

WARREN

Between

Places

by Jack Warren

At no time shall a vehicle cross
an illuminated red stopbar.
Be alert to runway crossing instructions.
Readback of all hold short instructions is required!



RESEARCH AND INSPIRATION

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QUEER ECOLOGY

Gandy, M. (2012). Queer Ecology: Nature, Sexuality, and Heterotopic Alliances. Environment and Planning. D, Society & Space, 30(4), 727–747. <https://doi.org/10.1068/d10511>

This essay uses the theory queer ecology as a grounding point to explore how our identity is influenced by the environment. Through the intersection of queer theory and ecological thought the work challenges heteronormative ideas of nature and human nature allowing us to understand how this changes our relationships between bodies, environments and identities.

“Naturalness”: Gandy argues that our ideas of normal and natural have historically been used to police identity and gender. The notion of something being “natural” in itself can lend to a more heteronormative framework, depicting how queer or “unnatural bodies” may move differently through natural environments. Both nature and sexuality are fluid, dynamic, and everchanging. This framework aims to move away from traditional binary oppositions such as natural/unnatural or even male/female.

Urban Nature: Gandy uses cities and urban spaces to showcase how queer bodies may move through nature and space. Cities have their own kind of wild nature, things such as weeds in cracks, animals in hidden spaces and abandoned buildings/lots. A perfect example of how queer people and communities often exist in marginalized, in-between spaces, not always looked at. A look into non mainstream environments and spaces, and how the queer bodies that exist within them thrive or not.

I hope to use this theory as a grounding point for my capstone project, through different ways of making, designing and photographing to showcase the complex ways queer bodies move through space and environments, and the influence that has on our self identity

Browne, K., Lim, J., & Brown, G. (Eds.). (2007). Geographies of sexualities: Theory, practices and politics. Ashgate.

This text talks about sexuality within geographic frameworks, highlighting how environments perpetuate norms, shaping how queer bodies move within space and navigate belonging. This expands upon Butler's performativity in spatial contexts, helping me to understand how different environments can nurture, suppress, and change the way we perform identity all at the same.

Butler, J. (1990). Gender trouble: Feminism and the subversion of identity. Routledge.

This foundational text provided me with a lot of tools to understand performativity, showcasing how cultural norms and stereotypes have effects on identity. Queer selfhood is "performed" differently across spaces and places depending on what is accepted or constrained. I feel this theory and text correlates well with my proposal to communicate the ways moving has allowed me to truly understand and be myself

Mortimer-Sandilands, C., & Erickson, B. (Eds.). (2010). *Queer ecologies: Sex, nature, politics, desire*. Indiana University Press.

This text establishes queer ecology as a framework that merges ecological perspectives and queer theory to create a framework that truly begins to challenge heteronormativity and human centred narratives of space and nature. This was able to provide me with a lot of tools to understand environments as an agent able to shape identity and relationships. Within my project I want to incorporate that idea of environment as a focal point of who we become and what we choose to create. Using this framework as a foundation to explore my journey moving from PEI to Toronto and how pivotal this was for my queer belonging.

Mortimer-Sandilands, C., & Erickson, B. (2010). *Queer ecologies : sex, nature, politics, desire*. Indiana University Press.

This text explores how nature and sexuality are limited, shaped and determined by their surroundings through perception and influence. Queerness in ways rejects and disrupts normative binaries of nature and human, while existing within those systems and coexisting with "normalcy". However this text argues that nature is in fact not a neutral agent and rather can become deeply intertwined with politics, identity, sexuality and self. This read gave me foundational knowledge through studies and theoretical frameworks, showcasing that non normative relationships can allow us to reshape our understanding of "natural" environments. Ecology is a place for fluidity and resistance that can challenge the binaries between human and environment.



QUEER
POSTHUMANISM

Henry, C. (2023). Queer Posthumanism. In Screening the Posthuman. Oxford University Press. <https://doi.org/10.1093/oso/9780197538562.003.0005>

This chapter from the book "Screening the Posthuman" explores queer posthumanism: figures fluidity and fluids, recurring motifs with the intersection of queer theory and post-humanism. Using this question of what it means to be human, the authors explore how changing and open bodies often blur these lines of human vs nonhuman using examples such as cyborgs in movies, often aligning more with queer expression and posthuman identities. These nonhuman forms become symbols for queer bodies that reject and resist fixed definitions of what it means to be human.

This further integrates my love of tech in fashion through a lens that explores how environment influences identity, and how advancing technology can often better replicate queer bodies, rather than heteronormative frameworks of human existence. This text allowed me to delve more into how queer bodies engage with tech and their environment and how fluid that exchange can be. I hope to emulate this concept through the creation of my capstone project with a focus on the fluid nature of queer bodies, technology and the environment that surrounds us, showcasing how that engagement may differ from place to place, tech to tech. At the core I want to use this theory to showcase how visual forms can communicate complex ideas of queer embodiment and engagement with nature and technology.

Henry, C. (2023). Queer Posthumanism Through the Wachowskis. *Synoptique*, 10(1), 37–136.

Henry's works on queer posthumanism in this text takes a different approach through the lense of filmography, specifically the works of the Wachowskis' (The Matrix, Cloud Atlas). These movies embody queer posthumanism as its core, where technology, body and identity merge to one. Queerness is framed not only as a sexual identity in this work, but as a way of thinking that goes beyond human binaries and disrupts norms. This read was able to capture in words that way I want my capstone to blur the lines of human, nature and technology while understanding fashion and identity as a living, constantly changing ecology. Through a queer posthumanism lens, the material and making can become an extension of the queer body and experience.



**PLACE IDENTITY
THEORY**

Seamon, D. (2018). *Life Takes Place: Phenomenology, Lifeworlds, and Place Making* (1st ed.). Routledge. <https://doi.org/10.4324/9781351212519>

This text explores how place can shape the human experience and how we as people in turn shape place. David Seamon draws from a phenomenology and embodied understanding, viewing place as an active participant in forming personal and collective identity, laying a foundational research background for my capstone with this being one of the main themes in my work. We often see place and environment as some sort of backdrop in our lives, but we forget its ability to interact with us and affect us. I pulled two key concepts for this read that deeply resonated with me and our the concepts Seamon using to illustrate place as an active contributor:

Life Worlds: The everyday world as we live and experience it through senses, routine and emotion. This world becomes a web of people, places and objects that become familiar and create meaning. This is the way we feel at “home” in the world.

Place-Ballets: The patterns and routines of movement and interaction that people perform within a place. We enter a place whether for work or pleasure and create a choreography related to that place.

Potvin, J. (2009). The places and spaces of fashion, 1800-2007. Routledge. <https://doi.org/10.4324/9780203626009>

This source fills a different space for my project foundation. This text investigates fashion's inherent link to space and place, allowing me to see the full scale of influence a place can have as an active agent in our industry. This collection investigates geographical, architectural and cultural spaces that have the ability to influence and shape fashion consumption and production. Fashion can almost be seen as a spatial practice, filling cities, runways, ateliers, and stores. Fashion is everywhere. Through the spatial practice lens we can reveal how materiality and environment shape fashion and style. Fashion circulates globally but is rooted in specific locations that allow it to thrive on larger scales in excess and glamour, while still existing in smaller, more local practices as necessity and a means of income.

CAPSTONE DESIGNER STATEMENT

MY CAPSTONE PROJECT EXPLORES HOW ENVIRONMENT SHAPES IDENTITY AND QUEER SELF-EXPRESSION THROUGH MY LIVED EXPERIENCE OF GROWING UP IN PRINCE EDWARD ISLAND AND LATER MOVING TO TORONTO. THE WORK REFLECTS ON HOW PHYSICAL AND SOCIAL LANDSCAPES INFLUENCE THE WAYS WE PERFORM, NEGOTIATE, AND REVEAL OUR AUTHENTIC SELVES.

THE PROJECT CULMINATES IN A TEN-IMAGE EDITORIAL SERIES DIVIDED BETWEEN PEI AND TORONTO, WITH EACH LOCATION FUNCTIONING AS ITS OWN VISUAL AND MATERIAL LANGUAGE. TRADITIONAL PROCESSES SUCH AS SEWING AND NATURAL DYEING INFORM THE PEI SERIES, WHILE TECHNOLOGICAL METHODS INCLUDING 3D PRINTING AND LOST-WAX CASTING SHAPE THE TORONTO WORK. TOGETHER, THE TWO FIVE-IMAGE EDITORIALS FORM A COHESIVE NARRATIVE OF IDENTITY SHAPED THROUGH PLACE, MOVEMENT, AND TRANSFORMATION. JACK WARREN



ic info



Bambu Textured PEI Plate

3D PRINTED LOGO DESIGN

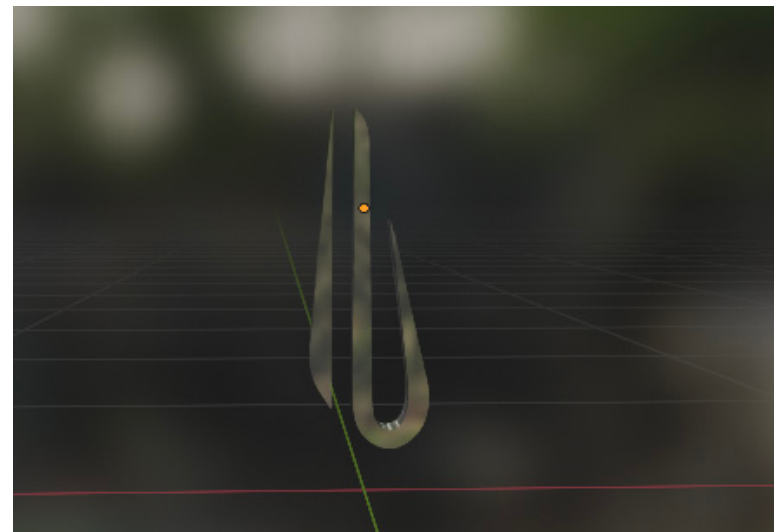
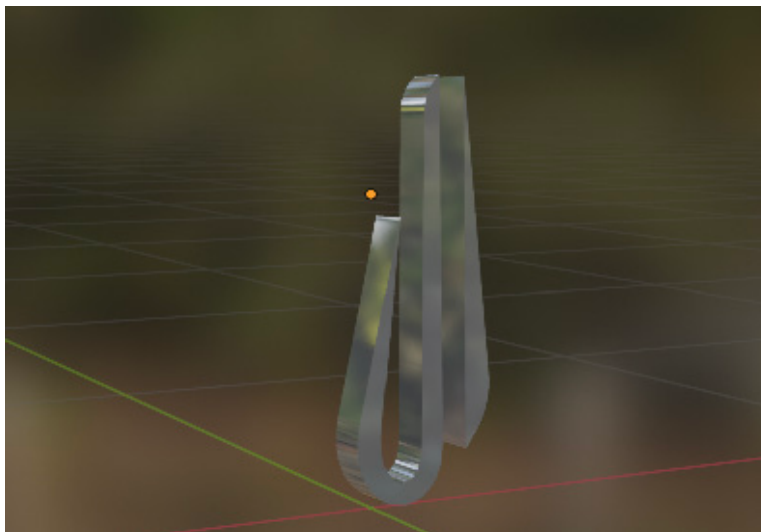
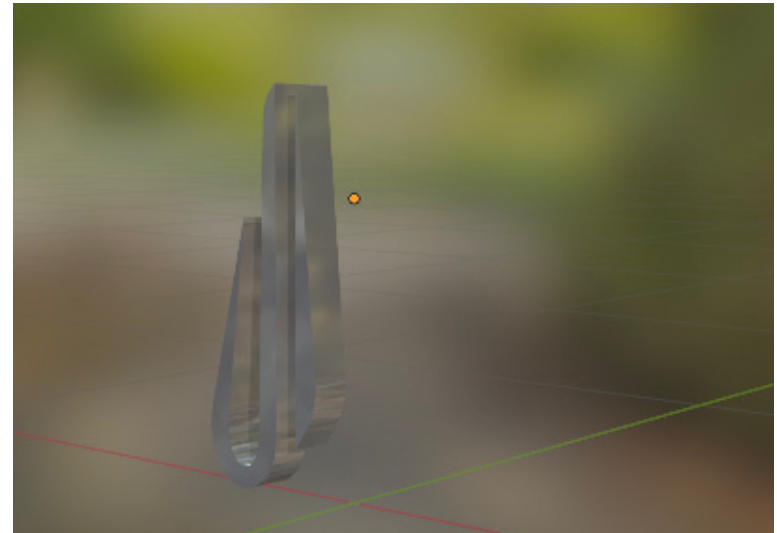
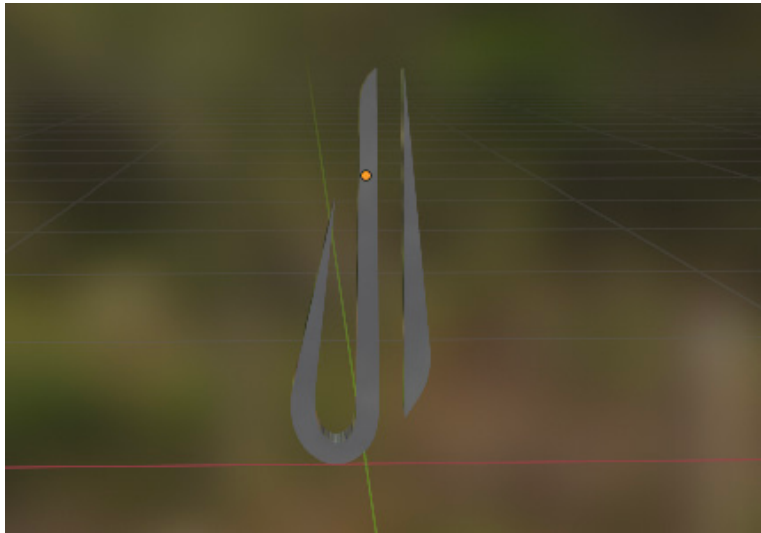


Top

Z

Front

FINALIZED READY FOR FINAL PRINTS - SCALABLE STL FOR ALL METAL LOGOS





LOST WAX CASTING

CASTING SERVICE

Ready Mounts Inc
215 Victoria St., Suite B-3
Toronto, ON M5B 1T9



BOOT SIZE



RTW SIZE



BAG SIZE



**BLACK PLA WAX CAST
PRINT - Burn casting in alloy**



LEATHER SOURCING

ATLANTIC LEATHER PRODUCTS INC.

Moncton, NB Canada
E1A 6S8

Only Standing Leather
Production and Tanning
Facility In Atlantic
Canada.

BROWN PULL UP
LEATHER.
FULL HIDE



★ DEPARTURE PROCEDURE

Refer to DEPARTURE PROCEDURE page.



LOOK YYZ

All Rwys - (P)

NOTE:

- High Intensity Runway Operations (HIRO) may be in effect. See AERODROME CHART (HIGH INTENSITY RUNWAY OPERATIONS - HIRO) for information.
- See TAXI CHART for:

MODEL



CAMILLE

HEIGHT: 5'8.5

BUST: 34

CUP: C

WAIST: 25

HIPS: 34

SHOE: 7.5 US

HAIR: BROWN

EYES: BLUE

EDITORIAL SHOOT - IMAGE PROJECTION



CONFIRM CORRECT PROVINCE

LOOK YYG

DEPARTURE PROCEDURE

Rwy 21 - 1/2

Note: Power line to 192 ASL aprx 0.3 NM past departure end of rwy, 700' RIG-IT of rwy centreline.

Rwy 28 - 1/2

Note: Trees to 254 ASL aprx 0.5 NM past departure end of rwy.

HOT SPOTS

HS 1 - Inten of Twy C and Rwy 03/21. Major entry/exit point for Rwy 03/21.
HS 2 - Twy A and Aprn II. Connection point for small left



MODEL



TANDIE

HEIGHT: 5'8

BUST: 35

CUP: C

WAIST: 26

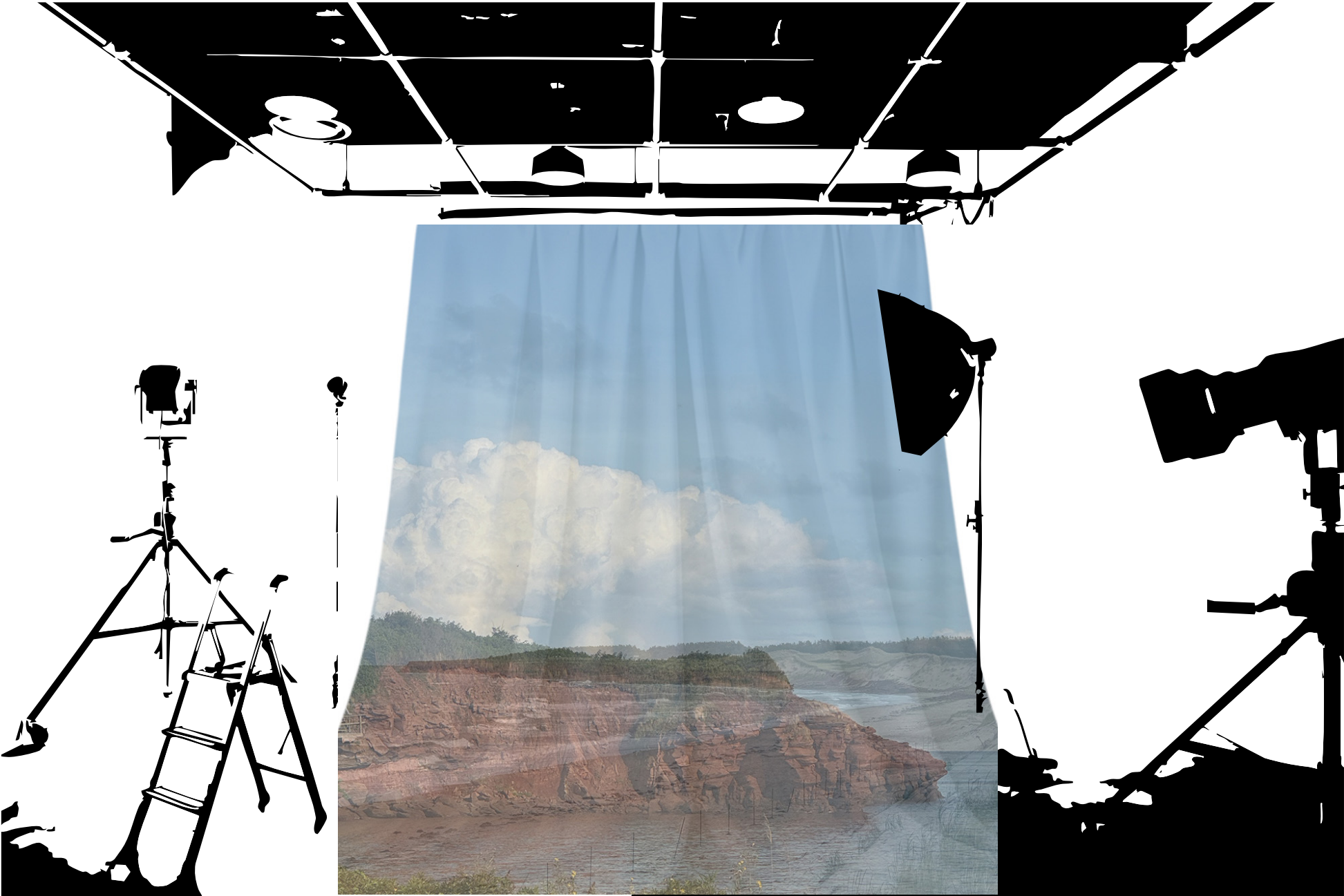
HIPS: 36

SHOE: 8 US

HAIR: BLACK

EYES: BROWN

EDITORIAL SHOOT - DRAPED PRINT FABRIC



CUSTOM BAG DESIGN

