



"Wild Women"

KAYLA ALEXANDER
KNOIA

“Wild Women”

THE MOOD



KNOIA

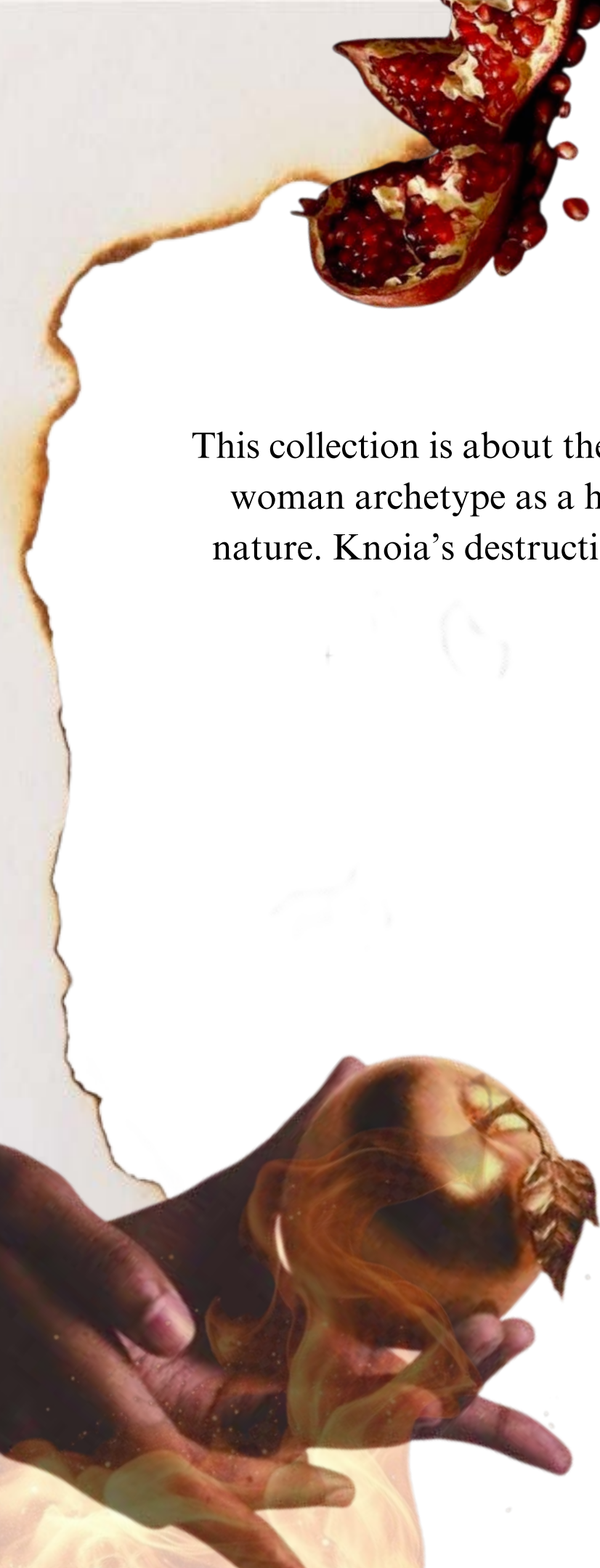
“Wild Women”

THE STORY

This collection is about the goddess Knoia appearing on earth as an embodiment of nature, then takes on the appearance of a typical goddess, ending in the wild woman archetype as a harbinger of destruction to a cycle. Mirroring human advancement from naturalistic man to modern day conqueror and destroyer of nature. Knoia’s destruction sees her as a “wild woman” bringing balance through rebirth. This collection examines our collective fear and fascination with the “wild women” of ancient history and mythology.

The “Wild Woman” archetype has long held the attention of our ancestors through myths and stories that warn of their extreme duality. A warning to non-conforming women or a beacon for powerful agents of change, the “wild woman” is met with disdain and fear in our current time. Knoia imagines the wild woman embracing her naturalistic stereotype and transcending it by mirroring the myths of great “wild women” throughout ancient history such as Sekhmet, La Loba, The Morigan and Ishtar. As a goddess first encountering earth, we see Knoia move through time first as an embodiment of nature. Then as the embodiment of the mythological goddess, culminating in the representation of the aim of “wild women”: destruction and rebirth. Hair is used not only as a symbol of femininity but as a symbol of morality and spirituality throughout time and myth. This collection explores this single connector of women through culture and time through the act of intertwining the mind, body and soul through hair.

KAYLA ALEXANDER
KNOIA



Wild Woman

THE CUSTOMER

Demographic: 22-38, lives in temperate/ tropical climates, educated, middle to upper class.

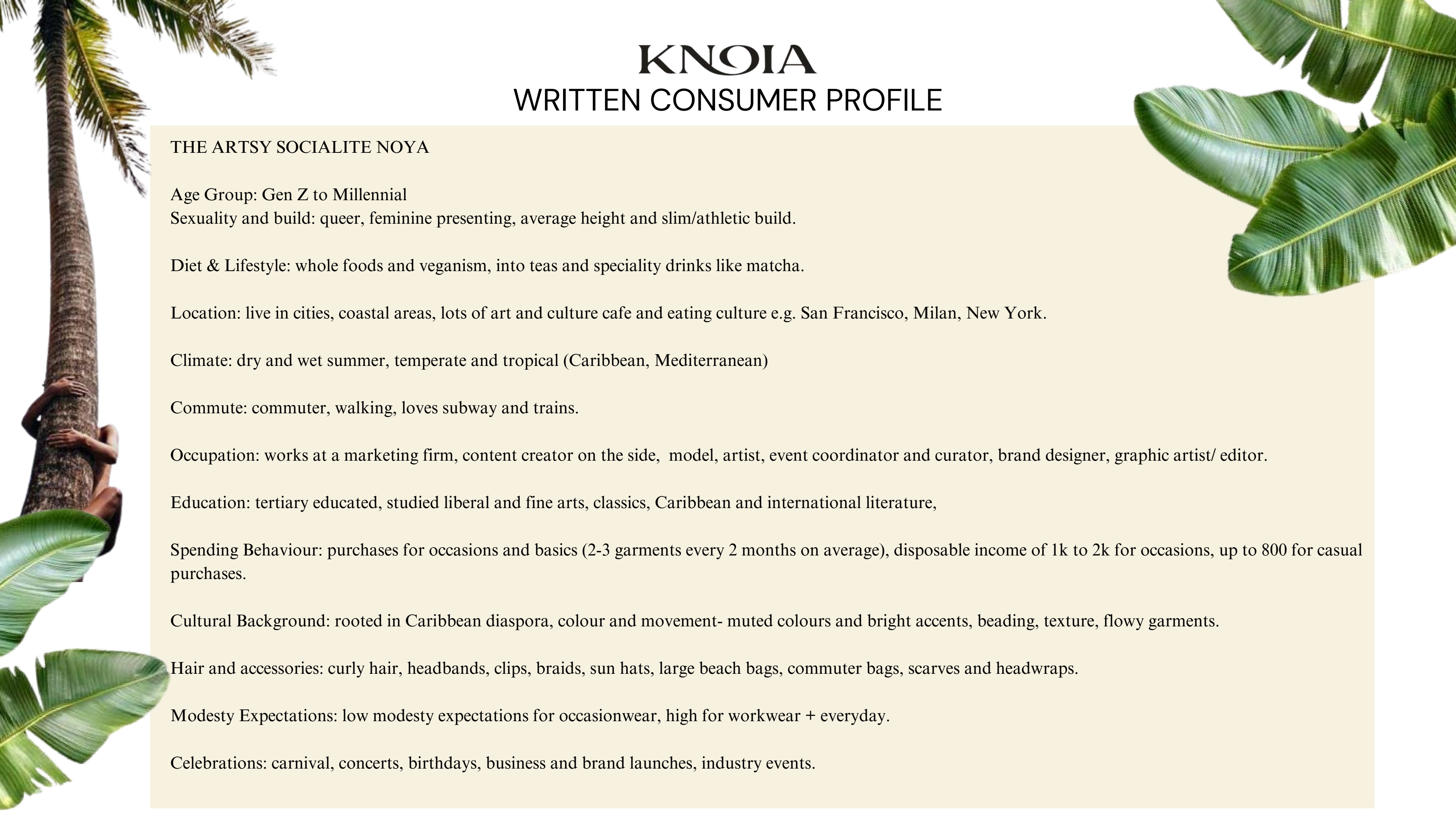
Lifestyle: creative professionals, academic entrepreneurs. They frequent red carpets, events, dinners, tropical & mediterranean vacations. Loves dancing, writing and singing.

Style: Prefers expressive, elevated basics, chic occasion-wear, + artful statement pieces and gowns. Shops at mid-high positioned brands like Cult Gaia, Alaia and Mirror Palais.

Values: appreciative of art + fashion, nature-focused, interest in topics like anthropology, history and mythology.

KAYLA ALEXANDER





KNOIA

WRITTEN CONSUMER PROFILE

THE ARTSY SOCIALITE NOYA

Age Group: Gen Z to Millennial

Sexuality and build: queer, feminine presenting, average height and slim/athletic build.

Diet & Lifestyle: whole foods and veganism, into teas and speciality drinks like matcha.

Location: live in cities, coastal areas, lots of art and culture cafe and eating culture e.g. San Francisco, Milan, New York.

Climate: dry and wet summer, temperate and tropical (Caribbean, Mediterranean)

Commute: commuter, walking, loves subway and trains.

Occupation: works at a marketing firm, content creator on the side, model, artist, event coordinator and curator, brand designer, graphic artist/ editor.

Education: tertiary educated, studied liberal and fine arts, classics, Caribbean and international literature,

Spending Behaviour: purchases for occasions and basics (2-3 garments every 2 months on average), disposable income of 1k to 2k for occasions, up to 800 for casual purchases.

Cultural Background: rooted in Caribbean diaspora, colour and movement- muted colours and bright accents, beading, texture, flowy garments.

Hair and accessories: curly hair, headbands, clips, braids, sun hats, large beach bags, commuter bags, scarves and headwraps.

Modesty Expectations: low modesty expectations for occasionwear, high for workwear + everyday.

Celebrations: carnival, concerts, birthdays, business and brand launches, industry events.



KNOIA

WRITTEN CONSUMER PROFILE

LIFESTYLE PSYCHOGRAPHICS

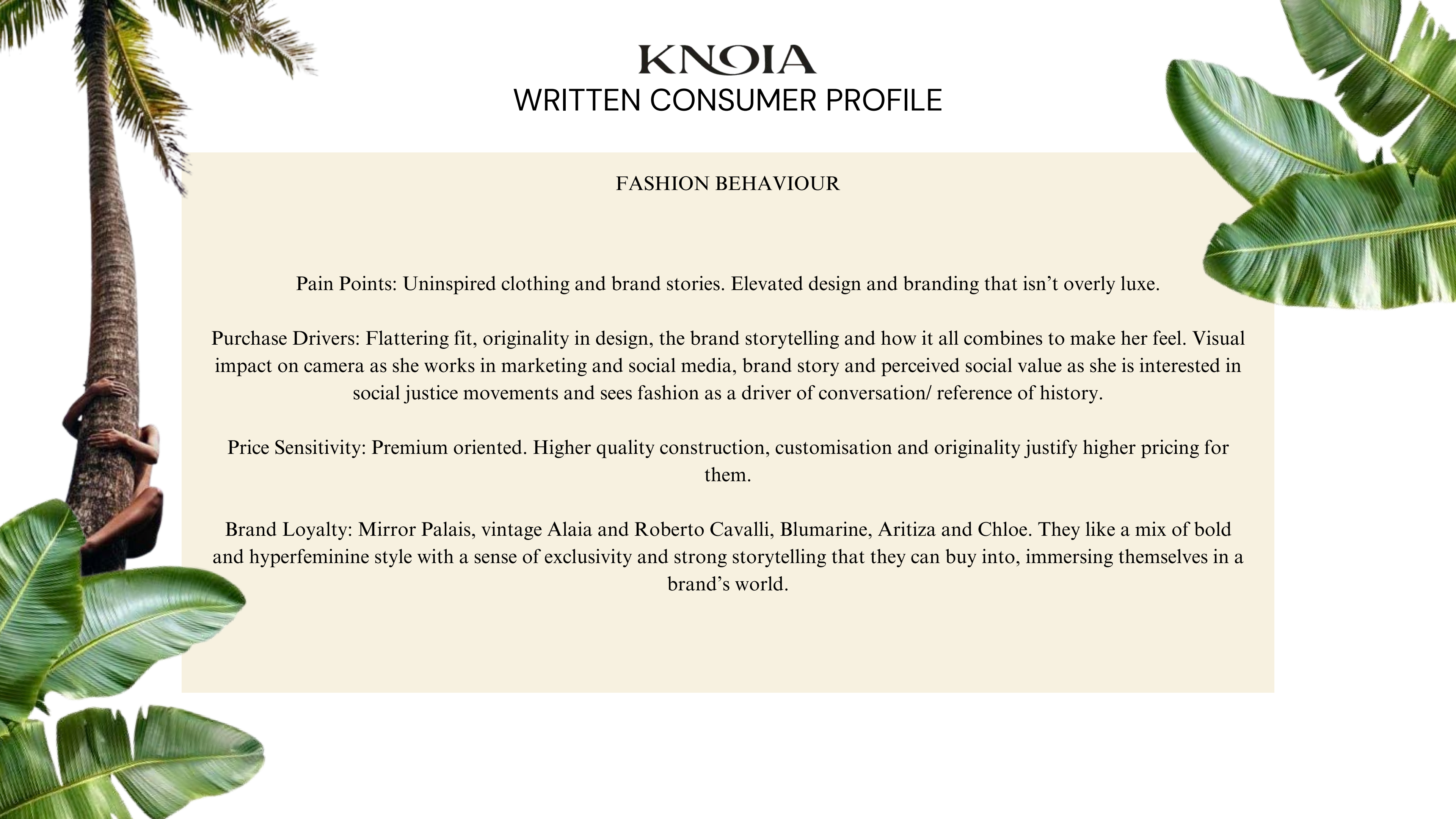
Personal Values: comfort, cultural status (being a trendsetter or seeming “cultured”), academia, and individuality. Buys vintage, slow fashion, niche statement pieces, and invests in strong storytelling.

Aesthetic Styles and Tribes: sophisticated, hyper-feminine, ethereal, sensual. bohemian, grunge and minimalist.

Influences and Media: Runway shows, literature and fashion history. TikTok and Pinterest. Listens to afro-house, afro-beats, hyperpop, pop, reggae. Within cultural spaces like art societies, museums, music festivals, and event committees. Follows fashion and lifestyle creators such as Amalie Bladt, Iwana Cristal, and Livia Batista. Into celebrities like Taylor Russel, Tyla and Dua Lipa.

Real life references: @lidia (fashion creator), the brands Blumarine, Mirror Palais and Cult Gaia, Sade (musical references), The MET, podcast: the cuttingroomfloor & blissfoster.

The Saturday Morning Test: At 10:00 am on a Saturday, Noya stops at a coffee shop before heading into work, where she is coordinating a brand shoot for an upcoming beauty brand, wearing Knoia elevated basics and essentials. She then attends brunch with friends and industry partners. Returns home to a relaxing afternoon spent reading, doing skincare and cooking. Late at night, she attends her client’s brand launch in a Knoia occasionwear piece on the red carpet.



KNOIA

WRITTEN CONSUMER PROFILE

FASHION BEHAVIOUR

Pain Points: Uninspired clothing and brand stories. Elevated design and branding that isn't overly luxe.

Purchase Drivers: Flattering fit, originality in design, the brand storytelling and how it all combines to make her feel. Visual impact on camera as she works in marketing and social media, brand story and perceived social value as she is interested in social justice movements and sees fashion as a driver of conversation/ reference of history.

Price Sensitivity: Premium oriented. Higher quality construction, customisation and originality justify higher pricing for them.

Brand Loyalty: Mirror Palais, vintage Alaia and Roberto Cavalli, Blumarine, Aritiza and Chloe. They like a mix of bold and hyperfeminine style with a sense of exclusivity and strong storytelling that they can buy into, immersing themselves in a brand's world.



KNOIA

WRITTEN CONSUMER PROFILE

CONNECTION MARKETING AND ENGAGEMENT

Discovery Channels: Pinterest, TikTok, fashion creators, influencers, celebrities.

Content Preferences: behind the scenes, styling, storytelling campaigns, and editorial media additions such as short films and immersive pop-ups. An authentic, relaxed but professional tone feels natural to them. Lived-in and artful visuals (includes practical sets and campaigns on location rather than studio) with emphasis on lifestyle, nature and mythology.

Shopping Experience: Noya enjoys a mix of online convenience and in-person experiences. Delivery 1-3 days after order processing. In-store atmosphere is relaxing and almost spa-like with hints of fantasy and references to historical myths and legends.

FABRIC PRIORTIES

- Natural, slightly strethcy mixed fabrics, sheers and lace.
- High breathability, adjustable styles.

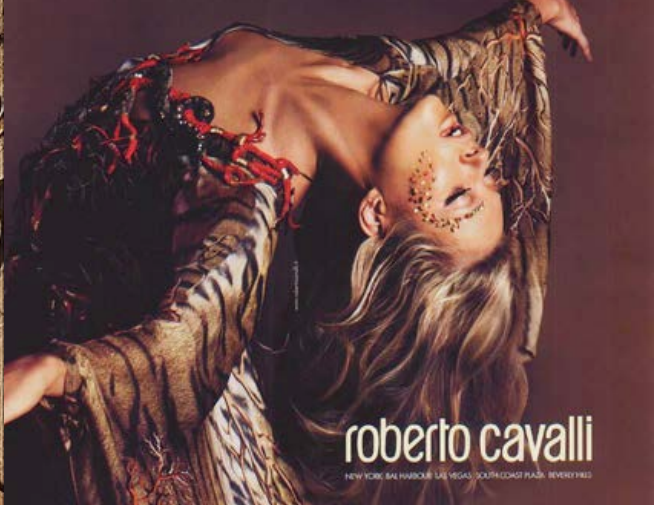
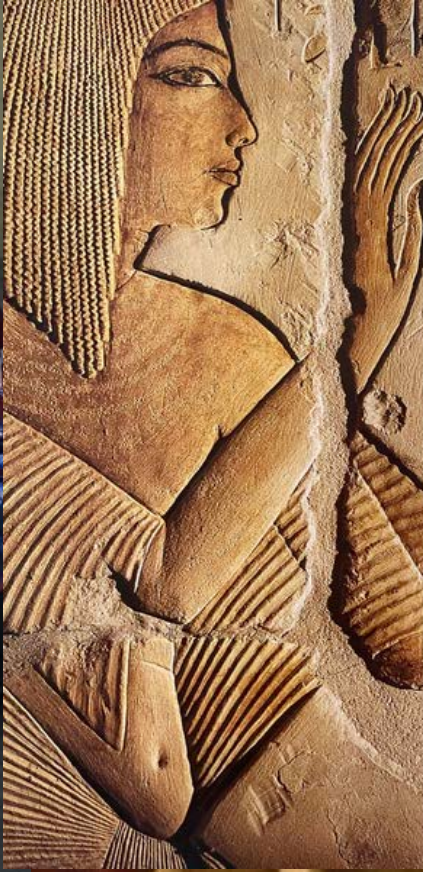
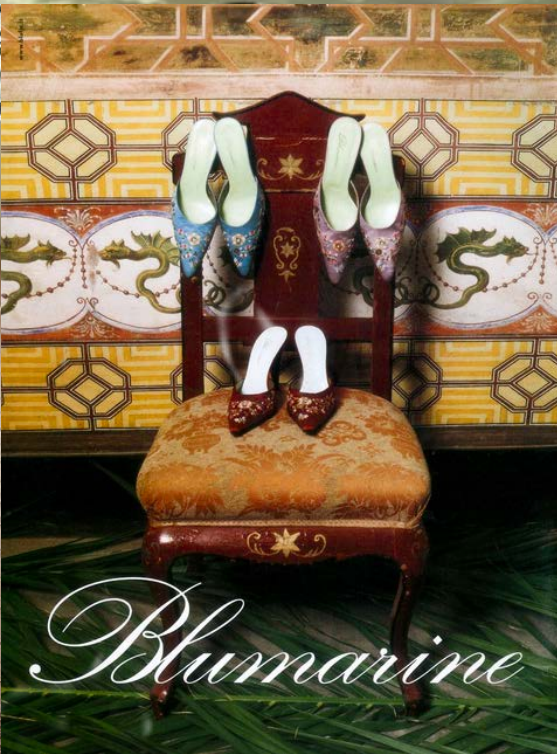
SILHOUETTE PRIORITIES

- Mix of flowy and structured, adaptive and adjustable fits, heavy draping

BRAND NON-NEGOTIABLE

-
- - Every piece must feel like goddeswear and carry its own myth.

THE ARTSY
SOCIALTE NOYA



“Wild Women”

ELEMENT BOARD

SCULPTURAL DRAPING

NATURE INSPIRED

GODDESS INSPIRED DRAPING

BRAIDED MOTIFS

BEADING

[illegible][illegible][illegible][illegible][illegible][illegible][illegible]

"Wild Women"

FABRIC AND COLOR

ORGANZA

CHIFFON

SPANDEX

COTTON + COTTON JERSEY

POWERMESH

BEADED FABRIC

“Wild Women”

MERCHANDISING

PARTY LIGHT SOCIALISING

SWIMWEAR

GOWNS/ OCCASIONWEAR/ STATEMENT

ELEVATED WORKWEAR

CASUAL ELEVATED BASICS /SETS



“Wild Women”

TECHNIQUES DEVELOPMENT

BRIADED/ TWISTED FABRIC

Created using power mesh fabric and tested on
lightweight fabric like chiffon. Representative of
the hair braid as a connector of all women
throughout time and culture

ORGANIC/ UNEVEN PLEATING

Created using a twin needle. As a decorative surface effect, reflective of nature and the whimsy of the “Wild Woman” collection.

SCULPTURAL ORGANZA DRAPE

Created through the draping of organza. Representative of the destructive fire of the “Wild Woman”

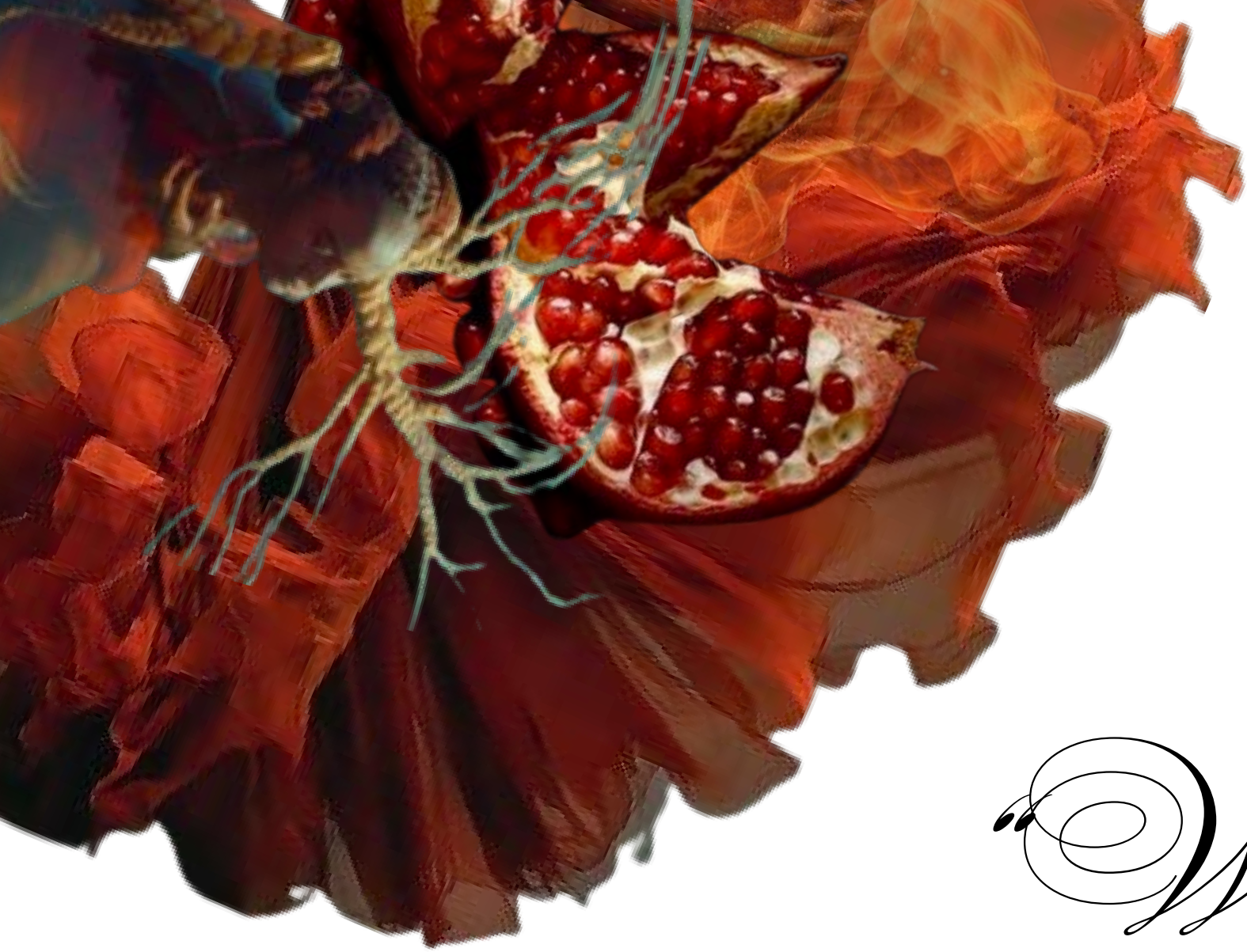


LINGERIE



ACCESSORIES BOARD





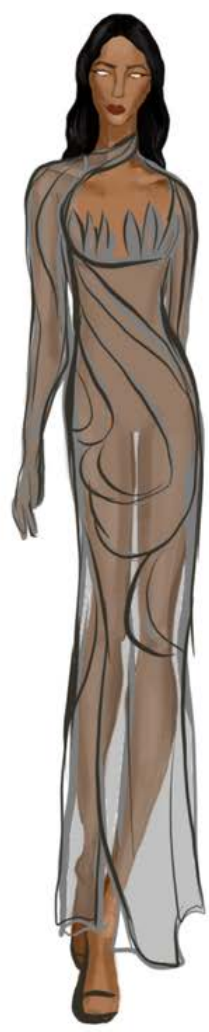
“Wild Women”

100 SKETCHES











"Wild Women"
FINAL SKETCHES

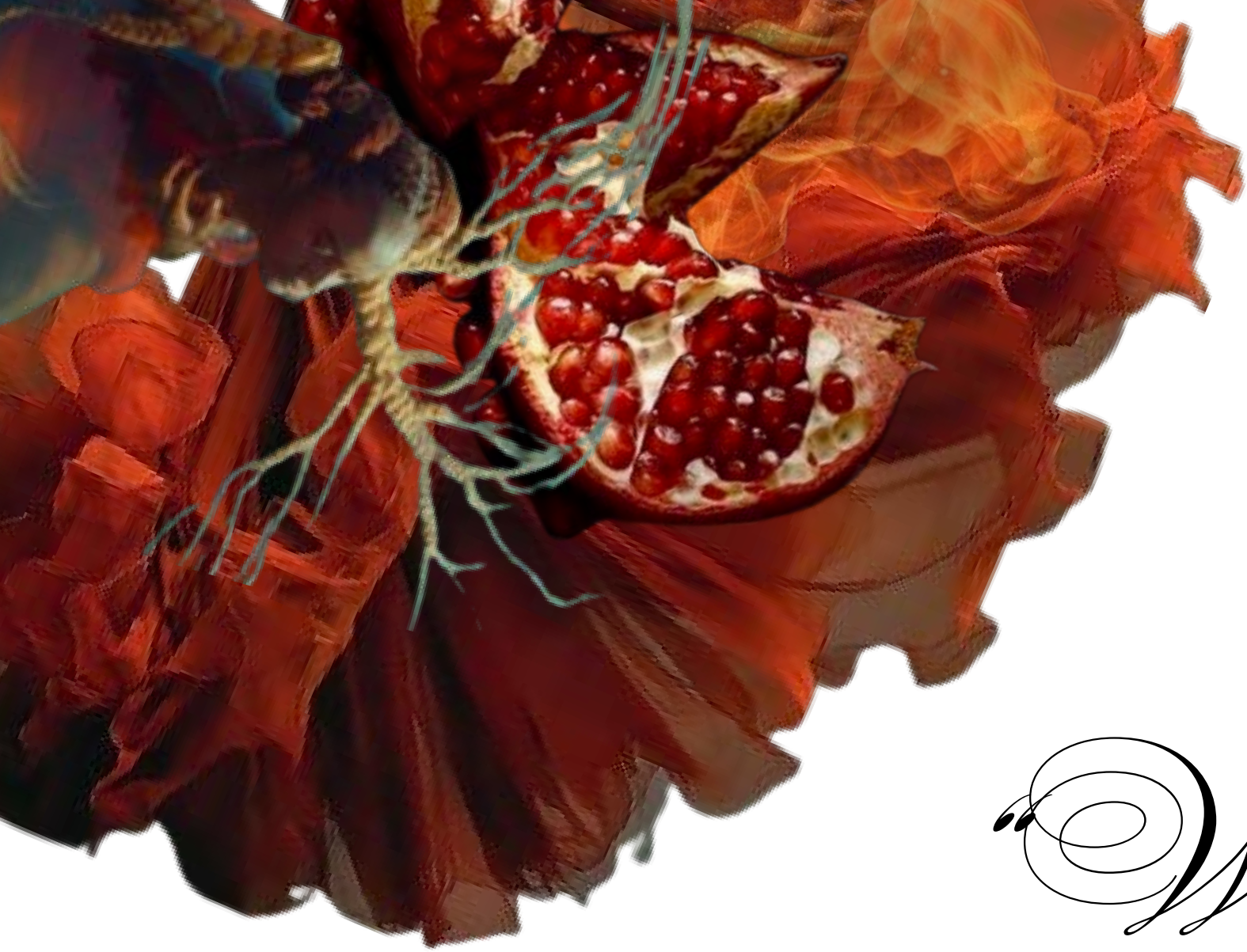


"Wild Women"
FINAL SKETCHES



"Wild Women"
FINAL SKETCHES



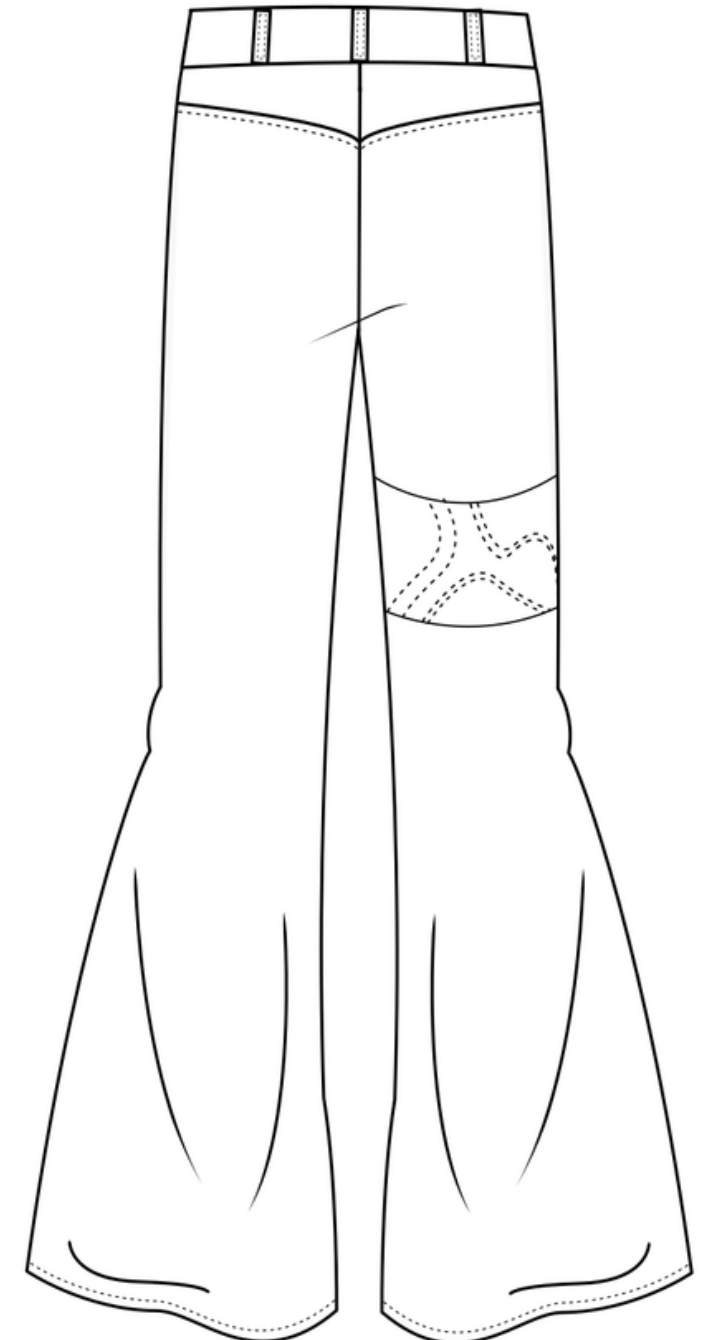
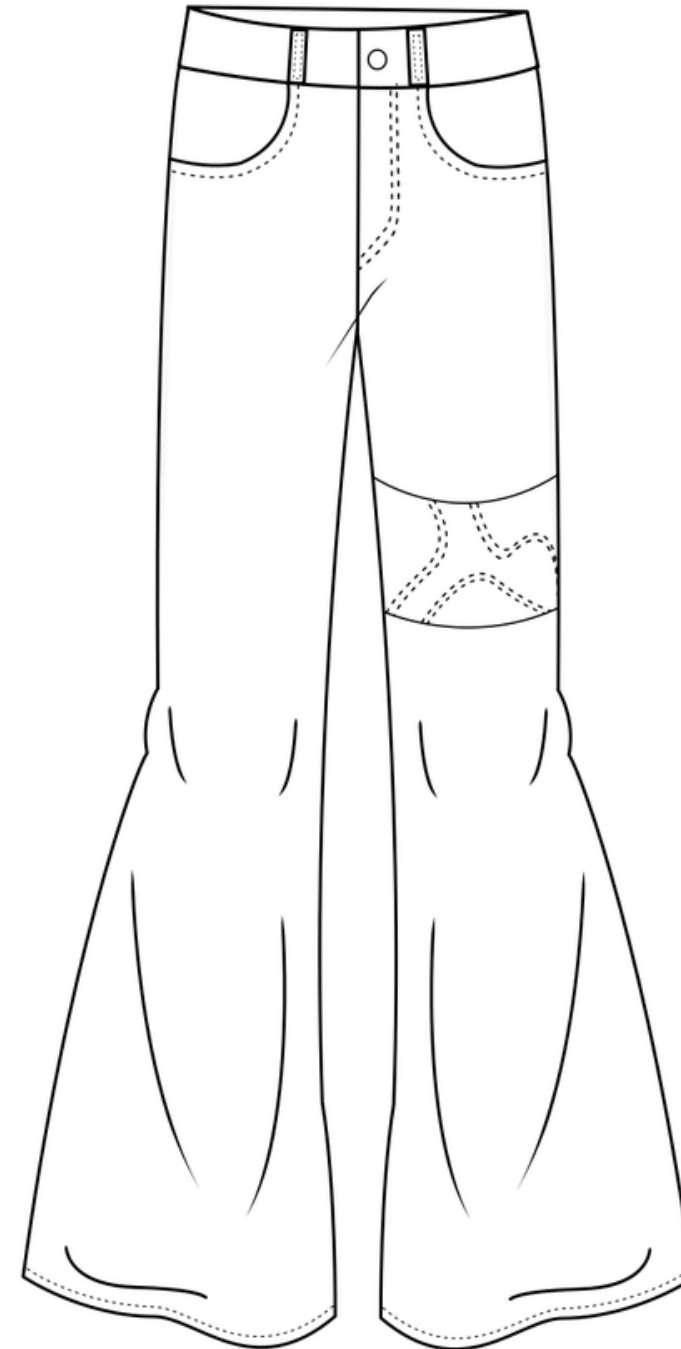
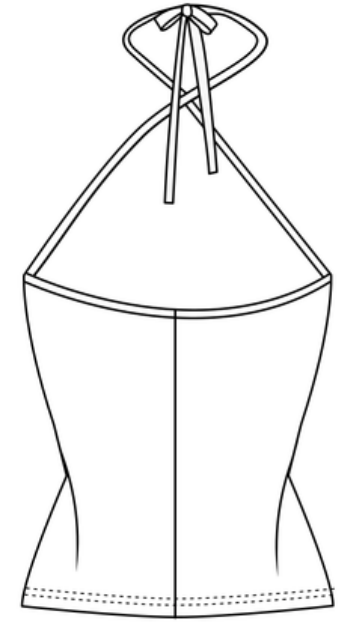
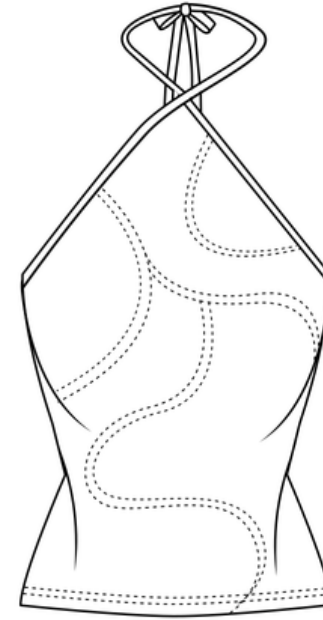
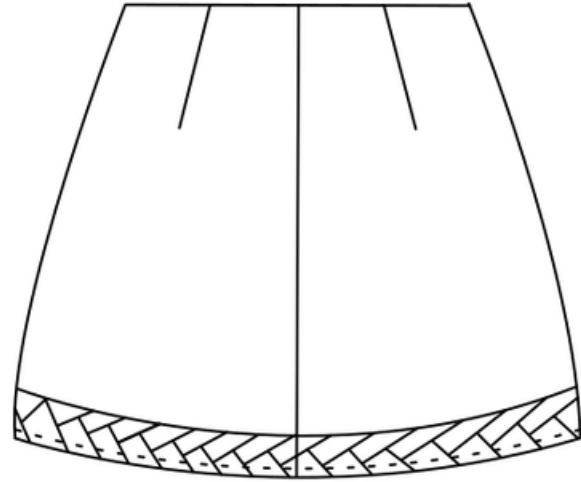
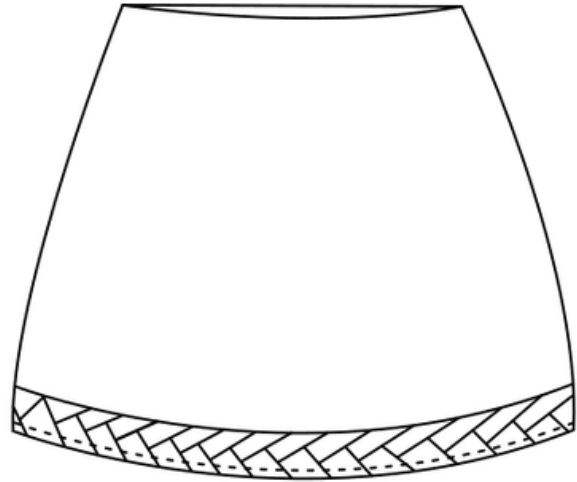
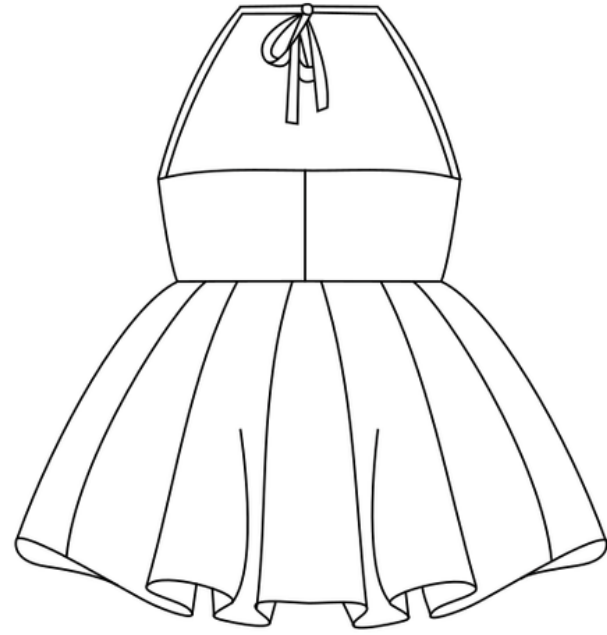
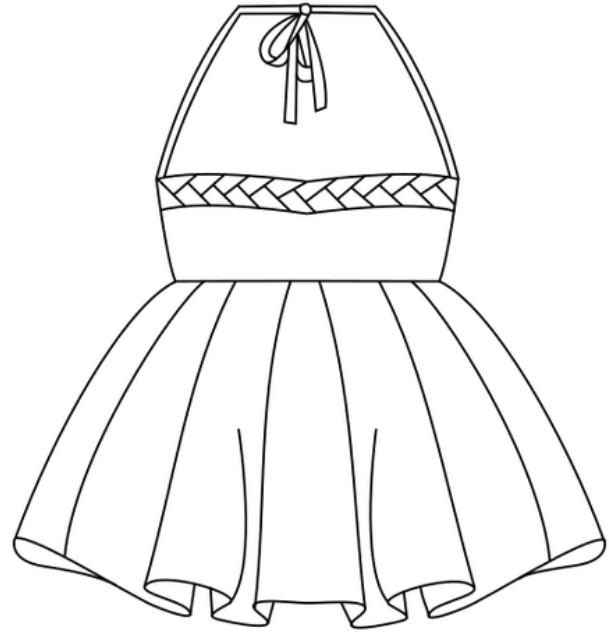


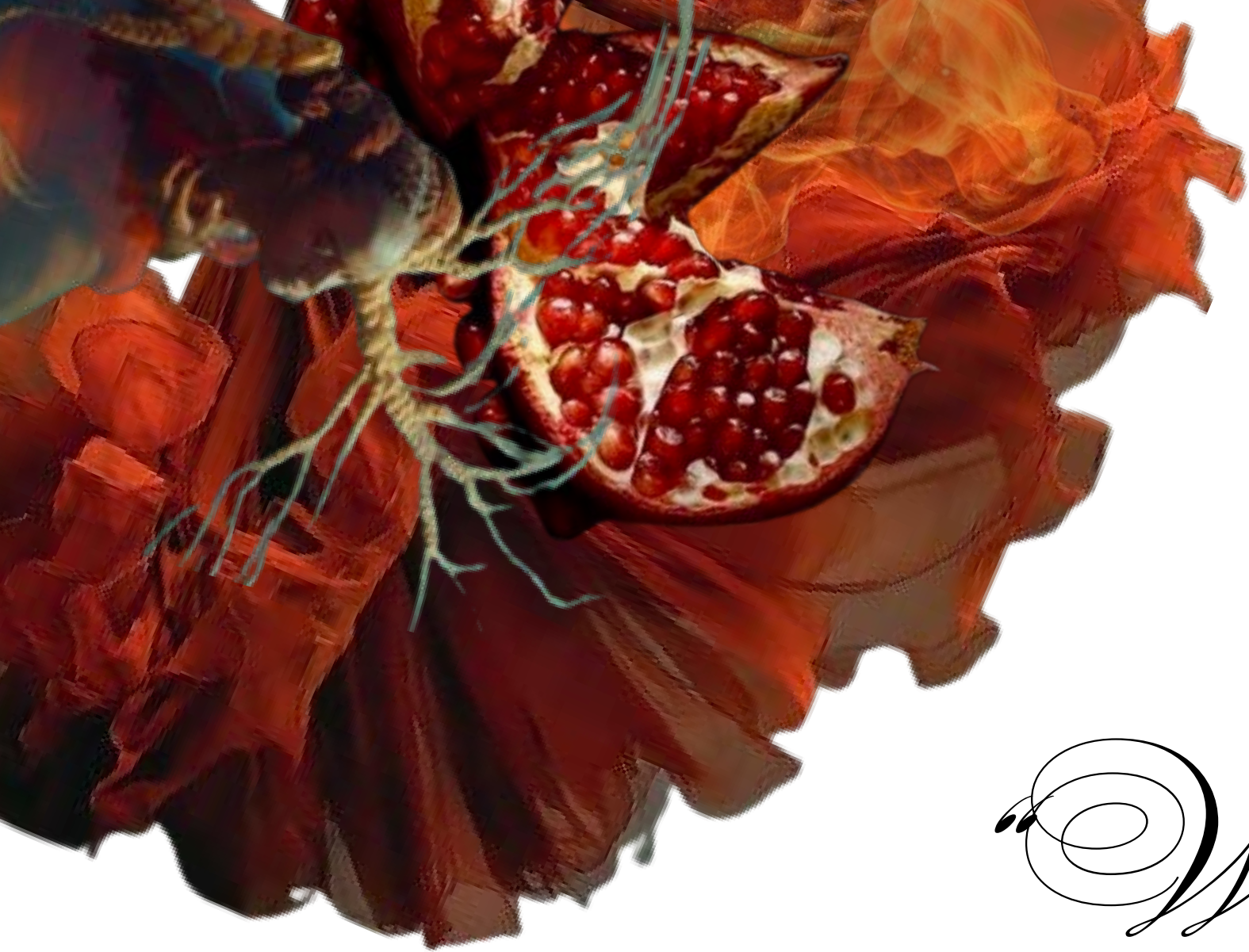
“Wild Women”

MASS MARKET

"Wild Women"
MASS MARKET



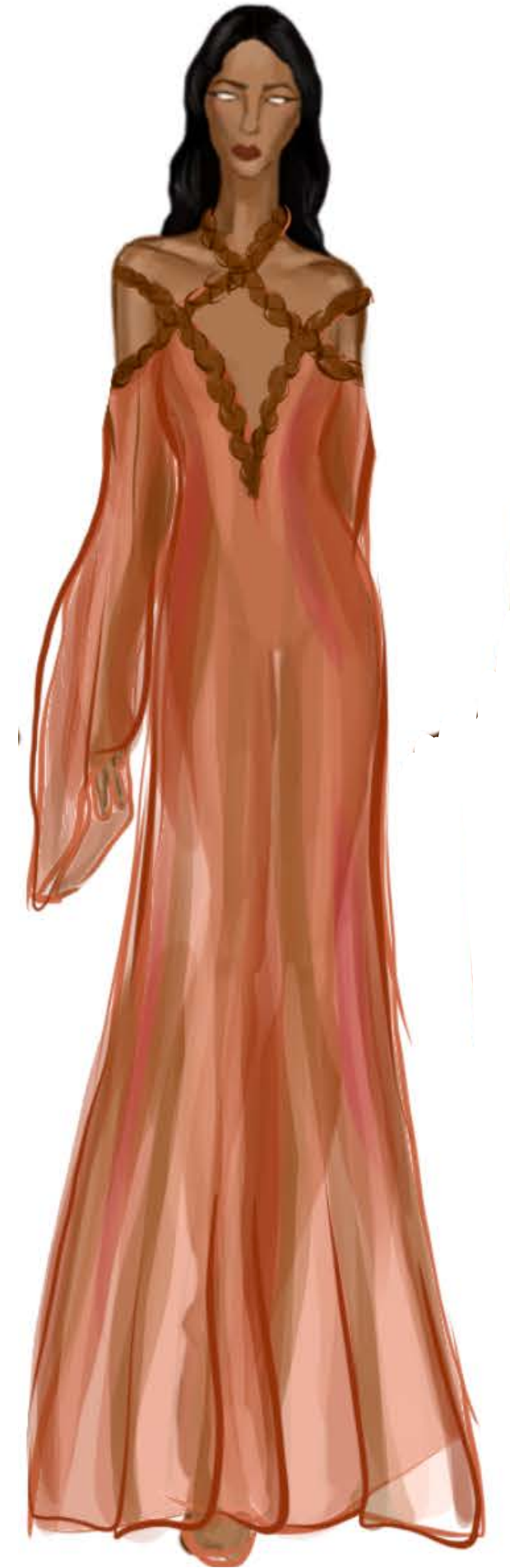
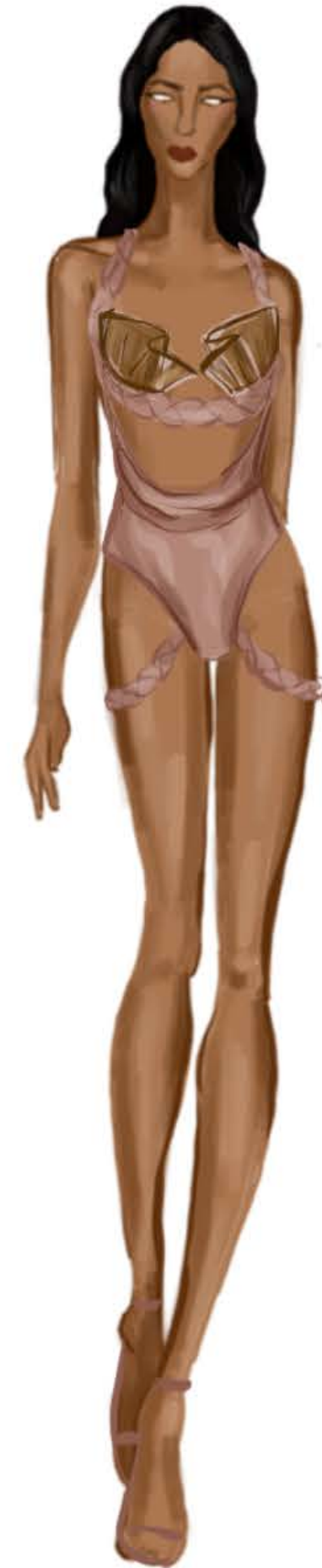




“Wild Women”

LINGERIE

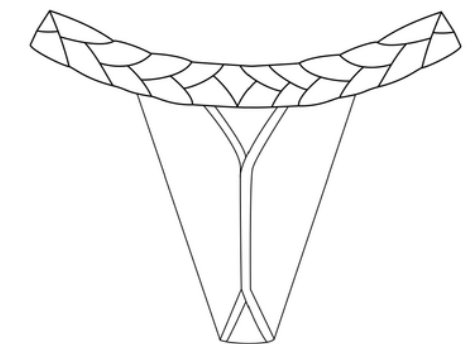
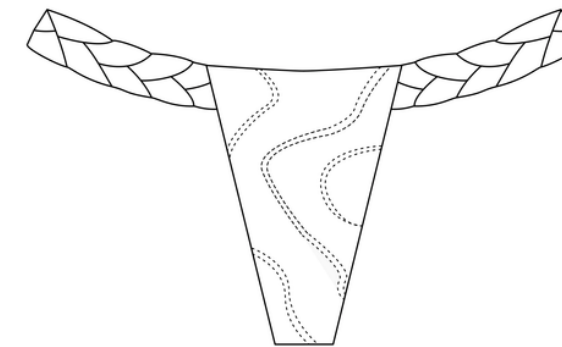
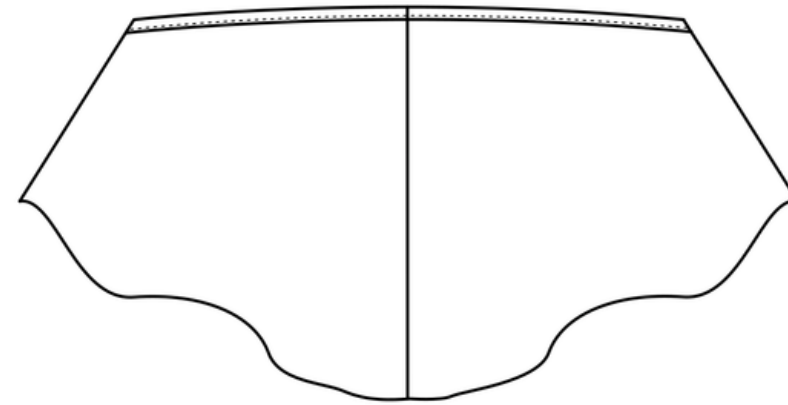
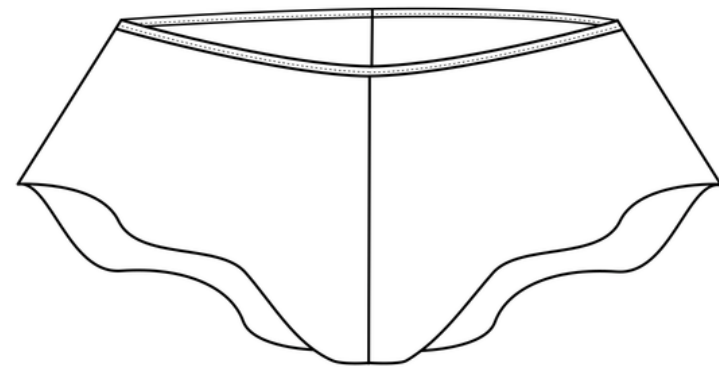
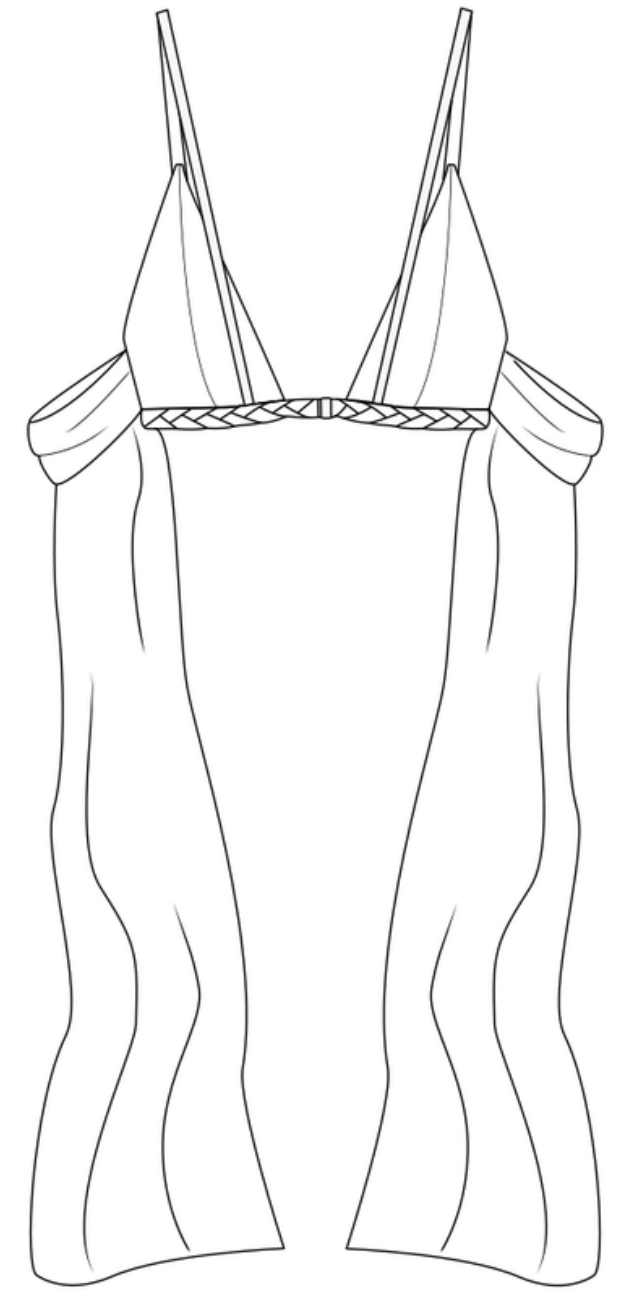
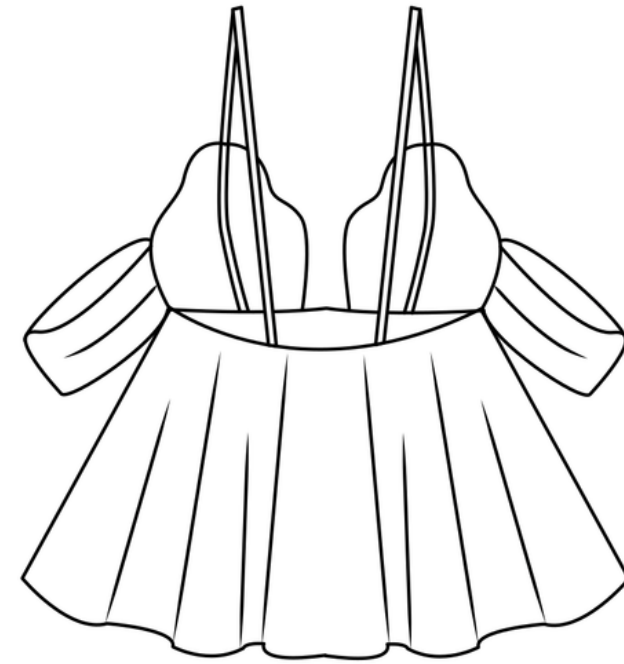
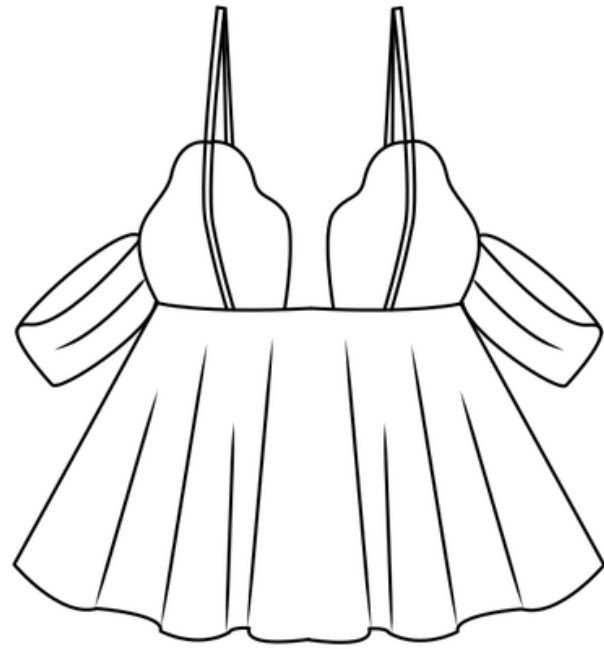
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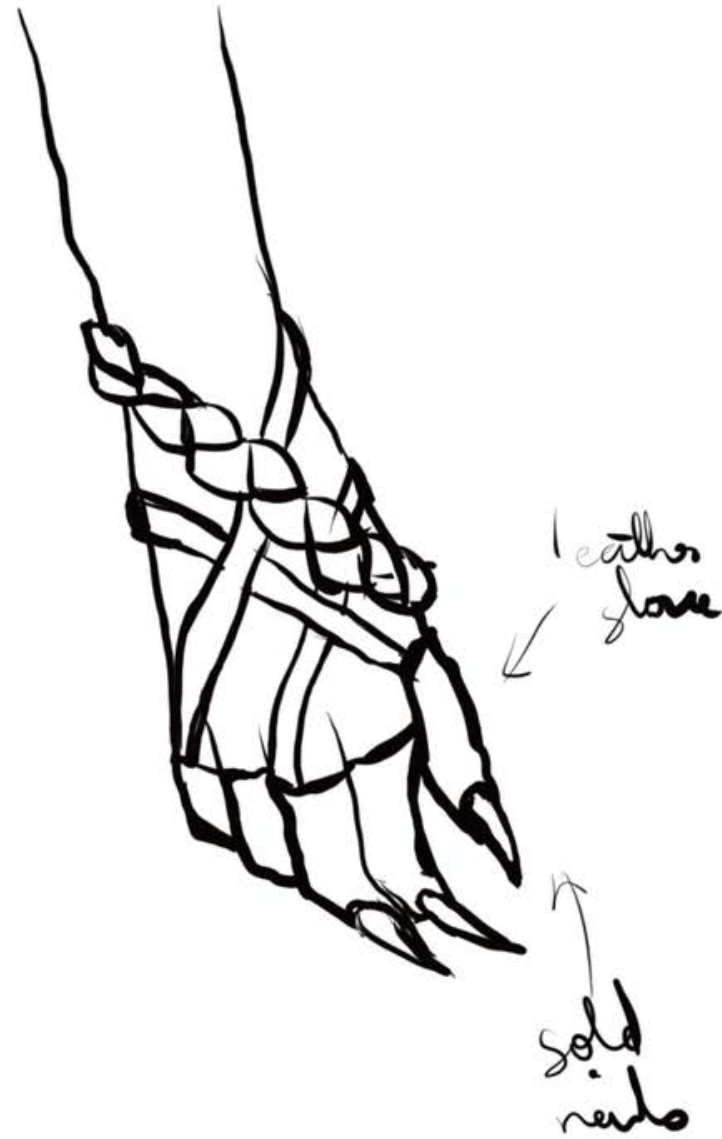


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LINGERIE

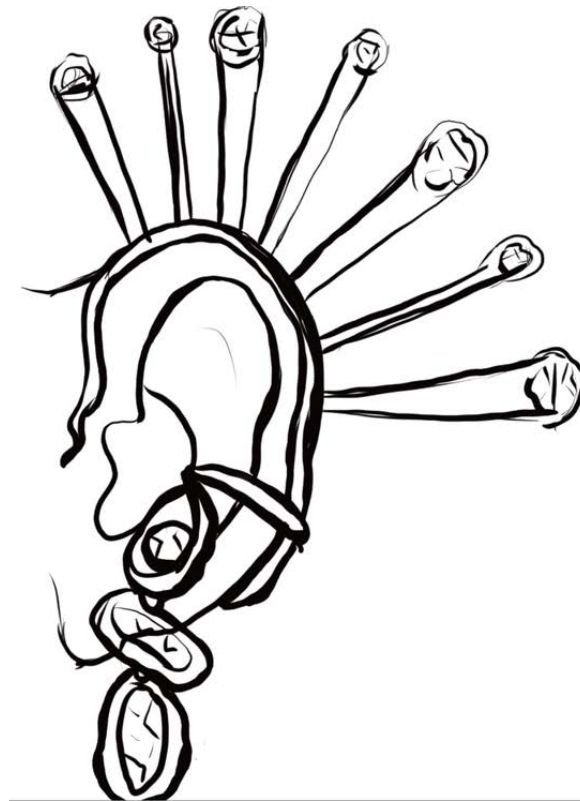


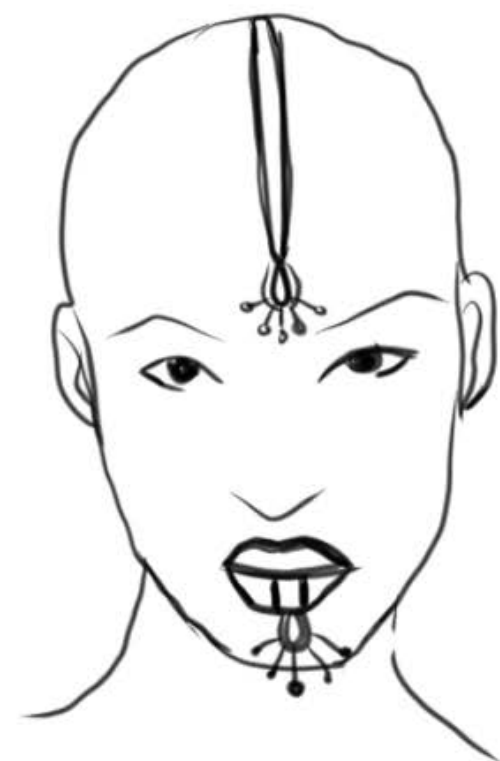
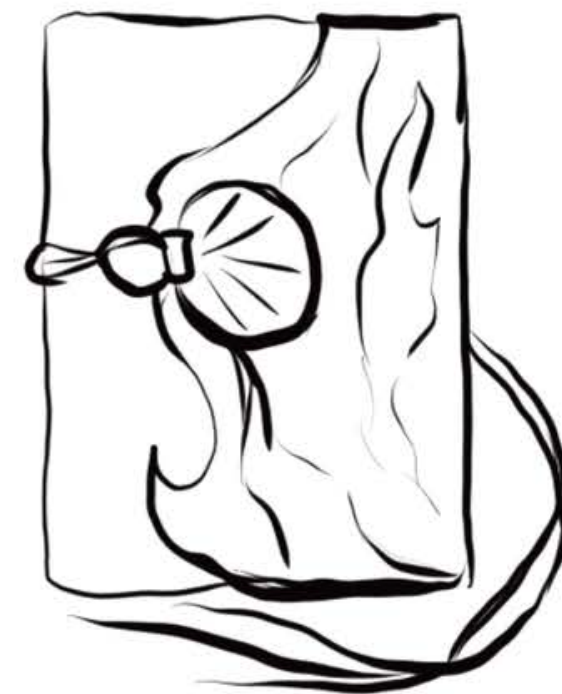
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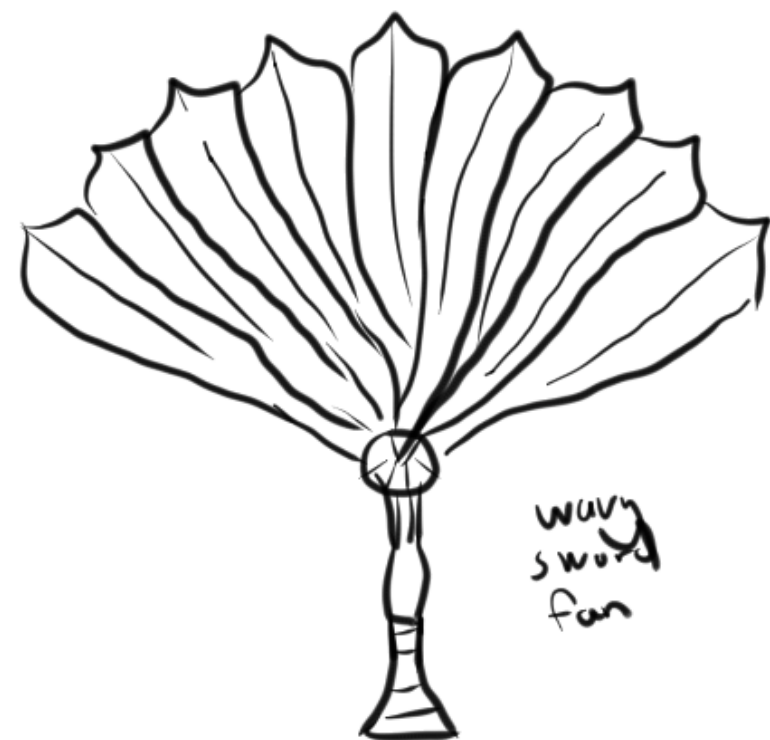
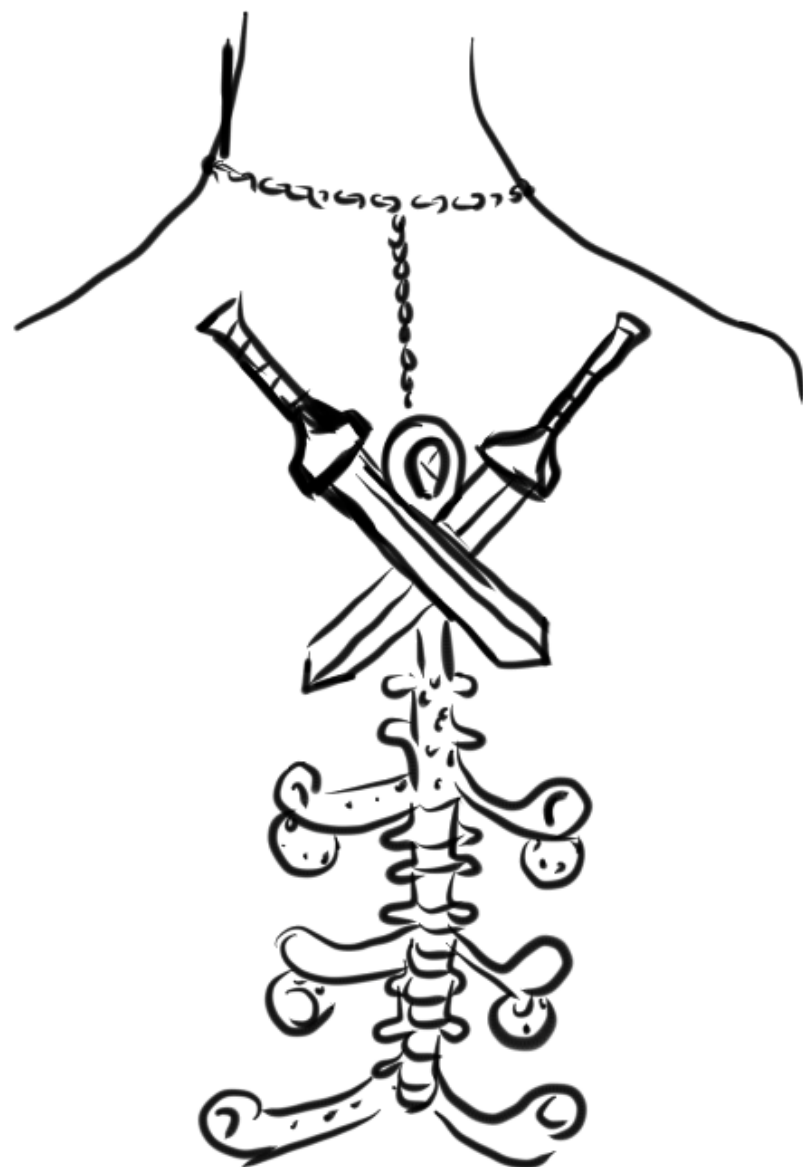




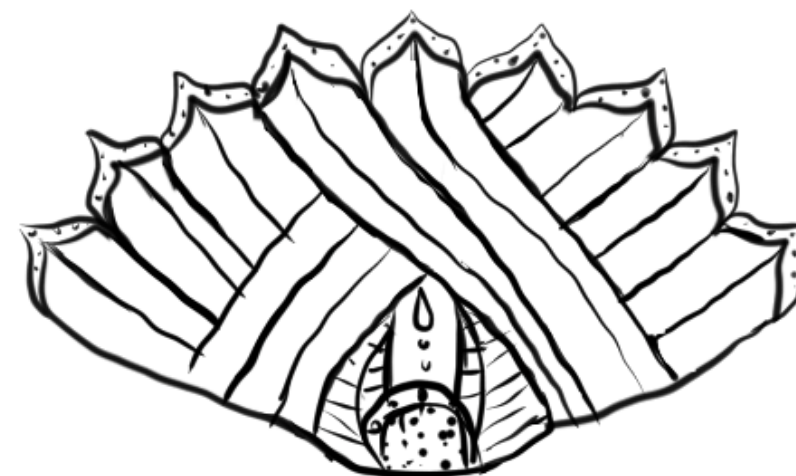
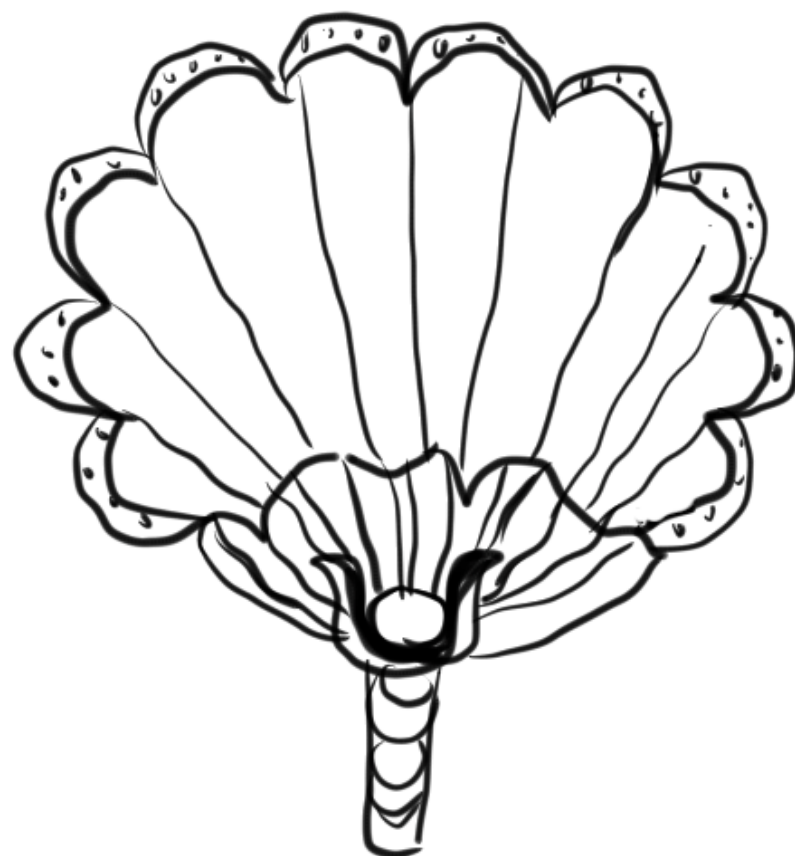
Wild Women
ACCESSORIES







wavy
sword
fan



wavy
sword
fan

"Wild Women"

FINAL ACCESSORIES



CUSTOM COMB



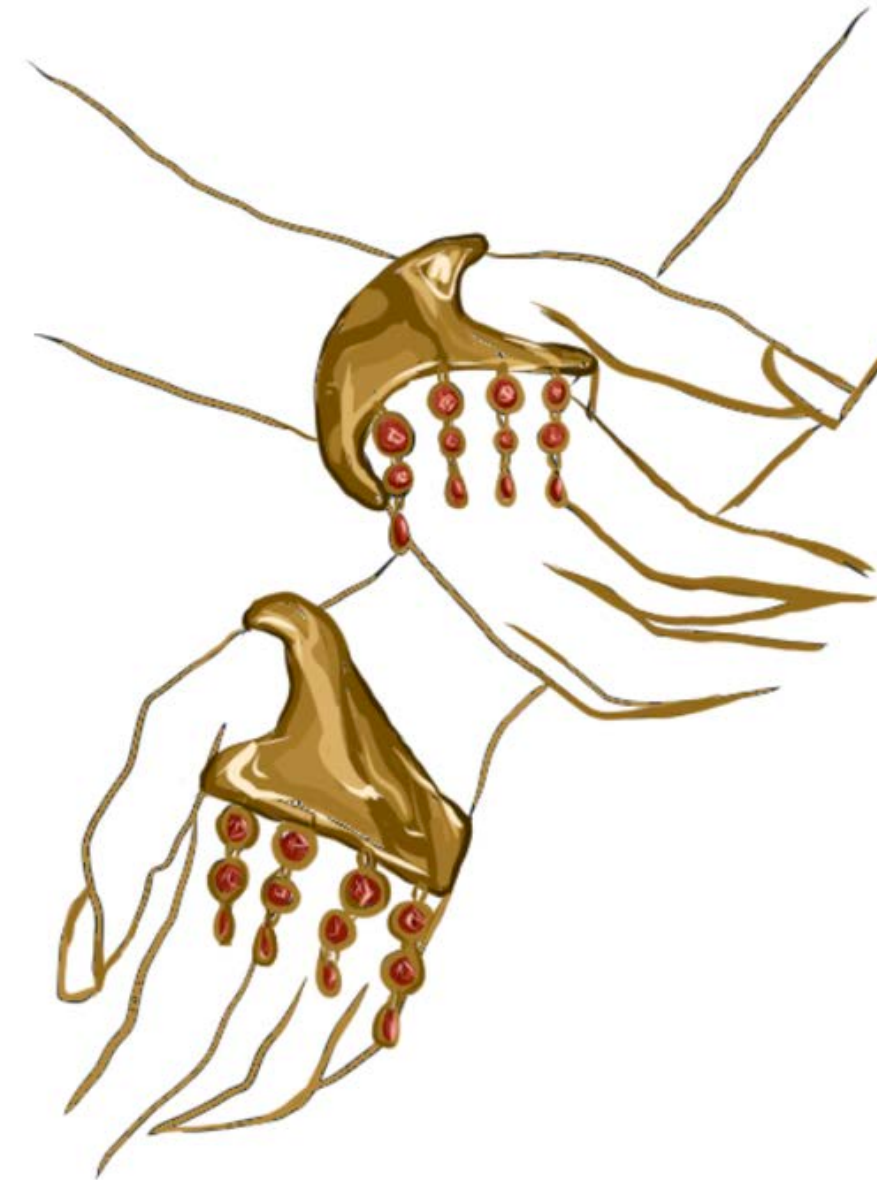
HANDCRAFTED LIGHTER



LEATHER PLANNER



LEATHER CLAW GLOVE



HAND CUFFS

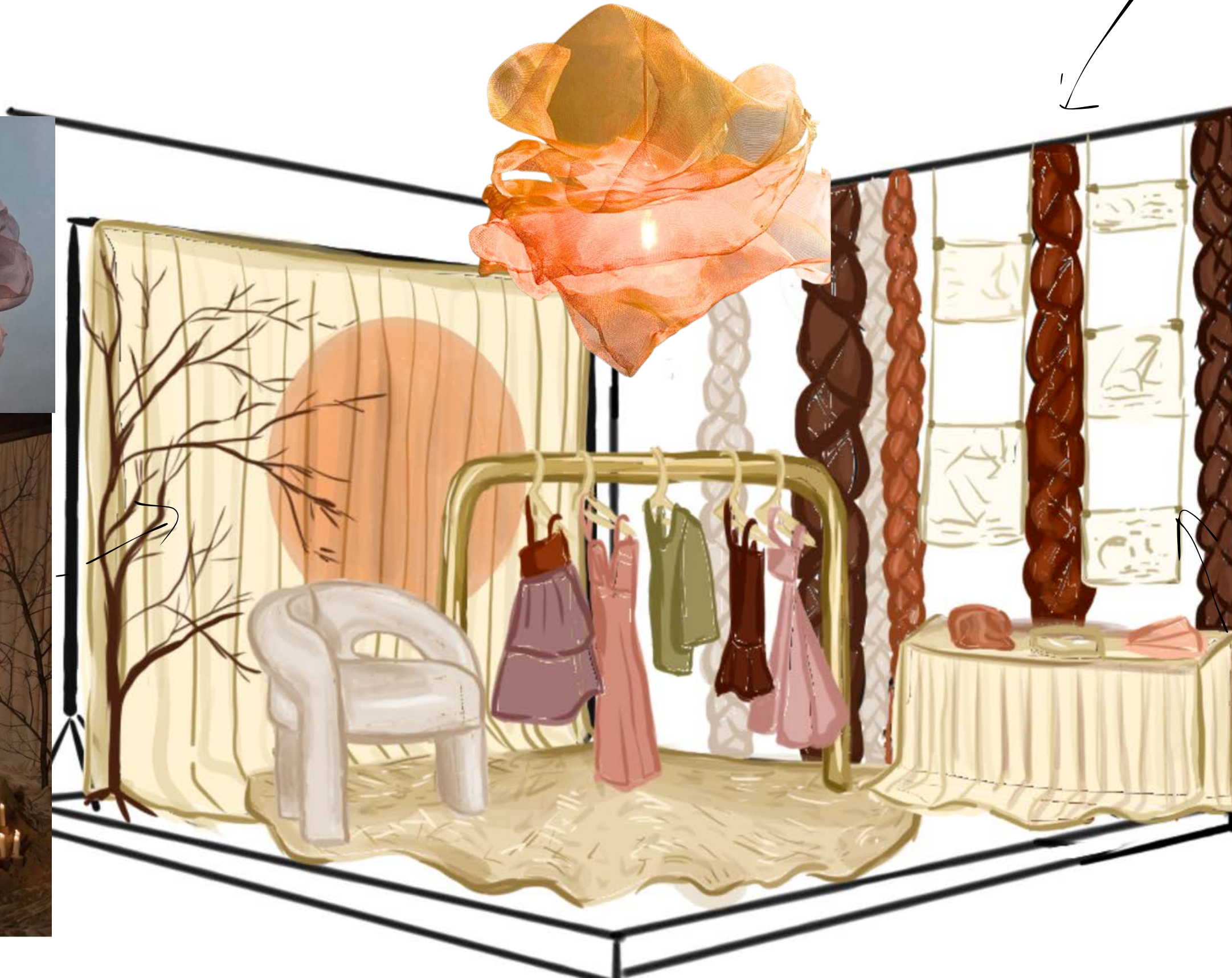


BEJEWELD HEAD PIECE

"Wild Women"

DESIGNER SPACE

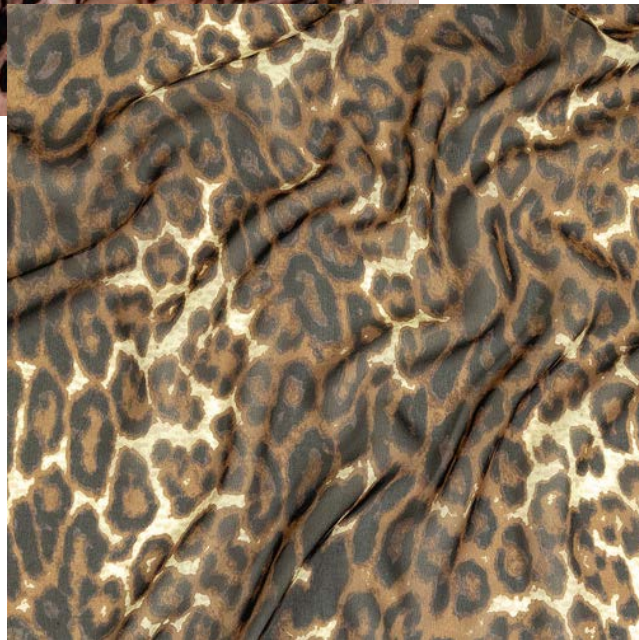
braided
Fabric



BABY PINK CHIFFON 25 YARDS-60" WIDE IF
POSSIBLE-60" WIDE IF POSSIBLE

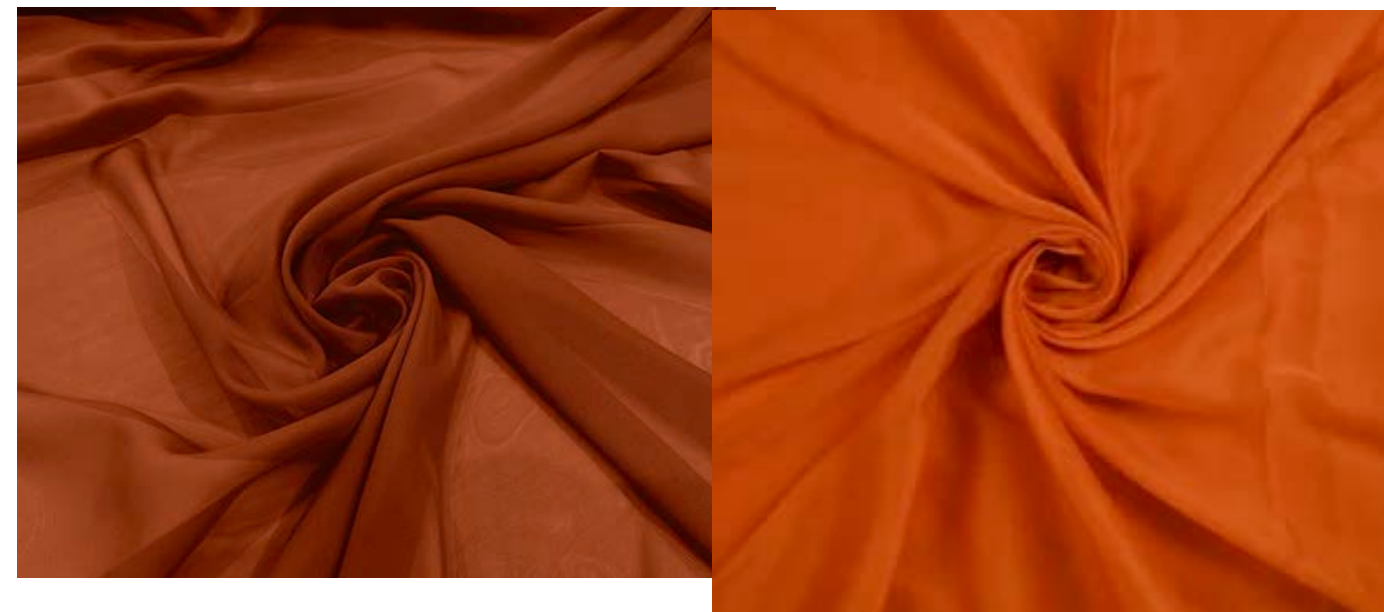


LEOPARD PRINT CHIFFON 20 YARDS
-SEE THROUGH
-LARGE SPOTS
-60" WIDE IF POSSIBLE



BROWN CHIFFON - 20 YARDS-60"
WIDE IF POSSIBLE

BURNT ORANGE CHIFFON - 25
YARDS-60" WIDE IF POSSIBLE





“Wild Women”

THE MYTH OF THE WILD WOMAN

KAYLA ALEXANDER
KNOIA

THE MOOD

& concept

The Myth

The goddess Knoia appears on earth as an embodiment of nature, moving through the connotation of woman as natural, intuitive and gentle into the wild woman archetype. Mirroring the timeline of man from natural adjacent to destructive industriaized conqueror.

The “Wild Woman”, serves as a warning. Things must change. If the goddess is not obeyed destruction follows. Mirroring myths of great “wild women” throughout ancient history such as Sekhmet, La Loba and Ishtar, we see Knoia embody not only destruction but also connection through the weaving women around the world connect with.

The braid, a tool of adornment, organice shapes and woven strands that symblise feminity and connection thoughout time and myth. This single connector is explored as the wild woman awakens from nature’s destruction.

The wild women are here.



DEVELOPMENT
of concept

The braid as a connector of women.

Fire as a harbinger of destruction and rebirth.

THE BRAID

straight unity layers of history + destruction elevate

DEVELOPMENT
of concept

The braid as a connector of women.

Fire as a harbinger of destruction and rebirth.

THE BRAID

straight unity

Layers of history + destruction

elaborate

DEVELOPMENT
of concept

The braid as a connector of women.

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THE BRAID

straight unity

Layers of history + destruction

elaborate

DEVELOPMENT
of concept

The braid as a connector of women.

Fire as a harbinger of destruction and rebirth.

THE BRAID

- Straight
- Unity
- Layers
of history +
destruction
elaborate

DEVELOPMENT
of concept

The braid as a connector of women.

Fire as a harbinger of destruction and rebirth.

THE BRAIN

layers of history + destruction

ILLUSTRATIONS

wild women



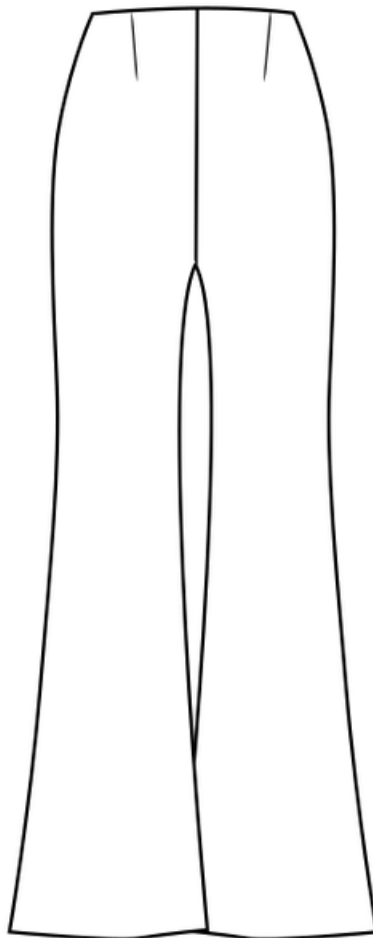
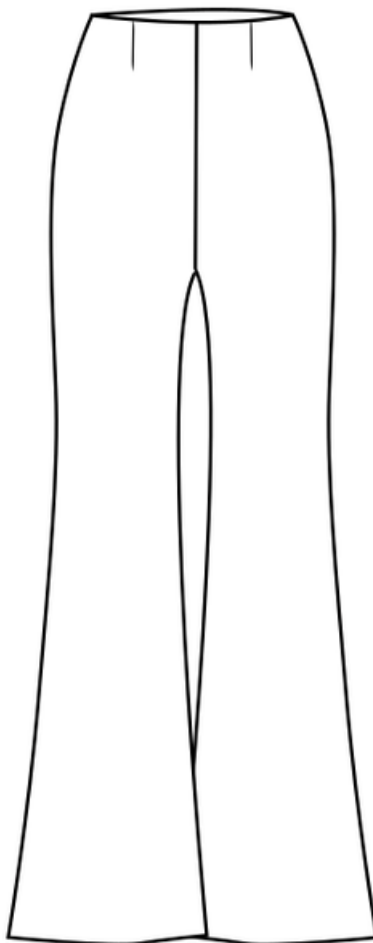
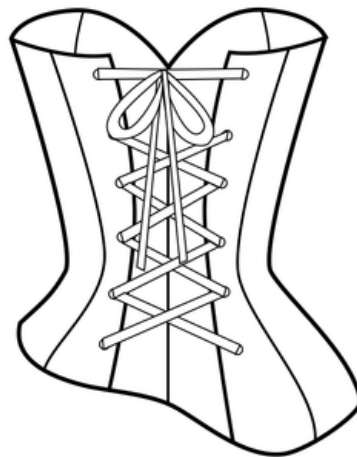
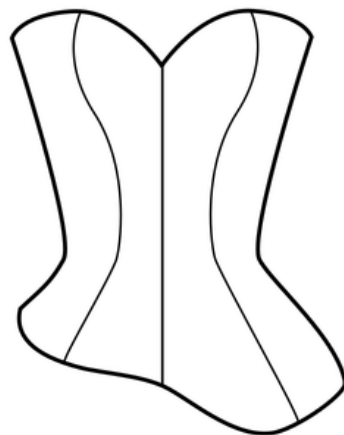
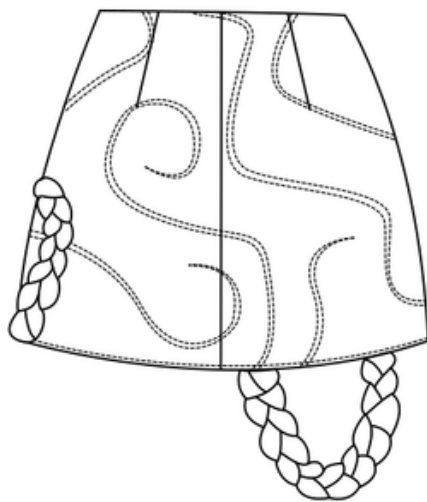
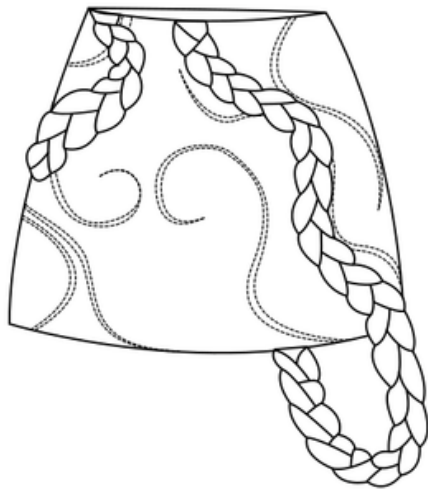
ILLUSTRATIONS
& flats

FRONT

BACK

FRONT

BACK



“Wild Women”

THE MYTH OF THE WILD WOMAN

KAYLA ALEXANDER
KNOIA

“Wild Women”

RESEARCH

- When Dubh Ruis says he is hungry, she goes into the woods and chases down a deer, which she kills with her bare hands. She has an inhuman speed and strength. She is wild. After she falls in love with Dubh Ruis, she becomes domesticated. Her fur and claws fall off. I worry this story says that a grotesque, feral, and dangerously strong woman must be tamed, masculine order brought to the feminine chaos.

<https://www.celticcreatives.com/blog/wild-woman-rest>

The Wild Women of Germany

-The Wilde Frauen or Wild-women of Germany bear a very strong resemblance to the Elfe-maids of Scandinavia. Like them they are beautiful, have fine flowing hair, live within hills, and only appear singly or in the society of each other. They partake of the piety of character we find among the German Dwarfs.

Amaterasu

-In ancient Japanese mythology, Amaterasu is the goddess of the sun. Amaterasu's younger brother, Susano-o, engages in disruptive and disrespectful behavior, causing chaos and destruction. Amaterasu, feeling intensely jealous of the attention drawn by her brother's actions, retreats and hides in a cave, plunging the world into darkness, withdrawing her light, and sinking the world into chaos.

Furies

- The opposite of anger: Contentment or satisfaction.
- The opposite of jealousy: Goodwill (feeling joy for others)
- The opposite of avenger: Peacemaker or reconciler.

Hair Braiding

- Intergenerational knowledge: The process allowed older generations to pass down cultural history, skills, and wisdom to younger girls.
- -Friendship and kinship: For some tribes, like those in Angola, asking a woman to braid your hair was an act of asking for friendship.
- In ancient Egypt, elaborate braids adorned with gold and jewels were worn by royalty, while common folk wore simpler styles
- For many Native American tribes, hair was considered sacred. The three strands of a braid could represent the unity of the body, mind, and spirit.
- Africa, for example, the intricate patterns woven into a person's hair often communicated their role within the community: different styles were used to identify age, tribe, marital status and even social rank
- Grooming became covert resistance, a tactile language formed in the absence of speech.
- the late Middle Ages, long, flowing locks were seen as immodest, and women were expected to keep their hair tucked away. Wearing hair loose was such a no-no that if an older woman walked around without her head covered, she risked being accused as a witch (!).

“Wild Women”

RESEARCH

-Slavic Culture

Young, unmarried women traditionally wore a single braid adorned with a ribbon. If the ribbon started at the top of the braid, it signified that the woman was actively seeking romantic pursuits. In contrast, several ribbons starting mid-braid indicated she was in a committed relationship and soon to be married. During the wedding ceremony, her single braid would be untied by her girlfriends amidst tears and songs lamenting her lost freedom, this ritual was called “rozpletiny”.

-“Unbound” hair was often essential for performing magical rituals and was frequently associated with demonic possession. A woman with her hair down was seen as extending an invitation—for intimacy, for magical forces to connect with her, and for dark spirits from other worlds to leave her messages.

-In Buddhist monastic traditions, monks and nuns shave their heads as a sign of renouncing worldly attachments. This act symbolises purity, humility, and the dedication to spiritual growth. Cutting hair becomes a visible expression of letting go of the material world to focus on the internal journey.

Kali

- primarily associated with time, death and destruction. Kali is also connected with transcendental knowledge and is the first of the ten Mahavidyas, a group of goddesses who provide liberating knowledge.^l

Durga summons Kāli to combat the demons. This episode is described in the Devi Mahatmyam, Kali is depicted as being fierce, clad in a tiger's skin and armed with a sword and noose. She has deep, red eyes with tongue lolling out as she catches drops of Raktabīja's blood before they fall to the ground and create duplicates.^[16]

Kali consumes Raktabīja and his duplicates, and dances on the corpses of the slain.^l

-describes Kali as "possessing a soothing dark complexion, as perfectly beautiful, riding a lion, four-armed, holding a sword and blue lotus, her hair unrestrained, body firm and youthful".

-She is also accompanied by serpents and a jackal

-The Bronze Age epic cycles of the Levantine city of Ugarit include a myth according to which the warrior goddess Anat started attacking warriors, with the text of the myth describing the goddess as gloating and her heart filling with joy and her liver with laughter while attaching the heads of warriors to her back and girding hands to her waist^[51] until she is pacified by a message of peace sent by her brother and consort, the god Ba'lu.^[52]

“Wild Women”

RESEARCH

La Loba

- mythical figure from Mexican folklore, popularized by Clarissa Pinkola Estés's book Women Who Run With the Wolves, who gathers bones to preserve the wild spirit of life, particularly wolves, and resurrects them by singing to them. She is a symbol of the indestructible wild essence of the soul and represents the process of healing, reclamation, and rebirth for women. The term "La Loba" can also refer to a 1965 horror film, or a 2011 telenovela, both titled La Loba.

- it is said that La Que Sabe created women from a wrinkle on the sole of her divine foot - this is why women are knowing creatures, as they are made of the skin of the sole, which feels everything. We all know and sometimes feel more closely this wild essence that inhibits us

Vasillisa + Baba-Yaga

- So in the earliest tales, Baba-Yaga is not a figure of evil, but rather a wild, dark, wise figure whose role is to help the heroine change and grow.

- Vasilisa comes to her hut searching for fire, which symbolically means the light of wisdom. She has to endure a series of trials and tribulations, but is helped in her quest by the little wooden doll given to her by her dead mother. The doll symbolises the ancient maternal wisdom of the crone, but is also Vasilisa's own intuition, helping her find her way.

The Morrigan

- The Morrigan is an ancient Irish goddess of battle, fate, death, and sovereignty, whose name means "Phantom Queen" or "Great Queen". She is a powerful, shapeshifting figure, often appearing as a crow or raven, who intervenes in human affairs, especially in war. The Morrigan is sometimes depicted as a single entity but often as a trio of sisters, such as Badb, Macha, and Nemain.

Ishtar/Innanar

- Ishtar and Inanna refer to the same prominent Mesopotamian goddess of love, fertility, and war, known as **Inanna in Sumerian culture and Ishtar in Akkadian, Babylonian, and Assyrian cultures**. She was the "Lady of Heaven," a powerful and complex deity associated with the planet Venus, and had contradictory traits, embodying both destructive and stimulating aspects.

- her most prominent symbols include the lion and the eight-pointed star.

- Inanna/Ishtar was associated with lions,

Maenads

- **Maenads (from Greek maenades, "raving ones") were the female followers and ecstatic devotees of Dionysus, the Greek god of wine, ritual madness, and religious ecstasy**. These women, often called Bacchae or Bacchantes in Roman mythology, would engage in frenzied dances, ritual screams, and wild rituals, sometimes consuming drugs and tearing animals or even people apart (omophagia) to enter a trance-like state of connection with Dionysus. They are depicted in art and literature with Dionysian attributes like ivy wreaths, leopard or fox skins, and the thyrsus (a pinecone-tipped staff)

“Thank You”

KAYLA ALEXANDER
KNOIA

“Wild Women”

RESEARCH

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-Pele

Legend told that Pele herself journeyed on her canoe from the island of Tahiti to Hawai'i. When on her journey, it was said she tried to create her fires on different islands, but her sister, Nāmaka, was chasing her, wanting to put an end to her. In the end, the two sisters fought each other and Pele was killed. With this happening, her body was destroyed but her spirit lives in Halema'uma'u on Kilauea. They say, "Her body is the lava and steam that comes from the volcano. She can also change form, appearing as a white dog, old woman, or beautiful young woman.

Sedna

-one legend Sedna is a giant, the daughter of the creator-god Anguta, with a great hunger that causes her to attack her parents. Angered, Anguta takes her out to sea and throws her over the side of his kayak. As she clings to the sides, he chops off her fingers and she sinks to the underworld, becoming the ruler of the monsters of the deep. Her huge fingers become the ringed seals, walruses, and whales hunted by Inuit.

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“Wild Women” RESEARCH

COLLECTION STATEMENT?

WHO & WHAT IS KNOIA? WHAT
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SOLVE?

WHAT IS A WILD WOMAN?
WILD WOMEN IN HISTORY AND
MYTHOLOGY?

n topics like anthropology, history and mythology.

SYMBOLS OF A WILD WOMAN?

SYMBOLS OF HAIR AND
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