GCE A Level
Advanced
Art and Design

Textile Design
Component 1

SOPHIE

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

- Vietnam War
- Flipping it by using the colour
  - Indirect thinking
- Making a statement
- Shouldn't be a way

*E.g.* The Beatles (e.g. *Live and Let Die*), page 3

- T-shirt with expressed writing (70’s)
  - Slogan t-shirts
  - Punk (direct)
  - Statement

How people express their feelings and views about political points through fashion in different ways:

- The history of jeans
- The influence of technology
- Social media and power of blogs
- Japanese style

**Other Ideas**

**A Snapshot of Fashion History**

- Torrid Down Theory
  - Dress powerfully
  - Expensive show of wealth
- Bubble-Up Theory
  - Poorer group wear popular clothes
  - Branded "common"
  - Industrial revolution shared this

**Feminism**

1st Wave:
- 1800s
- Victorian times
- Focused on legalisation (voting rights, property rights)

2nd Wave:
- 1960s
- Dressed more masculine
- Wore jeans and T-shirts
- Wanted to be taken seriously

3rd Wave:
- 70s - 80s
- Against rape
- What people wear should reflect the way people treat them
- Backlash from 2nd wave

**Economic Instability**

- Make do and mend - Post 1930s credit crash, had a huge impact
  - On the idea of mend clothes and keeping them
- Has an affect on fashion and designers
  - People wanted power designs to show wealth

**Vintage Clothing Boom** - Post credit crash followed the idea of the popularity of recycling

- Fast fashion is negative approach to fashion
FINE ART TEXTILES

what is art and what is craft?

painting and drawing

- textiles is seen as a women's work, through ancient mythologies and religions. 
  Now has changed - class struggle
  the wealthier you are the more interesting you can make/text your clothes.

william morris

surround yourself with beauty in your home

become or exist

Anni Albers was taught 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

- Cubism
  - double meaning
  - perspective
- Materialism
  - shape
- Travel and tourism
  - sea
- Movement
  - structure
  - fabric
- Futurism
  - space
  - funny
- Feminism
  - women
  - rights
- Modernism
  - abstract art
  - minimalistic
- Punk
  - meaning
- Post-war colour
  - political
  - meaning
- Surrrealism
  - dadaism
  - photo collage
- Environmental
  - forest
  - recycling
- Abstract
  - shape
- Texture
  - feel
  - colour
- Plastics
- Culture
  - people
  - world
  - afterlife
- Religion
- Political
- Social media
- Plastic surgery
- Body image
- Affects of social media
- Plastic surgery
- Body image
- Afterlife
The idea 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 furth on in book*

**FUTURISM**

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.

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 notion 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 a lot of history behind it.

**Overall:**

- Overall of the "my" 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 enough fashion as oppose to futurism. I love the wacky side to retro-futurism.
Experiment Pieces

- Powdered blue on a yellow aged sample
  - with the use of a circle template
- Love the 2 toned plastic looks very futuristic
  - wadding with 2 toned plastic on top covered in detailed patterns with a silver pen, red stitching around the edge
- adds a technical aspect to the piece
  - this piece uses 2 toned fabric
- I've manipulated it into different shapes to make it more interesting
  - sketch elements
  - use sample
Space and futuristic ideas

- Interesting texture
  - Smokey (glue)
  - Bumpy (fabric)
  - Crusty (pom-pom)

- Simple glue and thread sample

- Fun texture and shapes, following the retro-futurism moment

- Circular shapes

- Basic image linking forward to space-age

- Galaxy linked

- Different use of colours and shapes

- Leads to the idea of retro-futurism

- Glue sample with added fabric

- Sparkly thread (futuristic)
RETRO-FUTURISM

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 fall that women's wear would become as practical as men's wear.

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

MÉHICHE 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'.

PIERRE CARDIN
he used graphic symbols to give military within the design, steel belts and shiney asymmetric gives a futuristic structure to the design.

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

NICOLAS GHESQUIÈRE
His cutting edge collections, mixing minimalism with technology to design clothes "for a women 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.

IRIS VAN HERPEN
This is one of my favourite pieces, 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

- Women's use of wit and 3D applique.
- Metallic shapes bonded together.
- Headpiece.

I chosen to look into Paco Rabanne as when looked into all the different retro-futuristic artists, I found his sense of design and style most interesting, and his use of the idea of shapes and silver metalic colours, I love.

Added to this page I have created 4 different samples inspired from looking at Paco Rabanne's work. His ways of not using stitching and instead linking fabric together with metal. My different samples involve square shape, metal circles waded to attach them, also using clear plastic and stringing. All the design link to Retro futurism through technology. Plus

He was born on 15th February 1934, he began by making jewelry for Balenciaga, dior, givenchy.

Rabanne is now known for designing clothes for film. In 1968 he started to produce fragrances.

He is 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

Primaryphotography on amannequin to show how it could be used in a design.

Here I have experimentally manipulated fabrics in different ways to observe how they can be changed. The initial inspiration of doing pleats, ruffles and finishes came from Paco Rabanne’s designs which I have imagery on the next page.

I love the use of the two needle threaded parts of the fabric and think it’s very futuristic in the way how it looks as if many years ago it was around.

Here I’ve sewn a pleat again like the other example this is created as a short sleeve. Somewhere I kind of liked the use of the thicker stich and think it links well to Retro-Futurism.

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

Stage 1

Stage 2

This is from Stage one of this manipulation I thought it was a good idea for designing as its for show meaning the Stage 2 design is more something that could make few of and incorporate together to make a body of a piece.
This design gives an architectural inspiration among the structure of it, whether you see it as simple ladder or perhaps an edge of a modern building.

Stage 1

This is Stage One, it's a more heavy structure and would work well for layering to build up a skirt or a sleeve.

Stage 2

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

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

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

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.
Following my part work of sample using different concepts of fabric manipulation to create futuristic style designs, I’ve advanced this into creating a sleeve which is a unit that could be applied to my final design.

This sleeve I have created links to retro-futurism in the way of technology, following the dimensional also exposes sheer (glim) in the colours within and the unusual shape.

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 ove 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 Arnheim in 2066, then interned at Alexander McQueen in London, and Claudy Jongrasta in Amsterdam before launching her own label in 2007.

Artist comparison- Paco Rabanne and Iris Van Herpen.

In my project I have 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 piece developed a “futuristic” feel to them. Also recently after investigating the deeper meaning to the Retro futurism, I have discovered the way 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 there 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 designs which have strong links towards Retro futurism within there both, 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 piece from the collection “hypnosis”. I’ve chosen to look into this design in my comparison due to the technologic 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 design has a fascination for architecture which is echoed in her creative process, this is a link towards Paco Rabanne but its interesting to see how they both differently betray it within there 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 design 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 prefect lining of all the shapes and the final visual outcome of the design.
DESIGN IDEAS INSPIRED BY IRIS VAN HERPEN.

I have shared several different design ideas, and I have done this as they all link in my current works and will be helpful to know what to do when I look into future fashions 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.
3D Fabric Manipulation

I've created a sample of a 3D structure, this particular shape and design is taken from "Pattern Cutting 3" and also when exploring Iris Van Herpen's work, I found this piece from her designs for nature collection which started in the New York Times. Sadly I wasn't focused on this collection as not everything in it tinked, 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 feel of puffy space sleeves also add to the concept.

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

possible back piece, looks like fish

possibly create a big version, bubble around model

technological design aspect

balloon style sleeves...
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 including flying cars, ray guns, and global nate. Again, linking to layers within Retro-Futurism is the scientific progress and technology with elements of pop culture and a playful science-fiction aesthetic. Whilst looking at my work the main layers that I focus on is Technology and Space (science fiction).

The concept 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 even areas such as interior, fashion, and video games.

In the past we thought about the future - what clothes would we wear in outer space? Now, 50 years on, the reality of retro-futurism has changed to include different dimensions towards the future. It is still fashionable, science fiction, and the subject future.
I have made another circular manipulation, but this time using a smaller sized template to make the design have a bigger and longer flowing structure.

**Structural Manipulation.**

There is primary photography of my structural manipulation. I have chosen to explore more novel shapes 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 now...
simple but effective

- direct link towards Retro-futurism

- Line and shapes maintain color.
- Link to frame manipulation.

Tate Modern

- Different collections from the Tate modern which directly link towards my project so far and the theme of retro-futurism.
- Bright color, link to retro-futurism.
I started this design process by creating paper triangles and adding them to a mannequin, to understand the three-dimensional aspect.

My initial inspiration of this type of designing was from Pattern Magic 3. I loved the visual line to retro-futurism, through the fun twist on amazake.

My structural manipulation.

Structural manipulation 2.

Sleeve design following the look of origami armour tied 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.
**Final Piece Ideas:**

- Black bold fabric - modern favorite
- Wash way?

2-toned mesh fabric for midsection?

**Design Ideas:**

- Heat pressed fabric manipulated with ruffles
- Gagtered collar
- Or marbling into fabric?

- Circled fabric manipulation
- Or marbling into fabric?

- Orange dyed fabric manipulation
- 3-Dimensional manipulation

- Black dyed fabric with straight-stitching orange
- Light fabric applique

**Colour Chart Idea:**

- Wash way?
- Basic but effective using 2 strong colours throughout the design.
DESIGN PAGE - FINAL PIECE

Orange drape cape

3Dimensional

link to pop art following the circular motions

Black stitching

added darts

Smooth Sample of wedding and circus

Black skirt

Trial 1

Trial 2

Trial 3

Orange skirt
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 amour 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 pattern 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 through the pattern cutting process and the final outcome shows a very visual link to technology. This aspect of the design also links towards amour this explores into the past. The ideas of soldiers wearing amour to protect themselves tips the idea of the future on its head. As within the future amour 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 3Dimensional aspects. As well as the links to pop art, and the past through amour 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 gather 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 calico 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 their 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 deeply into what I wanted to achieve throughout this final piece within my statement of intent, which we achieved throughout this final piece. However, this was when I had a strong idea of what was important within my work and this conclusion will help me to create. Therefore, it is still relevant within my own work and this conclusion will help me to create.

Although in my statement of intent, I discussed showing the link towards the outcome. I made the design images, however, when picking them on the final outcome, I decided to not include them. I took away from the final outcome, especially the top of the padding and the embezzled into the circular, created a link to amour, this follows the concept of the past.

After finishing my final piece, I believe I have achieved what I wanted to achieve. However, this was when I had a strong idea of what was important within my work and this conclusion will help me to create. Therefore, it is still relevant within my own work and this conclusion will help me to create.

An extra dimension which I hadn’t talked about but after creating has become obvious in the design is the amount of movement within the triangles. When watching videos, it helped me see a very similar movement. Video of the model moving which captured this in a different way. I had created a video of the model, moving which captured this. I had taken a video of the model moving which captured this in a different way. I therefore just took screen shots of the video. The video took was digital, so therefore, it just took screen shots of the video. The video took was digital, so therefore, it just took screen shots of the video.
Trial - top

Looking into pop art movements in future.

Black cotton

Circles links with pop art

Foam wadding

Circular black stitching

Added texture to piece

Shape of the dress follows main and planning the make the fabric manipulation work.

This links to the concept of technology shown through fashion.

Images of the dress and top triangles pinned onto the mannequin to visually show you what it would look like.

Drawings and images of zoomed in section of final outcome.

Sketching of triangle fabric manipulation, design to add aspects of emotion to the design. They are designed to be orange to bring to the skin visually.

Wadding inspired by pop art following the movement's concept of making art fun and expensive after the war. The circle link to the basic and fun idea behind the concept.
PHOTO SHOOT - FINAL OUTCOME

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

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

With embroidered circles added to create a sense of pop art to the design.

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

Zip at the back to fit the model.

Elastic waistband with a zip at the back of the skirt to make the skirt fit all.

Linked to technology in fashion.

Formal elements line, shape.

Calico are dyed orange.

Linked together to slot in zigzag stitches.
Retro futuristic pieces from the Tate Modern.

- **Shape**: Lighting linking to technology shown in a very visual form for people to explore in their imagination.
- **All of these are images which I have collected from the Tate Modern which links to retro futurism visually. The gallery very follows colour, shape and line.**

**Sol Lewitt - upside down structure with 3 levels**: The artist is Marquez Yang born in 1971. This structure displays dimensions from any angles, it involves LED lights, plastics, steel and aluminium. Especially the light through the lines visually links to technology.
Print next 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 topic 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
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 shown 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, known for his work that parodies and deconstructs popular culture. His work is characterized by bold colors and exaggerated forms, often based on comic book illustrations. He created high-end pop art inspired by comic strips. Roy's most expensive painting, "Modern Love," sold for $165 million and was brought privately in 2017.

Andy Warhol, an American artist, film director, and producer, is one of the most iconic artists in the pop art movement. He aimed to blur the lines between 'high' and 'low' culture in art. He created colorful prints that featured America's most iconic objects, such as Coca-Cola and Campbell's Soup. His artwork was presented to his audience as a creative commentary on materialism. His famous portrait of Marilyn Monroe is a creative representation of how celebrities aren't real people.

Richard Hamilton was one of the best-known English pop artists. He created work in many different ways, including paintings, prints, and photography, around this writing I have selected my favorites from his work. In 1957, Hamilton defined the term pop art for the Independent in a letter that includes the description of it as a form of popular, designed for mass audience, short-term solution.
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.

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.

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.
In 1997, Alexander McQueen debuted his “Eclect Dissect” show, featuring elaborate headresses and geometric hairstyles that couldn’t help but evoke 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. Headaddresses 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.

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.

The catwalk of Kanye West’s Yeezy 2015 show bumping into Rey and scavenge. The Yeezy line evoked general utility sci-fi wear with a splash of 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.
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 created 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 one 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 white satin and a burning wand to create lines among the fabric. I love the rustic edge the burning has created along with the rippled texture along the fabric.

Dress with lacey cut sleeve showing visual link to Sci-Fi.

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 torn look - this links to Science Fiction films (clothes are rustic).
On this page I have displayed my developed pieces. This has been done by dyeing the fabric which makes the tears more prominent against the white background. As well as the different patterns created using the burning tool.

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

Images from the Dior 1999 show which I discussed from my page looking at science fiction influences on fashion. The boots were made with black laces which I thought looked so effective and inspired me to create these simple samples.

I have found this type of fabric manipulation interesting but very visually effective.

Primary photography of the fabric pinned on the mannequin to show the movement and the visual link to Dior shoes from the 1999 fall collection. The almost amoeba looking sections and patterns create a soft feel to the design.
SHAPES SHOWN THROUGH LEATHER AND WADDNG.

I have created this sample as a reflection of Mugler’s 1980s jacket. I’ve looked into the weaving and shapes used at the shiny leather fabric used within his jacket. The use of leather within retro-futurism is very prominent.

Images drawn with shapes. Show in a science fiction based environment.

Visual link to the sample, leather fabric with weaving with shape embroidery.

I found this design when researching ‘science fiction influences on fashion’ The jacket was instantly to my attraction. I love the dimensional shapes which have been produced as well as the shiny brand new look which the leather gives to the jacket.
DEVELOPMENT OF 'GIGER' JACKET SAMPLES

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

Therefore, I have created a sample using leather and wadding. My original idea was to sew 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.

Visual inspiration from the 'Giger' Jacket, which has influenced this sample.
Symmetry within the formal element 'shape'.

[Diagram of a symmetrical design with lines and shapes.]
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-feminised 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 comeback in 2011 when he quitted ready-to-wear fashion in 2003 and returned under the name “MUGLER”.

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.

“...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, 1992

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

2003 – The Shutdown of the Ready-To-Wear Line - the cosmetics firm Clarins 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 exclusive 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
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.

Evening Dress
Fall/Winter 1987-88
Mugler

This "Interstate Barak" (Embroidery Needle) gown by French designer Thierry Mugler references couture masters like Christian Dior and Madame Grès who would usually decorate the front neckline (decolletage) 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 corset back. This humorous take on couture exemplifies a postmodern attitude of 1980s ready-to-wear, also reflected in the conical name.
Further development of 'Giger' jacket samples

I love the fabric as visually shining tones have links to diverse fiction and the future, so I believe this works with me 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.

drawing of sample zoom in from 'Giger' jacket

trialsing different ways of staining the fabric and the visual effect of wadding contrasting to the metallic fabric.
Inspired by Mugler's dress

Visually this sample is an unminted direct link to the science fiction, action film. The flow of the stitching betrays a structure.

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

This film explores genetic modification. Taken from the radio active poison this idea is due to the fear of nuclear in the 1950s. I show through this film in an adventure way following the concept of science fiction.

I found this dress when I looked visually closer to Mugler’s work and explored his archived designs. This particular design I found on the Metropolitan Museum of Art. It stood out as a more defined and elegant design in comparison to the “Giger” jacket, however both designs work together and too follow the pattern of shapes and strong use of line which we been closely following within the past few pages of samples.

THIERRY MUGLER / COURTAGE

acquisition number: 2015.5109.
VISUAL IMAGERY OF RECENT WORK

1. Silver Giger jacket with development of stitches, samples.
2. Sample link to pipe within sci-fi, fiction films and 'giger' jackets.
3. Inspired by Giger 2002 dress and links to Spiderman.
4. First sample and using leather.
5. 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 octave 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.

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.

George Michael - Too Funky music video, catwalked on my famous runway.

Cardi B - Grammys, design 70’s collection.

Demi Moore - Mugler was responsible for one of the most famous movie dresses of the time.

Beyoncé - 2009 worldwide tour.

Diane Ross - Walked the designers catwalk in 1981.

A-List.

Kim Kardashian wore a Mugler Couture gown.
Thierry Mugler’s Everlasting Impact On Fashion: His Life And Designs

Considered a ‘man of the future’, Thierry Mugler transformed ordinary women and supernovas 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 fourteen. By his twenties, he studied interior design at The Strasbourg School of Decorative Arts and moved to Paris and working freelance for various fashion designers, Mugler created his first ever collection.

→ Naomi Campbell walks the runway in F/W 1994-95. The designer has combined elements of science fiction with the popular cuts and shapes of the era. The design follows the Mugler twist idea, which includes the arrow-shaped board, Ashworth, and the waist.

Mugler stunned the audience in 1997 A/W’s show, where he presented an inhuman and sometimes brazen looking women and design. This sort of combination of them and that, my Pearl, quoted to be dazzled in 1994.

→ Kim Kardashian: The hot dress [pair] worn to the Met Gala, it one of the most famous dresses of all time. The piece was marked Mugler’s first design in 20 years and took eighteen months to make.

Claudia Schiffer: This iconic look taken from Mugler’s archives, was a sheer mesh dress dripping with crystals and diamonds. Formed a glamorous bud 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 anody.

Redcar girl
Mugler’s 1992 Western inspired collection, centered around theatricals, was Mugler goes best.

→ Simona Galante:
This design was inspired by Italian Renaissance artist 8th-century ‘Barn of Venus’. An inspiring gown with pearls and pink silk, Leda & Swans on my previous page were his pieces to attend the Grammys.

Motorcycle girl
From his S/S collection in 1992 which transformed a woman into a motor car, turning to the technology moment.

→ Robert women
This look cemented Mugler as one of the most iconic designers of all time. His Space-Age design was shown at his A/W 1995 show.

Drina and extravagance was Thierry Mugler’s signature. His A/W 1982-83 collection included this design, head to toe in white fur with matching peacocks.
Sample inspired by Dior's Fall 1999 Collection. The sample is created by a latex wrap and I have used a satin fabric then dyed it pink.

Final outcome from pop projects half way point.

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

Swiss is inspired by technology created from initial inspiration of his vanu masters designs, using the books pattern magic 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 amour, linking to the science fiction movement.

FAVOURITE SAMPLE'S WITHIN PROJECT.

Fabric manipulation.

Sample linking to Mugler 'giger' jacket using wadding, leather and embroidery of shapes.

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

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

Sample includes wadding, black cotton and seamming.
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
- V sleeves
- Trench coat 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.

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On this page I have designed five different jacket types. They have been inspired by my last two pages of Mugler'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.

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- Leather bomber style jacket.
- Shapes inspired by 'Giger' jacket by Mugler.
- Visual use of the formal elements
- Links to science-fiction
Focus points:
- Shapes
- Symmetrical
- Links to ‘giger’ jacket
- Visually explores technology
- Space - jacket
- Retro-futurism
- Puffy

Stitching

Fabrics:
- Black cotton
- Black leather

Wadding: embedded behind all sections of the jacket.
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.

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.
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 ties 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.
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 Miyazaki's 'giger' jacket. Lastly the jacket will be completed with elasticated waist and rist 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 off with a space jacket. A space jacket is possibly one of the first things 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.
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
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 am creating.

The V&A

Cristóbal Balenciaga (1895-1972) alive.
made in Paris in 1954 and worn by Mrs Lou d’Erlanger.

Fashion and Industry 1850-1870
In the 19th century fashion benefitted from advances in technology. The development of new fabrics led to the invention of the sewing machine. The frame of light, using steam and replaced natural layers of materials, and garments beamed into quick, more versatile shapes. Although clothing went through many changes and produced in their thousands.

Methods and development in the 19th century led to the discovery of efficient materials. For example, the invention of rubberised clothes for those living in the country who would be keeping dry. In the British fashion journal saw the addition of wearing in the woods in magnetic. In 1850 was noted for using, rain or perspiration, either for the sewing, matching styles.

In England in 1850 and why we can see high-quality British heavy goods and fashions. These were regarded as the height of fashion. By extension, a number for heavy goods to be made and manufactured with ornaments.
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.

The pieces have been sandwiched together by wadding and the engarded with embroidery of shapes lining up to the 'Giger' jacket by Moiger and it shows links to the formal elements.

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

Overall I'm very happy with how the first trial has gone, it show me visually how the shapes will look on the jacket, and helped me understand how the sewing process will go on considering that its a thin amount of fabrics, I will now continue with the trial and move on to looking into the sleeves.
TRIAL 2

Fabric manipulation trials.

Experimental pinning of fabric as trials towards my final outcome.

TRIAL 3

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

I created this sample as I needed to complete one of the designs in the correct manner with stitching showing persistence.
Here I have created my final trial for my outcome ‘Space Jacket’. I feel this has gone really well and has help me understand the process of making the jacket.

**TRIAL 4.**

For the half: Jacket trial I have made the dimensions to be 33 cm along and the height which has been found to be 13 cm.

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

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

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

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

As a designer I have found that the shoulder has perfect shape and darts attuned 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 from 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.

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. He has made a radical contribution to the history of sculpture by materials, forms, and subject matter. The particular exhibition one focusing soft sculptures, a body of work that he began have chosen to look closely to this collection as it shows links am creating. The jacket may appreciate to be a firm leather fact I would like it to be squishy to betray a fun aspect which towards the movement retro futurism as well as pop art. Oldenburg’s work often disrupts the functionality of which creates her work to challenge the viewers perceptions and final thought. This collection is described by the artist that it not be dull,” but be made “excruciatingly, excruciatingly pedantic features works that reference everyday items such as food, which Oldenburg intensifies through abstraction. Along related scale, bold colors, and daring playfulness, these soft tales stand out and show what pop art is all about.
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 conclusions 2 pages (iterate why I’ve done what I’ve done)
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 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 it 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 1300’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 his jackets 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 contrarily the idea of technology this is show through the confusion of shapes and it looking slightly chaotic similar to a bundle of pipes.

For me in my final space jacket the use of technology is a key element within space suits due to them having to keep the astronauts alive as there is not enough oxygen in space. The added embroidered shapes overall is done to contrarily’s ideas behind the future, and I’ve done this by removing technology and science fiction into the jacket in the form embroidered to the front. It shows links to science fiction initial discovery of the ‘Giger’ jacket, I stumbled along this in exploring how science fiction films had influenced Mugler’s jacket came along as one of the examples. I planned the added designing of ‘pipes’ along the jacket as another futuristic shape added, all of which came together shiny material of the jacket. Another aspect which Mugler himself on is by making the models really fit into the scene of a, of example in the image of the ‘Giger’ jacket next to this becomes evident that Mugler has made the model blend into behind his creations.

The influence on my final outcome is shown though squishy ich the jacket betrays this idea came from Claes Oldenburg. y the soft sculpture she creates. His sculptures show an f fun and playfulness two aspect which are key within the ism movement. They help my design to take away from the a of futurism and it bring my final outcome into the r retrofuturism. This is also shown from the bright silver sed which can link to the idea of pop art as its fun and well as helping to show the viewer that the jacket is assigned inspired by retrofuturism.

im very pleased with how this jacket has turned out and how together within this design I have demonstrated the strong een the art world and Retro Futurism, by showing examples ise movements have provided a flow of ideas and to towards my final outcome. The cross-cultural influences apparent and like many before me I have inspired me to pieces for this project. The design I have created in my s homage to Epstein, Mugler, Science Fiction and Claes which have all been referenced in this text.
INSIDE SHOOT

I have taken these images to show my jacket in a more 'real life' atmosphere. Having the jacket modeled by a person helps to show the structure and fit, and to present the jacket as wearable. These images taken inside show the light reflecting on the 'space' material which I selected to use, as well as the up close symmetry which the jacket betrays.
The outfit was chosen to empower the jacket. As the jacket involves such an outstanding material, I felt that having other colours with would clash and take away the viewer’s full focus of the final outcome.
space exploring, walking around exploring what's happening.

BACK JACKET

PATTERN TEMPLATE
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 20th & 21st 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 20th 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.
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.

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’.

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 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 20th 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 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 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 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. 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
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.

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.

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.
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