



Pearson

# GCE A Level Advanced Art and Design

Textile Design  
**Component 1**

SOPHIE

**Total Mark 57 (47+PS10)**

	<b>A01 Develop</b>	<b>A02 Explore and Select</b>	<b>A03 Record</b>	<b>A04 Realise</b>	<b>Personal Study</b>
<b>Mark</b>	10	12	12	13	10
<b>Performance Level</b>	4	4	4	5	4
	<b>Total out of 90</b>				57



PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PRACTICAL – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, little creative intent, disjointed, pedestrian, credible, lacks control over the formal elements, vague aims			straightforward, deliberate, just adequate, methodical, superficial, unrefined, crude visual language, simplistic reflection, plays safe, unresolved, contextual references explored but lack relevance, defines aims with some understanding, developing control over the formal elements			predictable, broadening, makes progress, relevant, <b>description not explanation</b> , demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding			diverse, effective, <b>purposeful</b> , consistent, <b>skillful</b> , coherent, <b>imaginative</b> , informed, <b>some perception</b> , satisfies creative intent, engaged, <b>consistent control over the formal elements</b> , contextual references inspire creativity, realises some aims,			independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, <b>original</b> , <b>genuine creative journey</b> , <b>refined</b> , in-depth reflection, exciting, <b>comprehensive control over the formal elements</b> , contextual references shows some personal insight, fully realises all aims and objectives			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, fully informed, questioning, dexterous, erudite, highly intuitive, daring, insightful and comprehensive exploration of contextual references, ideas synthesised into highly sophisticated realisations, goes beyond aims to produce surprising realisations, control over the formal elements demonstrate fluent sensitivity and understanding			
AO1 Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO1 total: 10
	LIMITED			BASIC			EMERGING COMPETENT <b>Description not explanation</b>			COMPETENT AND CONSISTENT <b>Purposeful</b>			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO2 Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO2 total: 12
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT <b>Consistent control over the formal elements</b> <b>Skillful</b> <b>Imaginative</b>			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO3 Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO3 total: 12
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT <b>Skillful</b>			CONFIDENT AND ASSURED			EXCEPTIONAL			
AO4 Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	AO4 total: 13
	LIMITED			BASIC			EMERGING COMPETENT			COMPETENT AND CONSISTENT <b>Some perception</b>			CONFIDENT AND ASSURED <b>Original</b> <b>Genuine creative journey</b> <b>Refined</b>			EXCEPTIONAL			
																			Total mark: 47

PERFORMANCE CALCULATOR	Level 1			Level 2			Level 3			Level 4			Level 5			Level 6			
A LEVEL PERSONAL STUDY – SEPT 2016	LIMITED ABILITY			BASIC ABILITY			EMERGING COMPETENT ABILITY			COMPETENT AND CONSISTENT ABILITY			CONFIDENT AND ASSURED ABILITY			EXCEPTIONAL ABILITY			
Taxonomy	partial, inconsistent, literal, elementary, minimal, rushed, sporadic, naïve, lacking, disjointed, pedestrian, credible, study naively informs practical work, elementary use of written language			straightforward, deliberate, methodical, superficial, unrefined, simplistic reflection, plays safe, unresolved, study adequately informs practical work, adequate use of written language			predictable, makes progress, relevant, description not explanation, demonstrates intentions, appropriate, sufficient, control, thorough, adequate, signs of understanding, developing analytical skills, study consistently informs practical work, developing and broadening use of written language			diverse, effective, purposeful, consistent, coherent, imaginative, informed, some perception, engaged, fulfils intended aims, study perceptively informs practical work, consistent and effect use of written language			independent, realised, sensitive, creative, sustained, critical, perceptive, comprehensive, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, genuine personal investigation, study authoritatively informs practical work, articulate and highly effective use of written language			inspired, surprising, unique, authoritative, genuine discovery, adventurous, accepting of the unexpected, challenging, synthesis of ideas, fully informed, questioning, dexterous, erudite, intuitive, daring, study informs practical work with sophisticated insight, highly articulate and sophisticated use of written language			
Personal study (AO1/A02/A03/A04)  Develop ideas through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding  Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops  Record ideas, observations and insights relevant to intentions, reflecting critically on work and progress  Present a personal and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	Total mark for the Personal Study (part of A level Component 1):  10
	LIMITED ability in the use of written communication and specialist terminology and LIMITED ability across the Assessment Objectives in the personal study			BASIC ability in the use of written communication and specialist terminology and BASIC ability across the Assessment Objectives in the personal study			EMERGING COMPETENT ability in the use of written communication and specialist terminology and EMERGING COMPETENT ability across the Assessment Objectives in the personal study			COMPETENT AND CONSISTENT ability in the use of written communication and specialist terminology and COMPETENT AND CONSISTENT ability in the Assessment Objectives in the personal study			CONFIDENT AND ASSURED ability in the use of written communication and specialist terminology and CONFIDENT AND ASSURED ability in the Assessment Objectives in the personal study			EXCEPTIONAL ability in the use of written communication and specialist terminology and EXCEPTIONAL ability in the Assessment Objectives in the personal study			

# Examiner commentary

This is a body of Textile Design work which explores a concept of Retro-futurism and presents a purposeful and skilful exploration into garment construction, based on a sculptural approach to fashion design. The candidate presents a mood board of ideas around futuristic imagery, moves quickly through initial explorations of surface form through pleating techniques to develop imaginative sculptural forms inspired by a visit to the Tate Modern. This submission begins to move from a consistent level of ability to show Confident and Assured characteristics, achieving Performance Level 5 in its realisation, which is refined with a comprehensive control of technique and is sensitively realised.

**AO1:** Ideas are developed through a series of purposeful studies and explorations in pleating and sculptural experiments. There is an element of description in the annotations and critical analysis is coherent but lacks confidence and critical perception, so for this objective is marked at the lower end of Performance Level 4, Competent and Consistent.

**AO2:** As the journey evolves, skilful and imaginative explorations are made through trials of ruffs, sleeves and pleating, and the candidate is inspired by the designers they have studied. There is informed review of work as it progresses leading to refinement of technique and idea.



# Examiner commentary continued

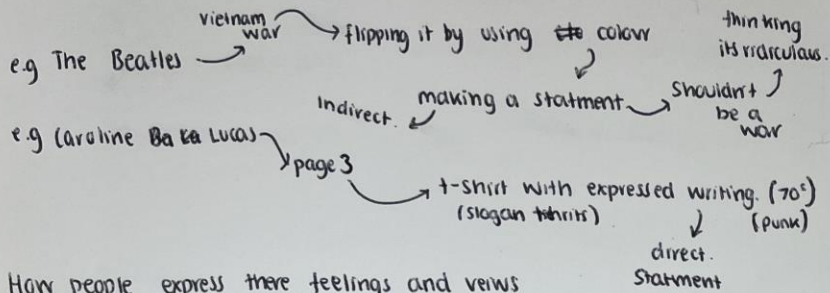
**AO3:** As the work develops, the candidate becomes more assured in their making and begins to show confidence in their manipulation of form. There is more depth of reflection as the work progresses, for example, in the analysis of the Giger jacket and the links with Futurism.

**AO4:** The response is made with a confidence that brings the mark into Performance Level 5, as it is technically refined and the result of a genuine creative journey. There is some perception in the way the concept of Retro-futurism is connected to the outcome, but lacks a deeper insight into the meaning and context of the work produced, resulting in a mark at the lower end of Performance Level 5.

**Personal Study:** The study discusses in detail the designers who have been influenced by the Retro-futurist ideas and does so with a broadening use of language and analysis which becomes effective as the study develops. The scope of the study is focused, coherent and purposeful, but whilst it informs the practical work it does not have the level of critical perception to move the mark further into Performance Level 4.



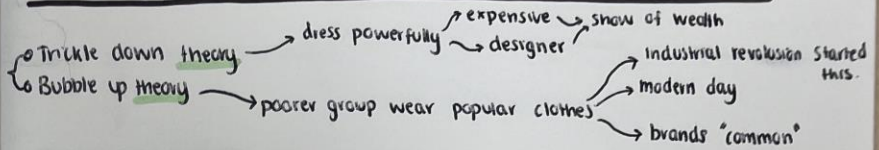
## POLITICAL STATEMENTS



How people express their feelings and views about political point through fashion in different ways.

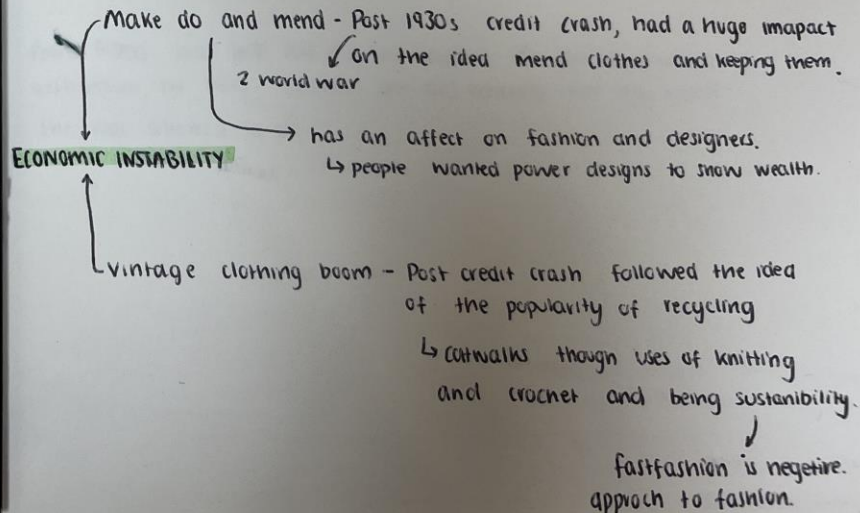
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- the history of jeans
  - the influence of technology
  - Social media and power of blogs
  - Japanese <sup>street</sup> style

## A SNAPSHOT OF FASHION HISTORY



F  
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- 1<sup>st</sup> wave → suffragettes, Victorian times. → Focused on legalisation (voting rights/property rights) ← 1800s
- 2<sup>nd</sup> wave → Dress more masculin - wearing jeans and T-shirts. → wanted to be taken seriously ← 1960s
- 3<sup>rd</sup> wave → 70s - 80s - against rape → what people wear should affect the way people treat them. ← backlash from 2<sup>nd</sup> wave





# FINE ART TEXTILES

What is art and what is craft?  
↓  
painting and drawing

→ woodwork → benches  
→ making something beautiful

- textiles is seen as a womens work, through science mythologies and religions.

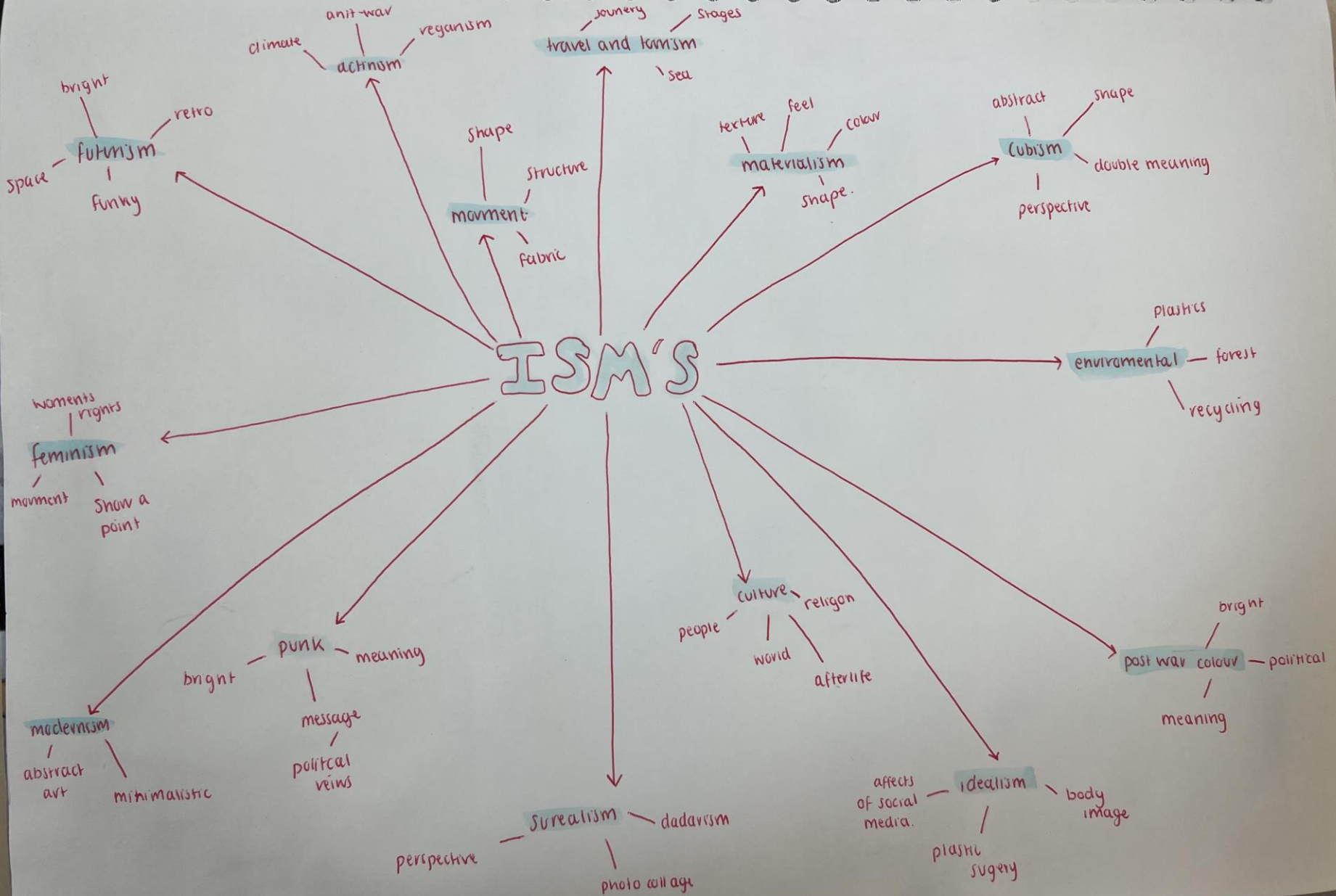
now has changed - class systyem

↓  
there weathter you are the more intresting  
you can make/create your clothes.

william morris → surround yourself with beauty in your home  
→ beautif\* or useful

Anni Albers was ~~kind~~ told that she couldn't do art or painting or architecture in 1912. Instead she did weaving the only course she was allowed to do.

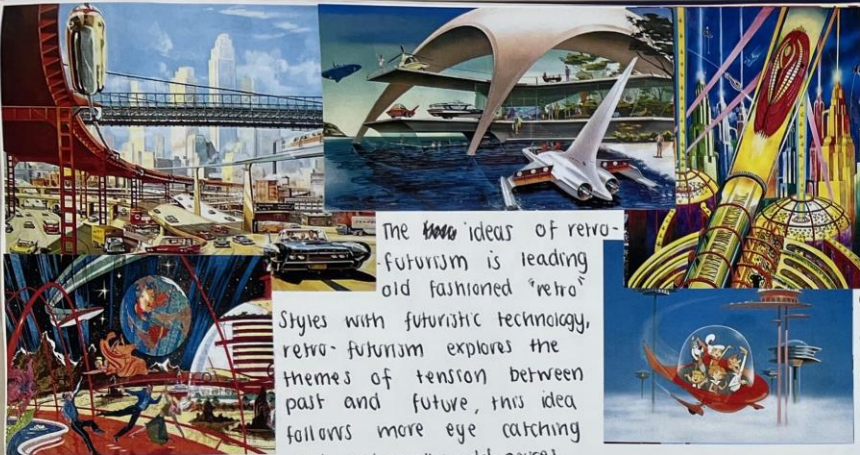
# ISM'S











The ~~two~~ ideas of retro-futurism is leading old fashioned "retro" styles with futuristic technology, retro-futurism explores the themes of tension between past and future, this idea follows more eye catching and potentially odd pieces.

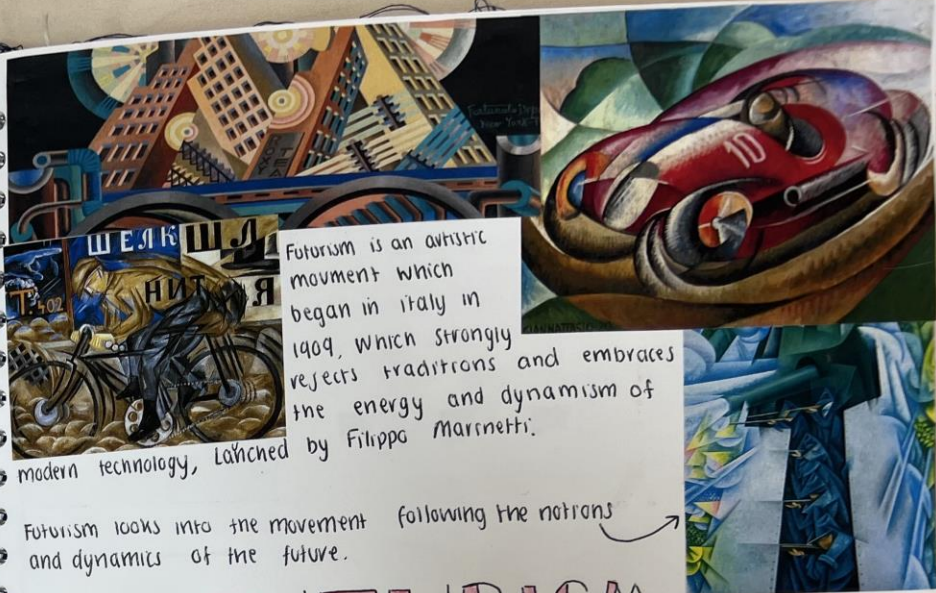
# RETRO-FUTURISM

(in depth study further on in book)

## THE DIFFERENCE BETWEEN:

- Retro futurism is more fun and silly and is more commonly shown in the fashion industry, it involves bright colours and metallics, its a simple fun image of a very futuristic design.
- Meanwhile, futurism looks on to the nation and dynamic this movement came before retro-futurism, it is mainly shown through the use of art works, this movement is taken more seriously and has alot of history behind it.

## OVERALL CONCLUSION



Futurism is an artistic movement which began in Italy in 1909, which strongly rejects traditions and embraces the energy and dynamism of modern technology, launched by Filippo Marinetti.

Futurism looks into the movement following the notions and dynamics of the future.

VS

# FUTURISM

## OVERALL:

- Overall of the 'isms' project I am going to focus on 'retro-futurism' as I think it's more fun and I can picture many different ideas and concepts to follow to create designs and fashion pieces, this project seems easier to show through fashion as appose to 'futurism' I love the wacky side to retro-futurism.





Young America in Action in THE SPACE-AGE VINYLs designed by [Boni Gernsich] for Warda Brentshire Designers' Collection in Junior Petite Sizes

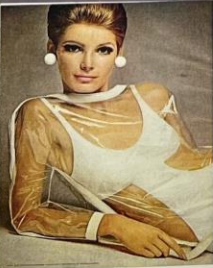


moon / space

very futuristic

# RADIORAMA

RIVISTA MENSILE EDITA DALLA SCUOLA RADIO ELETTRA  
IN COLLABORAZIONE CON POPULAR ELECTRONICS  
MAGGIO 1966 - LIRE 200



space wear

shiny fabrics

aircraft

tight fitting

garments

tin can shine

- R F
- E U
- T T
- R U
- O R
- I
- S M
- I

mood board ideas

advertisement



# Experiment Pieces



very pattern  
washed  
love  
less

- powderdy (blue) on a yellow ~~dyed~~ dyed sample  
- with the use of a circle template.

the circle and white crust make it look futuristic.

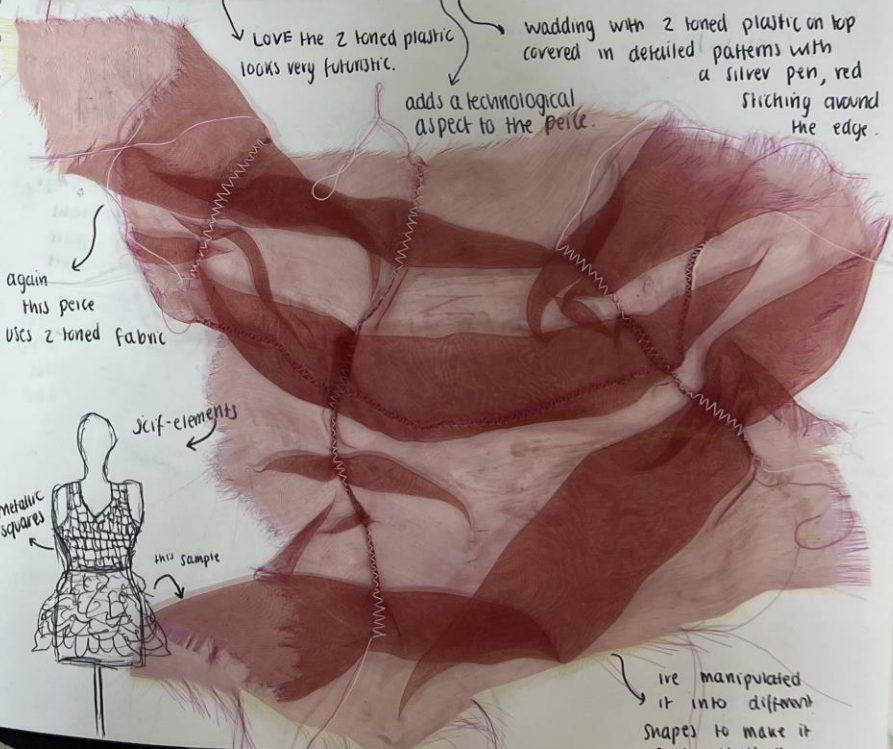


detail around the edge.

Love the 2 toned plastic looks very futuristic.

wadding with 2 toned plastic covered in detailed patterns with a silver pen, red stitching around the edge.

adds a technological aspect to the piece.



again this piece uses 2 toned fabric



I've manipulated it into different shapes to make it more interesting

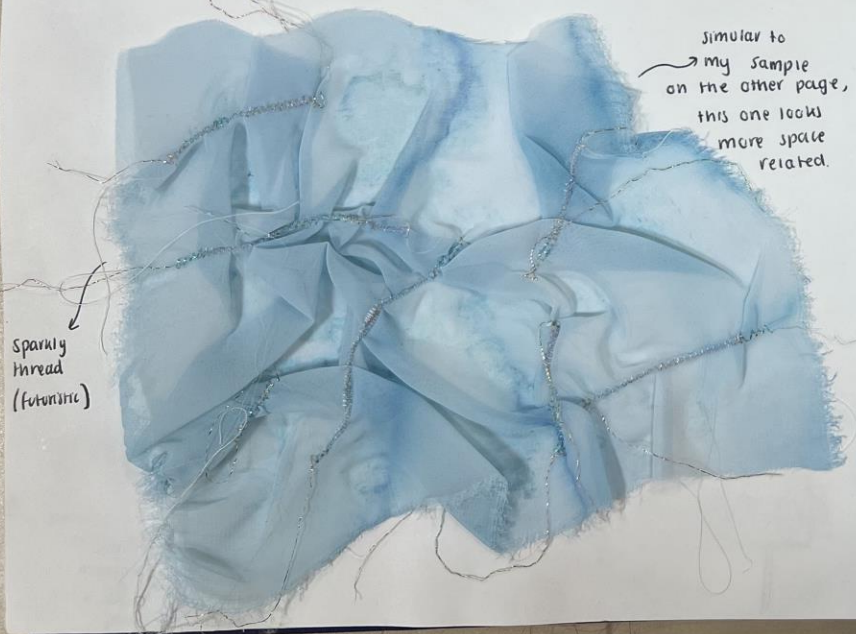


Space and Futuristic ideas coming of the piece



interesting texture,  
- smooth (glue)  
- bumpy (fabric)  
- crusty (powder dye)

glue sample with added fabric and powder dye.

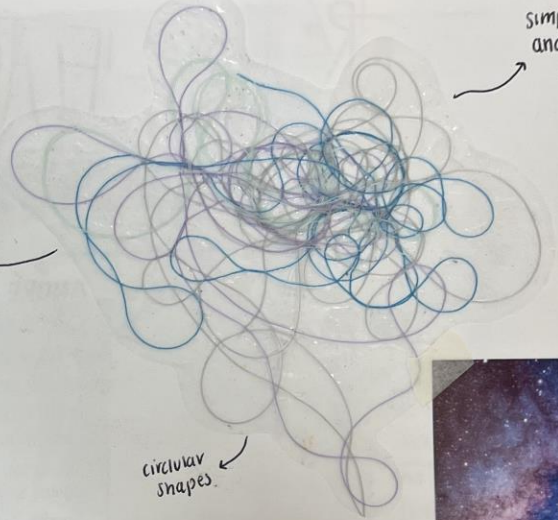


sparkly thread (futuristic)

similar to my sample on the other page, this one looks more space related.

simple glue and thread sample.

fun texture and shapes, following the retro futurism moment.



circular shapes



galaxy linked

basic image linking toward space-age.

different use of colours and shapes

links to the idea of retro-futurism



futuristic-space

glue sample with added fabric.



1964



# RETRO-FUTURISM



1966



## ANDRÉ COURRÈGES

- space age designs.

He led a cult of visionary fashion designs in Paris, his designs show the 'future' through the idea of the fact that womenswear would become as practical as menswear.

1966



## MICHELE ROSIER

this space aged sports wear page, silver foiled jacket and bottoms, I love the design and simplicity of the piece the use of line and shape follow 'futurism'.

## PACO RABANNE

the use of aluminum discs and panels linked together by wire to create a space-fantasy dress, he pushes aside traditional ideas of what to wear.

1967



## PIERRE CARDIN

He used graphic symbols to give military within the design, steel belts and shiny asymmetric gives a futuristic structure to the design.

2000



## HUSSEIN CHALAYAN

These designs look into 'technology' and 'nature' showing a futuristic design, using the concept of architectural structure and pattern cutting.

2007



## NICOLAS Ghesquière

His cutting edge collections, mixing minimalism with technology to design clothes "for a woman who is looking to the future". (creates a day to day futuristic outfit, the shapes following the top half of the piece create a strong structure to it, and the futuristic knee pads with the added uses of shine.

2012



## IRIS VAN HERPEN

This is one of my favourite piece, I love the colour plate going on in this, the shape of the netting, this reminds me of fabric manipulation, which I think is a great link to 'retro-futurism' as it can all look very abstract.



# PACO RABANNE



Pin tucks - use of wire and 3D applique.

Metallic Shapes ~~being~~ binded together.

head piece.



I chosen to look into paco rabanne as when i looked into all the different retro-futuristic artists, I found his sense of design and style most interesting, and links best to the side of retro-futurism that I like the most. Following the idea of shapes and silvery metallic colours, also I love the...

Added to this page I have created 4 different sample inspired from looking at paco Rabannes work. His ways of not using stitching and instead linking fabric together with metal. My different samples infell on square shape, metal circles welded to attach them, also using clear plastic and stitching. All the designs link to Retro futurism through Technology + Post.



He was born on 15th february 1934. He began by making jewelry for Balenciaga, Dior, Givenchy.



Rabanne is well known for designing costumes for film, in 1968 he started to produce fragrances.

He's famous for using unconventional material such as metal, plastics and papers. I think for one of the reason why he links so well to futurism is the materials he uses.



metal squares, linking to shapes





# PLEATS + RUFFLES

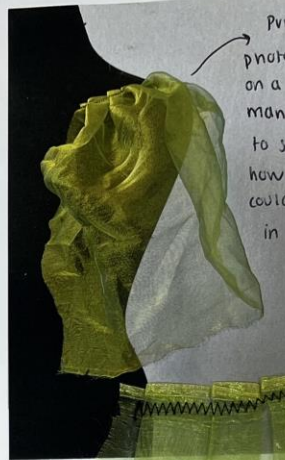


This is from Stage one of this manipulation. I thought it was a good idea for designing as its for sleeves. Meanwhile the stage 2 design is more something that could make few of and incorporate together to make a body of a piece.



Here I have manipulated fabric in different ways to experiment with how they can be changed. The initial inspiration of doing pleats, tucks and ruffles is from paco yabanne's designs which I have imagery on the next page.

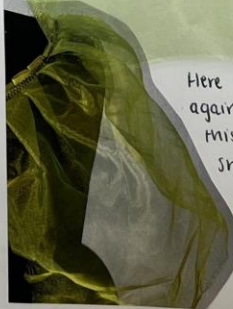
I love the use of the two ~~part~~ threaded parts fabric and think its very futuristic in the way how it looks as if many years ago <sup>it would be around</sup>



Primary photography on a mannequin to show how it could be used in an design.



these designs hold a technology aspect to them, which is a layer of Retro-Futurism.

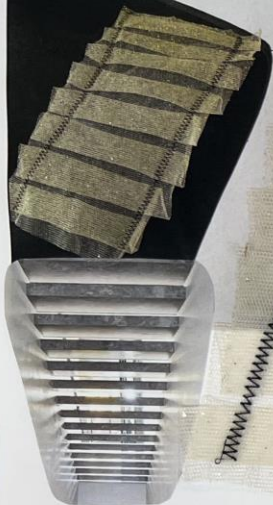


Here ive sewn a pleat, again like the other example this is created as a short sleeve. ~~How~~ I liked the use of the thicker stitch and think it links well to retro-futurism.





Stage 2.



Here I've made a pleat, using a sparkly futuristic looking fabric, this piece is very tactile example which I have taken images of in 2 different Stages.

this is stage one, its a more flowy structure and would work well for layering to build up a skirt or a sleeve.

This design gives an architectural inspiration among the structure of it, whether you see it as simple ladders or perhaps an edge of a modern building.



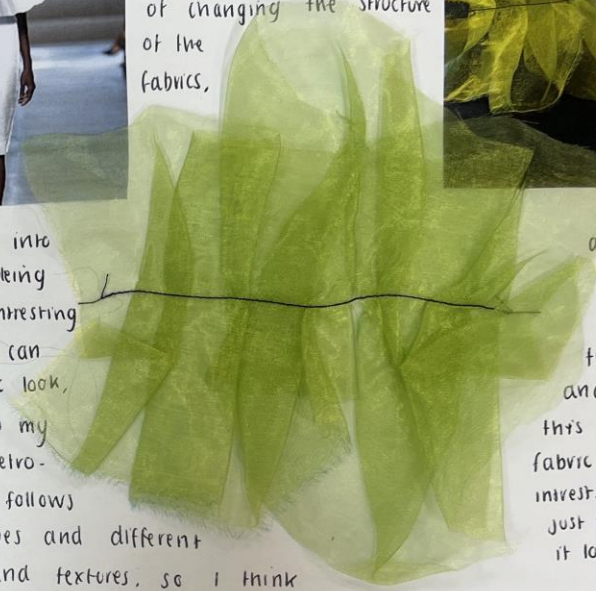
technological and architectural aspect.



this is the paco rabanne design which inspired me to look closely at fabric manipulation, and to trial out many different ways of changing the structure of the fabrics,



this is a ruffle.



the before and after of this piece of fabric, really interests me just how different it looked.

I chose to look into this type of sampling because its very interesting how different you can make the fabric look, this links well to my theme because retro-futurism follows the idea of shapes and different looking shapes and textures, so I think this is the perfect simple technique to look into.

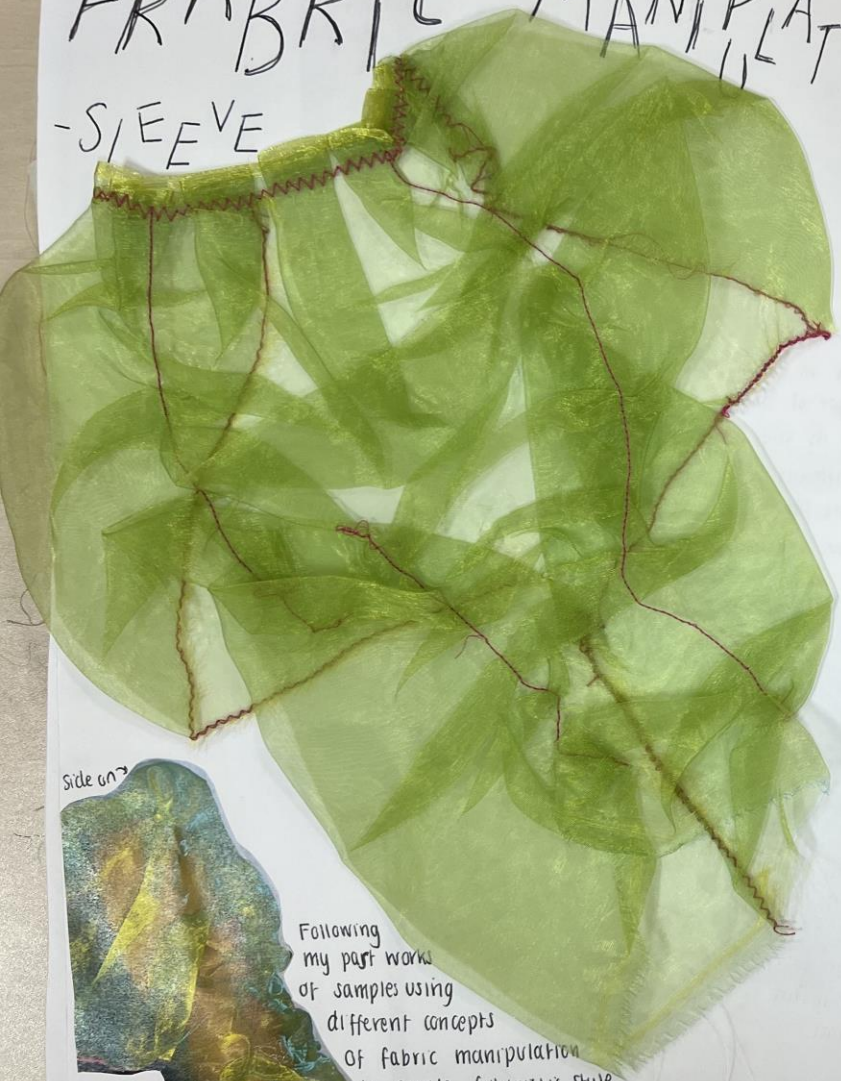
the imagery really help enhance the structure of the fabric, and the different shades in the material.





# FABRIC MANIPULATION

-SLEEVE



Side on →



Following my past works of samples using different concepts of fabric manipulation to create futuristic style designs, I've advanced this into creating a sleeve which is a skill that could be applied to my final design.



Iris van herpen's designs from 'haute couture' and the collection 'Hypnosis'

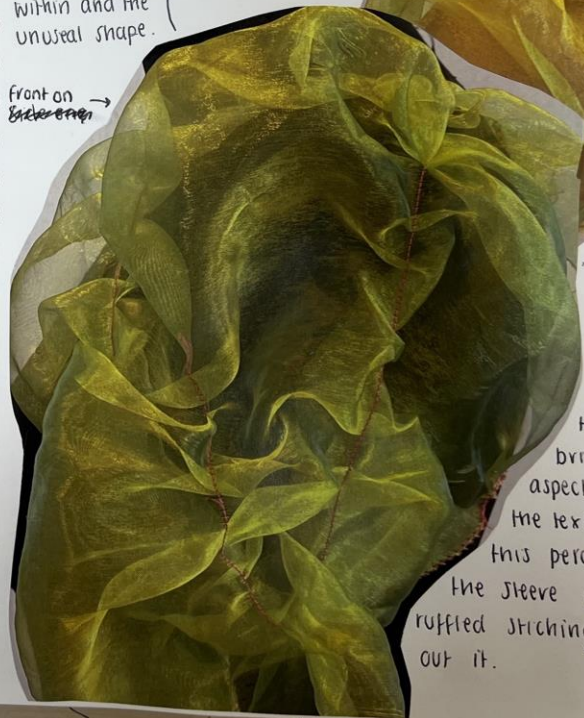


own design using the example of the sleeve.

- side on

This sleeve I have created links to Retro-futurism in the way of technology following the dimensions also explores science (sci-fi) in the colours within and the unusual shape.

front on →



→ the use of the sparkley two toned fabric helps re-enforce the theme of retro-futurism bringing a fun and colourful aspect to the design. I love the texture represented through this piece and the height that the sleeve gains from the ruffled stitching running through it.





## Iris Van Herpen

As a designer, Iris Van Herpen is very influential towards many people, for me personally her designs offer a brilliant link to my theme of Retro futurism, throughout the visual aspect of her designs the concept of retro futurism is very prominent. Alongside this her designs show a very technological edge, this is a movement which stars under the retro futuristic theme.

Iris Van Herpen graduated from the university of the Arts in Arnhem in 2006, then interned at Alexander McQueen in London, and Claudy Jongstra in Amsterdam before launching her own label in 2007.



## Artist comparison- Paco Rabanne and Iris Van Herpen.

In my project I have been studying the movement of retro-futurism and how it is displayed in fashion and the design process. I'm interested in to concept following shape and colour, and how pieces developed a "futuristic" feel to them. Also recently after investigating the deeper meaning to the Retro futurism, I have discovered the way how other factors such as, pop art, science fiction, a sense of playfulness, past and future and technological aspects all influence the movement of retro futurism. These are all minor concepts in their own way but brand under the bigger topic of retrofuturism, I love to see which ones are integrated within designs. For this comparison I'm going to study Iris Van Herpen and Paco Rabanne, both are designers which have strong links towards Retro futurism within their work, but show it in very different ways.



My first artist is Iris Van Herpen, who is a Dutch fashion designer. Her collections are mainly structure based. This is a piece from the collection "hypnosis". I've chosen to look into this design in my comparison due to the technological aspects it holds and the highly futuristic visual components it presents. I think this design has a direct link towards Retro-futurism, and holds a lot of inspiration towards my work. Iris as a designer has a fascination for architecture which is echoed in her creative process, this is a link towards Paco Rabanne but it's interesting to see how they both differently betray it within their designs. Lastly, Iris as a designer focuses all her work back towards the concept of nature and the movements within it.

Paco Rabanne as a designer was tough away from the original focus of fashion having to be created by needle and thread. He looked into other ways of generating fashion including welding small circular links of metal to hold the fabric together, this is demonstrated within the design I have chosen to study. This dress stood out to me with its strong use of shape in the use of the squares, the shines and glimmers from the fabric links to a very visual side of retro futurism. The last link is implied form his work in his degree of architecture. This has made Paco Rabanne a very technical designer which is shown within this dress. This is prominent from the precision within the perfect lining of all the shapes and the final visual outcome of the design.





HAUTE COUTURE - 2020, 19, 18, 17.



EARTH RISE - AW21/22.







# DESIGN IDEAS INSPIRED BY IRIS VAN HERPEN.

I have seen some different design ideas, I've done this as they all link to my current works and will be helpful to know what to do when I look into ~~for~~ further <sup>works</sup> in my book, as well as inspiration when it comes to designing my final piece of this project.

In design ① I love the instant link to Paco Rabanne's work, but still a completely different way of manipulating fabric on the bottom half.



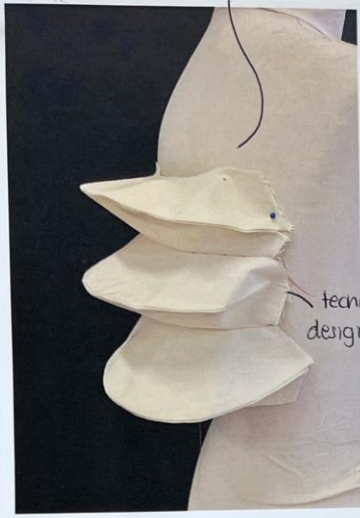


also my inspiration toward this design (3-D) concept was when designing on my last page, the 3D aspect of designs stood out to me, therefore thought this was a good thing to move onto.

Army style, looks sharp and agree interesting sleeve to add to a design.

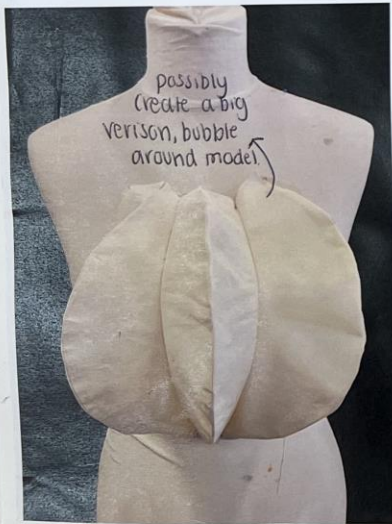


possible back piece, looks like fish fins.



technological design aspect.

possibly create a big version, bubble around model.



# 3D FABRIC MANIPULATION

I've created a sample of a 3D structure, this particular shape and design is taken from 'pattern cutting 3'. Also when exploring iris van herpens works I found this piece from her 'designs for nature' collection which started in the New York Times, sadly I haven't focused on this collection as not everything in it linked. So on my past pages I'm looking into the two collections, 'earthrise' and 'haute couture'.



I've placed the 3D fabric piece on a model to show all the different ways in which the design can be modeled on a mannequin. Under this writing I have images representing it as a sleeve, this would add a very interesting and added dimension to any piece, the slightly uncommon and fun side of the design is what in my eye links it to 'retro-futurism', the so feel of puffy space sleeves also add to the concept.

ballon style sleeves.





# REVIEW PAGE.



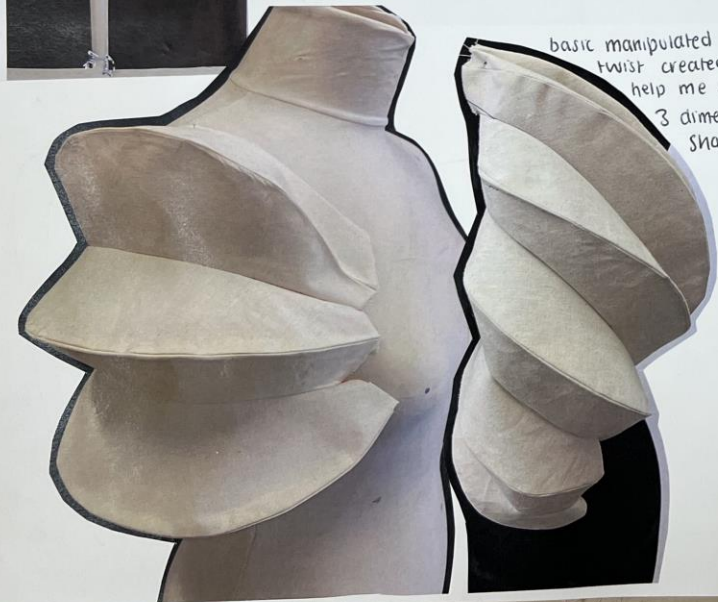
paco Rabanne

favourite 3 designs

Iris van Herpen

Hussein Chalayan

My favourite sample 1 made inspired by Paco Rabanne.



basic manipulated twist created to help me understand 3 dimensional shapes.

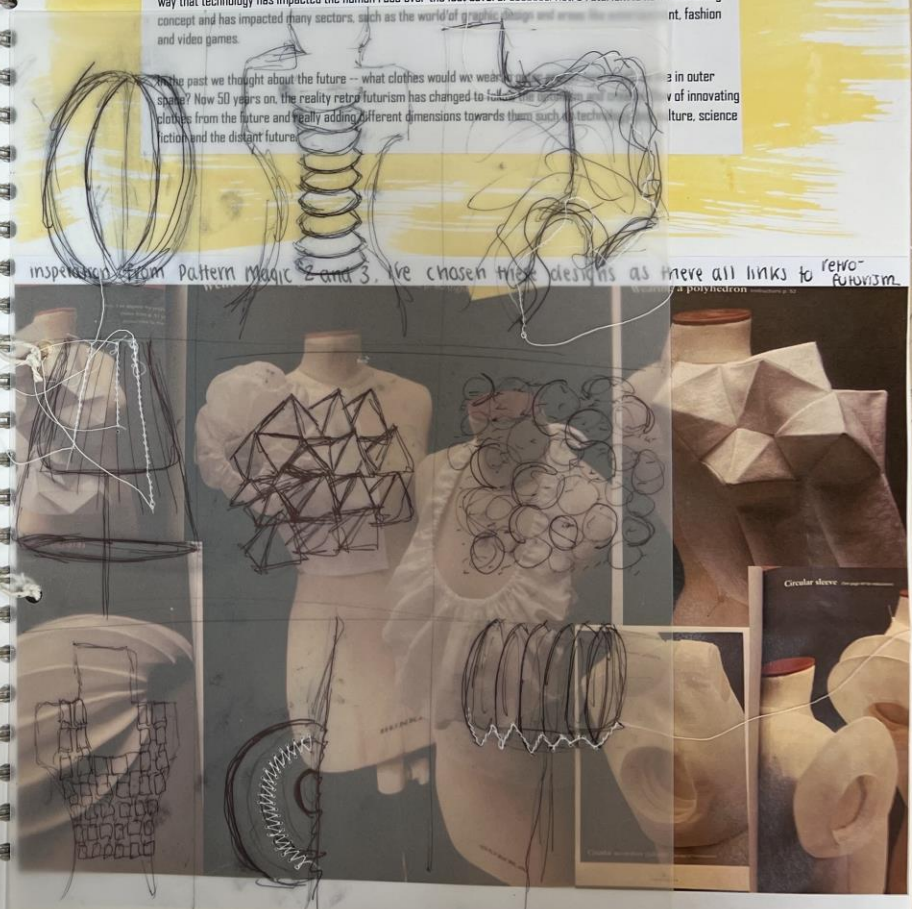
# ABOUT RETRO-FUTURISM.

## Context of Retro Futurism

Retro Futurism is a concept that refers to how predictions of design from the future were depicted in an earlier era and how some modern-day aesthetics combine futuristic technology and old-fashioned design together. That makes Retro Futurism a truly intricate design trend that has many layers of interesting elements to display, such as the technology aspect of design linking towards the 3-Dimensional work within fashion and the extreme sense of playful imagination includes flying cars, ray guns and global lifestyle. Again, linking to layers within Retro- Futurism is the scientific progress and technology with elements of pop culture and a playful science-fiction as an aesthetic. Whilst looking at my work the main layers that I focus on is Technology and Space (science fiction).

The conflict between the styles of the past and the future are deeply explored in this concept. It's an exploration of the way that technology has impacted the human race over the last several decades. Retro futurism is now such a huge concept and has impacted many sectors, such as the world of graphic design and across the entertainment, fashion and video games.

In the past we thought about the future - what clothes would we wear in space? Now 50 years on, the reality retro futurism has changed to take clothes from the future and really adding different dimensions towards them such as technology, science fiction and the distant future.



inspiration from Pattern Magic 2 and 3. We chosen these designs as there all links to retro-futurism.

Circular these



shaped accordion (jabara)

the fun of playing with paper  
is, folding it  
in forms.

A ball by folding  
a paper in alternating  
shape.

to create  
an accordion shape  
see detail.



Circular sleeve (see page 48 for instructions)



A ball-shaped accordion (jabara) (see page 48 for instructions)



My inspiration from  
Pattern Magic 2  
all including circular  
shaped fabrics.

drawing of design on to tracing  
paper followed by water colours.



i have made  
another ~~form~~  
circular manip-  
-ulation, but this  
time using smaller  
sized template to  
made the design have  
a bigger and longer flowing  
structure.

STRUCTURAL  
MANIPULATION.

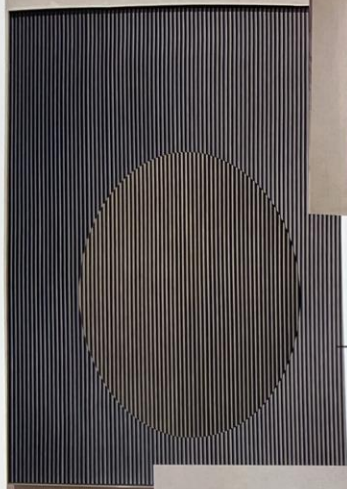
template when pattern cutting



There is primary photography of my  
structural manipulation, I have  
chosen to explore there shape  
as a concept of the design  
being 'out there' and extraordinary  
compared to normal more simple  
designs, this is where they link  
to retro-futurism and how



simple but affective.



Optical illusion, Shape cube.



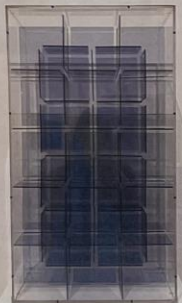
-direct link towards Retro-futurism.

Shinning, futurism.

line and shapes monochrome colour.



link to fabric manipulation.



# TATE MODERN

- different collections from the late modern which directly link towards my project so far and the theme of retro-futurism.

- bright colour, link to retro futurism.



retro-futurist painting



Space theme

movement, moving lines

- bubble, circular.



Space, retro-futurism, metal and use of line.



Shape-cube and illusion.



illusion



fun futuristic

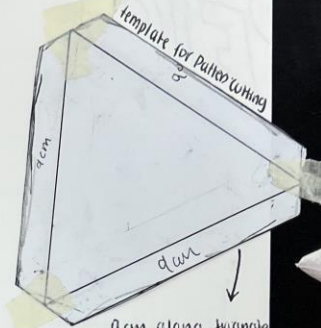






I started this design process by creating paper triangles and adding them to a maniquin, to understand the three dimensional aspect.

Inspiration from the late modern.



9cm along triangle template for triangular manipulation.



STRUCTURAL

MANIPULATION 2.



My initial inspiration of this type of

designing was from Pattern magic 3. I loved the visual link to retro futurism through the fun twist on amarae.



Belt involving structural triangles.



long Sleeve design following the look of amara armour tipped on its head from retro-futurism.

Should pad again following the concept of armour, from the old days and how it can be changed into a colourful design from the futurism.

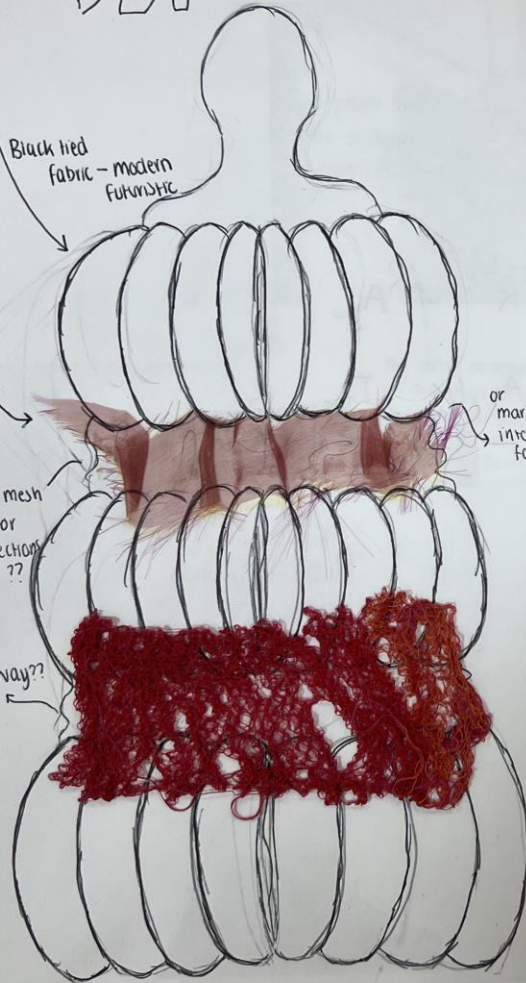


Colour Chart Idea:



# FINAL PEICE

## IDEAS:



2 toned mesh fabric for middle section ??

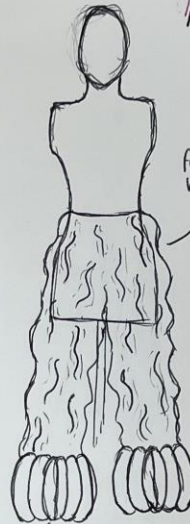
wash way??

Basic but affective using 2 strong colours through out the design.

or marbling into fabric?

BIG TRIAL NO.1

# DESIGN IDEAS



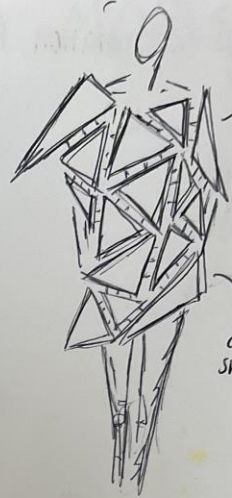
heat pressed fabric, manipulated with ruffles.

Circled fabric manipulation.



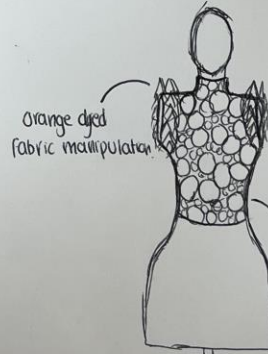
gaggered collar

futuristic air vents



paco rabanne metal shapes.

abstract shape of design.



orange dyed fabric manipulation

black dyed fabric with orange showing orange



3-Dimensional manipulation

light fabric applique.

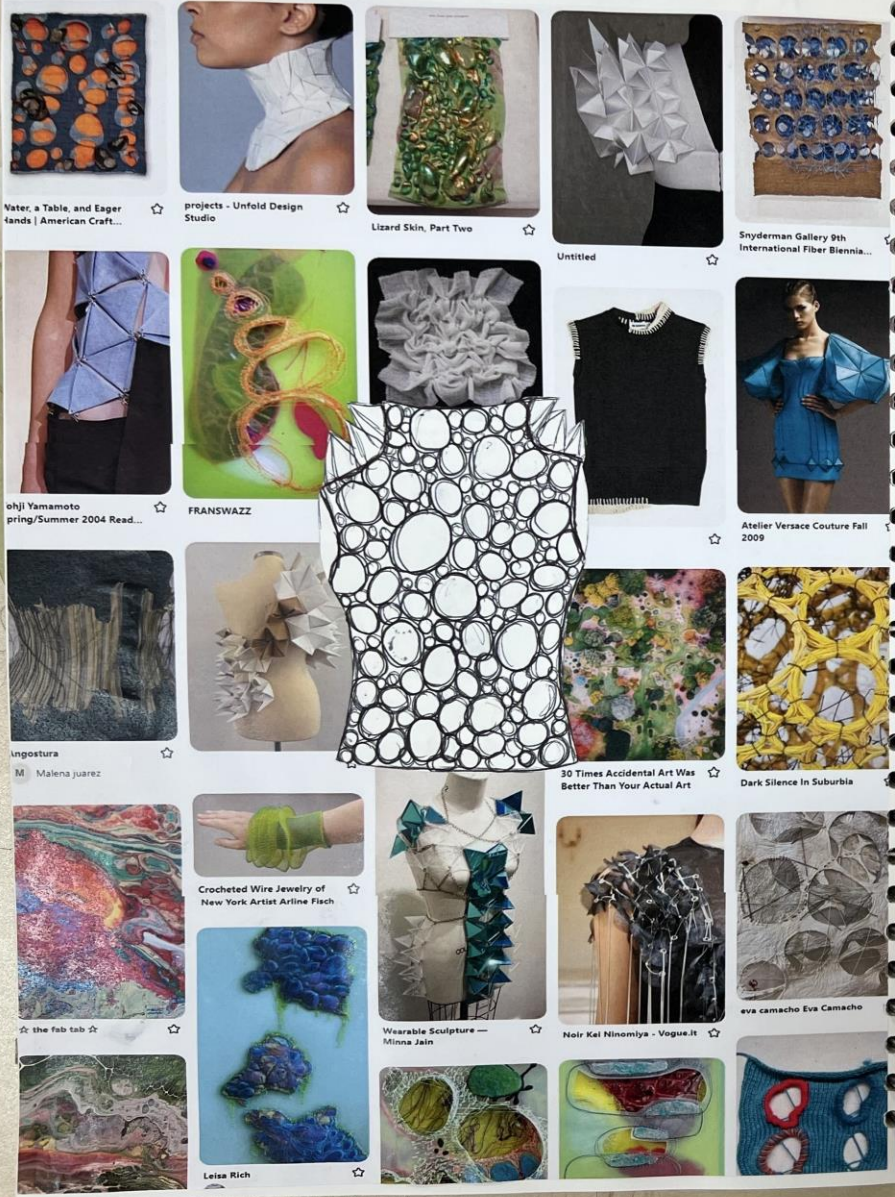


mesh fabric with ruffles

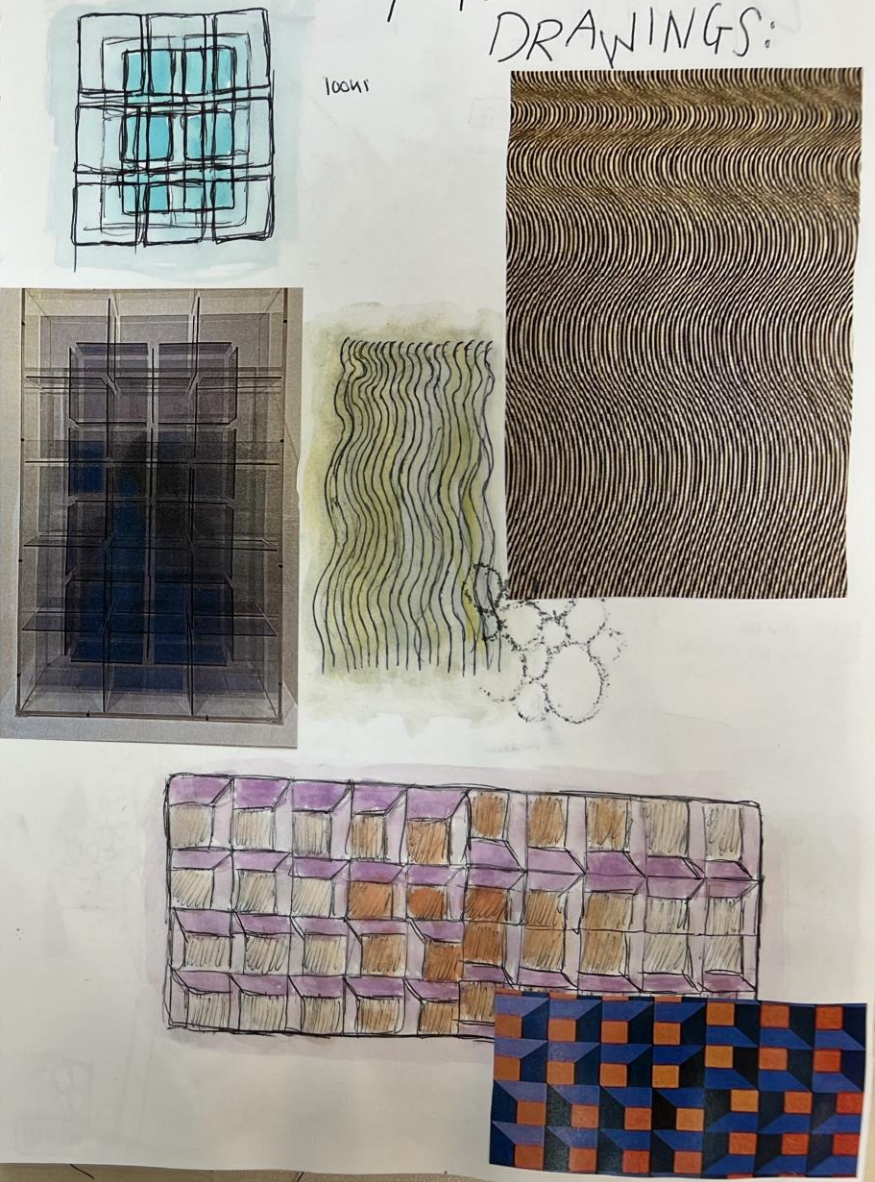
circular manipulation



# Visual Representation For My Final Piece Ideas:



# TATE MORDEN DRAWINGS:





# DESIGN PAGE - FINAL PRICE

TOP



Orange  
dred collar  
triangle,  
3 dimensional

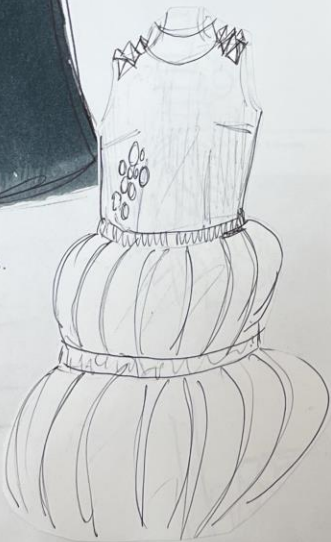
link to pop art  
following the circular  
motions.

Black  
Stretching.



added  
darts.

Small  
sample  
of wadding  
and circles.



Orange skirt



Black skirt

TRIAL 3





# STATEMENT OF INTENT

Throughout studying retro futurism within fashion it has become clear to me that the insight ideas of technology and pop art are very prominent within my work exploring 3Dimensional design, fabric manipulation and creating armour pieces inspired by Paco Rabanne.

My final design is dawn on the previous page, its going to be a circular 3Dimensional skirt with orange dyed fabric, I've designed this to follow a direct link to technology when looking at it. This isn't just noticeable within the viewing the design but also in the creating of the design. The concept patten cutting uses elements of maths and geometry surrounding it, following the idea of technology.

The second half of my design includes a top which as a layer of thin foam within the black fabric, I am going to stich circle shapes into this to link towards the circular skirt in the design, also to follow a direct link to the pop art movement. The pop art movement is a link within retro futurism helping to show the fun and creative edge it holds in the theme. The embroidered circles will help provide this edge to the final design, really grasping a playful and wacky side to retro futurism.

Another elements within the top half of the design is the armour aspect on the top sleeves of the top, the triangle 3Dimensional shapes yet again like the skirt show a link towards technology though the pattern cutting process and the final outcome shows a very visual link to technology. This aspect of the design also links towards armour this explores into the past. The ideas of soldiers wearing armour to protect themselves tips the idea of the future on its head. As within the future armour shouldn't be so prominent so to bring this into a design adds an element of history and controversy.

Overall when some looks at my final outcome I want them to think about the direct link to Retro futurism shown through the playful elements in the design, but I would also like them to take into consideration the technological aspects shown within the design throughout the many different 3 Dimensional aspects. As well as the links to pop art, and the past through armour all of which I have talked about in more depth above.

## Mock-up with the pattern (layer 1)



When trailing with the pattern made for my final piece, created from following the book 'Pattern Magic 2'.

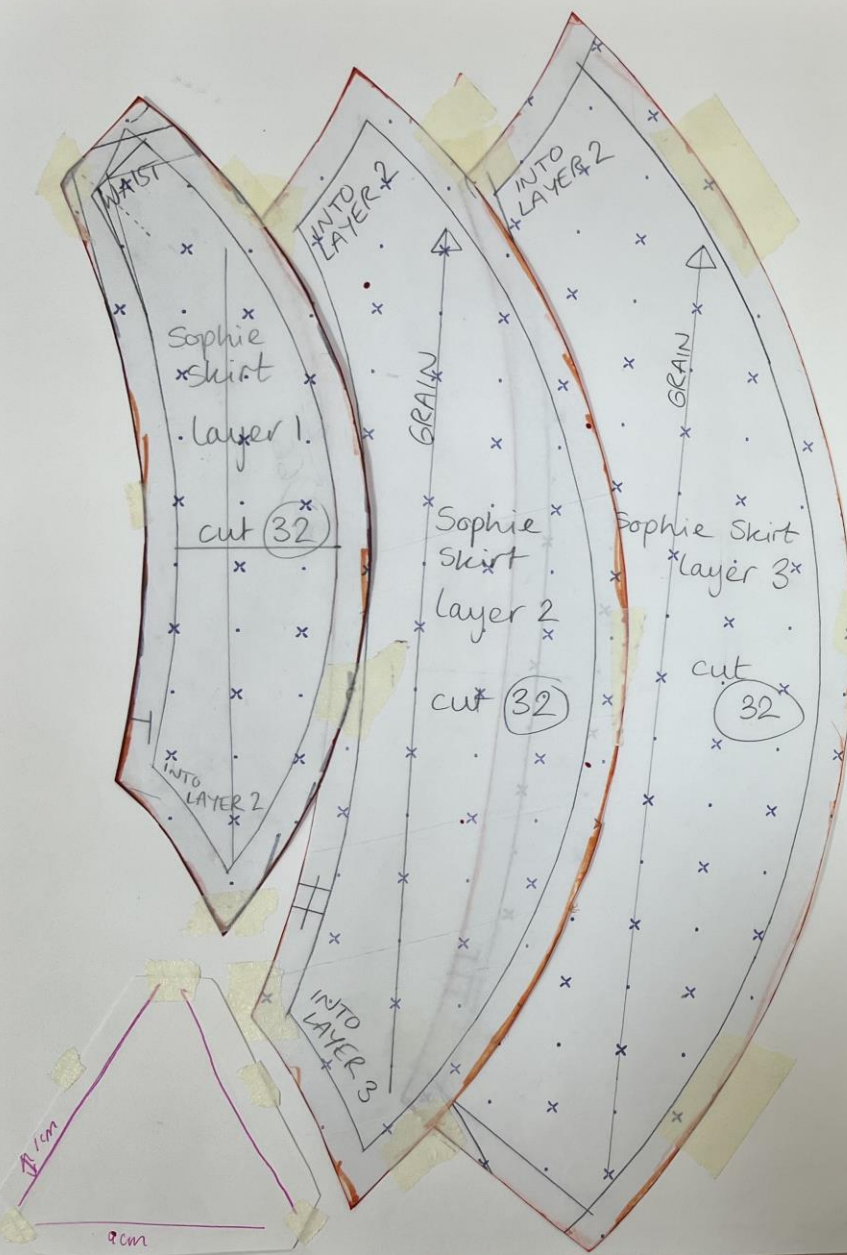
It helped me gathered a better understanding of how draw up the pattern onto fabric, learning that in order to save material and time you should layer up the edge lines of the pattern right against each other. This was super helpful within my final piece as I had the perfect amount of orange dyed calio when following my new way of cutting out patterns.

Also when completing the mock up of the pattern, it became clear that I didn't leave the correct amount of seam allowance on the design, leaving it to be way to big to fit the waist circumference of the model. This mistake showed me this difference between having a larger gap between the fabric and a smaller, leaving me to decide on what I preferred for the final outcome.

Overall I decided on having a smaller gap of the first layer of the design and then slowing letting it grow in the second and third layer of the final piece







## My personal insight on Retro futurism

My personal take on my theme of 'Retro Futurism' explores the initial and basic idea which springs to anyone's mind which is; the idea of a design looking like something from the future, with links to space within it as well.

Although this basic idea of Retro Futurism is very much important, as it is the image which first comes to most peoples heads. I want to educate people viewing my work to show them that there are many other elements going on within this theme, which I will discuss in this paragraph. A question to consider is what people first consider when the words Retro Futurism I sprung towards them?

Personally after future researching the concept of Retro Futurism I have gathered my own personal insight on the topic, looking into smaller concepts and elements which branch underneath the over coating of Retro Futurism. This consists of 'pop art', 'technology', 'science fiction', 'the tension between past and future', 'punk', and lastly 'retro styles'. All of these stand alone as very much there own concepts, engraved with there own deeper meanings behind them. However when applying these to Retro Futurism It becomes very clear how they can all blend together to form there own greater and stronger insight to Retro Futurism.

When these concepts are added to Retro Futuristic designs it generates a more in-depth meaning to the piece. It can also help spark added ideas when looking into the smaller concepts within Retrofuturism, for example when looking into Pop Art the formal element of 'shape' becomes a key element to consist within the designs.



## Conclusion of my final outcome.

I've already talked heavily into what I wanted to achieve throughout this final piece within my statement of intent, which was written prior to the exam however this was when I had a strong idea of what I was going to design and create. Therefore, is all still relevant within my work and this conclusion, so I won't repeat my self explaining the same thing again.

After finishing my final piece, I believe I have achieved what I wanted to and more, the direct link to the technologic aspect of retro futurism are prominent, as well as the hidden pop art element focused on the circular stitching on the top showing the formal elements within the design.

Although in my statement of intent I discussed showing the link towards the past shown through the amour inspired 3Dimensional triangles. Within my 15-hour exam I created the triangles, however when placing them on the final outcome it make the design look overcrowded and I felt it took away form the rest of the design. Therefore, decided to not include them. when studying the final outcome, especially the top the padding and the embroiled circles created a link to amour, this follows the concept of the past.

An extra dimension which I hadn't talked about but after creating has become obvious in the design, is the movement within my skirt and how it holds a very similar movement as to iris van herpens works. The way how it flows when the model wears it and grows with her large strides in her legs and then shrinks back when there standing still again.

Inspired by this I have taken a photoshoot to show this within the images I have taken. I had created a video of the model moving which captured this beautifully but couldn't attach it to the page for obvious reasons of it being digital, so therefore just took screen shots of the video. The video I took was inspired by watching iris's collections on YouTube.

Overall, I believe anyone viewing my design would see a connection to Retro futurism through the visual aspect, however if someone was to study the final design closer the Suttle links to Technologic concept within 3-Dimensional design and the elements of pop art, as well as the past linking to the amour inspired on the design, it would all link together helping to generate a deeper meaning and understanding of Retro Futurism for the person viewing my design.

Retro Futurism.

Photoshoot initially inspired from Iris Van Herpens collection videos , focusing on the movement and structure of the skirt.





TRIAL - top

looking into  
pop art  
movements  
in futurism.

circles link  
with pop  
art

Black  
Cotton



Foam,  
wadding

Circular  
black  
stitching

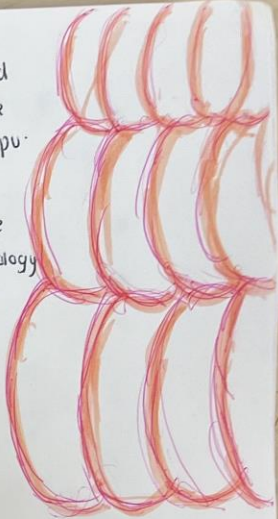
added  
texture  
to piece.



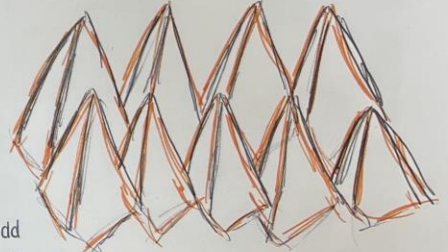
Images of the  
shirt and top  
triangles pinned  
onto the man-  
-quin to  
visually show  
you what it  
would look  
like.

Shape of the shirt  
follows maths and  
planning the make  
the fabric manipu-  
-lation work.

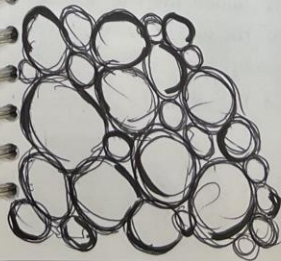
This links to the  
concept of technology  
shown through  
fashion.



Drawings and  
images of zoomed in  
section of final outcome.

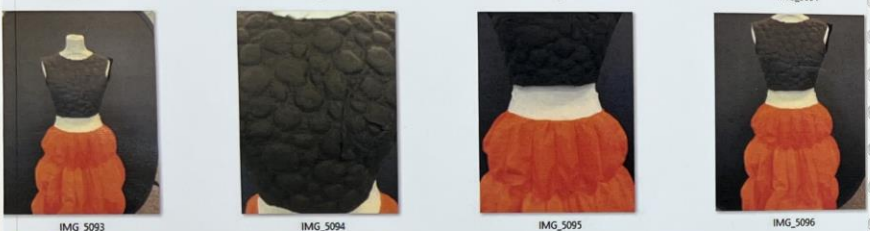


Sketching of  
triangle fabric  
manipulation,  
design to add  
aspects of armour to the design.  
They are designed to be orange  
to link to the shirt visually.



wadding inspired by  
pop art following the movements concept of  
making art fun and expensive after the war,  
the circle link to the basic and fun idea behind the concept.





Firstly to capture images of my final piece on the mannequin to be able to ~~see~~ clearly see the outcome.

Here I have taken photos of a model in my final outcome of a 3 dimensional skirt and my black top with wadding and black circular shapes within the top. The photos with the model wearing the outcome really help to capture the shape of the design.

back part of the top, black cotton and a black zip.

# PHOTO SHOOT - FINAL OUTCOME

Shadowed lighting - captures the circles of the top.





Evaluation of final piece.



With embroyeid circles added to create a sense of pop Art to the design - Showing the 3D dimensional texture and circle movement to link to pop Art.

linked together to slot in zigzag connection

maths + measurements

Skirt grows bigger with the movement with the person.

Small black top in a simple design with a round cut neck.

zip at the back to fit the model.

elastic waist band with a zip at the back of the skirt to make the skirt fit all.

link to technology in fashion. ↓ formal element line, shape.

calico dye dyed orange.





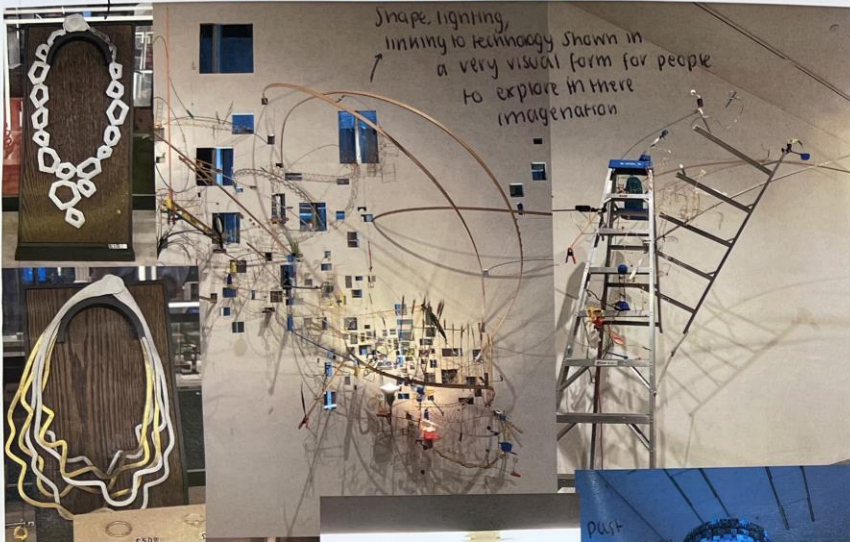






# Retro futuristic pieces from the Tate Modern.

pop art.



Shape, lighting, linking to technology shown in a very visual form for people to explore in their imagination.

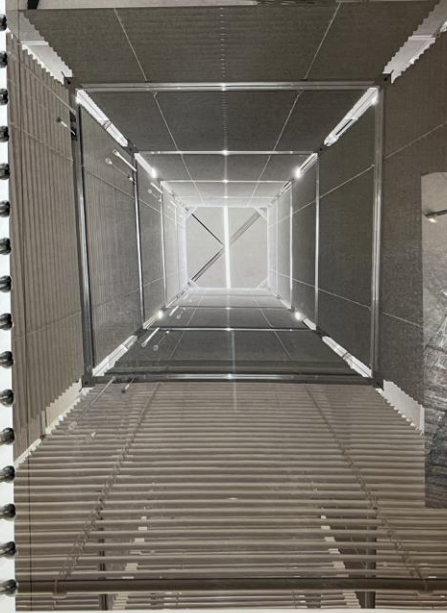
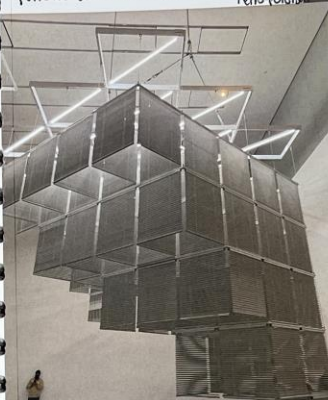


past technology - S1H

Shape

lines and light, linking to technology.

all of these are images which I have collected from the Tate Modern which links to retro futurism visually. The jellywery follows colour, shape and line <sup>-linking to retro-futurism</sup>



Soi LeWitt - upside down structure with 3 towers. The artist is haegue yang born in 1971, this structure displays dimensions from any angles, it involves LED lights, plastic, steel and aluminium. Especially the light through the lines visually links to technology.

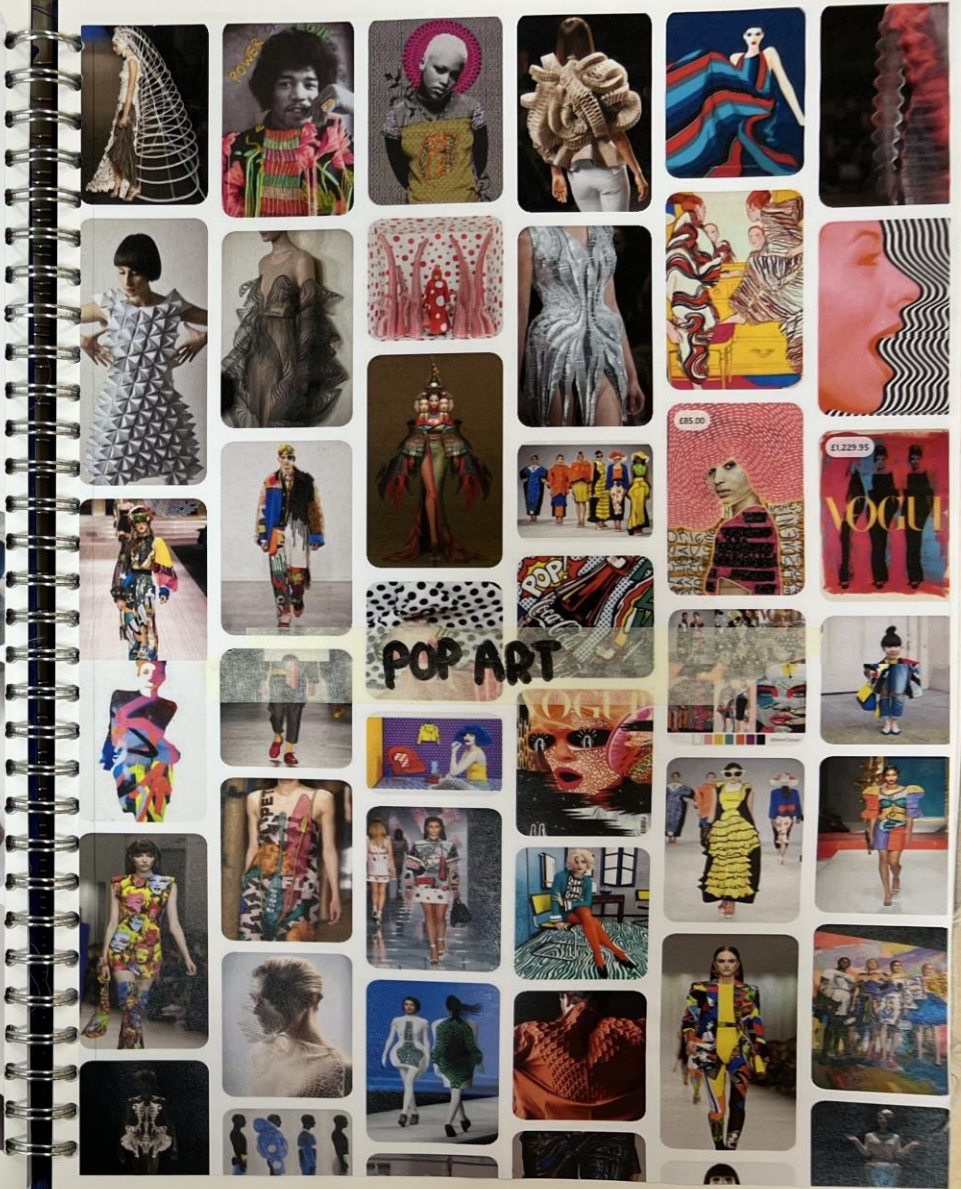
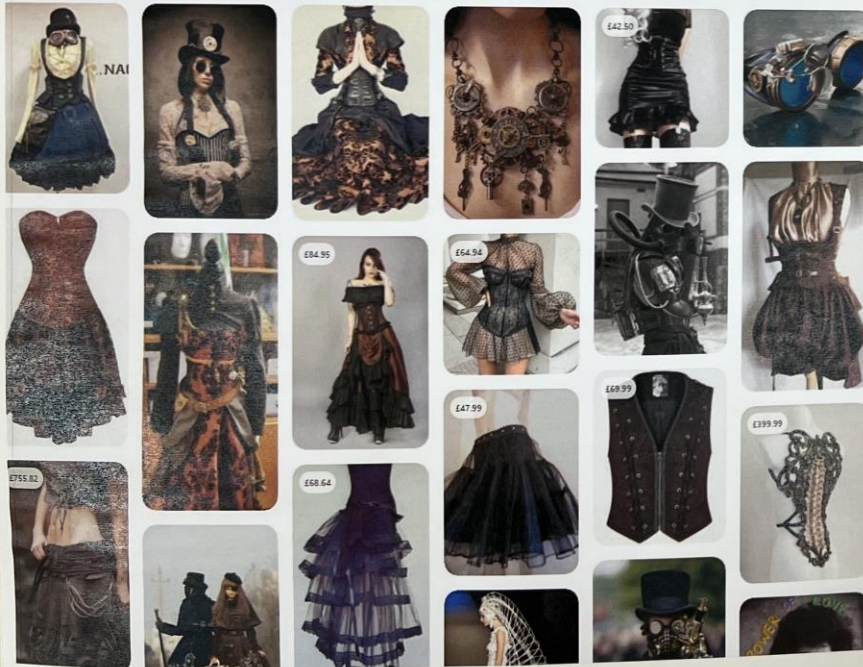


Pinterest  
Print rest mind map pages to help visually  
explore the smaller concepts involved  
with retro futurism.

On these next few pages I have been exploring the visual presentation of each smaller concept which I have been studying within retro futurism. This has helped me spark new ideas of what to do partially within my work, it has also helped me to gather a better idea of how to identify the concept within fashion work visually.

A topics I've studied is Steam punk, I mentioned the concept of punk in the page 'my personal insight on Retro Futurism' how steam punk has more closer links to retro futurism. Steam Punk explores a way of showing retro futurism to help discover the idea of the past and looking back to flip the idea that retro futurism is all about the futurism when it is actually also about looking back at the general past and the past in fashion.

### Steam punk







Our new Here profile focuses on stunning Australian body...



People - Photos



patronaca's new textile printing technology produces high...



14 High Fashions Straight Out Of Our Dystopian Future



Wearable Tech 9: Future Couture



The Synthetic Oceans of Alba Prat | Yatzar



Balmain Fall 2011 | Paris Fashion



NEW TECHNOLOGY AND THE DIGITAL WARDROBE VIRT?



Paris



Photos from Best Fashion Looks at Fall 2020 Fashion Week - EL...



Iris Van Herpen Spring 2012 Runway Pictures



womenswear - space - A + ?



Cultural Futurism Catalogs



A Line of 3D Printed Clothing Based on Defects

# TECHNOLOGY



Capriole by Iris Van Herpen | Yatzar



Iris Van Herpen at Paris Fashion Week Fall 2016



How wearable technology could change the way we think about...



Gareth Pugh Spring 2009 Ready-to-Wear Collection



Iris Van Herpen Couture AW17



Goodreads



Cooler Sci-Fi Illustrators



Church of Cthulhu on Twitter



omsky on Twitter



2001: A Space Odyssey



Art Black Zip Up Patchwork denim Pants Spring



World Of Wearable Art Opens In



Ones To Watch: Jack Irving | Wonderland Magazine



Plaidian by Marion Delano



The Science Fiction Gallery: Photos



fuck yeah, science fiction!



John David Reece on Twitter



Science Fiction World



Science Fiction World: Photo



The Sky No Longer Labeled As Limits



IMAGINING THE FUTURE  
Tips and Prompts for Writing Science Fiction



Of Man, Ship, and Sea



Old School Science Fiction



Old School Science Fiction



Old School Science Fiction



Old School Science Fiction



Old School Science Fiction





## Pop art research

The Pop Art movement shows a reintroduction of identifiable imagery, drawn from media and popular culture, it was a major shift for the direction of modernism. It follows roots in Neo-Dada and other movements that questioned the very definition of "art" itself, Pop was birthed in the United Kingdom in the 1950s from a post-war political climate where artists turned toward celebrating commonplace objects and elevating the everyday to the level of fine art, making fun and colourful art work which has become very valuable within society and most recognizable style of modern art..

American artists Andy Warhol, Roy Lichtenstein, James Rosenquist and others follow the pop art culture to become the most famous champions of the movement, showing their own rejection of traditional historic artistic subject including mass manufactured products and images that dominated the visual realm. For example Andy Warhol's famous print which is show on the image behind this text looks into the visual realm of Marilyn Monroe, he uses the image of Marilyn Monroe to comment on how the nature that fans assign to celebrities, causes the public to approach celebrities with some sense of holiness and immortality.

The key ideas within the movement consist of: By creating paintings or sculptures of mass culture objects and media stars, the Pop Art movement aimed to blur the boundaries between "high" art and "low" culture. Also looking into the Abstract Expressionists and how this is betrayed through the mediated world of advertising, cartoons, and popular imagery at large.



## Science Fiction research

Science fiction is a genre of fiction dealing with the impact of imagined innovations in science or technology, often in a futuristic setting or depicting space exploration. Exploring the consequences of such innovations is the traditional purpose of science fiction, making it a "literature of ideas". These are ideas can be show through many forms including fashion.

Themes common to modern science fiction consist of technological and contemporary speculative genres such as fantasy and horror. Standard science fiction had developed around certain themes, among space travel, robots, alien beings, and time travel. All of which links back to Retro Futurism.

Genres concerning the emphasis, accuracy, and type of science described include:

- **Hard science fiction**—a particular emphasis on scientific detail and/or accuracy.
- **Mundane science fiction**—a subgenre of hard sci-fi which sets stories on Earth or the Solar System using current or plausible technology.
- **Soft science fiction**—focus on human characters and their relations and feelings, often exploring psychology, sociology, anthropology, and political science, while de-emphasizing the details of technological hardware and physical laws.

Characteristics within science fiction:

Biopunk, Cyberpunk, Climate, Dying Earth science fiction, Military science fiction, Steampunk, Time travel, Space colonization, Social science fiction and Mundane science fiction



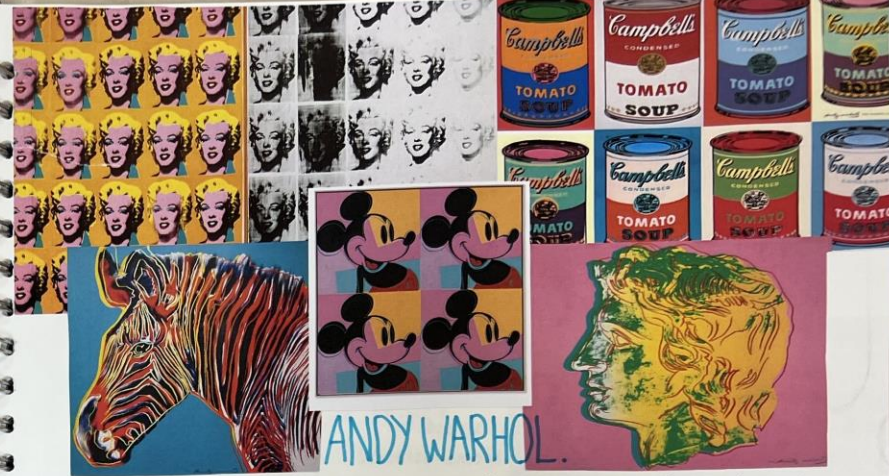


Roy Lichtenstein is an American pop artist, his work shows parody and humour. His work is based from comic style as in the 60s magazines and comic books where very popular so Roy created high end pop art inspired by comic strips. Roy's most expensive painting costs \$165 million and was bought privately in 2017.

## ARTIST MOODBOARD: POPART

Richard Hamilton was one of the best known English pop artists, he creates his work in many different ways including, paint, prints and photography, around this writing I have selected my favourites from his work. In 1957 Hamilton defined the term 'pop art' for the Smithsons in a letter that includes the description: Popular, designed for mass audience, short term solution.

RICHARD HAMILTON



Andy is an American artist, film director and producer who is a lead artist in the pop art movement. He aimed to blur the lines between 'high' and 'low' culture in art. He created colourful printings looking at America's most iconic objects, Coca-Cola and Campbell's Soup. He presented them to his audience in a creative manner. Also his famous print of Marilyn Monroe to present how celebrities aren't real people.

Mary Quant is a British fashion designer and fashion icon, she is best known for her 'Swinging Sixties' scene of fashion. She shifted to focus of this scene towards younger generations. She looked at bright colours, jersey fabrics and design details like Peter Pan collars - creating a pop art inspired designs. Also Quant helped re-design Carnaby Street.

MARY QUANT





# Science fiction influences on fashion

Science-fiction films are full of bold predictions about the technology and adventures of the future, but they've also always had a remarkable impact on their presents, and particularly the fashion. From the Art Deco angles of Metropolis to the neutrals of Star Wars: The Force Awakens, designers and trendsetters have taken inspiration from sci-fi for decades. Blade Runner, had its own vision of an elegant future, it's time to look back at the sci-fi visions that have influenced what we wear. The future, it turns out, is already here.

Blade Runners model, Givenchy 1998 collection, cutaway from Blade Runner, Yamamoto 2017



Costume designers Michael Kaplan and Charles Knode drew inspiration from both 1940s silhouettes and emerging trends of retro-futurism and cyberpunk. The retro 40s shoulder pads would soon come back big time among working women of the 80s, both Blade Runner and Vivienne Westwood got there early; she cites the film as inspiration for her 1983 Punkature designs. Even today, Yohji Yamamoto carries the film's inspiration forward, with references to both Priss and Rachael in his fall 2017 ready-to-wear collection.



Mugler's jacket, 1979's Alien, Alex & McQueen S/S 2010, 1979's 'Alien'

H.R. Giger had a long career as an artist before Ridley Scott came knocking, but his biomechanical designs for Alien and the subsequent sequels made his work part of sci-fi canon, and have inspired some of fashion's most famous designs today. From Thierry Mugler's 1990 Giger jacket, featured prominently in an Elle magazine spread, to Alexander McQueen's Alien shoe in 2010

fashion from designers mentioned in the writing ↓



Vivienne Westwood-1983 Punkature design:



Thierry Mugler's 1990 Giger jacket



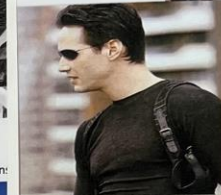
Alexander McQueen's Alien shoe



Yohji Yamamoto 2017 collection

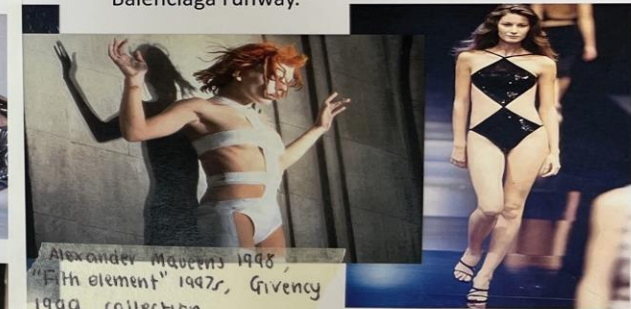
Big pages on Dior and Alexander McQueen on next few pages.

the two pages is  
city fairs website  
to The Force  
ences Fashion



matrix in 1999, Dior  
than's 2018 collection,  
a's 2017-18 menswear.

Humans and machines, science fiction's human heroes have The Matrix, which personified the Y2K trend of trench coats, allics everywhere. Dior's fall 1999 show, debuting in Paris just Matrix opened, was all shiny, figure-hugging leathers; the team by The Matrix," as Vogue reported at the time. Janet Jackson MTV Movie Awards in her best machine-fighting ensemble. nd blacked out sunglasses have found their way on to recent Balenciaga runway.



Alexander McQueen's 1998, 'Fifth element' 1997, Givenchy 1999 collection.

ough sci-fi adventure overlapped with fashion from the start, tier making costumes based on his existing designs, including ckless shirts for men. Crop tops, already popular in streetwear nds to become more utilitarian punk, and bright oranges and for years after; even Leeloo's flaming orange hair inspired the in and Alias. Other designers paid attention too, from a 1998 exander McQueen's 1998 spring ready-to-wear line, which pped, and sheer shirts for men, as well as strappy bandage dresses.





Phantom Menace in 1999, Alex ander Mqueens - mer gala, 2000 Digis F/W 2004 show.

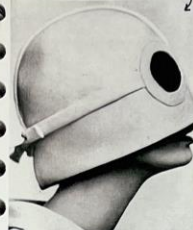
In 1997, Alexander McQueen debuted his "Eclect Dissect" show, featuring elaborate headdresses and geometric hairstyles that couldn't help but be evoked by Princess Leia, serving as inspiration. McQueen's collection somehow predict Queen Amidala's style in Star Wars; The Phantom Menace. Costume designer Trisha Biggar incorporated Chinese, Korean, and Mongolian influences into the designs for Natalie Portman's character, and the fashion world paid attention. Yves Saint Laurent featured an Amidala-inspired makeup campaign around the time of The Phantom Menace's release, and Vogue ran a "Star Wars Couture" feature in April 1999, highlighting Queen Amidala's gorgeous costumes. Headdresses continued to appear on runways even as Amidala's costumes became more toned-down in the sequels. Amidala-esque styles walked down the 1999 fall couture show for Dior, as well as the 1999 spring Comme des Garçons ready-to-wear show.



Barbarella  
Jeremy Scott S/S 2016, Jane Fonda 'Barbarella' 1968, The Blonds show, during 2015 swim week.

A controversial staple of sci-fi, Barbarella featured designs from Paco Rabanne that focused on bold bodysuits, bikinis, and thigh-high boots, evoking the space-age fashion being pioneered at the time by Rudi Gernreich, who was labeled "the most way-out, far-ahead designer in the U.S." by Time magazine in 1967. More space-age miniskirts followed, from Andre Courrèges, a trailblazer of the go-go boot and miniskirt. Fashioning the look with a futuristic theme, Courrèges produced helmet-like hats, dresses donning metallic patterns or geometric shapes and cutouts, and bikini styles created from sheer or metallic materials. Jean Paul Gaultier was reportedly influenced by Rabanne's work on Barbarella in the costumes he designed for The Fifth Element.

Real life fashion linked from the writing



Andre Courrèges Helmet



Jean Paul Gaultier 2010 show



Alexander Wang's spring 2015



H&M's Balmain line

All these show a direct visual link to Sfi



ing the catwalk of Kanye West's Yeezy 2015 show bumping into Rey and scavenger. The Yeezy line evoked general utility sci-fi wear with a splash New York Times predicted, sand tones rolled back into style, and many blatant Star Wars themes on the runway, in addition to explicit tie-in events like Force 4 Fashion.



Balmain X H&M 2015 x 2, Alexander Wang 2016 spring collection, A still from 2009's 'Star Trek'

is everywhere, from the Sephora uniforms introduced in 2012 by sporty wrap sunglasses of the early 90s that evoked Geordi La Forge's next Generation. The latest Star Trek film series, kicked off in 2009, was er Wang's spring 2015 ready-to-wear show, as well as H&M's Balmain -blocked silhouettes and shoulder lines, mesh and spandex, mandarin many colors, particularly blue, green, and red with black—all familiar colors from the Federation uniforms.



## Dior fall 1999 show

The Dior 1999 show was held in Paris, after completing my pages looking into science fiction influences on fashion, I decided to create a bigger page of a collection of imagery from the show as inspiration for my work. This collection quoted from the team was "deeply inspired by The Matrix,"



Along side looking further into the Dior 1999 collection I am going to do the same for Alexander McQueen's 1998 collection. Also, to gather more visual inspiration, as this collection was designed in ore of Luc Besson's breakthrough sci-fi adventure.

## Alexander McQueen's 1998 spring ready-to-wear line.



# FABRIC BURNING.



← photography of double layered sample.

a selection of images taken from the Alexander McQueen 1998 Show. These designs inspired my choice of technique.

Based on McQueen's collection which I discovered when researching 'science fiction influences on fashion', I have taken my favourite pieces of his work and created my own fabric samples. The technique I have created was done by using ~~the~~ satin and a burning wand to create lines among the fabric, I love the rustic edge the burning has created as well as the rippled ~~text~~ texture along the fabric.



Dress with laser cut sleeve showing visual link to sci-fi.



← Designs inspired from the samples I have made.



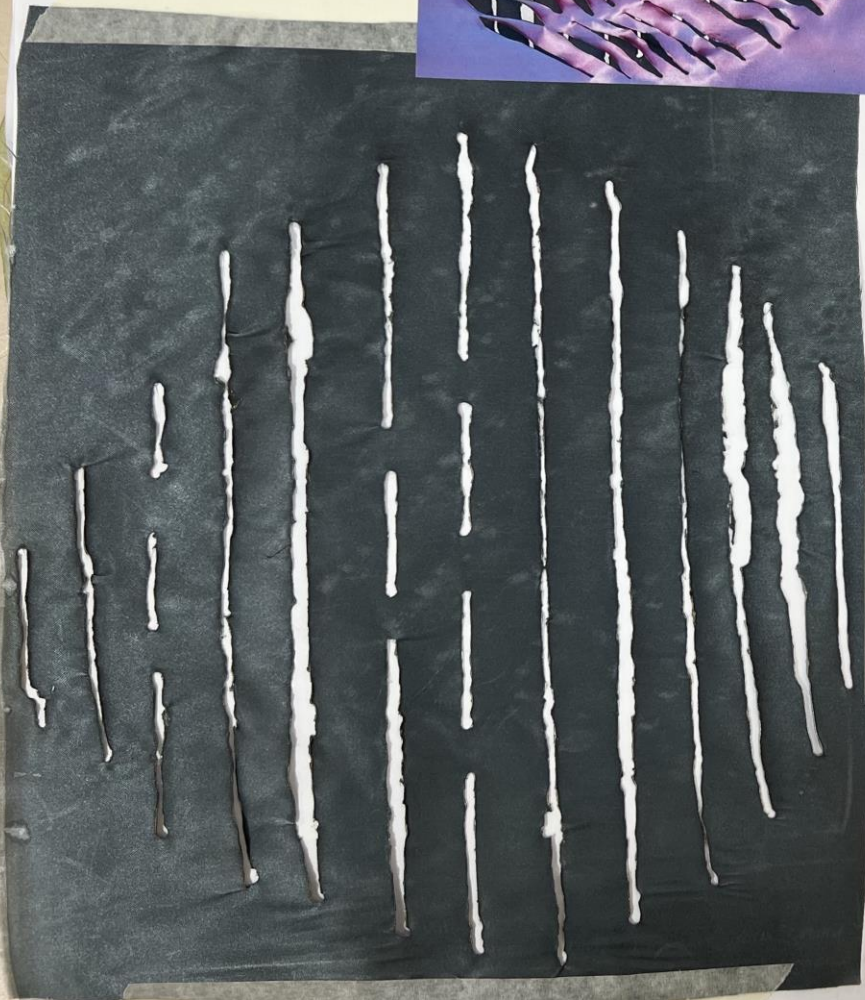
Flowly skirt - edges with laser cutting.



↓ White satin was used when I created my first sample, I followed a simple pattern of straight lines. I love the rustic edges which create a teared look - this links to Science fiction films with the way clothes are rustic.



on this page I have ~~dis~~ displayed  
my developed pieces, this has been  
done by dying the fabric which  
makes the tears more prominent  
against the white background.  
As well as the different patterns  
created using the burning tool.



Muglers jacket 1989 S/S collection.  
↳ direct visual link - rustic gaps and  
bright colours



the images surrounding this page again are to  
further develop this sample. I have layered the  
two samples together to make a contrasting image  
with in colours and the patterns almost like an optical  
illusion.



# FABRIC SLASHING

Fabric slashing falls under the category of fabric manipulation. Something that I have been closely linked to throughout this project. Retro futurism and sifi both follow the concepts of technology and through fashion I think fabric manipulation is a good way to show this.

Satin dyed grey.

Structural drawing



Images from the Dior 1999 Show which I discovered from my page looking at 'Science fiction influences on fashion'. The boots ~~with~~ with the cut out lines looked so affective and inspired me to create these simple samples.



I have found this type of fabric manipulation simple but every visually effective.

raise fabric to create fabric manipulation

Black cotton.



Primary photography of the fabric pinned onto the mannequin to show the movement and the visual link to diors shoes from the 1999 fall collection.

the almost amova looking sections and pattern create a sifi feel to the design



for lift up to see movement in the fabric





## SHAPES SHOWN THROUGH LEATHER AND WADDING.

I have created this sample as a reflection of Mugier's Giger Jacket. I've looked into the wadding and shapes as well as the shiny leather fabric used within his jacket. The use of leather within retro-futurism is very prominent.



I've added this image to the formal element 'shape', this is a key aspect when looking at Science Fiction.



Images linked with shapes show in a science-fiction based environment.

visual link to the sample, leather fabric with wadding with shape embayricies

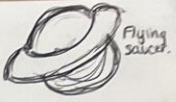


Thierry Mugier's 1990 Giger jacket → I found this design when researching 'science-fiction's influences on fashion' the jacket was instantly to my attraction, I love the 3D dimensional shapes which have been produced as well as the shiny brand new look which the leather gives to the jacket.

Softer shapes and colours are associated with 'The renaissance' and then sharper and more geometric shapes are associated with industrialism, modernity and futurism.

Renaissance is a period in European history making a transition from the middle ages to modernity.

Industrialism tends to be pastoral - art and music, typically urbanised.







→ link to pipes as within science fiction films such as Star Wars, on the ships along the corridors pipe trail fight the way, making them a key visual component!

Therefore, I have created a sample using leather and wadding. My original idea was to stretch where the bends were, however with the tough fabric it made it very hard to do so, leaving me to use my idea

of a glue gun overall I'm not that pleased with the finished sample and would like to develop it more



Visual inspiration from the 'Giger' jacket, which has influenced this sample.

Figure 1.



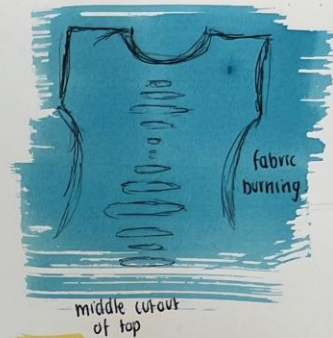
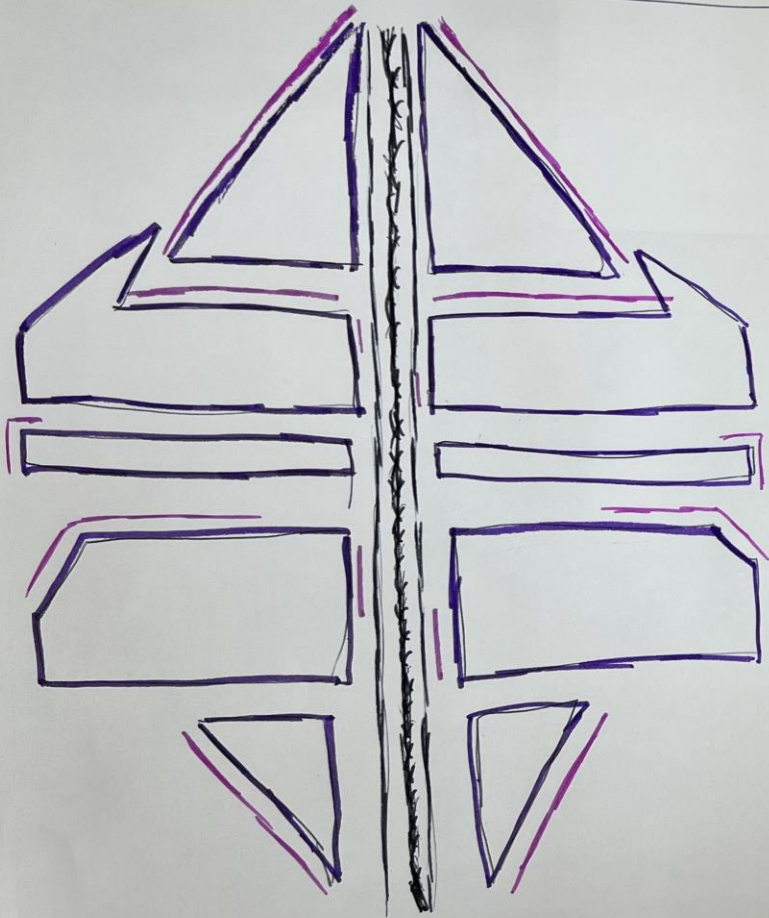
## DEVELOPMENT OF 'GIGER' JACKET SAMPLES

I love how this sample has turned out, it's a visual spin on an ordinary jacket (Figure 1), showing strong use of the formal element shape. The use of the zip visual helps develop this sample to really link to the 'Giger' jacket.

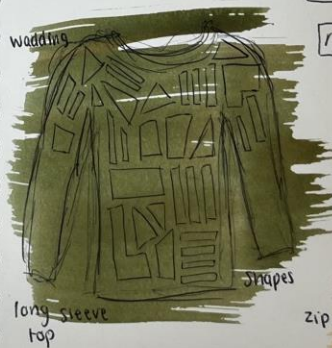




Symmetry within the formal element 'shape'



design page  
inspired from  
recent samples.



wadding



# History of Mugler: Futuristic and Hyper-Feminised Design

Founded in 1973 by Manfred Thierry Mugler, the house of Thierry Mugler, now known as Mugler became a prominent fashion force in the 80s through its futuristic and hyper-feminized designs. It redefined elegance through its avant-garde, hour-long fashion shows that served as more than just a runway.

Mugler's big name disappeared around the 2000s to 2015. Thierry made a come back in 2011 when he quitted ready-to-wear fashion in 2003 and returned under the name "MUGLER".

*"My fashion philosophy is more [of] a philosophy by itself than a fashion philosophy. I think I'm just taking care of making [a] human being, especially woman, look beautiful, and it's not so much about fashion. It's more about look and efficiency of basic glamour [that] always make you look good."*

— Manfred Thierry Mugler, 1995



Fall 1995 Couture



Spring 2020 Ready-to-Wear

**1973** – Launch Of Monsieur Mugler's First Brand « Café De Paris ».

**1974** – Launch Of The Label Thierry Mugler And Its First Ready-to-wear Collection.

**1984** – The First Ever Fashion Show Open To The Public – it was presented to over 6,000 people, with half of the tickets being sold to the public. At the time this was ground-breaking as information was not as accessible as it is today and elite fashion was kept highly exclusive.

**1992** – First Haute Couture show- Ritz Hotel in Paris – it included around 20 seamstresses which create unique pieces articulated around the corset, bringing the hourglass figure back to life.

**1992** – Introduction Of "Angel", The First Gourmand Fragrance In History- it was described as the icon of a new generation.



Illustration, Spring-Summer 1992



Spring 1997 Haute Couture

The design were created to add a futuristic twist to the feminine form, aiming to "empower women".

*"I adore strict, flawless women, who are capable of going to the extremes..."*

— Manfred Thierry Mugler



Fall 2011 Menwear



Fall 2011 Ready-to-Wear



Resort 2013



Ready-to-Wear 2013



Spring 2019 RTW



Spring 2020 RTW

**2003** – The Shutdown of the Ready-To-Wear Line - the cosmetics firm Clarin became the major shareholder of Thierry Mugler in 1997. Thierry Mugler then suspended its fashion line and only kept its fragrance line operating. In the next couple of years, he disappeared from the public eye and concentrated on costume design.

**2009** – Monsieur Mugler's Comeback as "Manfred" - After staying reclusive for several years Monsieur Mugler returned to the public as the artistic advisor for Beyoncé and created costumes for her "I Am... World Tour" in 2009.

he explained his decision of leaving fashion in 2003 as:

*"Fashion was an incredible means of artistic expression in the 70s, 80s and 90s, but it wasn't like that anymore in the 2000s when creation was completely stifled by marketing and business."*

**2010 – 2012** – The Nicola Formichetti Era - In 2010, Nicola Formichetti was appointed as the creative director of the Thierry Mugler and changed the brand's name to MUGLER alone.

**2014– 2017** – The David Koma Era - Formichetti's successor was the Georgian-born fashion designer David Koma, who made his debut in MUGLER 2015 Resort collection. He was drawn to the fashion world when he was 13 by Thierry Mugler, after seeing the brand's futuristic looks in a magazine.

**2018** – The Casey Cadwallader Era - The American designer was appointed as the new creative director in December 2017, making his debut at New York Fashion Week in 2018.

*"I rely on the spirit of his work, but I don't want to literally copy him."*

— Casey Cadwallader





Mugler Autumn/Winter 2017 Ready to Wear



Not Ordinary Fashion #fashion is art



Fashion show Thierry Mugler

ugler | Ensemble | French | The Metropolitan Museum of Art



thierry mugler 1991



Mugler Fall 2017 Ready-to-Wear Fashion Show



ugler Fall 2011 Ready-to-Wear Fashion Show



Mugler Fall 2012



MUGLER Spring Summer 2021 Part 02 Collection



Charlize Theron



Thierry Mugler, Spring 2017



ugler Fall 2012: Insects and No igs on the Runway



Thierry Mugler at Paris Fashion Week Fall 2015



Thierry Mugler



Thierry Mugler - Fashion Design



Haute Kills



Thierry Mugler



Thefashioninsider.com

pinterest - Mugler futuristic

after studying Thierry Mugler in closer detail it became very obvious that he displayed futuristic aspects within his designs, therefore i decided to create a double page for visual inspiration, sourcing this writing are some of my favourite pieces that he designed.



Centipede  
spring/summer 1997

Mugler

Not on view



Jacket  
spring/summer 1989

Mugler

Not on view



Dress  
2001

Mugler

Not on view

the met museum  
(online)

Evening dress  
fall/winter 1987-88

Mugler

Not on view

This "Immédiate Boarding" (Embarquement Immédiate) gown by French designer Thierry Mugler references couture masters like Christian Dior and Madame Grès who would usually decorate the front neckline (décolletage) of the dress with satin flowers. Mugler instead decorates the back with satin flowers, which spill out of the pink satin as from a cornucopia (horn of plenty), emphasizing the erotic allure of the curved back. This humorous take on couture examples is a pastiche, typical for the postmodern attitude of 1980s ready-to-wear, also reflected in the comical name.

Due to rights restrictions, this image cannot be enlarged, viewed at



Ensemble  
spring/summer 1989

Mugler

Not on view

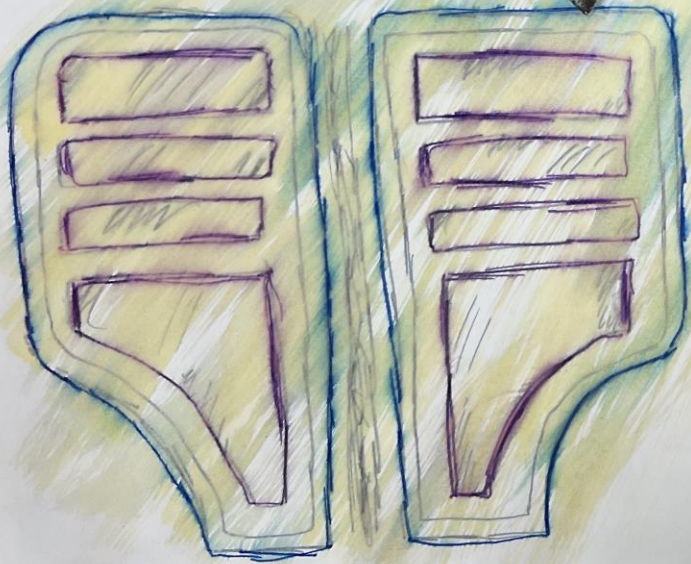






Primary  
photography  
of sample on  
maniquin.

trailing different ways of slasing  
the fabric and the visual effect of  
wadding contrasting to the  
metallic fabric.



drawing of  
sample zoom in  
from 'Giger' jacket



Muglers  
'Giger'  
jacket.

## FUTHER DEVELOPMENT OF 'GIGER' JACKET SAMPLES



Primary  
photography  
of samples on  
maniquin.

I love  
the fabric  
as visually  
shinning tones  
have links to  
Science-fiction  
and the future,  
so I believe  
this works better  
the the first  
sample

Also the  
pattern  
of the  
shapes  
have  
been taken  
directly  
from  
the  
'Giger'  
jacket.  
So far  
this is  
my  
favourite  
sample  
from  
this  
particular  
study.





Inspired by  
Muglers dress

visually this sample  
is an unintended direct  
link to the science-  
fiction, action  
film. The flow  
of the stitching beways  
a structure.

The original background  
of this film is taken  
from a comic strip  
which involved paparr,  
following the illustrations  
and bright colours used  
to create it.



This film explores genetic-  
modification. Taken from  
the radio active posion this  
idea is due to the fa fear  
of nuclear in the 1950, its  
show through this film in  
an adventurve way following  
the concept of science-fiction

# DEVELOPED WADDING SAMPLE.

→ Inspired by thierry muglers designs.



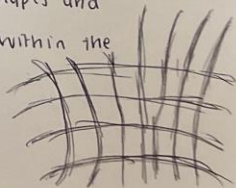
THIERRY MUGLER / COURTURE

I couldn't  
gather  
much  
research  
of this  
design  
online.  
However its  
made in  
2002 and  
follows  
concepts of  
metal and  
synthetics



accession  
number:  
2015.5109.

I found this dress when I looked visually closer to muglers work and explored his archived designs. This particular design I found on the metropolitan museum of Art stood out. Its a more defined and elegant design in comparison to the "giger" jacket, however both designs work together and follow the pattern of shapes and strong use of line which Ive been closely following within the past few pages of samples.





VISUAL IMAGERY OF RECENT WORK → review page.



① silver 'giger' jacket with development of sleeves samples.



⑤ inspired by Mugler 2001 dress and links to spiderman.

② sample link to pipes within science-fiction films and 'giger' jackets



① first sample looking into shapes and using leather



③ simple copy of 'giger' jackets patterns and use of zip.



# Numéro Homme interview with Manfred Mugler.

In the 1990s, Thierry Mugler made fashion history with high octane runway way shows and his gourmet fragrances, which remain top of best-selling perfume lists today. I've read this article by Numéro Homme to discover why he left the fashion industry in 2003 and find out his thoughts and opinions in an exclusive interview.

## Numéro Homme: Why made you decide to give up fashion in 2003?

**Manfred Thierry Mugler:** Mainly because fashion was an incredible means of artistic expression in the 70s, 80s and 90s, but it wasn't like that anymore in the 2000s when creation was completely stifled by marketing and business. Not to mention the most infernal pace and impossible deadlines to keep up with between the cruise collections, the pre-collections, the menswear and the womenswear, the ready-to-wear, the haute couture... You just have to look at all the designers who've either lost it or decided to quite while the going's good. I have to say that I always saw fashion as a very useful and exciting vector for stage direction, but one that has limits. For 20 years my heart broke having to refuse video and performance projects because I simply didn't have enough time. To shoot a video in Los Angeles for example, you had to be reactive within three weeks, and so I missed out on doing films for Cher – in her heyday - Aretha Franklin, Bette Midler and so many others. Although as you must know I did find time to make *Too Funky* for George Michael...

## Why have you rechristened yourself Manfred Thierry Mugler?

I didn't rechristen myself, Manfred is my real first name, the one that appears on my passport. For the fashion world I needed a name that was more synthetic, and for a French brand the name Manfred, with its Austro-German resonances, did quite hit the mark. So, I kept my real name tucked away all these years and started using it again recently for these new, more personal adventures that are more linked to my childhood.

## Which designers interest you today?

Apart from Iris van Herpen, I can't think of anyone else.

I found this factor particularly interesting as within this project Van Herpen has also been one of my key influences.

## Why do you think that some critics saw the hyper-femininity of your creations as degrading to the image of women?

When it was the complete opposite! You know sometimes it's better not to try and understand human bullshit. It's like when I had black beauties walk the runway at the Palais de la Porte Dorée in a tribute to Africa, and I was accused of racism. As you can imagine I was absolutely gobsmacked.

Muglers Famous for his futuristic and sculptural designs, he is widely credited with making a mark on the fashion industry that will never be forgotten, and his influence is felt far beyond the catwalk.

He's one of the most impactful pop-culture artists. He produced many, many music-video and on-stage and also created designs for some of the most famous people on the planet on this page I have collected some of Thierry Mugler's most memorable A-list moments.



Cardi B  
archived design 1995 collection

Kim Kardashian latex dress look & material to create



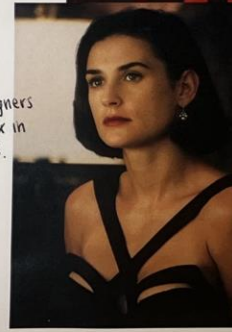
Beyoncé - 2009 world-wide tour.



George Michael - 'Too funky' music video, catwalked on the 'Furious' runway show.



Diana Ross walked the designers catwalk in 1981 S/S. They worked in a pair.



Demi Moore - Mugler was responsible for one of the most famous movie dresses at the time, 'indecent proposal'

A-LIST.



## Thierry Mugler's Everlasting Impact On Fashion: His Life And Designs

Considered a 'man of the future', Thierry Mugler transformed ordinary women and supermodels alike into otherworldly and astonishing creatures with the help of PVC and a penchant for showmanship. He created erotic clothing fantasies – and women regularly became space-age vixens in his designs.

Mugler, born in 1948 in Strasbourg, France, honed in on his talent for theatrics as a young boy, when he took up ballet at age nine and then joined the National Rhine Opera at age 14. By his twenties, he studied interior design at The Strasbourg School of Decorative Arts and moving to Paris and working freelance for various fashion designers, Mugler created his first ever collection.

Thierry Mugler's Everlasting Impact on Fashion: His Life And Designs (elle.com)



→ Naomi Campbell

walks the runway in F/W 1989-90. The designer has combined elements of science fiction with the popular cuts and shapes at the time. The design follows the 'Mugler twist' idea which includes the archetypal board shoulders and cinched waist.

Mugler stunned the audience in 1997 A/W Show, he presented an inhuman and somewhat beastly looking women and design. 'This sort of combination of fish, bird and beast' Mr Pearl quoted to *Dazed* in 2016.



→ Kim Kardashian

The wet dress (2014) worn to the met gala, its one of the most famous dresses of all time. The piece was marked mugler's first design in 20 years and took eight months to make.

Claudia Schiffer

This is an iconic look taken from Mugler's archives, a sheer mesh dress dripping with crystals and diamonds. Formed a galaxias bird looking design. (A/W 1995)



→ A bold and scandalous design which made a statement, it was sent down the runway in 1995. The design contrasts an element of elegant along side cheeky.

Redcowgirl ←

Mugler's 1992 western inspired collection. Centered around theatrics, what Mugler does best!



→ Simonetta Gianfelici

This design was inspired by Italian Renaissance artist Botticelli's 'Birth of Venus'. An inspiring gown with pearls and pink silk. Cardi B shown on my previous page wore this piece to attend the grammys!

Motorcycle Coset ←

From his S/S collection in 1992 which transformed a women into amachene, linking to the technology movement.



→ 'Robot women'

This look cemented mugler as one of the most iconic designers of all time. This 'Space-Age' design was shown at his A/W 1995 show

Drama and extravagance was Thierry mugler's signature. His A/W 1982-83 collection included this design, head to toe in white fur with matching poodles.







→ Sample inspired by dior's Fall 1999 Collection. The sample is created by a laser knife and I have used a satin fabric then dyed it pink.

Final outcome from projects half way point.

Top is created inspired by Pop Art using black cotton, wadding and embroidery.

Skirt is inspired by technology, created from initial inspiration of Iris Van Heppens designs, using the books pattern magil one, two & and three.

the skirt is a development from my original samples.



→ created inspired by Paco Rabanne, showing fabric layering to appear to look like armour, linking to the science fiction movement.



→ Sample linking to Mugler's 'Giger' jacket. using wadding, leather and embroidery of shapes.

give sample, including shapes (the formal element) and space colours.



## FAVOURITE SAMPLE'S WITHIN PROJECT.

Fabric manipulation.



→ Sample inspired by Mugler 2003 dress, showing visual links to Spiderman therefore linking to science fiction.

Sample includes wadding, black cotton and sewing.



This page is displayed as  
inspiration towards the  
Jacket I would like to  
design as my final  
outcome from this  
project.



Muglers



Jackets





- inspired by mood board of mugler's jackets

- Black, stylish, business model

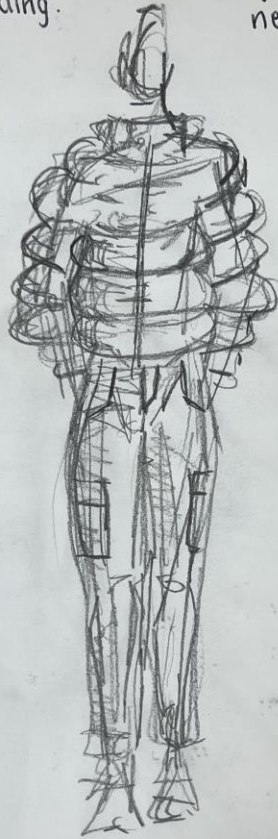
-  $\wedge$  - sleeves

- trenchcoat style with huge pockets following the formal elements.



- puffer jacket

- Strong use of wadding.



- rounded structure

- high neck.





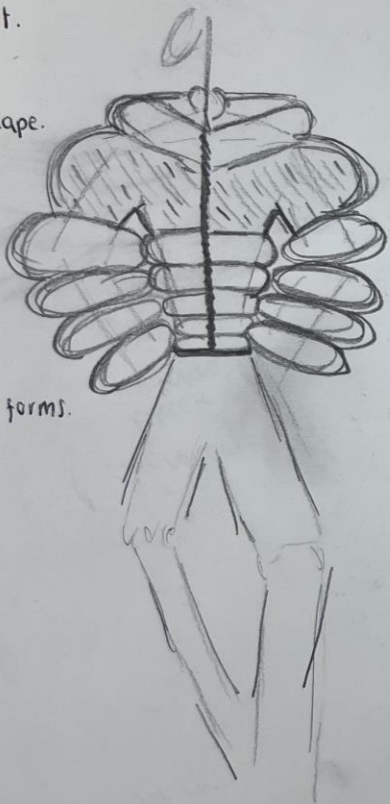
# JACKET DESIGNS

- Use of fabric  
burning on center  
of jacket.

- Tapered  
jacket shape.

- Illusions  
following  
the shape  
of arms.

- Wadding  
in circular forms.



On this page I have designed  
five different jacket types. They  
have been inspired by my last two  
pages of Mugi's past jacket  
designs, as well as my sample  
created when exploring  
Retro-Futurism.

I've created this page to  
start by setting the  
pathway for my  
final outcome, I want  
to build a deeper  
meaning to my design  
and show close  
understanding towards  
Retro-Futurism  
with in it.

- leather bomber  
style jacket.

- Shapes inspired  
by 'giger'  
jacket by  
Mugler.

- visual use  
of the formal  
elements

- links to science-  
fiction



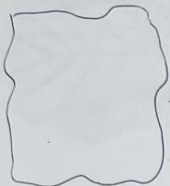


Stitching.

Fabrics



black cotton.



black leather.



wadding

embeded behind  
all sections  
of the jacket.

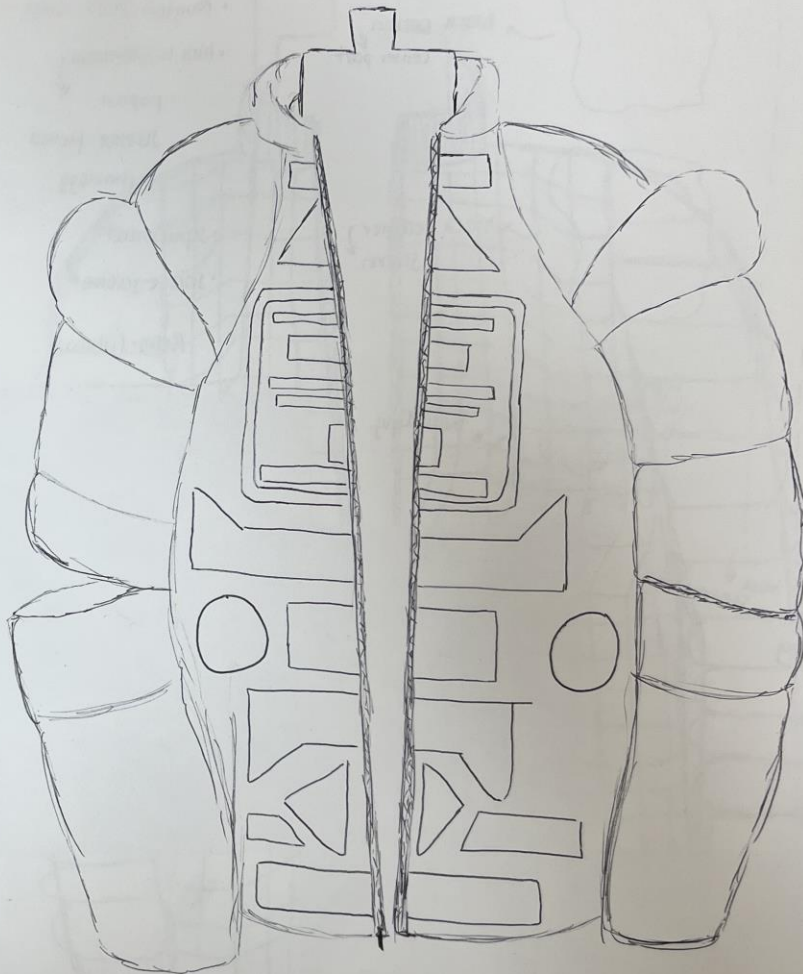
focus points.

- Shapes
- symetrical.
- links to 'giger' jackets.
- visually explores technology.
- space-jacket  
↓  
Retro-futurism.
- puffy.

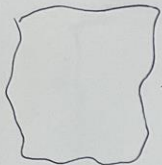
red stitching.  
orange stitching.  
black stitching.



design 1.







black cotton  
center part.



black leather  
sleeves.



wadding.

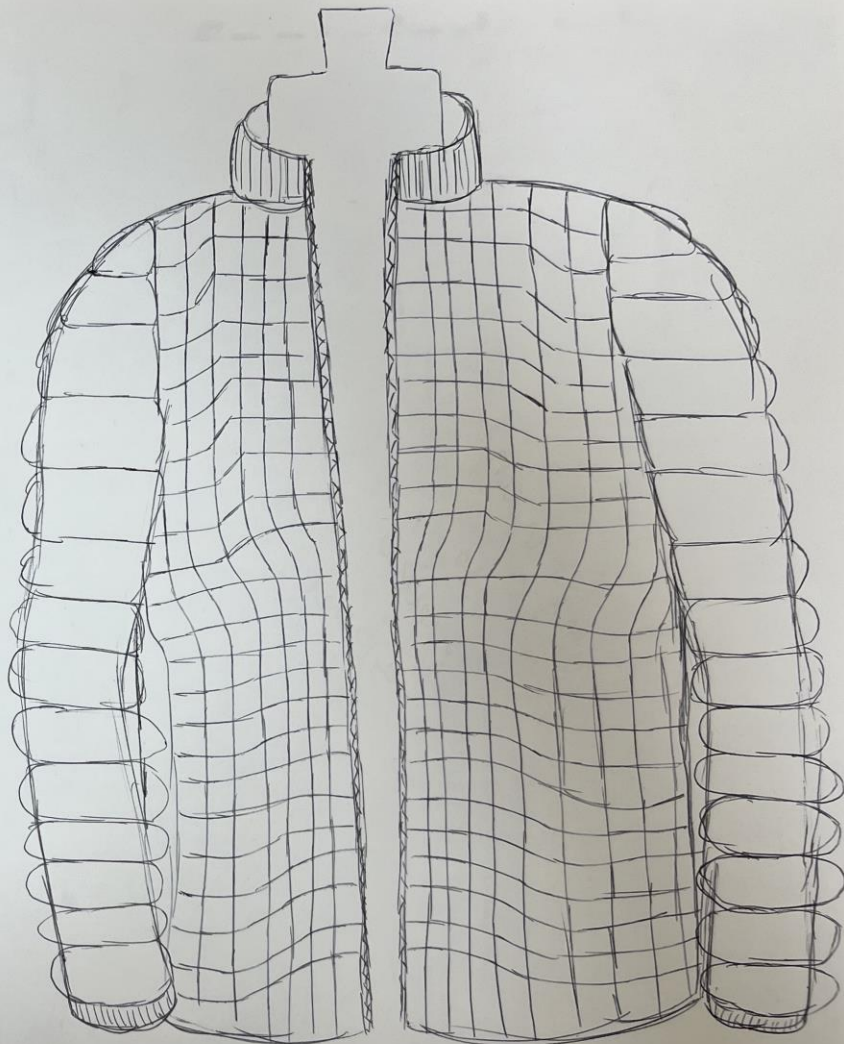
black stitching.  
red stitching.



focus points.

- Mugley's 2005' dress.
- link to spiderman
  - pop art
  - science-fiction.
  - Technology.
- symmetrical
- space jacket.
  - ↓
  - Retro-futurism

design 2.





# The History of Space Exploration

To add extra context behind my space jacket final outcome, it became a very prominent idea to consider the history of space exploration. I wanted to find out the simple history involving going to space, as this lays the foundations of initially why space jackets were created.

Humans have been venturing into space for over 60 years, probes have explored the solar system, and instruments in space have discovered thousands of planets around other stars. The era of space travel officially began October 4, 1957, when the Union of Soviet Socialist Republics (U.S.S.R.), or Soviet Union, launched Sputnik. It was the first human-made satellite launched into orbit Earth.

During the 1960s, NASA made progress toward President Kennedy's goal of landing a human on the moon. They did this with a program called Project Gemini. In this program, astronauts tested technology needed for future flights to the moon and their own ability to spend days in spaceflight. Project Gemini was followed by Project Apollo, which took astronauts into orbit around the moon and to the moon's surface between 1968 and 1972. In 1969, on Apollo 11, Neil Armstrong became the first human to set foot on the moon's surface. NASA had met the challenge and would eventually land a total of six missions on the moon.

During these landed missions, astronauts collected samples of rocks and dust that scientists still study today. During the 1960s and 1970s, NASA also launched a series of space probes called Mariner, which studied the Venus, Mars, and Mercury. Probes are robotic spacecraft that fly without pilots on board. Space stations marked the next phase of space exploration. The first space station in Earth orbit was the Soviet Salyut 1 station, which was launched in 1971. This was followed by NASA's Skylab space station. This was the first orbital laboratory in which astronauts and scientists studied Earth and the effects of spaceflight on the human body. During the 1970s, NASA also carried out Project Viking in which two probes landed on Mars, took photographs, examined the chemistry of Mars' surface, and tested the dirt for microorganisms.

Apollo 11 Astronauts on Moon - 1969



After researching the history of space exploration in detail it has become clearer of just how much planning and effort was put into these different landing missions. Also the key element Technology, without it space travel wouldn't be possible. Following more recent searches probes have made many discoveries, such as oceans underneath the surface ice of a moon Jupiter and a moon of Saturn. Scientists think these oceans may contain life.

# Space jackets images

Alan B. Shepard Jr.



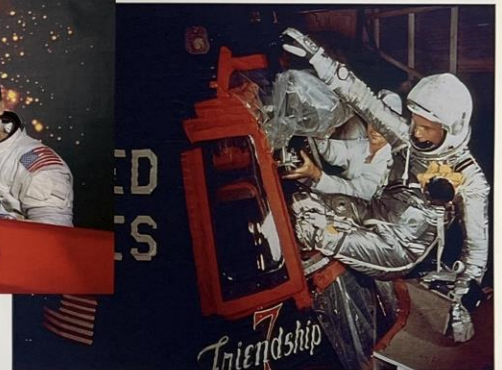
Valentina Tereshkova



John Glenn Jr



(left to right) Jim Lovell, Thomas K. Mattingly, and Fred W. Haise.





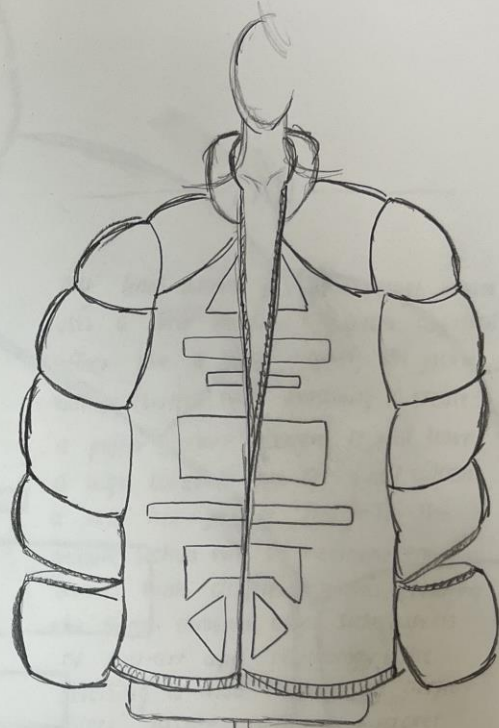
## Basic analysis of why I have chosen to make a jacket.

After reviewing my favourite samples from my "retro-Futurism" project it became clear that wadding was an aspect which I loved and developed within my book, using different fabrics on top and applying different shapes within stitching to gather different final aspects. As a result of this I have decided that I would like to incorporate wadding within the final outcome.

Also within my recent work I have been studying science fiction, partially how science fiction films have influenced many designers. From this study I came across the designer Thierry Mugler and in particular his "Giger" jacket. The wadding samples previously mentioned also have links to the "Giger" jacket as it gave me the initial inspiration to create the samples. After realising as a designer, my love for the "Giger" jacket and the development of samples created inspired from it. It seemed that making a space jacket involving wadding was very appropriate.

The concept of the space jacket has been explored on the past 2 pages, it has strong links to technology within the process of designing as well, traveling within space ships. The retro futuristic aspects lie under the space part of the jacket, the movements continually shows links towards the future which I've mentioned within my personal study. The last contextual link towards this jacket is the aspect of science fiction tis lies under the factor that my two favourite designers within the project, Iris Van Herpen and Mugler both show strong visual links to the science fiction movement within there designs. This can be found among the intriguing shapes they use, materials used such a leather.

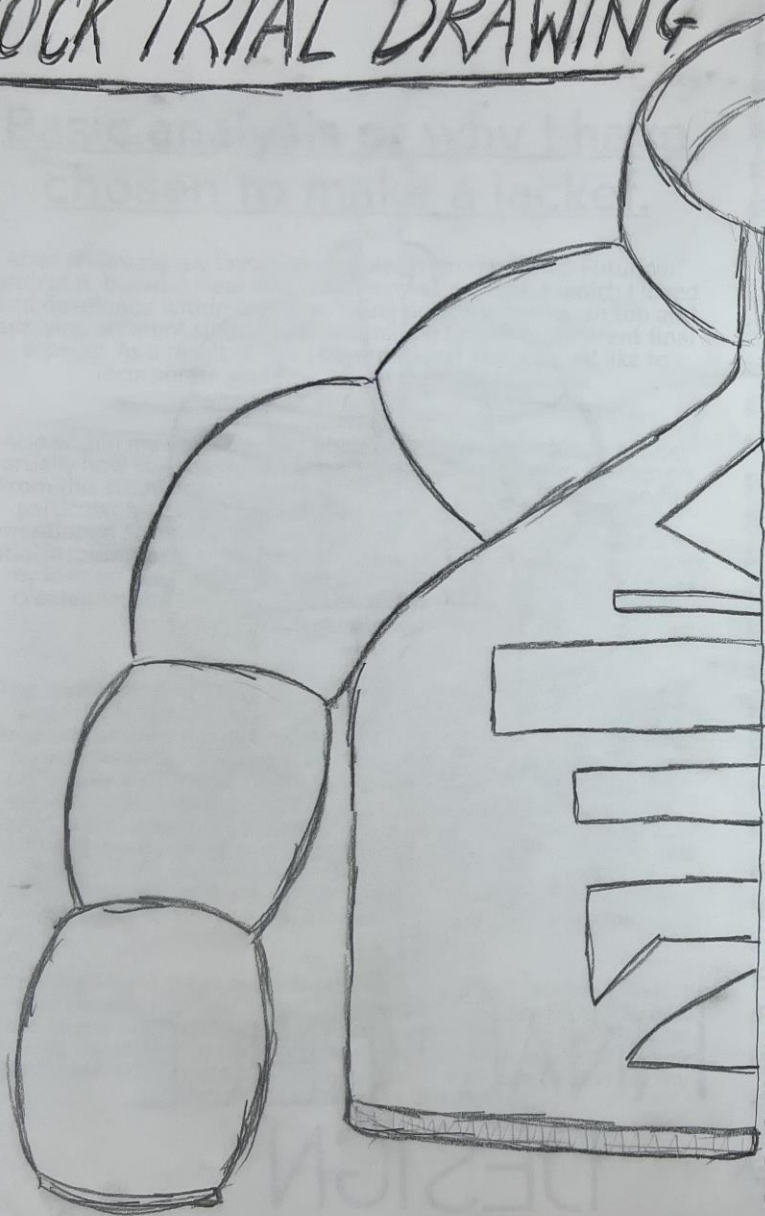
Something I have taken away from the last page of images is that all the real life space jackets use silver, therefore as I would like to keep close to the original concept as I can, so decided that I will also be making my jackets in silver fabric appose to black and leather as I mentioned on previous designing pages, it was due to most of my samples being created in black tones.



FINAL PEICE  
DESIGN



# MOCK TRIAL DRAWING



## PLAN

My final outcome will be a jacket which uses a silver material to create a visual affect like a space jacket, the jacket will be stuffed with wadding to create a puffer jacket design. It will have a high collar to give the final outcome a real life - jacket feel to it. The middle section will be machine embroidered with different shapes, following the formal elements along side aspects of pop-art and technology. The stitching is also inspired by Muglers 'giger' jacket. Lastly the jacket will be completed with elasticated waist and wrist bands and a black zip.



## Statement of intent

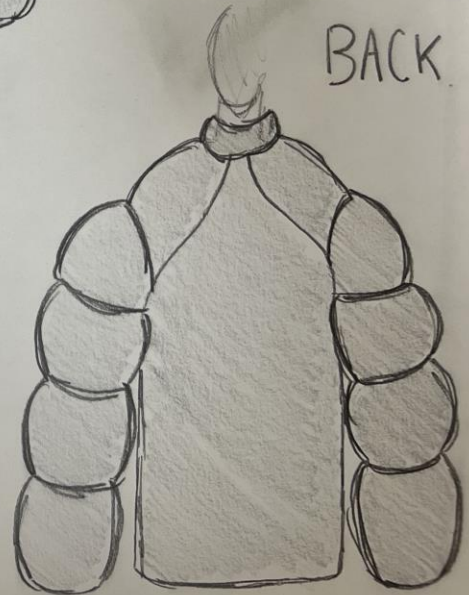
When designing my final outcome for my retro futuristic project I thought there was no better way to close it when with a space jacket. A space jacket is possibly one of the first thing which come to mind when you mention to people what fashion item comes to mind when thinking about the future. The idea of making a jacket fell very into place after my close studying of the Giger jacket created by Mugler. The exploration of the Giger jacket lead me to develop my work which included many wadding samples, trailing out different fabrics, embroidery techniques and structures. Wadding had also been briefly touch on within my project when designing and creating the black top which came along side the skirt I made for my last final outcome.

Making a space jacket has many contextual links such as technology, a concept which can be reiterated in many different ways. In the jackets case, technology is explored when studying space jacket. However the idea which triggered the need to design space jacket was Space ships, a hub for technology. This idea soon links in with the jacket partially after studying the NASA jacket's which a filled full with technology, from the design of the jacket's themselves to the technological equipment added within the jacket. Another concept which the jacket falls towards is science fiction, I will be partially be focused on the way this concept has impacted films, which I have recently done a study on. The concepts impact on films has lead the costume design areas of films to revolve around the original concept leaving films such a starwars to have inspiring ideas to designers today. The last concept which links towards the jacket is pop art, the idea which came from just after the war, It involved making things more fun and colourful however, the pop art movement added a large price tag making art very high end. The idea of pop art links to my jacket design due to the bright silver colour covering the jacket, also the shapes embroidered into the front and lastly the overall structure of the jacket with the big circular sleeves which makes the design very eye catching, a huge factor within the pop art industry.

FRONT.

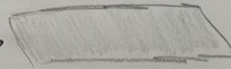


BACK

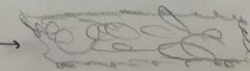


layering:

silver →



wadding →



calico →





# CONTEXTUAL IDEAS

## How space jackets are made and designed. – explored the technological side.

### How there made:

A spacesuit is a pressurized garment worn by astronauts during space flights. It is designed to protect them from the potentially damaging conditions experienced in space. Spacesuits are also known as Extravehicular Mobility Units (EMUs) to reflect the fact that they are also used as mobility aides when an astronaut takes a space walk outside of an orbiting spacecraft. They are composed of numerous tailor-made components that are produced by a variety of manufacturers and assembled by NASA at their headquarters in Houston. The first spacesuits were introduced during the 1950s when space exploration began. They have evolved overtime becoming more functional and complicated. Today, NASA has 17 completed EMUs, each of which cost over \$10.4 million to make. Spacesuits have evolved naturally as technological improvements have been made in areas of materials, electronics and fibers. During the early years of the space program, spacesuits were tailor made for each astronaut.

### Design: Design

A single EMU spacesuit is constructed from various tailor-made components produced by over 80 companies. The size of the parts vary ranging from one-eighth-inch washers to a 30 inch (76.2 cm) long water tank. The EMU consists of 18 separate items. Some of the major components are mentioned below.

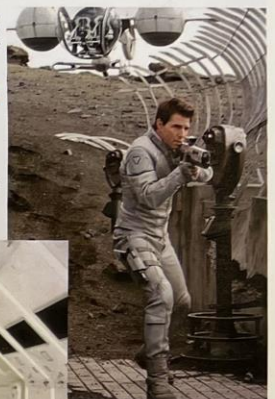
- The primary life support system is a self-contained backpack
- The helmet is a large plastic, pressurized bubble that has a neck ring and a ventilation distribution pad.
- To maintain temperature, a liquid cooling and ventilation garment is worn under the outer garment.
- The arm assembly is adjustable just like the lower torso assembly.
- The hard upper torso is constructed with fiberglass and metal.
- Chest mounted control module lets the astronaut monitor the suit's status and connect to external sources of fluids and electricity

## Space jackets within science fiction

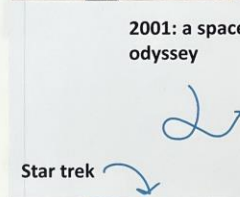
### based films



Pacific rim



Oblivion



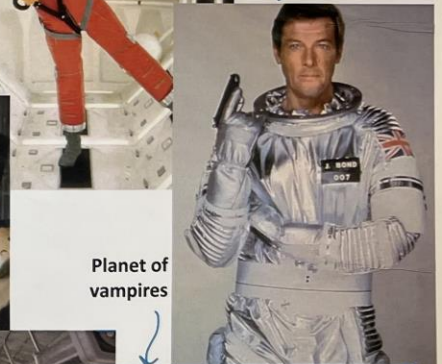
2001: a space odyssey



Moon racker



Star trek



Planet of vampires



Solaris







# Jacket designs

from



Within researching jacket for the final outcome a trip to the V&A Seemed very appropriate, sadly the only collection on display were 1850-1870 fashion, although these jackets are all amazing none show direct links to the space jacket I'm creating.

## Fashion and Industry 1850-1870

In the 19<sup>th</sup> century fashion benefited from advances in technology. The development of spring steel led to the invention of the 'cage crinoline'. This frame of light, strong steel wire replaced heavy layers of petticoats, and women's dress became even more voluminous. Although ridiculed by the press, crinolines were very popular and produced in their thousands.

Research and development in the chemical industry led to the discovery of artificial dyes. Women's dresses were the perfect advertisement for these brilliant colours, but aniline dyes could be hazardous. In 1860 the *British Medical Journal* warned of the dangers of arsenic in magenta dye. It could leak out to washing, rain or perspiration.

Visitors to the International Exhibition in London in 1851 and 1862 could see high-quality French luxury goods and fashions. These were regarded as the height of good taste. By contrast, a French visitor to London found women's dress 'loud and overcharged with ornament'.



(Cristóbal Balenciaga (18-95 to 1972) alive.

made in Paris in 1954 and worn by Mrs Léo d'Evlanger.



# The V&A



This jacket was my favourite out of all the ones I saw, the unordinary collar and beautiful details. I also loved the fitting the designer has created and perfect shaped sleeves.





# TRIAL 1

On this page I have trialled out the first aspect of my final outcome. Here I have purely focused on the central section of the jacket.



As this is only a trial I haven't used the silver fabric, instead I've just used calico on both sides of the design.

The pieces have been sandwiched together by wadding and the engraved with embroidery of shapes linking to the 'giger' jacket by Mogler and it shows links to the formal elements.



Overall I'm very happy with how the first trial has gone, it shows me visually how the shapes will look on the jacket, and helped me understand how the sewing process will go on considering that it's a thick amount of fabrics. I will now continue with the trial and move on to looking into the sleeves.



# TIRIAL 2



fabric manipulation  
trailing.

This is the reason why this trial failed,  
due to stitching the fabric together  
the wrong way round and having  
the machine on to tight of  
a setting leaving it to  
be impossible to unstitch.



Experimental pinning  
of fabric as trials  
towards my  
final outcome.



# TIRIAL 3

I created this sample as I  
needed to complete one of  
the designs in the correct  
manner with stitching  
Showing persuasion.







Here I have created my final trial for my outcome 'space jacket'. I feel this has gone really well and has helped me understand the process of making the jacket.

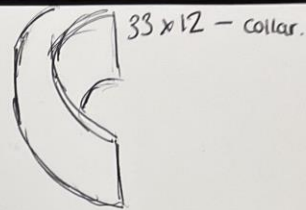
# TRIAL 4.



The collar within this trial is the only aspect that has wadding added to it.



The ~~seams~~ seams under the arms link together in the perfect form of a line.



For the half-jacket trial I have made the dimensions to be 33cm along and the height which has been folded over is 12cm.

The collar has been designed in a round line which leaves it to create its own movement.

I have trialled the design on to a model to provide a proper structural aspect.



As a designer I have found that the shoulder has perfect shape and darts attached to the design.







## Mugler's 'Giger' jacket in comparison with twentieth century structural art works.

This comparison shows a connection between artwork and fashion this is seen form exploring Umberto Boccioni structural piece 'Unique Forms of Continuity in Space' it was created in 1913 from bronze. Within the early years of the twentieth century, industrialisation fell across Italy, this movement had inspired the concept of this piece. The futurist movement was founded by writers and artists like Umberto Boccioni, who created and innovated new inventions such as cars and electricity. In piece 'Unique Forms of Continuity in Space', the structure is aerodynamically deformed by speed an aspect which is replicated within Mugler's 'Giger' jacket. Boccioni exaggerated the body's dynamism so that it embodied the urge towards progress. The sculpture may reflect ideas of the mechanized body that appeared in futurist writings, as well as the 'superman' envisaged by the philosopher Friedrich Nietzsche. In this work Boccioni challenged the tradition of sculpture by creating a semi abstract figure, with dynamic movement and from the medium of bronze which is a tradition associated with solidity and stasis.



Another work from the same year that can also be seen to influence fashion in the 20th Century, is Jacob Epstein's 'The Rock Drill'. Here a menacing half human, half robotic figure, shows visual links to Mugler's 'Giger' Jacket previously mentioned within this text due to the structural shapes going on within the piece. Despite being produced before the First World War, hints towards a mechanized and automated future that has been the subject of so many science fiction works since the 1960's. After it was first exhibited in 1915, he removed the drill and cut the figure down at the waist. The left hand and right arm were taken off. It was then cast in bronze. The once-threatening figure appears vulnerable, more a victim than a perpetrator of violence.

When linking back to my final design idea, it is visually evident how it links to 'the rock drill' within the embroidery on the front of the jacket. As well as the 'Unique Forms of Continuity in Space' which is correlated within structure of the design. Both these design are from the futurism movement, and have been adapted into the retro futurism movement due to the fun silver material I plan to use as well as the squishy ness the jacket will betray from the wadding, the idea of squishiness has been inspired from the pop artist Claes Oldenburg who creates soft, squishy sculptures. These use of silver and squishiness is to betray the fun and wacky side that retrofuturism shows. If I was creating this jacket for a project studying futurism I would need to make it a structured material with solid edges and structure as well as having it in a darker material.

## Oldenburg – soft sculptures.

Claes Oldenburg, a pop artist born January 28, 1929, he is a Swedish-born artist best known for his public art installations typically featuring everyday objects. Another theme in his work is soft sculpture objects, this is the collection I will be discussing in deeper links and inspiration towards my final piece design.

Oldenburg made a radical contribution to the history of sculpture by using materials, forms, and subject matter. The particular exhibition I am focusing on soft sculptures, a body of work that he began in 1965. He has chosen to look closely to this collection as it shows links to my own creating. The jacket may appreciate to be a firm leather but the fact I would like it to be squishy to betray a fun aspect which is a nod towards the movement retro futurism as well as pop art. Oldenburg's work often disrupts the functionality of objects. Oldenburg's work often disrupts the functionality of objects which creates her work to challenge the viewers perceptions and final thought. This collections is described by the artist that it is not to be dull, but be made "excruciatingly, excruciatingly fun." Oldenburg features works that reference everyday items such as food, which Oldenburg intensifies through abstraction. Along with a varied scale, bold colors, and daring playfulness, these soft sculptures stand out and show what pop art is all about.







Day one - end of day result

## 15 hour timed assessment plan

### Pre planning:

Cut out all fabric and wadding

### Day one:

1. Sew both zips into both front pieces
2. Sew outside back's together.
3. Sew inside backs together
4. Sew back waistband to outside back and outside front pieces.
5. Sew outside front and back side seams together
6. Sew inside front and back to side seams - creating a hollow pattern of the jacket
7. Pin the inside arm and outside arm pieces together with wadding in between. (both arms)
8. Mark on and embroider the lines onto the sleeves.

### Day two:

1. Attach waist band around bottom of jacket
2. Attach elastic to end of sleeves
3. Embroider shapes onto the front of the jacket
4. Sew arms together at joining point
5. Attach seams of the sleeves and front and back of jacket together - included having the whole jacket stuffed with wadding
6. Attach collar

### Day three:

1. Complete all book work
2. Photoshoot of final outcome on lone
3. Attach and annotated shoot pictures
4. Overall conclusion 2 pages (re iterate why I've done what I've done)





## Final piece review page



For my 15 hour timed assessment I have created a puffer space jacket. Which has gone well, in comparison to the time plan I have created. On this page I am going to discuss why I have made what I have made and how it all links to the past works within my project. I have created this piece to contrary a visual link to the original NASA space suits due to the silver material used. The NASA space suits are a direct link to retro futurism as it follows along the idea about the incorporation the past and the future together, explained by the definition of retro futurism from the dictionary 'The revival of historical conceptions of the future in media and design'. The jacket is associated towards this idea due to my study within my book of NASA jackets, mainly referring to the original jackets made for the first expeditions, as well as the ever evolving futuristic design elements which it includes. My inspiration from the NASA space suits links towards the dictionary description of 'revival of historical conceptions' as my inspiration came from the original NASA space suits, making them a product from the past.



The second section of the jacket which I am going to discuss is the use of the formal element 'shape' embroidery onto the front of the jacket. There are two key elements of inspiration towards why I have added the embroidery. The first is the medieval structure which was created in the 1913's 'the rock drill' it was designed and manufactured by Jacob Epstein. His design is a menacing half human, half robotic figure, which shows visual links to Mugler's 'Giger' Jacket which is my second aspect of inspiration towards the embroidery onto the jacket. Despite being produced before the First World War, 'the rock drill' shows hints towards a mechanized and automated future, that has been the subject of so many science fiction works since the 1960's, therefore adding an element of science fiction inspiration intertwined within my work. The rock drill is correlated within my work though the use of shapes and the ridged structure the rock drill which has provoked me to add the embroidery onto the front of the jacket.

Moving onto the other inspiration I had for the embroidery onto the front of the jacket, is Mugler's 'Giger' jacket. Mugler as an artist is what lead me to explore the use of wadding. I created a development of wadding samples within my book all of which had been based of his work. This collection of samples helped me create the initial design idea for this jacket. However the element of this work which inspired this jacket the most is his 'Giger' jacket, mainly zooming in on the embroidery he engraves on to the front of the jacket, which has been correlated onto the front of my jacket however in a different format as I chose which sample I liked the most and engraved it into my work. The added embroidery shapes are used to improve another aspect for the viewer to comprehend and analyze, its been added to contrary the idea of technology this is show through the confusion of shapes and it looking slightly chaotic similar to a bundle of pipes.



FINAL PEICE  
PROFESS-  
-IONAL  
PHOTOGRAPHS

Flip over → .....



space jacket the use of technology is a key element within space suits due to them having to keep the astronauts alive during as there isn't enough oxygen in space. The added embroidered shapes overall is done to contrary's futurism's ideas behind the future, and I've done this by using technology and science fiction to the jacket in the form of embroidery to the front. It shows links to science fiction through the initial discovery of the 'Giger' jacket, I stumbled along this when exploring how science fiction films had influenced fashion and Mugler's jacket came along as one of the examples. The reason I added the designing of 'pipes' along the jacket as well as other futuristic shapes added, all of which came together through the shiny material of the jacket. Another aspect which Mugler is well known for is by making the models really fit into the scene of a film, for example in the image of the 'Giger' jacket next to this becomes evident that Mugler has made the model blend into the scene behind his creations.

When examining the sleeves of the jacket it becomes evident that it has a visual link to 'pipes'. Pipes are a huge part of space travel through the use of them in ships, when watching science fiction films the evidence is seen in the tunnelled corridors in the ships which are paved with pipes full of technological components. The 'pipe' design on the jacket is also designed due to Mugler's 'Giger' jacket which as mentioned previously. The 'Giger' jacket shows links towards pipes through the front of the jacket, within my book work I have made use of the concept of the pipes alone, made with leather and glue guns. Designing the 'pipes' along the arm has come from my samples as well as the 'Giger' jacket.

The influence on my final outcome is shown through the squishy texture which the jacket betrays this idea came from Claes Oldenburg, a pop artist known for the soft sculpture she creates. His sculptures show an emphasis on fun and playfulness two aspect which are key within the Pop Art movement. They help my design to tore away from the traditional idea of futurism and it bring my final outcome into the realm of retrofuturism. This is also shown from the bright silver color used which can link to the idea of pop art as its fun and well as helping to show the viewer that the jacket is a design inspired by retrofuturism.

I am very pleased with how this jacket has turned out and how it has come together, within this design I have demonstrated the strong link between the art world and Retro Futurism, by showing examples of these movements have provided a flow of ideas and influences towards my final outcome. The cross-cultural influences are apparent and like many before me have inspired me to create pieces for this project. The design I have created in many ways is my homage to Epstein, Mugler, Science Fiction and Claes Oldenburg which have all been referenced in this text.



# FINAL PEICE PHOTOSHOOT



## INSIDE SHOOT

I have taken this images to show my jacket in a more 'real life' atmoshere. Having the jacket modeled by a person helps to show the structure and fitting, also the main aspect of how it is wearable. These images taken inside show the light reflecting of the 'space' material which I selected to use. As well as the up close symmetry which the jacket betrays.





## OUTSIDE SHOOT



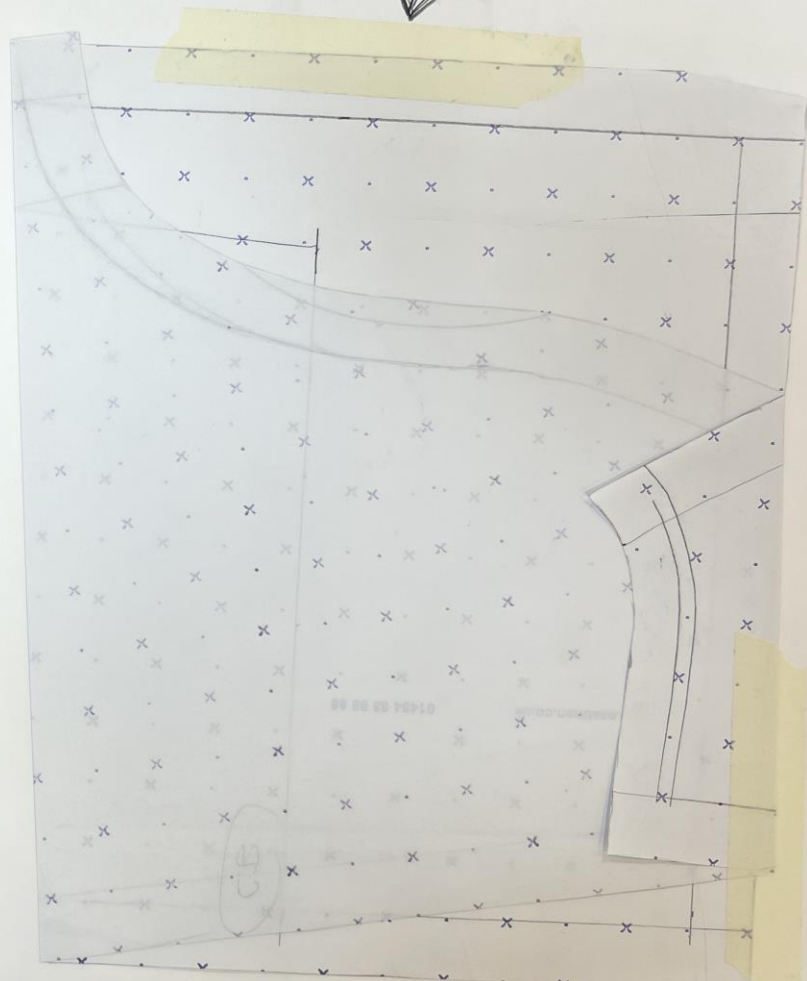
The all black outfit was chosen to empower the jacket. As the jacket involves such an outstanding material, I felt that having other colours with in would clash and take away the viewers full focus of the final outcome.





↓  
space  
exploring,  
walking  
around  
exploring  
what's  
happening.

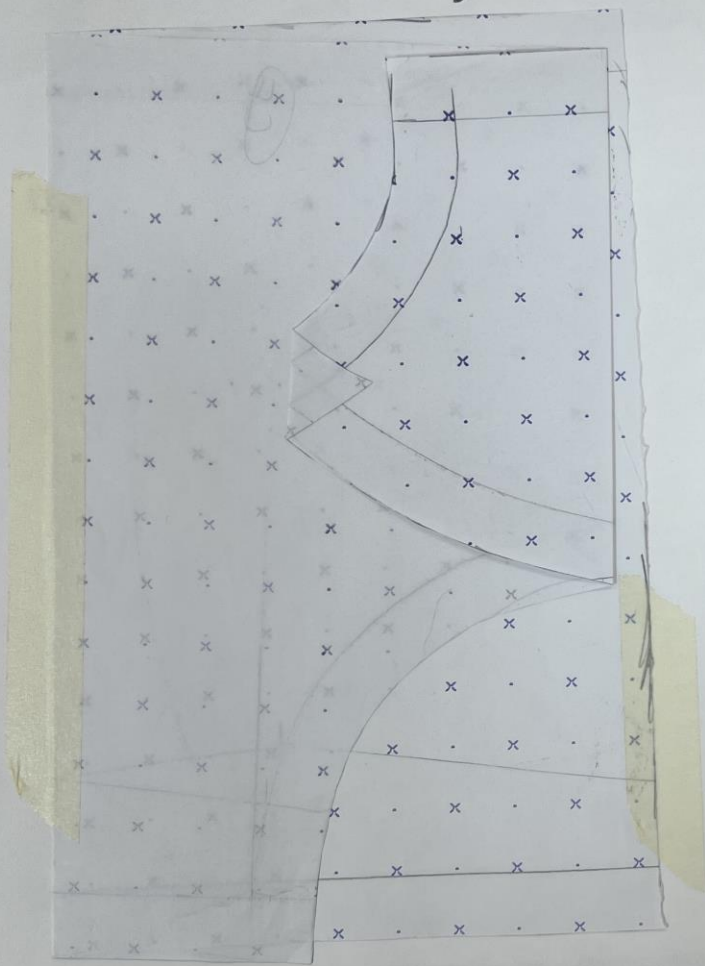
BACK JACKET



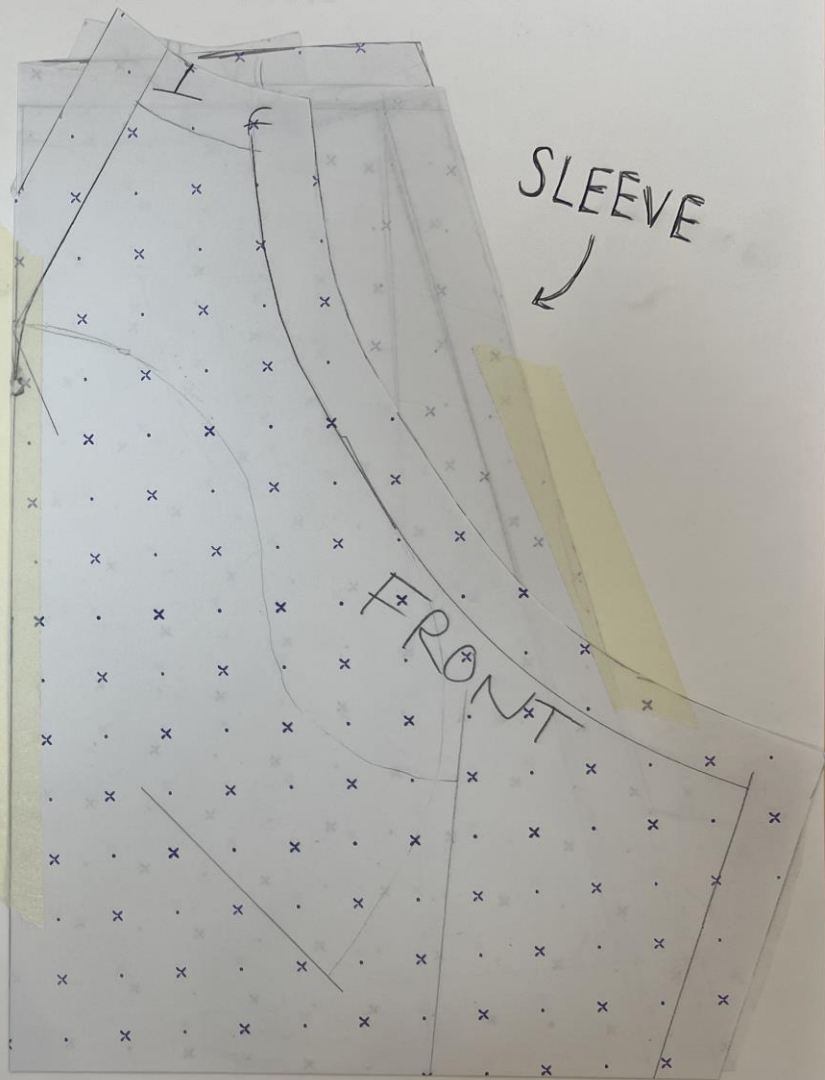
PATTERN TEMPLATE



FRONT JACKET



SLEEVE

















# PERSONAL STUDY:

## Within the art world what inspires retro futurism and fashion?

The basic concept of retro futurism concerns predictions of how future design may look. In doing so, contemporary artists and designers looked to the future and gave their own interpretation to how they believed fashion may evolve. Their predictions combined the past and the future taking inspiration from many types of media and art forms, drawing on both Avant garde and established styles. These aspects are what makes Retro Futurism a truly distinctive design trend that has so many layers of interest. The word itself is a combination of retro and futurism that was first coined in the 1980s, the Dictionary describes it as 'The revival of historical conceptions of the future in media and design'. After researching this topic, it has become evident that recent retro futuristic work has been inspired by a wide range of 20<sup>th</sup> & 21<sup>st</sup> Century movements, including Technology, Science fiction, Pop Art and Cyber Punk. Fashion has been influenced by all these concepts, which visually show a retro futuristic approach. To respond to the question, I would like to focus on the work of some leading exponents to investigate how the art world inspires Retro Futurism.

My research into the underlining topics that link with Retro Futurism has expanded my understanding of what influenced the design process. A key influence of Retro Futurism in the 20<sup>th</sup> Century has been 'lens media', and in particular Science Fiction. Noted for its bold predictions about the technology and ideas about what the future might hold, Science Fiction films have had a remarkable impact on the fashion industry. Oscar Wilde famously said that 'Life imitates art far more than art imitates life' an interesting example of this are the Star Trek films of the late 1960's. Here we see the portrayal of imagined technology and clothing that although widely futuristic at the time, is now part of everyday life. A few examples include the personal communication devices and tight fitting 'lyrca' style, showing how Science Fiction genre works continues to inspire the fashion world. The influential international fashion magazine Vogue reported that high fashion in the 2000's was "deeply inspired by The Matrix,". This extraordinary Science Fiction franchise launched in 1999 with the original film, 'The Matrix' and has subsequently generated three sequels. Its contribution to the fashion world is notable in the 2008 collection by Japanese designer Yohji Yamamoto shown in figure 1 and more recently Tom Ford's 2019 Fall /Winter collection which employed the aesthetic. Tom ford often references artists within his work, a theme which I will explore further within this essay.



Figure 1



As mentioned earlier, Star Trek continues to inspire designers and its later series has sparked innovation in the fashion world, being referenced in Alexander Wang's Spring 2015 ready-to-wear show and H&M's diffused Balmain line. These famous designers turned to futuristic films for inspiration, as they wanted their designs to be beyond the present and focus on the future. In my recent work I've created samples based on designers pieces which have been influenced by science fiction films. An illustrative example is, Thierry Mugler's 1990 'Giger' jacket shown in figure 2. Inspired by the jacket I have used leather and wadding with embroidered shapes. I have developed this idea by creating four different types. These samples have helped to incorporate leather into my work, a key material within the futuristic movement and helped me look closer towards the formal element 'shape'. Mugler as an artist has a close relationship with Retro Futurism, he is recorded as saying "Fashion is beautiful, 3-D art on a human being." This quote underlines his work on the Giger jacket, which embraces 3 dimensional shapes in the form of a jacket. In doing so, Mugler seeks to make the jacket into a wearable piece of art with futuristic patterns and symmetry work. Symmetry work is an element I would love to betray within my final outcome, due to the precision it shows and visual futuristic elements. In effect it can be argued that Mugler has made the wearer of this piece become almost 'Robotic' challenging their human qualities and blurring the lines between 'man and machine'. He differs from other artists as his work has such an untouchable presence and narrative. His archive features many pieces with visual links to Science Fiction and when evaluating his "Giger" jacket, I was impressed with the way he has taken a 'soft material' and moulded it into structural design that is reminiscent of steel or metal. This type of design also echoes modern battlefield body armour and infers a dystopian urban future. The designs simultaneously look back to medieval armour and the Storm Troopers' uniform in the Star Wars films of the 1980's and 90's. When further researching Mugler, I was interested to discover an interview where he was asked; which designers interest you today? He replied "Apart from Iris van Herpen, I can't think of anyone else" I found this very interesting as my other key influence is Iris van Herpen and I will be discussing her work in greater detail later in this text, showing how her work overlaps with Mugler's and shares the same extraordinary visual quantities.



Figure 2

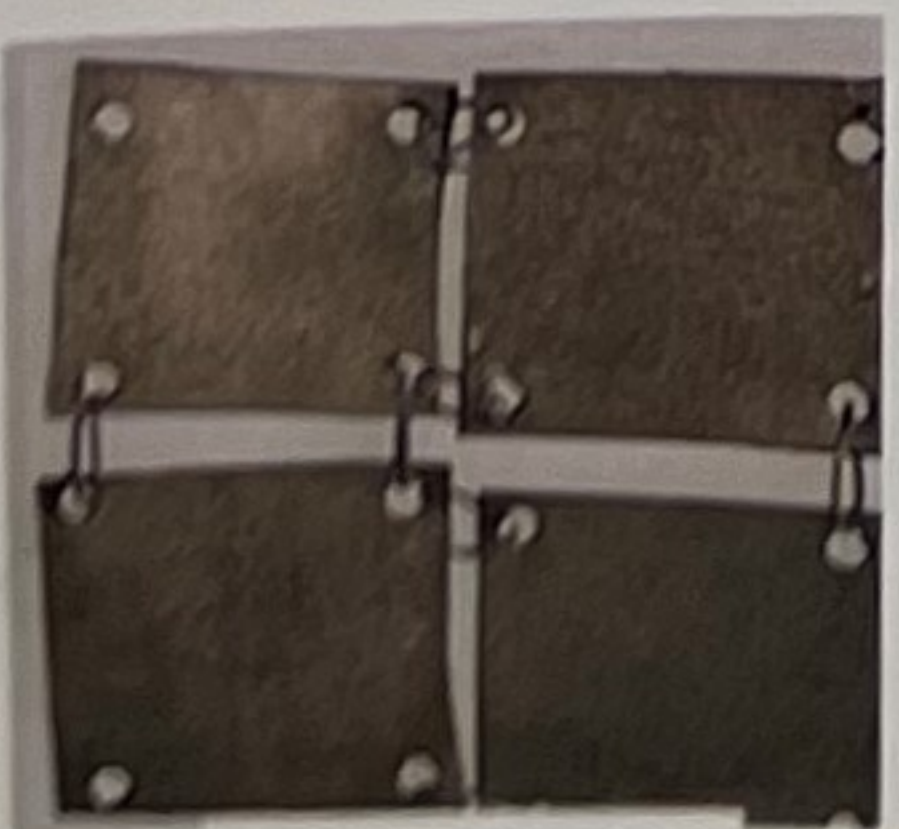


Figure 3

Whilst the Spanish designer Paco Rabanne does not share many of the same qualities as Iris Van Herpen and Thierry Mugler, there is one aspect that links them in the form of Science Fiction. Paco



Rabanne's Avant garde style, typically uses different resources. An example of this, can be shown in samples I have created inspired by his work, one of which is located in figure 3. These samples consist of fabric being joined together by metal wire, which has been welded together. Here we see another clear link to fashion, looking both forwards towards Science Fiction and back to into the past at chain mail and armour. In effect, Rabanne appears to be creating exaggerated clothing to protect the wearer from the 'Urban Jungle'



Figure 4

Another concept I would like to explore the Technological field, which is closely linked to both Retro Futurism and Science Fiction. Technology with its constant drive for innovation, has hugely impacted fashion and its prominent role in society, ensuring that there is an endless dynamism forever pushing new boundaries of innovation. This is a theme which is mirrored in fashion. When studying the famous futuristic painting by Roy Lichtenstein called

Whaam! (Fig 8) the imagery of the fighter plane captures dynamism, movement and modernity in a cartoon like sequence. So far, I have sought to show links between technology, futurism and science fiction, with both the established art world and that of fashion. I would now like to consider the work of the

celebrated Dutch fashion designer Iris Van Herpen, as an example of a designer who shows elements of technology within her work. Her collections are mainly structure based and inspired by architecture and technology. Figure 4 is piece from the collection "hypnosis". I've chosen to investigate this design due to the technological aspects it displays and the

Figure 5



highly futuristic visual components it offers. The piece shows shape and movement and in some ways is reminiscent of the Italian Futurist painter Umberto Boccioni and his 1913 bronze 'Unique Forms of Continuity in Space' as shown in Fig 5. In this work Boccioni challenged the tradition of sculpture by creating a semi abstract figure, with dynamic movement and from the medium

of bronze which is a tradition associated with solidity and stasis. Another work from the same year that can also be seen to influence fashion in the 20<sup>th</sup> Century, is Jacob Epstein's 'The Rock Drill' (figure 6). Here a menacing half human, half robotic figure, shows visual links to Mugler's 'Giger' Jacket previously



Figure 6

mentioned within this text. Despite being produced before the First World War, hints towards a mechanised and automated future that has been the subject of so many science fiction works since the 1960's. Van Herpens' education at the University of Arts at Arnhem, would have exposed her to the canon of western



art and such influences. This design offered me huge inspiration in the creative process of my work including not only close study, but also the creation of a portfolio of 3 dimensional samples. Exploring the series of books "Pattern Magic 1,2 & 3" helped me to build an understanding of how to create different types of 3-dimensional manipulation. I created a series of development of samples, leading my final outcome to be a 3-dimensional skirt (figure 7). My finished piece has a strong link to technology and architecture, referencing the work of



Figure 7

Herpen and has been carefully designed to offer a symmetrical design that focuses on the structural elements of the piece. This flexible approach does not rely on wadding or wired supports, and allows a freedom of movement reminiscent of Herpen's designs and her fascination for architecture which is echoed in her creative process. The piece involves a technological approach given the symmetry and precision cutting necessary to create the shape. It also features mathematics to ensure accurate dimensions within the geometry.

Another concept which contributes to the platform of Retro-futurism is Pop Art. This movement has a huge focus in post war art, where artists turned toward celebrating commonplace objects and elevating the everyday objects, to the level of fine art, making fun and colourful artwork which has become culturally very valuable to society, challenging the established protocols of western art. In 2013 London Fashion Week focused on the Art of Roy Lichtenstein as previously mentioned within this essay his work 'Whaam'. In this art week internationally recognised designers such as Tom Ford, Vivienne Westwood and Michael Van

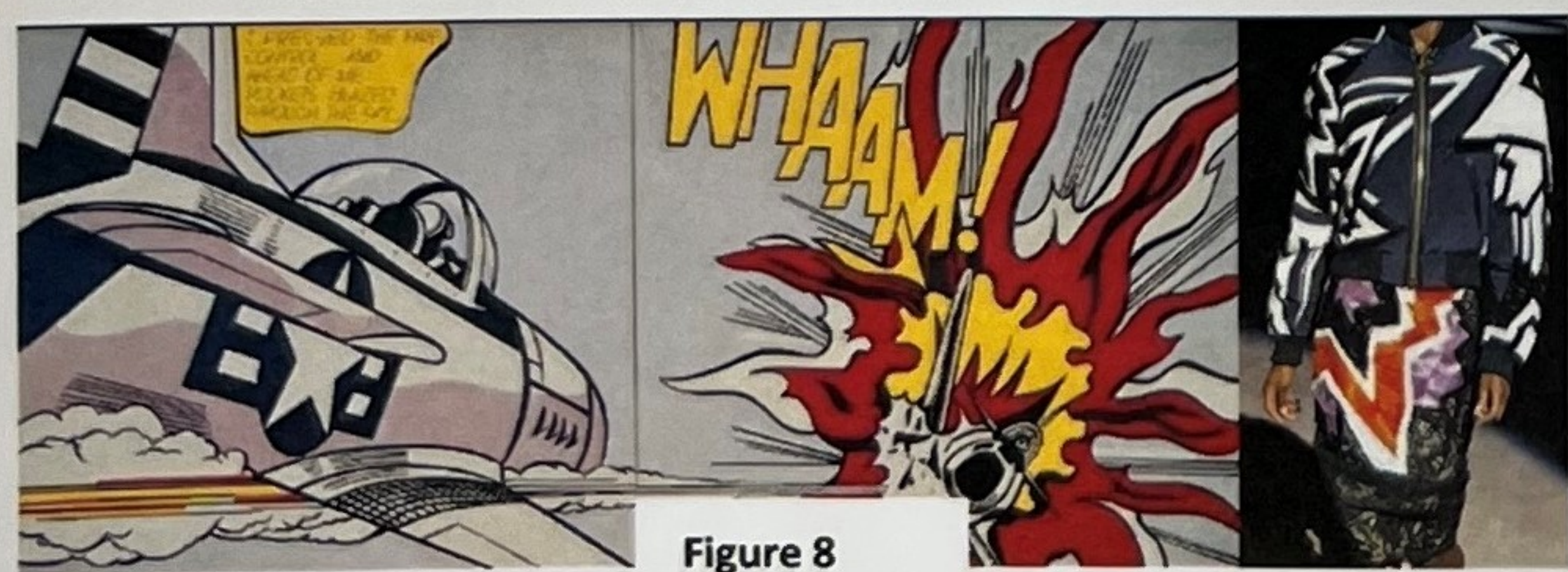


Figure 8

Der Ham exhibited pieces closely inspired by Lichtenstein's work. See figs 8,9,10. This is just one example of how art influences fashion and the two mediums become entwined. Figure 8 is one of Tom Ford's designs, which had been inspired by Lichtenstein 'Whaam!' piece from 1963. The next figure is a makeup design added to Vivienne Westwood's model, the look has taken insight from 'baked potato' created in 1962.



Figure 9

The last image (figure 10) is a fascinating jacket produced by Michael Van Der Ham, the piece had taken inspiration from Lichtenstein's piece 'Nude on the beach' 1977, where Van Der Ham had reused the idea of the shapes on the

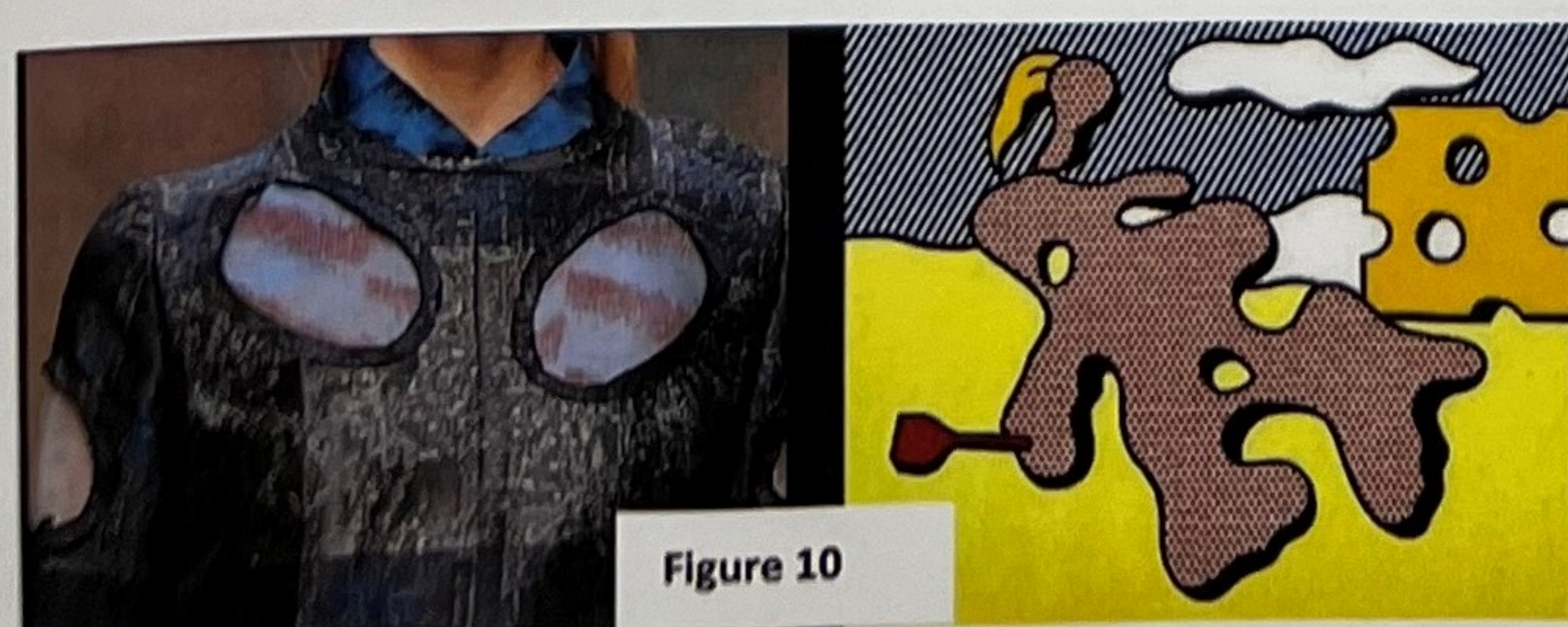


Figure 10



background. Within the art world, copying is a reoccurring concept which may even be done unconsciously by artists, as everyone must gather inspiration from somewhere. In figure 10 Van Der Hams top half of her design gives off a very retro-futuristic feel, it firstly links to retro futurism as it has a wacky and fun approach towards the design also the focus point of the un-usual circular shapes. In some ways this pattern can show links to the moon, following the uneven surface as well as the disproportionate shapes.



Figure 11

The Swedish born American sculptor; Claes Oldenburg is a Pop artist. He is best known for his public art installations typically featuring large replicas of everyday objects. The main difference with his structures is that there soft, the soft element is what brings the structures across to the Pop Art movement. Due to the Pop Art movement being famous for its wacky and fun visual components. I have attached Figure 11, a piece from Oldenburg's work. This is to visually show what I have been discussing within this paragraph.



Figure 12

In my work I've created sample pieces that link to Pop Art and one of my favourite designs is the sleeveless top from my final outcome (figure 11). The top is created using wadding with embroidered circular shapes redolent the geometric designs associated with postmodern art and the abstract expressionist movement and Pop Art.

In conclusion I believe I have demonstrated the strong links between the art world and Retro Futurism, by showing detailed examples of how these movements have provided a flow of ideas and inspiration between them. The cross-cultural influences are clearly apparent and like many before me have inspired me to create the pieces for this project. For my examination piece I will be creating a futuristic jacket, which employs the use of wadding, embroidery and striking silver material reflecting the NASA space suits of the 1960's, in many ways this is my homage to Epstein, Claes Oldenburg, Mugler and Science Fiction, which have all been referenced in this text.



## References

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