic, this will be presented unique to this project, establishing a personal perspective within contemporary fashion design. Although the project utilizes pre-loved textile articles of value and inspiration from historical references the aim is to present the body of work within a contemporary fashion design context.

Analysis of Textiles, Embellishments, Inspiration and Methods.

	<i>Experiment 1 Hei Tiki</i>	<i>Experiment 2 Marry Me</i>	<i>Experiment 3 Wedding Performance</i>	<i>Experiment 4 God Save our Gracious Queen</i>	<i>Number of Times Utilized</i>
<i>Korowai inspiration</i>		✓		✓	2
<i>Hei Tiki symbol</i>	✓		✓	✓	3
<i>Pre -oved textile artefacts</i>		✓	✓	✓	3
<i>Print / image transfer</i>	✓		✓	✓	3
<i>Plaiting / weaving</i>		✓	✓	✓	3
<i>Feathers</i>	✓	✓		✓	3
<i>Beads / sequins / crystals</i>	✓	✓	✓		3
<i>Personal artefacts as inspiration</i>	✓	✓	✓	✓	4
<i>Machine Embroidery</i>	✓	✓	✓	✓	4
<i>Free-form Draping</i>	✓	✓	✓	✓	4

Method 1	Free-form Draping	<p>A method utilized within all four experiments. There are further opportunities to extend and experiment with textiles, embellishment and design elements within this process. Multiple design features within the wedding gown silhouette will be free-form draped without restriction which will then create one-off garments that are customised not only in design but in the use of textiles.</p> <p>The juxtaposition of both Māori and Pākehā inspiration and resources in the draping and making of the body of work will be unique to this research project. There will be experimentation and extension in the use of traditional models to achieve new and undiscovered fashion design outcomes through practice.</p> <p>This extension of existing methods ²⁰, will support the exploration of a personal bi-cultural viewpoint through wedding attire.</p>
Method 2	Machine embroidery	<p>This has featured in all four pieces of the work. After reflection on the use and aesthetic of this method I have extended on initial research and experimentation with a focused approach to replicate the traditional Māori design symbols off the Tia meeting house and the tannako border on the Dinsdale Korowai.</p> <p>My aim is to incorporate machine embroidered panels into one wedding gown and the wedding attire, challenging where and how Māori design motifs can be incorporated into actual garments in a respectful manner.</p>

Method 3	Pre-Loved Textile Artefacts of Value	These resources come gifted with the love and blessing of many family members and friends. In using these pieces in the actual making of wedding attire, I will be incorporating elements of historical reference, memories and representation of not only my personal bi-cultural viewpoint, but of those who have been generous enough to part with precious artefacts of personal value.
Method 4	Print	This has been utilized on three of the pieces of work in different ways (screen printing, hand painting, image transfer, stencil). Extension of the printing method will support the direction of a contemporary approach, the aim will be to achieve this through photography incorporated with digital textile design. A significant amount of the objects that have been used as inspiration, which I need to return to the owners, have been photographed and can be used within a digital textile print. This method gives me an opportunity to research and then capture visual representation to communicate a bi-cultural viewpoint.
Method 5	Korowai Aesthetic	The korowai I have taken inspiration from represents a traditional Māori cloak. The research to date (God Save our Gracious Queen, figures 39-48) has challenged the use of textiles and bi-cultural influences within a more contemporary approach but has retained the functional shape and wrapping qualities of the traditional korowai. Moving into the final body of work, my aim is that further research and development through free-form draping is completed and I can finalize how the korowai aesthetic qualities can be transferred into a wedding gown silhouette rather than the simplistic shape of a korowai as a cloak that wraps around the body.
Method 6	Plaiting	Further experimentation of the poi ropes (figure 66. p. 86) produced items that had potential as embellishment. Aesthetically the poi ropes will add movement and impact to one wedding gown. I aim that this will transform the gown from a traditional wedding gown silhouette to a wedding gown that has elements of performance incorporated through movement, size and quantities of this embellishment.
Method 7	Hei Tiki	Extend on the hei tiki symbol in a more appropriate manner. With the permission to use the hei tiki symbol from Tapuaka Iwi, there is an opportunity to research how this can be utilized appropriately and then developed further in wedding accessories.