

RICARDA

CANVIN

HERETICS

SS25

BA (HONS)

FASHION DESIGN

MAY 2024

FALMOUTH

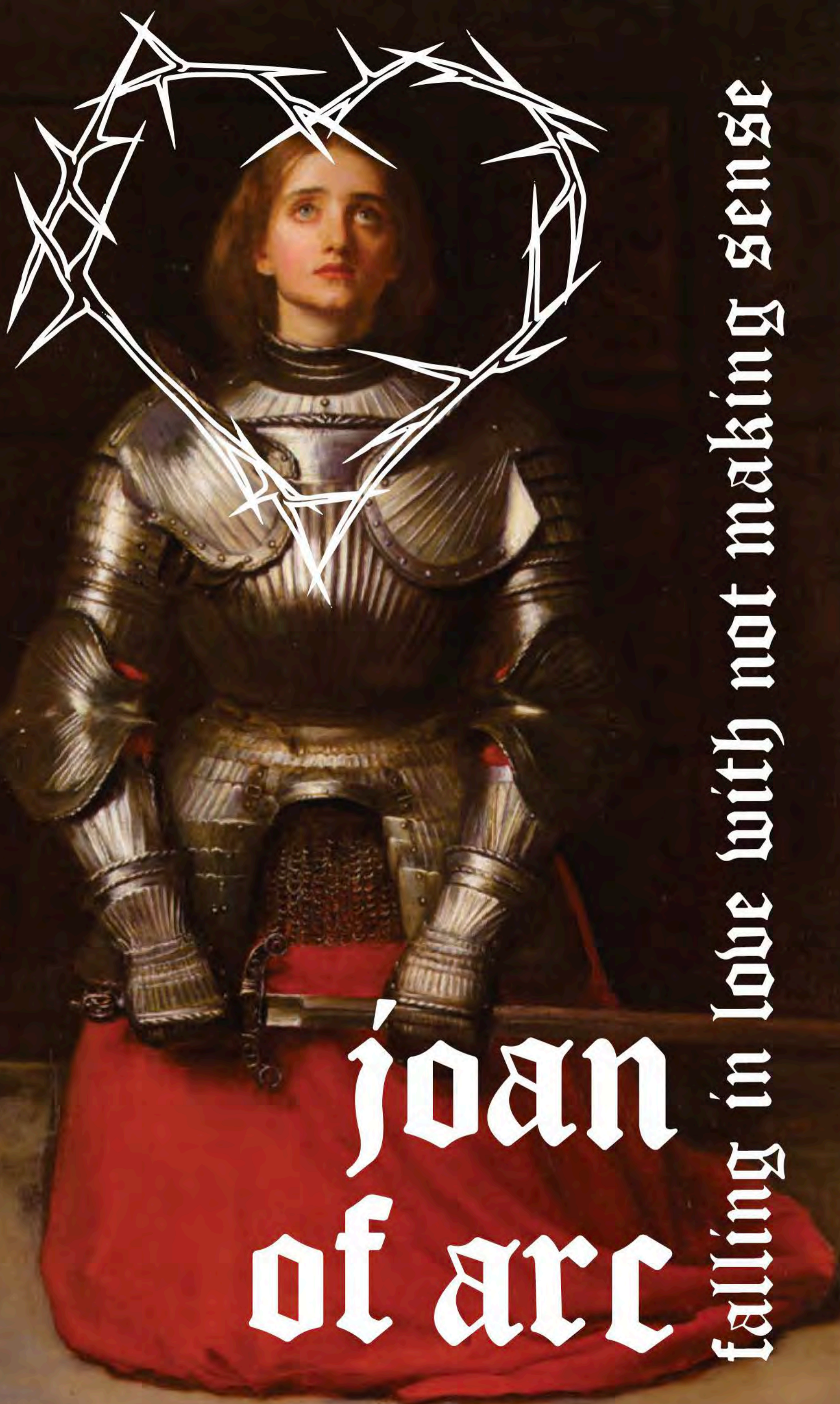


IN 1431, AGED 19, JOAN OF ARC WAS BURNED AT THE STAKE FOR HERESY.

THE HISTORICAL AND MYTHOLOGISED FIGURE IS FULL OF CONTRADICTION, FAMOUS FOR DEFYING BINARIES BY WEARING MEN'S CLOTHING BOTH ON AND OFF THE BATTLEFIELD.

JOAN, LA PUCELLE, WAS BOTH MAIDEN AND SOLDIER, BLURRING THE BOUNDARIES OF HER IDENTITY.

HERETICS IS A COLLECTION THAT CELEBRATES ALL THE BEAUTIFUL COMPLEXITIES OF QUEER IDENTITIES AND IS UNDERPINNED WITH THE INTENTION OF FALLING IN LOVE WITH NOT MAKING SENSE.



joan of arc

falling in love with not making sense

A REDISCOVERY OF
JOAN OF ARC'S LIFE
THAT'S "QUEER, ALIVE
AND FULL OF HOPE".

- THE SHAKESPEARE GLOBE TRUST, 2024.

SHE WAS A SOLDIER AT THE SAME TIME THAT SHE WAS THE VIRGIN, NOT JUST ONE GENDER DISGUISED AS ANOTHER, BUT SOMETHING ELSE ENTIRELY. SHE TROUBLES THE BOUNDARIES BETWEEN THE TWO GENDERS RATHER THAN SIMPLY MOVING BETWEEN THEM, PRESENTING A LAYERED, NUANCED, AND COMPLICATED IDENTITY THAT DOESN'T FIT NEATLY INTO A BINARY CATEGORY.

- COWANS, 2015.

AND HER CRIMES WERE NOTORIOUS, FOR SHE WAS CAPTURED WEARING A CAPE OF GOLD CLOTH, COMPLETELY OPEN, A CAP, AND HER HAIR CUT ROUND LIKE A MAN'S. IN GENERAL, CASTING ASIDE ALL FEMININE MODESTY, FLOUTING NOT ONLY WOMANLY DECENCY BUT EVEN THE CONDUCT OF VIRTUOUS MEN, SHE ENJOYED ALL THE ORNAMENTATION AND ATTIRE OF THOSE MOST DISSIPATED MEN...

- HOBBS, 2005.

IN OCCUPYING THE IMAGE OF AN EFFEMINATE, IMMORAL MAN, JOAN SEEMS TO TRAIPISE SEVERAL BOUNDARIES AND FLAUNT A TANGLE OF DEGENERATE CONTRADICTIONS...

COWANS, 2015.



HERETICS

MOTIFS FOUND IN ANDREA ZANATELLI'S DIGITAL EMBROIDERY COLLAGES INSPIRED HERETICS' BRANDING.

THE SWORD INVOKES IDEAS OF STRENGTH AND REFERENCES JOAN OF ARC. THE FLAMING HEART, A SYMBOL OF LOVE AND PASSION, HAS BEEN REIMAGINED TO EMPLOY THE SAME ELEMENTS WHILE VEERING AWAY FROM RELIGIOUS ASSOCIATIONS.

THE LOGO IS A VISUAL REPRESENTATION OF THE COLLECTION'S THESIS STATEMENT "ARMOURING GENDER HERETICS AND FALLING IN LOVE WITH NOT MAKING SENSE".

THE CONCEPT OF "GENDER HERETICS" IS A SATIRICAL REFERENCE TO AN ARTICLE PUBLISHED IN THE CATHOLIC WORLD REPORT, IN WHICH "GENDER IDEOLOGY" IS DEEMED A "HERETICAL ATTACK ON CHRISTIAN ANTHROPOLOGY" (CHALK 2022).

THE INTENTION TO ARMOUR GENDER HERETICS TRANSLATES IN DESIGNS THAT STRIVE TO MEET THE LONG IGNORED FASHION NEEDS AND WANTS OF QUEER AND TRANS* PEOPLE ON BOTH AN AESTHETIC AND FUNCTIONAL LEVEL.



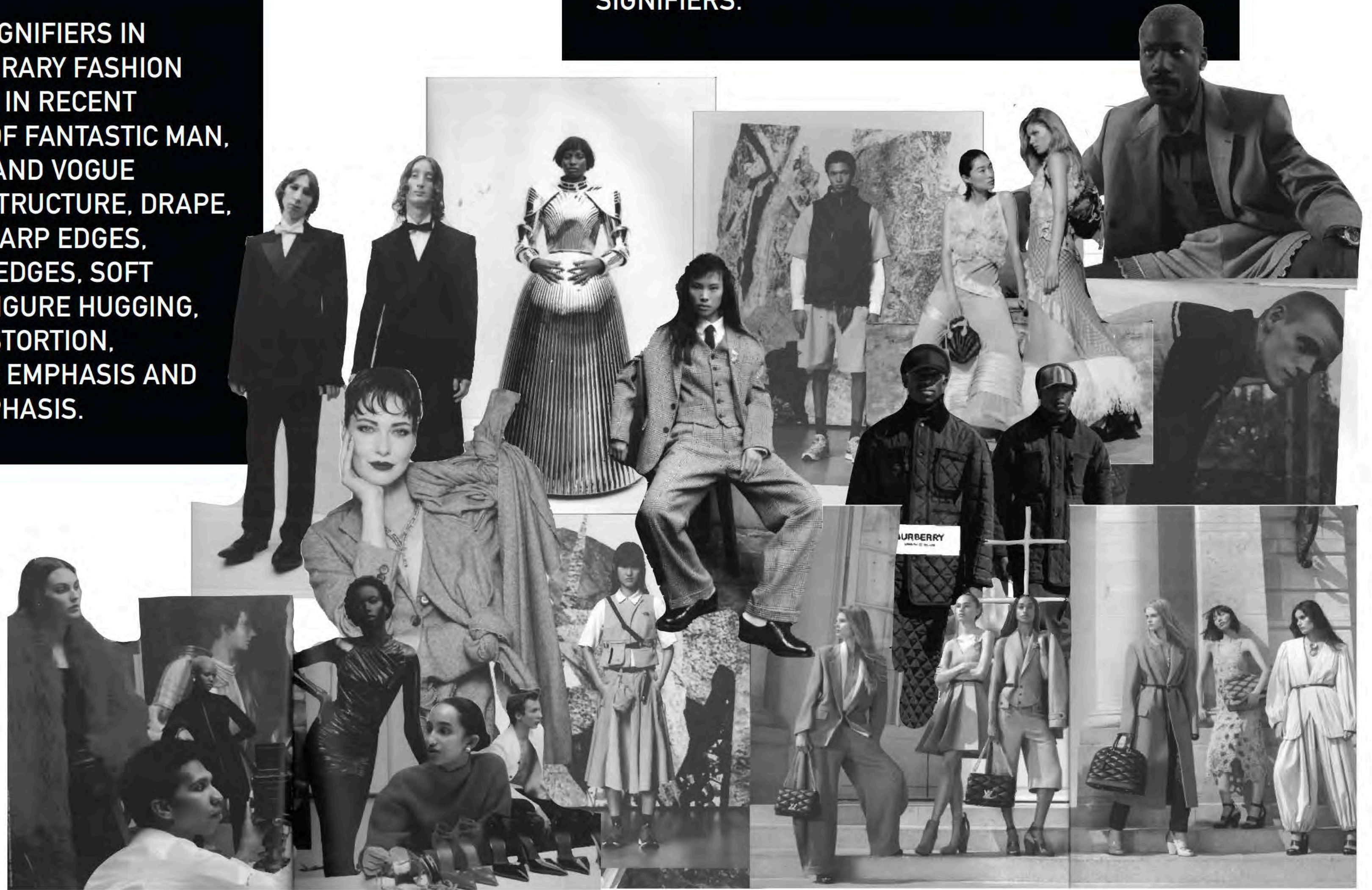
Gender & Fashion

FASHION IS AN INCREDIBLY USEFUL TOOL IN EXPRESSING GENDER IDENTITY AND EXPERIENCING GENDER EUPHORIA. GENDERED FASHION SIGNIFIERS CAN BE EMPLOYED, COMBINED AND REJECTED TO AID IN AUTHENTIC SELF-EXPRESSION.

IN CONTEMPORARY FASHION, ANDROGYNY IS OFTEN SHOWN AS WOMEN IN MENSWEAR AND MEN IN WOMENSWEAR. HOWEVER, THIS IS AN OVER-SIMPLIFIED REPRESENTATION. ANDROGYNY LIES IN THE ABSENCE OR CONVERGENCE OF GENDERED FASHION SIGNIFIERS.


GENDER SIGNIFIERS IN CONTEMPORARY FASHION AS SHOWN IN RECENT EDITIONS OF FANTASTIC MAN, HUCK, I-D AND VOGUE INCLUDE STRUCTURE, DRAPE, FRILLS, SHARP EDGES, ROUNDED EDGES, SOFT VOLUME, FIGURE HUGGING, FIGURE DISTORTION, SHOULDER EMPHASIS AND WAIST EMPHASIS.

SECONDARY RESEARCH




fashion & research

PRIMARY RESEARCH

| | | | | | | | | | | | | | | | |
|---|--|--|--|--|--|--|--|---|--|--|--|---|--|--|--|
| <p>A QUESTIONNAIRE INSPIRED BY THE WORKS OF BRITT (2019) AND NELSON (2019) WAS USED TO ESTABLISH THE FASHION NEEDS OF THE TARGET GROUP. QUANTITATIVE AND QUALITATIVE DATA WAS COLLECTED USING THE FEA CONSUMER NEEDS MODEL.</p> | | | | | | | | <p>THE MAJORITY OF PARTICIPANTS WERE SLIGHTLY SATISFIED (27.3%) WITH THE CURRENT RETAIL MARKET, FOLLOWED BY SLIGHTLY UNSATISFIED (18.2%).</p> | | | |  | | | |
| <p>RECURRING THEMES IN WHAT PARTICIPANTS WANT TO EXPRESS THROUGH FASHION...</p> | | | | | | | | <p>PARTICIPANTS WERE MOST DRAWN TO OVERSIZED (39.4%) AND RELAXED (21.2%) FITS.</p> | | | | | | | |
| <p>...COMFORT ...PERSONALITY/IDENTITY/INDIVIDUALITY ...MASCULINITY/FEMININITY ...GENDER NONCONFORMITY/ANDROGYN ...CONFIDENCE/STRENGTH</p> | | | | | | | | <p>RECURRING THEMES IN PARTICIPANTS' FAVOURITE, GENDER-AFFIRMING TROUSERS...</p> | | | | | | | |
| <p>RECURRING THEMES IN PARTICIPANTS' FAVOURITE, GENDER-AFFIRMING TOPS...</p> | | | | | | | | <p>...WIDE/BAGGY/FLARED LEG ...HIGH/MID/LOW WAIST ...FITTED/LOOSE AT HIPS/WAIST/THIGHS</p> | | | | | | | |
| <p>...PATTERNS/GRAPHICS THAT DISTRACT FROM THE FIGURE ...OVER-SIZED/FIGURE CONCEALING FIT ...CROPPED LENGTH ...LOW/HIGH NECKLINE</p> | | | | | | | | | | | | | | | |
| <p>RECURRING THEMES IN PARTICIPANTS' FAVOURITE, GENDER-AFFIRMING SKIRTS/DRESSES...</p> | | | | | | | | <p>THE QUESTIONNAIRE HAD 33 PARTICIPANTS ACROSS 11 DIFFERENT GENDER IDENTITIES.</p> | | | | | | | |
| <p>...MAXI LENGTH ...HIGH NECKLINE ...LIGHT MATERIALS</p> | | | | | | | | <p>LIMITATIONS: SMALL SAMPLE SIZE LACK OF DIVERSITY IN ETHNICITY, LOCATION, AGE, AND GENDER IDENTITY. WHILE INCLUDING OPEN QUESTIONS RESULTED IN DETAILED, PERSONAL RESPONSES, THEY COMPLICATED THE INTERPRETATION OF THE DATA.</p> | | | | | | | |

fashion & gender

PRIMARY RESEARCH

| | | | | | | | | | | | |
|---|--|--|--|--|--|--|--|--|--|---|---|
| HOW DO YOU DESCRIBE YOUR GENDER IDENTITY? | | | | | | | | | | THE MOST POPULAR STYLES/AESTHETICS WERE PUNK (15.2%), GOTH (15.2%) AND CASUAL (15.2%). |  |
| "I FIND IT HARD TO PUT INTO WORDS AS I MOSTLY SAY IT'S JUST ME? WHILST I SEE MYSELF AS A WOMAN AND FEMININE PRESENTING IT'S MORE PERSONAL THAN THAT. I'VE FELT OTHERED OR OUTCASTED FOR A LOT OF MY LIFE AND I THINK NOT FITTING INTO TRADITIONAL GENDER BOXES PLAYS A PART IN THAT." - ANON. | | | | | | | | | | | |
| | | | | | | | | | | DO YOU HAVE ANY FASHION/CLOTHING "HACKS" THAT HELP DECREASE GENDER DYSPHORIA/INCREASE GENDER EUPHORIA? | |
| WHAT DO YOU WANT TO EXPRESS THROUGH YOUR FASHION/CLOTHING? | | | | | | | | | | | |
| "REBELLION AND MY PAST AND SURVIVAL AND KINDNESS." - ANON. | | | | | | | | | | "LOTS OF JEWELLERY, AS MUCH AS I CAN BARE THE WEIGHT OF, IT CAN BE A HUGE MIX OF MASC AND FEMME AND DRAWS PEOPLE'S EYES TO THE SHINY METAL SO PEOPLE DON'T PERCEIVE YOU AS MUCH." - ANON. | |
| | | | | | | | | | | "BUYING SECOND HAND MAKES ME FEEL BETTER ABOUT HAVING SUCH A REVOLVING, FLUID WARDROBE." - ANON. | |
| IN TERMS OF FASHION/CLOTHING, HOW DO YOU WANT TO BE PERCEIVED BY OTHERS? | | | | | | | | | | | |
| "I WANT MY CLOTHES TO BE A CONFUSING YET COMPLIEMTARY MIX OF HANDSOME AND BEAUTIFUL." - ANON. | | | | | | | | | | "AS A CHILL PERSON AND ALSO AS A QUEER PERSON, I GUESS (I PARTICULARLY LIKE BEING PERCEIVED AS QUEER BY OTHER QUEER PEOPLE)." - ANON. | |
| "AS A PERSON THAT IS COMFORTABLE IN WHAT THEY'RE WEARING AND DOESN'T CARE IF WHAT THEY'RE WEARING MEETS CONVENTIONAL FASHION/BEAUTY STANDARDS." - ANON. | | | | | | | | | | | |
| | | | | | | | | | | "MAINLY AS A DIY PUNK, BUT SOMETIMES A FANCY VICTORIAN GENTLEMAN." - ANON. | |
| | | | | | | | | | | "FOR A LACK OF BETTER WORDS SEXY ALIEN BABYGIRL DOLL." - ANON. | |

colours & materials

THE MOST POPULAR
TEXTURES/MATERIALS WERE
SOFT, LIGHTWEIGHT, SMOOTH,
NON-STRETCH



THE MOST POPULAR
TONES/COLOURS WERE
EARTH TONES



THE MOST POPULAR
PRINTS/PATTERNS WERE NO
PRINTS/PATTERNS, PLAIDS AND
FLORALS

PHASE 1

CIRCULAR DESIGN STRATEGIES

EMOTIONAL DURABILITY

CHAPMAN'S (2009) EMOTIONALLY DURABLE DESIGN FRAMEWORK INCLUDES ATTACHMENT & NARRATIVE. ATTACHMENT REFERS TO THE USER'S "STRONG EMOTIONAL CONNECTION TO THE PRODUCT" IN PART "DUE TO THE SERVICE IT PROVIDES" (CHAPMAN 2009). I INTEND TO NURTURE THE FORMATION OF ATTACHMENTS BETWEEN MY COLLECTION AND IT'S WEARERS BY ADDRESSING THE FASHION NEEDS AND WANTS OF TRANS* AND QUEER PEOPLE THROUGH "SHAPESHIFTING" AND ADJUSTABILITY. NARRATIVE REFERS TO "A UNIQUE PERSONAL HISTORY" THAT THE USER SHARES WITH THE PRODUCT (CHAPMAN 2009). THE ADJUSTABLE, CUSTOMISABLE NATURE OF MY COLLECTION WILL ALLOW WEARERS TO ADAPT THE GARMENTS AND WEAR THEM IN UNIQUE WAYS ACCORDING TO THEIR PREFERENCES, PERMITTING THE DEVELOPMENT OF PERSONAL HISTORIES.

CHOICE OF MATERIALS

THE USE OF NATURAL MATERIALS MAKES IT POSSIBLE FOR THIS COLLECTION TO RETURN TO THE EARTH THROUGH BIODEGRADATION. USING DEADSTOCK MATERIALS WHERE POSSIBLE WHILE STILL ACHIEVING THE DESIRED AESTHETIC, REDUCES THE NEED FOR RAW MATERIAL EXTRACTION.

SUSTAINABLE WORK ETHIC

A PRODUCT CANNOT BE CONSIDERED SUSTAINABLE IF THE PROCESS OF ITS CREATION NEGATIVELY IMPACTS THE MENTAL AND PHYSICAL HEALTH OF THE MAKERS. AN UNHEALTHY WORK ETHIC CANNOT BE SUSTAINED. ONE WAY TO TACKLE THIS IS BY ADHERING TO A STRICT BUT REASONABLE SCHEDULE THAT ALLOWS FOR WORK-LIFE BALANCE AND BY HAVING OPEN, HONEST CONVERSATIONS ABOUT MENTAL HEALTH AND WORK PRESSURE.

Information

PHASE 2

EXPLORING HOW SHAPE, COLOUR, PRINT AND SILHOUETTE INTERACT WITH THE BODY AND THE EFFECTS ON PERCEPTIONS OF GENDER THROUGH COLLAGE.

COMPOSITIONS THAT DRAW THE EYE TO THE SHOULDERS TEND TO HAVE A MASCULINISING EFFECT, WHILE ACCENTUATED WAISTS ARE ASSOCIATED WITH FEMININTIY.

ONE WAY OF ACHIEVING AN ANDROGYNOUS APPEARANCE IS BY INTERRUPTING THE FORMS OF THE BODY WITH ASSYMETRIC FEATURES AND DRAWING ATTENTION TO AREAS OF THE BODY NOT TYPICALLY ASSOCIATED WITH THE BINARY GENDERS.



Journal for Artists

PHASE 3

CREATING INITIAL DESIGNS BY COLLAGING WITH CONCEPT RESEARCH IMAGERY AND TRACING GARMENT IDEAS.

THIS METHOD IS VERY SPONTANEOUS AND FREES ME OF THE CONSTRAINTS OF ANY PRECONCEIVED NOTIONS OF CLOTHING THAT I HOLD.

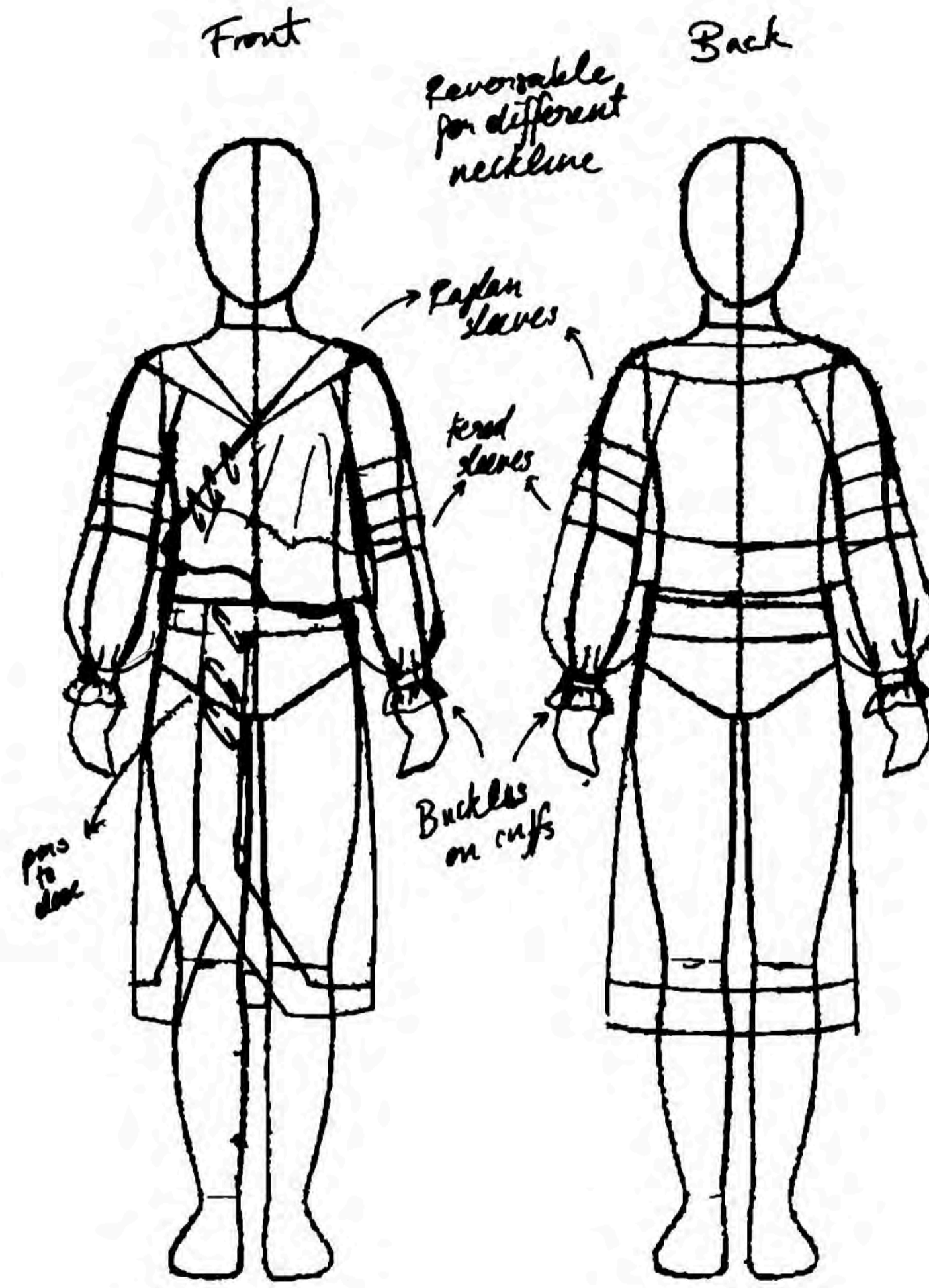
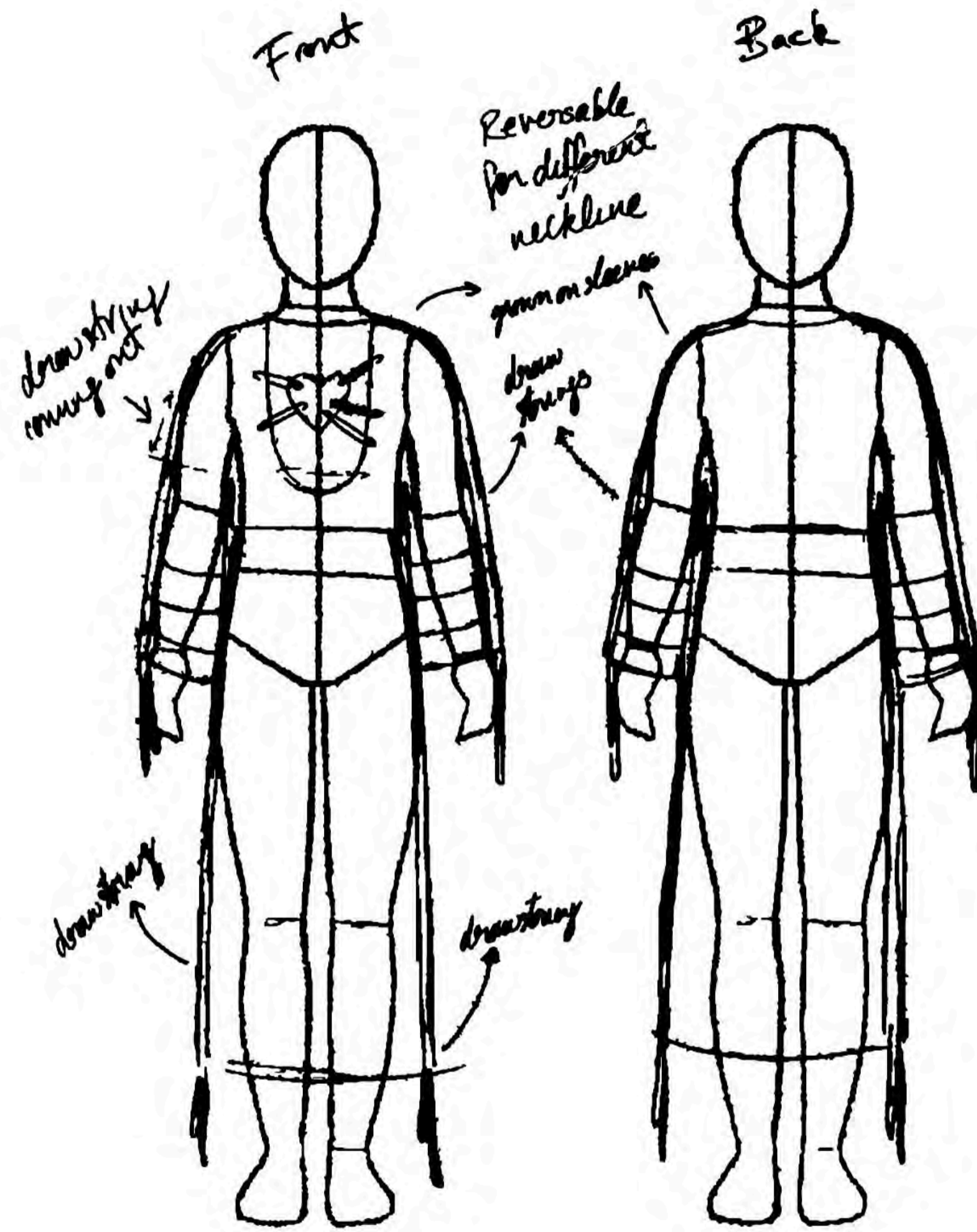
INSTEAD OF TRYING TO DESIGN A SHIRT, FOR INSTANCE AND BEING CONSCIOUSLY OR SUBCONSCIOUSLY RESTRAINED BY CURRENT IDEAS OF WHAT A SHIRT IS, THE COLLAGES ALLOW ME TO DISCOVER UNIQUE SHAPES THAT I CAN THEN REFINE INTO GARMENTS.



Design

FURTHER REFINING DESIGNS BY SELECTING 6 OUTFITS AND BRAINSTORMING POSSIBLE CONSTRUCTION DETAILS AND FUNCTIONAL ELEMENTS.

PHASE 4.1

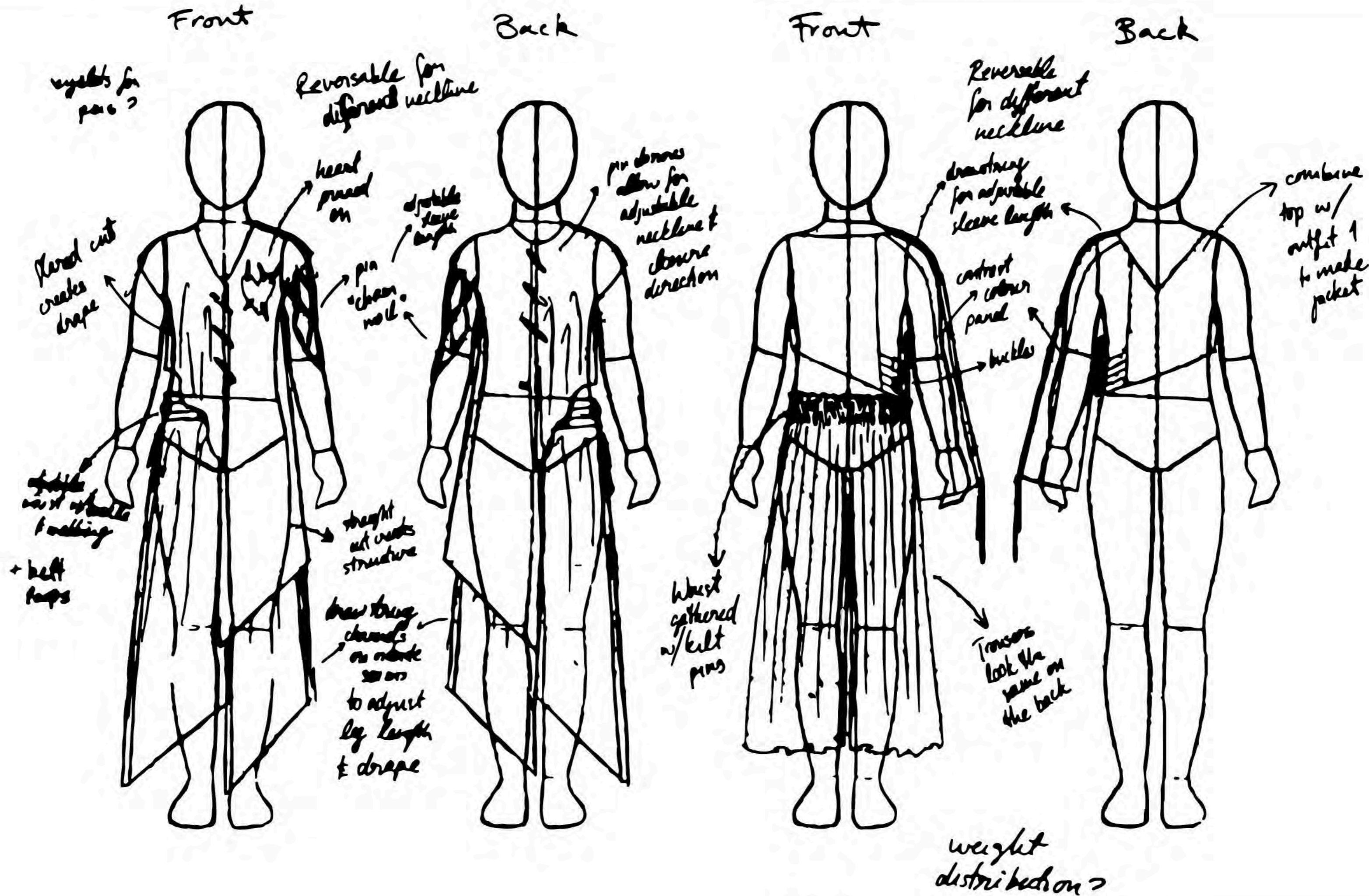


Development

Design

FURTHER REFINING DESIGNS BY SELECTING 6 OUTFITS AND BRAINSTORMING POSSIBLE CONSTRUCTION DETAILS AND FUNCTIONAL ELEMENTS.

PHASE 4.2

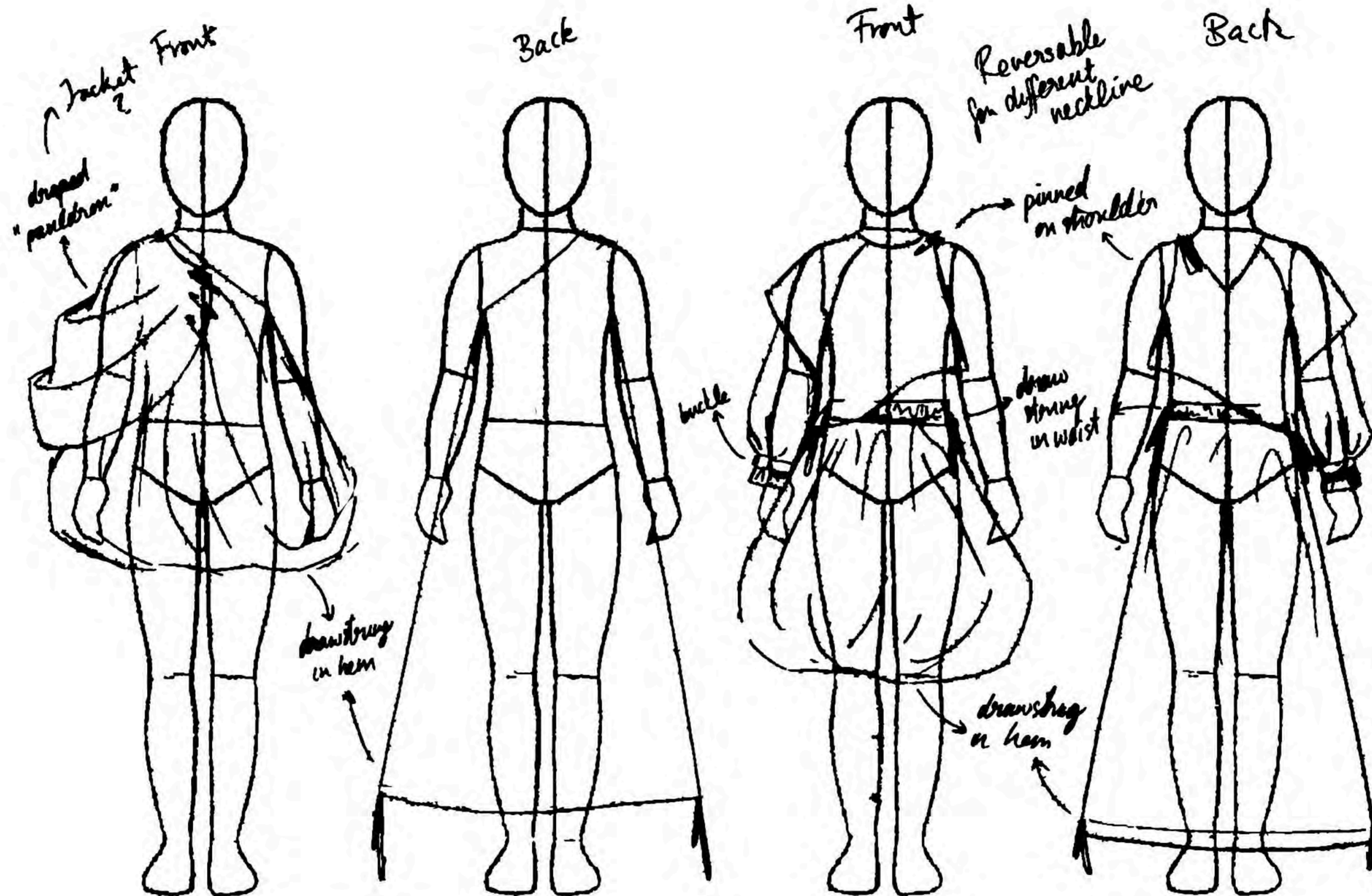


Development

Design

FURTHER REFINING DESIGNS BY SELECTING 6 OUTFITS AND BRAINSTORMING POSSIBLE CONSTRUCTION DETAILS AND FUNCTIONAL ELEMENTS.

PHASE 4.3



Development

queer-centric wisdom

THE COLLECTION WAS MADE TO MEASURE FOR THREE QUEER-IDENTIFYING MODELS.

FIRST SHIRT AND TROUSER BLOCKS WERE DRAFTED BASED ON THE MODEL'S MEASUREMENTS.

AFTER TOILING, FITTING AND AMENDING THE BLOCKS, THEY WERE DEVELOPED INTO PATTERNS FOR THE COLLECTION.

THE PATTERNS ALSO UNDERWENT THE PROCESS OF TOILING, FITTING AND AMENDING UNTIL THE DESIRED LOOK WAS ACHIEVED.



PHOTOGRAPHY BY COCO FALCONER
MODELLED BY ROBIN GUNNING,
SEREN COLLIER & ROBYN KIRKBY

WORKING WITH QUEER-IDENTIFYING MODELS WAS AN INVALUABLE EXPERIENCE. CREATING BESPOKE DESIGNS WAS A VERY REWARDING CHALLENGE THAT ENABLED THE CONSTRUCTION OF GARMENTS THAT REFLECT THE REALITY OF QUEER AND TRANS* BODIES, RATHER THAN ADHERING TO STANDARD SIZING WHICH OFTEN MISREPRESENTS THE TARGET AUDIENCE.

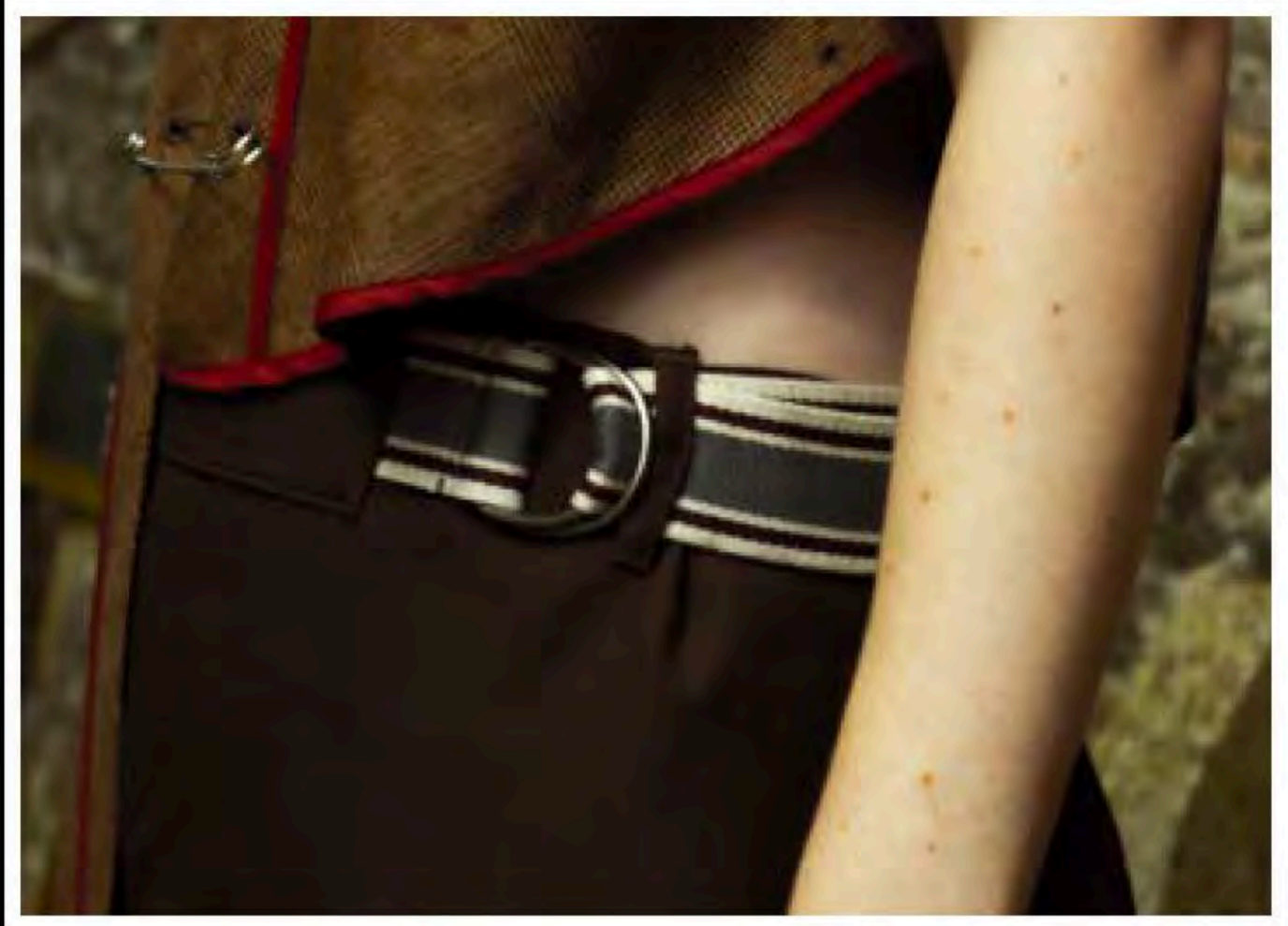
PHOTOGRAPHY BY BELLE OWEN
MODELLED BY SEREN COLLIER,
ROBYN KIRKBY & ROBIN KIRKBY

construction details

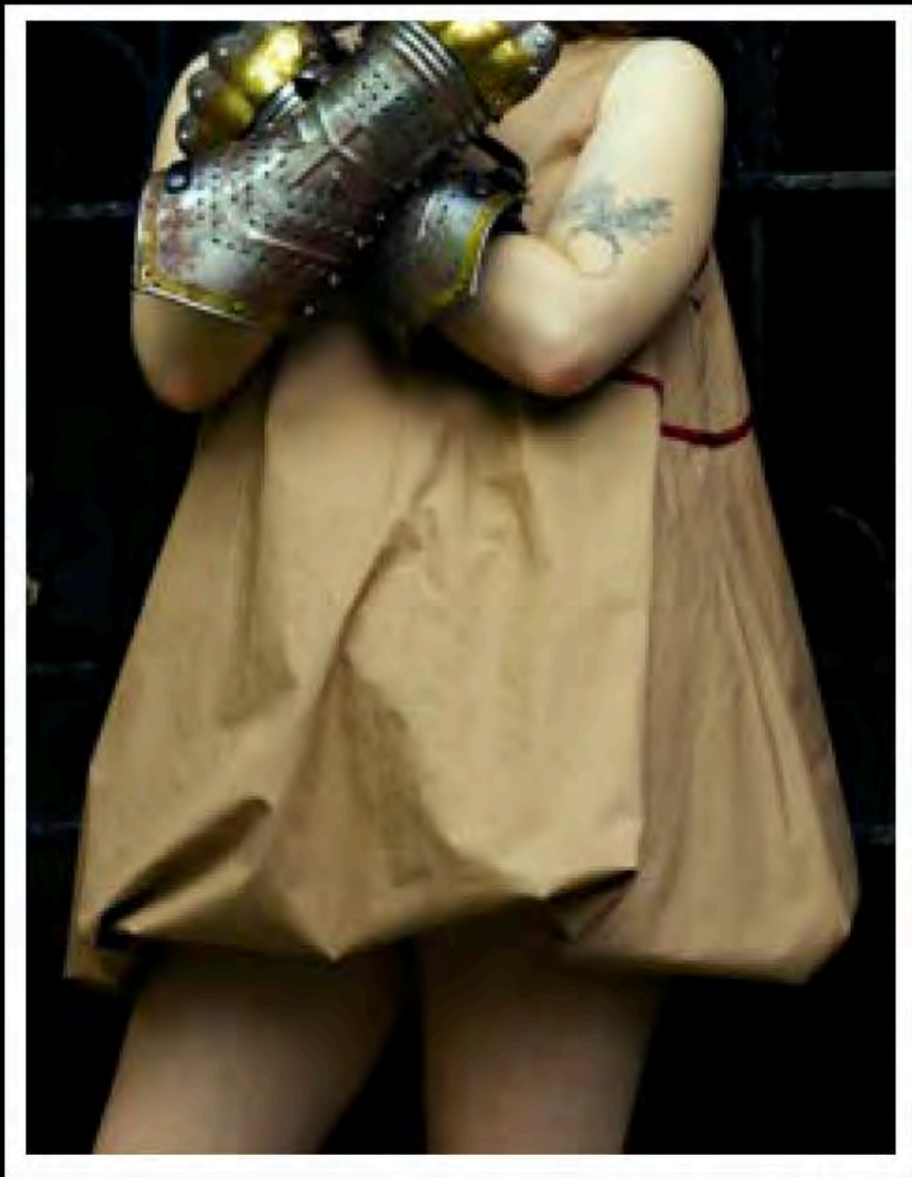
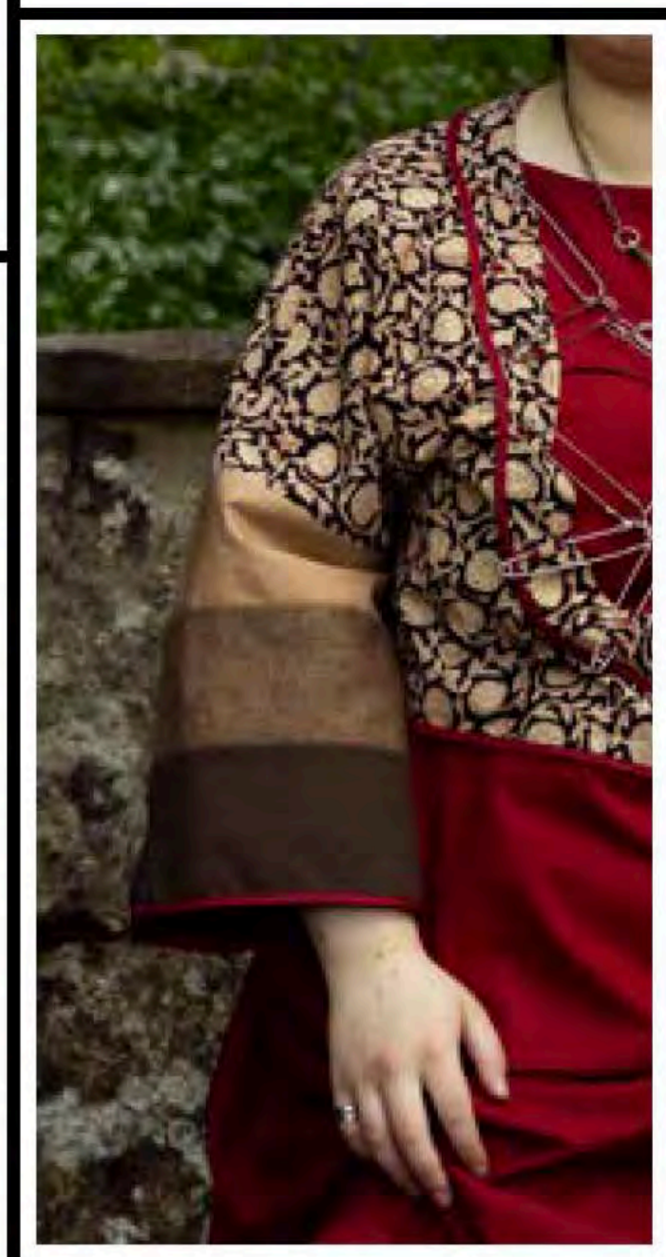
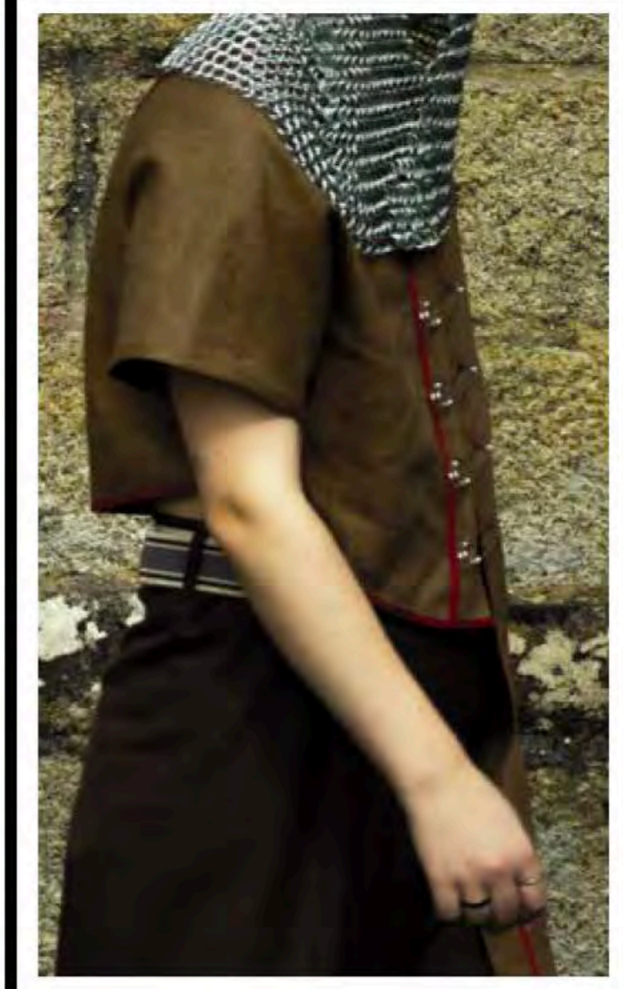


EMBROIDERED
EYELETS

ADJUSTABLE WAIST WITH
D-RING BELT & BELT LOOPS



GROWN ON SLEEVES
FINISHED WITH TURN
& TURN HEMS

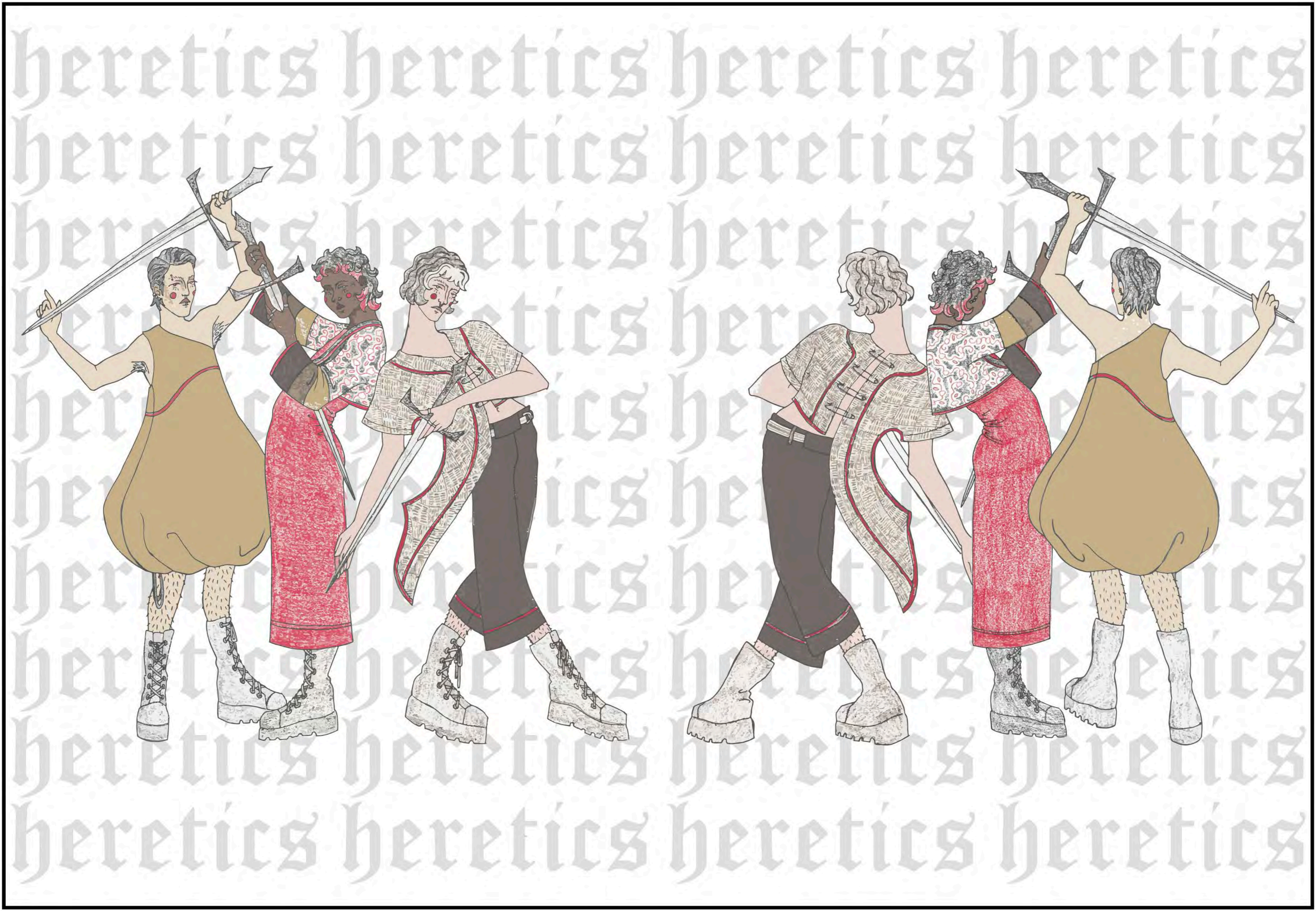


DRAW STRING CHANNEL
ALONG HEMLINE WITH
BUTTONHOLES FOR CORD
TO FEED THROUGH

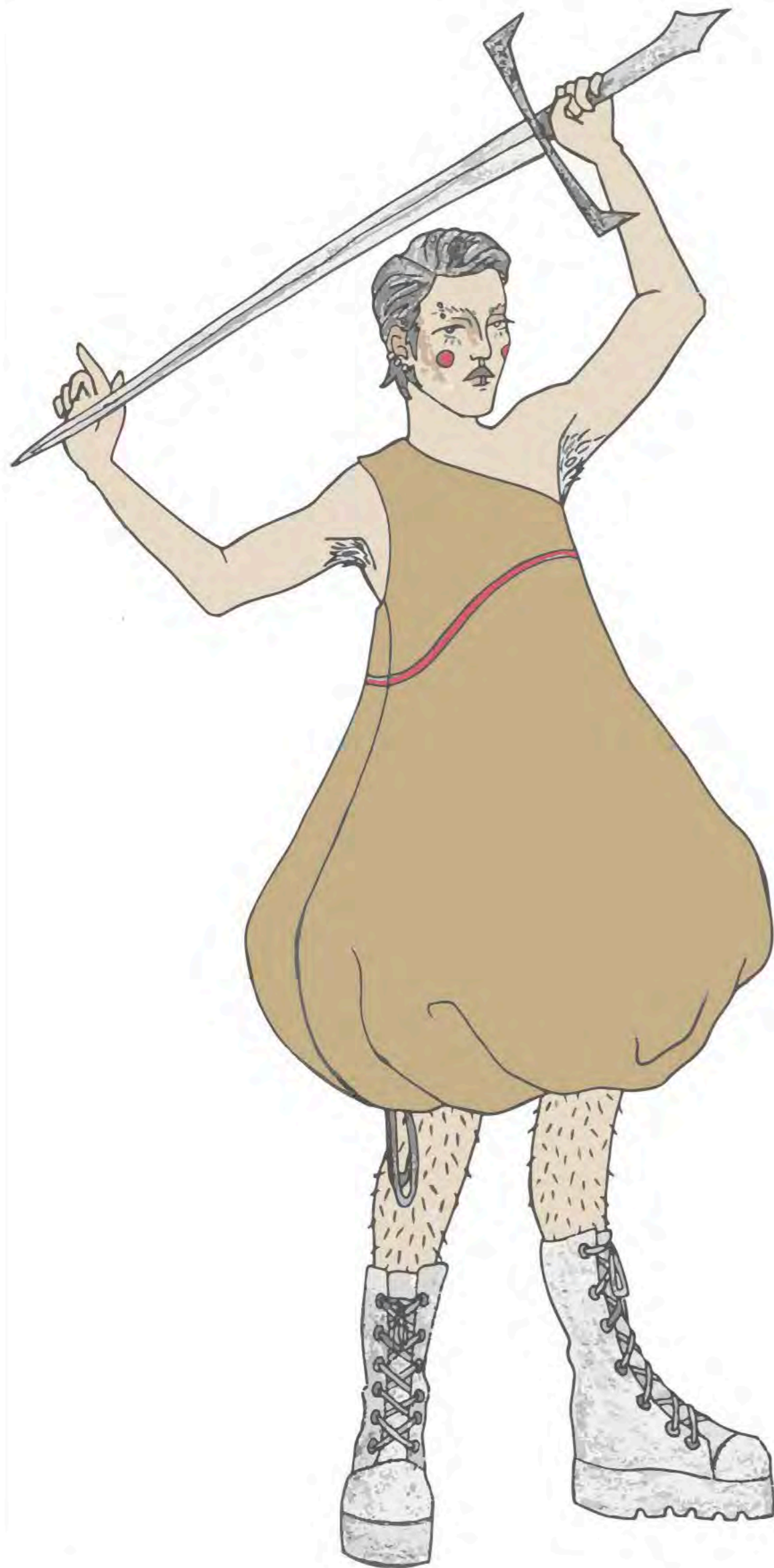


EXTERNAL FACINGS
FINISHED WITH
BIAS BINDING

GROWN ON SLEEVES
SEAMED TOGETHER
WITH FRENCH SEAMS
& FINISHED WITH
BIAS BINDING



outfit 1



MAIN -
TAN COTTON
POPLIN

BINDING -
RED COTTON

CORD -
WAXED COTTON

TENSIONER -
ZINC ALLOY

BEAD -
WOOD

ASSYMETRIC A-LINE DRESS WITH ONE SHOULDER, BOUND
EXTERNAL FACINGS, DRAWSTRING CHANNEL ALONG HEMLINE
WITH CORD, TENSIONER & BEAD.



outfit 2



STRAIGHT DRESS

MAIN -
RED COTTON

BINDING -
RED COTTON

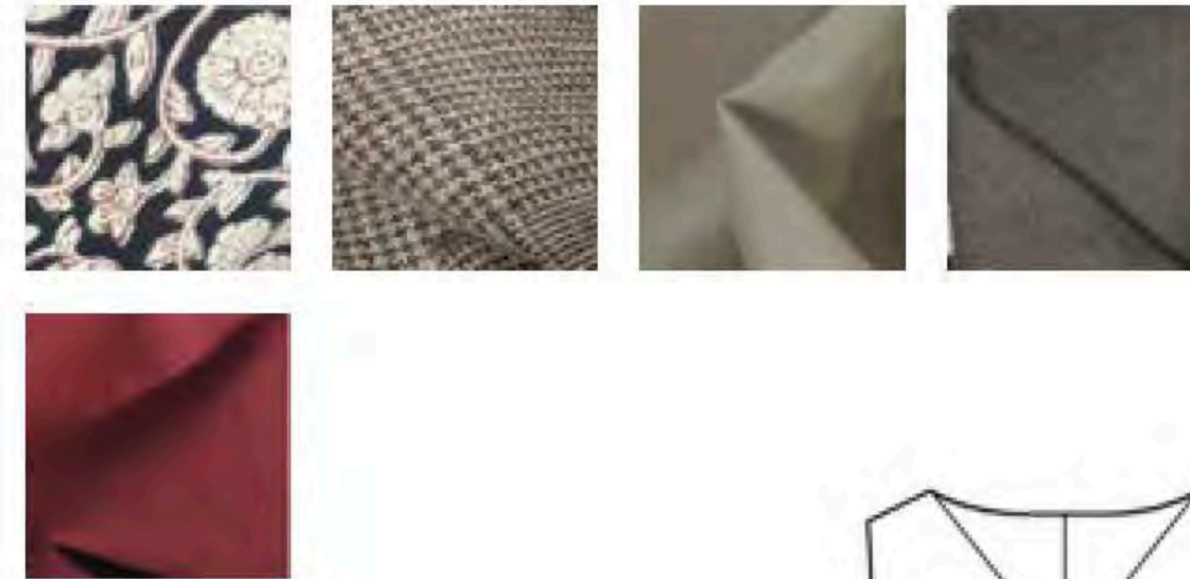
LONG-SLEEVED TOP

MAIN -
FLORAL COTTON

TIERS -
TAN COTTON
POPLIN
BROWN CHECK
WOOL
BROWN WOOL

BINDING -
RED COTTON

STRAIGHT DRESS WITH EMBROIDERED EYELETS & BOUND
EXTERNAL FACINGS.
LONG-SLEEVED TOP WITH BOUND EXTERNAL FACINGS,
TIERED GROWN SLEEVES, LOW NECKLINE & EMBROIDERED
EYELETS.



outfit 3



ADJUSTABLE
WAIST TROUSERS

MAIN -
BRWON WOOL

BINDING -
RED COTTON

BELT -
COTTON

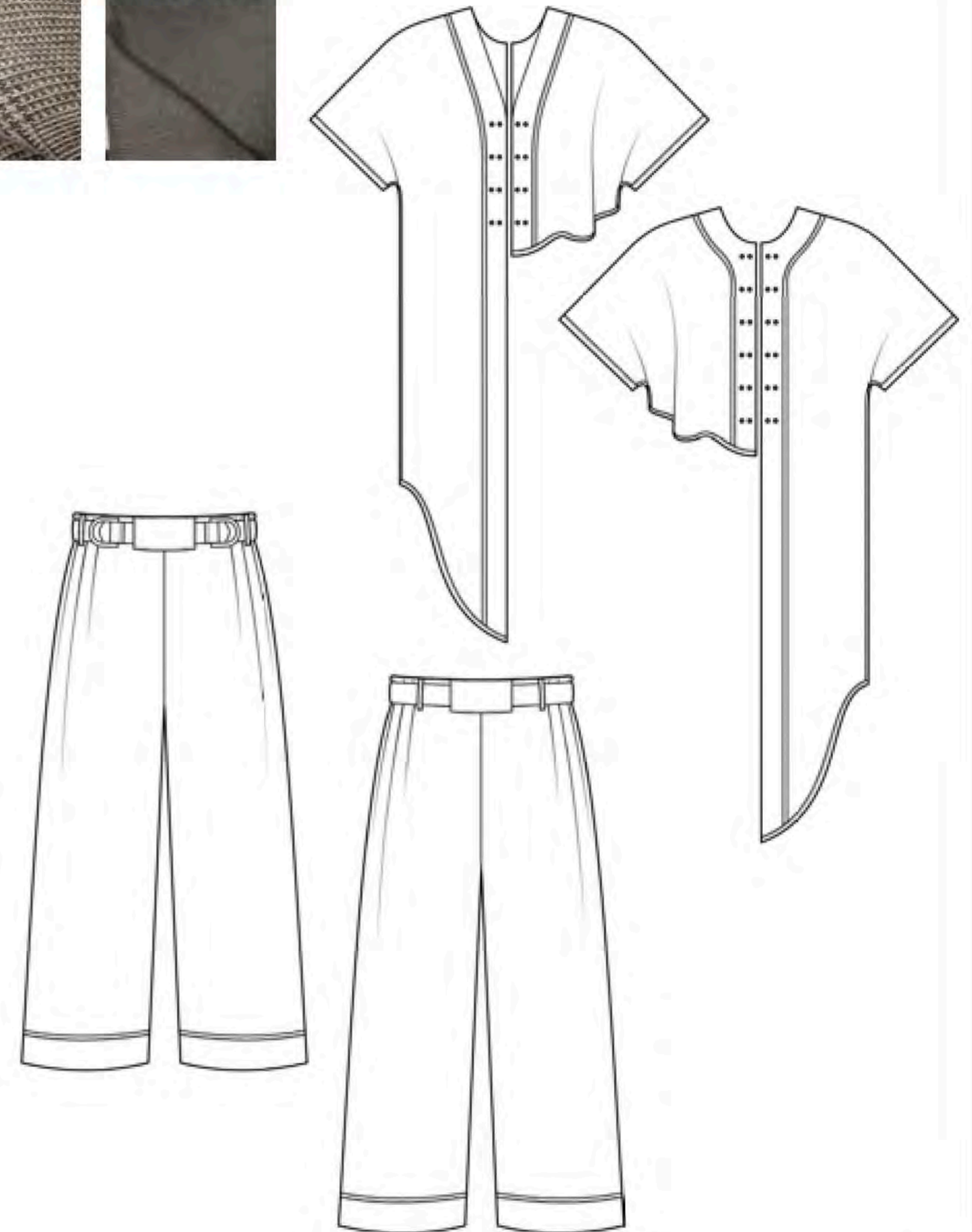
D-RINGS -
STAINLESS STEEL

ASSYMETRIC
TUNIC

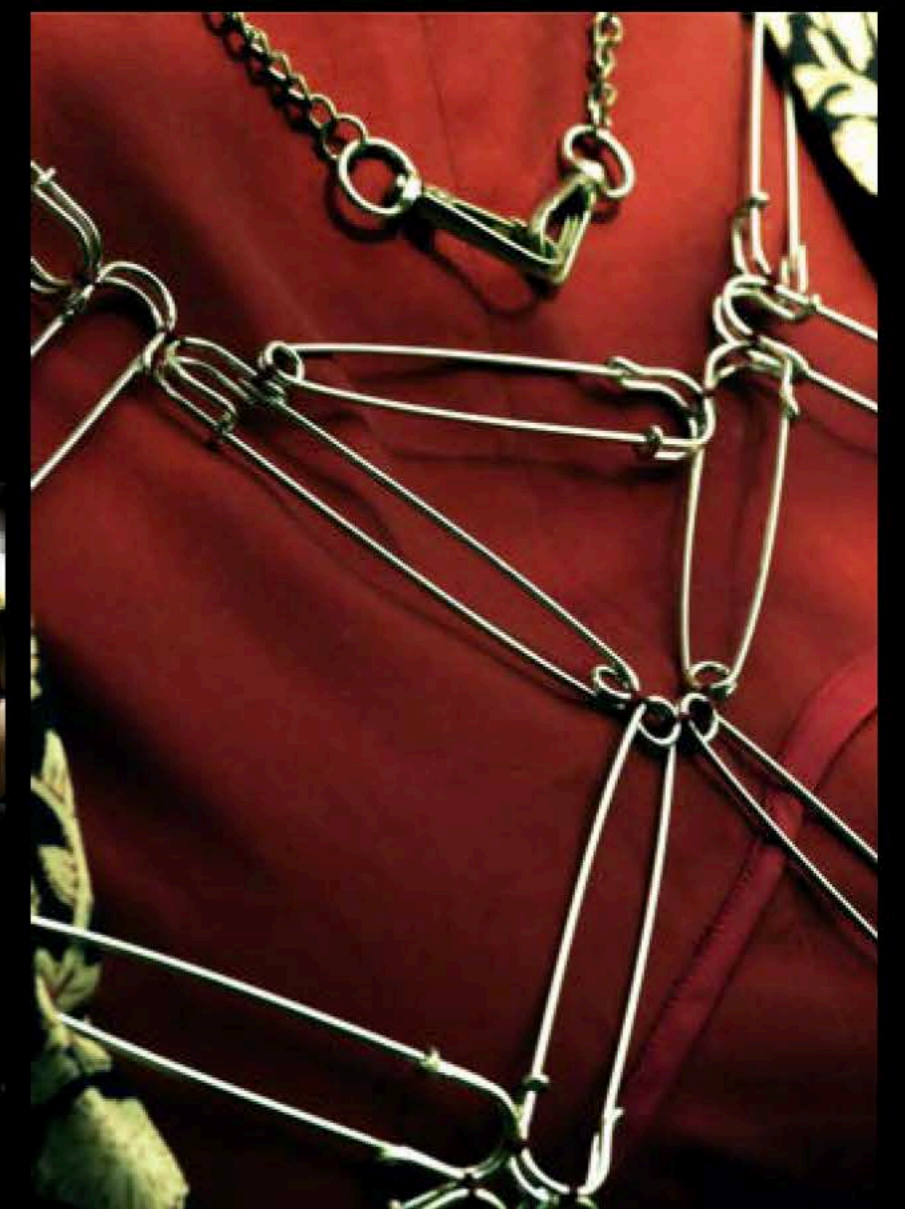
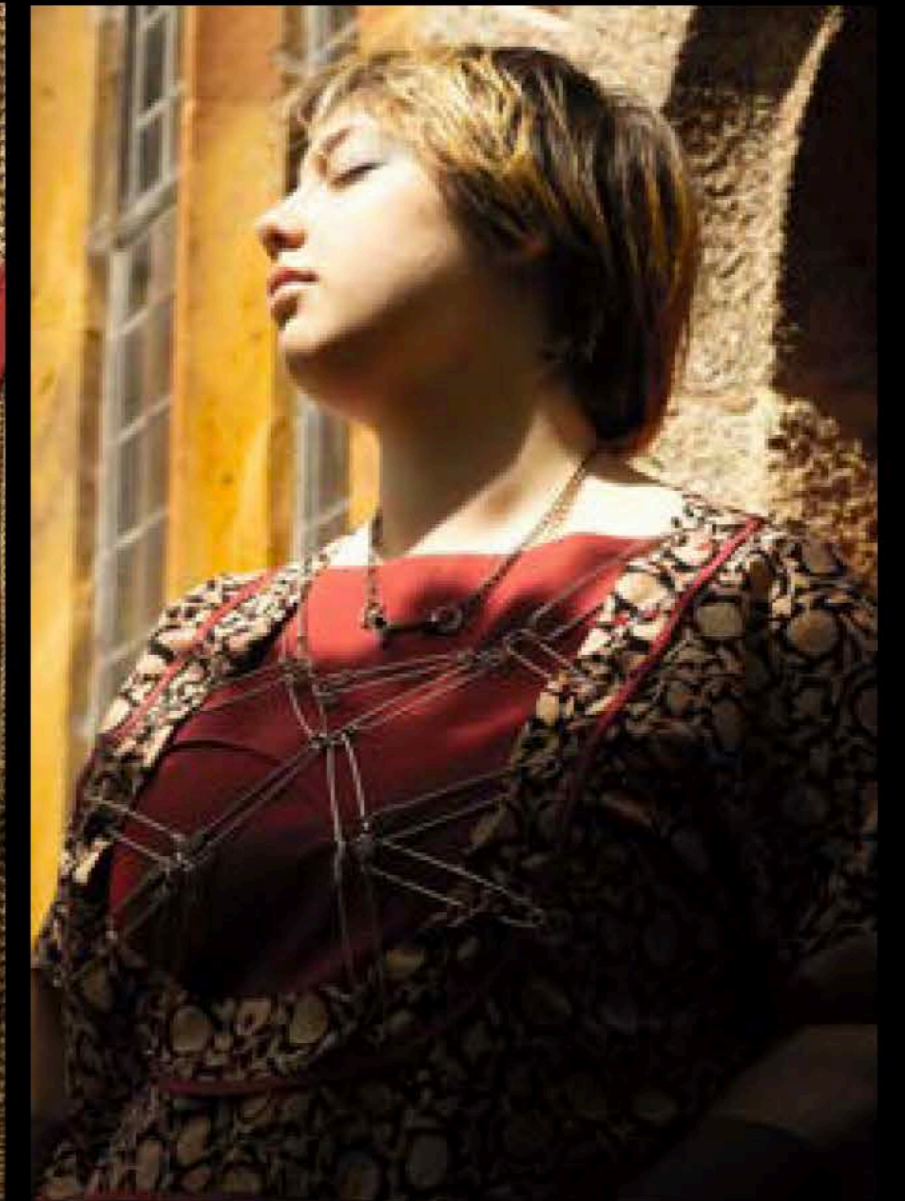
MAIN -
BROWN CHECK
WOOL

BINDING -
RED COTTON

ADJUSTABLE WAIST TROUSERS WITH WIDE LEGS, BELT,
D-RINGS, BELT LOOPS & BOUND EXTERNAL FACINGS.
ASSYMETRIC TUNIC WITH BOUND EXTERNAL FACINGS, GROWN
ON SLEEVES & EMBROIDERED EYELETS.



PHOTOGRAPHY BY BELLE OWEN
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ROBYN KIRKBY & ROBIN KIRKBY





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□ FANTASTIC MAN.
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