

GCE A Level Advanced Art and Design

Textile Design Component 1

SOPHIE

Total Mark 57 (47+PS10)

Τ

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	10	12	12	13	10
Performance Level	4	4	4	5	4
				Total out of 90	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, description not explanation, demonstrates intentions, appropriate, sufficient control, emerging individuality, thorough, adequate control over the formal elements, contextual references inform journey, pursues aims with understanding	diverse, effective, purposeful, consistent, skillful, coherent, imaginative, informed, some perception, satisfies creative intent, engaged, consistent control over the formal elements, contextual references inspire creativity, realises some aims,	independent, realised, sensitive, creative, sustained, highly inventive, critical, perceptive, comprehensive, in-depth, insightful, original, genuine creative journey, refined, in-depth reflection, exciting, comprehensive control over the formal elements, 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	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO1 total:
through sustained and focused investigations informed by contextual and other sources, demonstrating analytical and critical understanding	LIMITED	DASIC	Description not explanation	Purposeful Purposeful	CONFIDENT AND ASSURED	EXCEPTIONAL	10
AO2	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	AO2 total:
Explore and select appropriate resources, media, materials, techniques and processes, reviewing and refining ideas as work develops	LIMITED	BASIC	EMERGING COMPETENT	COMPETENT AND CONSISTENT Consistent control over the formal elements Skillful Imaginative	CONFIDENT AND ASSURED	EXCEPTIONAL	12
AO3 Record ideas,	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO3 total:
observations and insights relevant to intentions, reflecting critically on work and progress				Skillful			12
AO4 Present a personal	1 2 3 LIMITED	4 5 6 BASIC	7 8 9 EMERGING COMPETENT	10 11 12 COMPETENT AND CONSISTENT	13 14 15 CONFIDENT AND ASSURED	16 17 18 EXCEPTIONAL	AO4 total:
and meaningful response that realises intentions and, where appropriate, makes connections between visual and other elements	LIPITED	DASIC	LIPILIGING COMPETENT	Some perception	Original Genuine creative journey Refined	LACEPTIONAL	13
							Total mark:

PERFORMANCE	Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	
CALCULATOR A LEVEL	LIMITED ABILITY	BASIC ABILITY	EMERGING COMPETENT ABILITY	COMPETENT AND CONSISTENT	CONFIDENT AND ASSURED	EXCEPTIONAL ABILITY	
PERSONAL STUDY - SEPT 2016				ABILITY	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	1 2 3	4 5 6	7 8 9	10 11 12	13 14 15	16 17 18	Total mark
(A01/A02/ A03/A04) Develop ideas through sustained and focused investigations informed by	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	for the Personal Study (part of A level Component 1):
contextual and other sources, demonstrating analytical and critical understanding							10
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							

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 STATMENTS

e.g. The Beatles

Indirect making a statment shouldn't be a war page 3

1-shirt with expressed withing. (70°) (Slogan thrills)

How people express there teelings and veins Statment

How people express there teelings and views about political point through fashion in different ways.

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

A SNAPSHOT OF FASHION HISTORY

Thickle down theory diess powerfully designer industrial revolution started this.

Thickle down theory poorer group wear popular clothes modern day brands "common"

F 1800 5

F 1800 5

F 1900 5

F

Make do and mend - Post 1930s credit (vash, had a huge imapact on the idea mend clothes and keeping them.

2 world war

has an affect on fashion and designess.

L) people wanted power designs to show wealth.

Crintage clothing boom - Post credit crash followed the idea of the popularity of recycling

and crocnet and being sustanibility

fastfashion is negetire. approach to fashion.

FINE ART TEXTILES

what is art and what is craft? I making something beautiful

painting and drawing

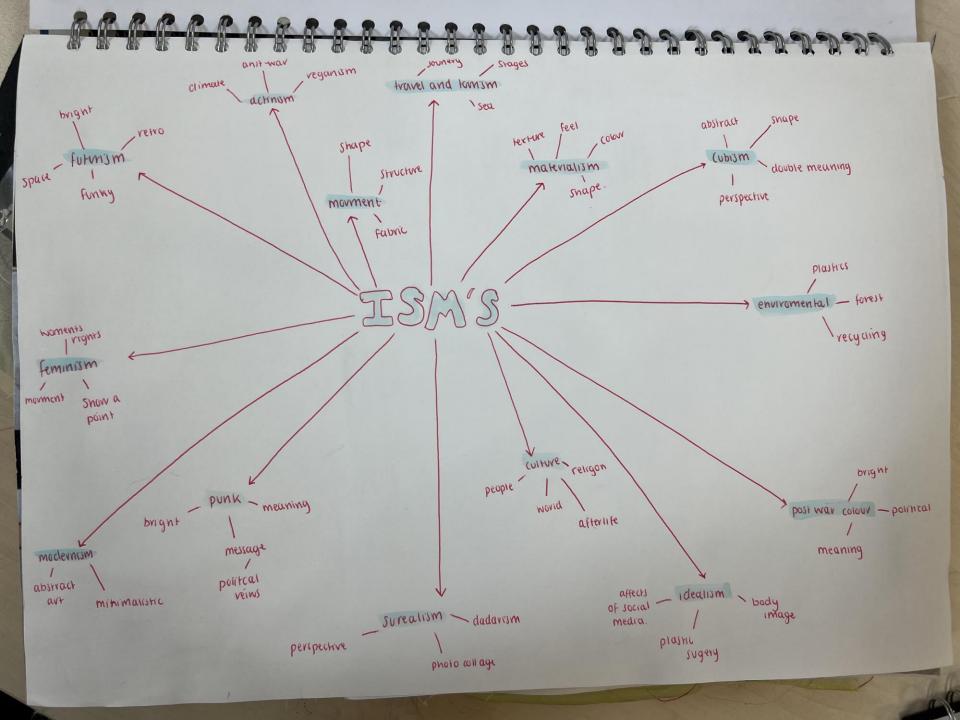
- textiles is seen as a womens work, through acience mytholiges and religions.

Now has changed · <u>class</u> sustyem

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

william movins -> sundand yourself with beauty in your home beauty or Weful

Anni Albers was tasked told that the couldn't do art or painting or architeture in 1912. Instead the did wearing the only course the was allowed to do.







(in depth study futner on in book)

THE DIFFERENCE BETWEEN:

- · Retro Futurism is more fun and stilly and is more commonly snown in the fashion industry, it involves bright colours and metallics, its a simple fun image of a very futuristic desgin.
- · Meanwhile, futurism locks on to the notion and dynamic this movment came before retro-futurism, it is mainly shown through the use of art works, this morment is taken more serrously and has alot of history behind it.



Futurism is an autistic movment which began in italy in 1909, Which strongly rejects traditions and embraces the energy and dynamism of

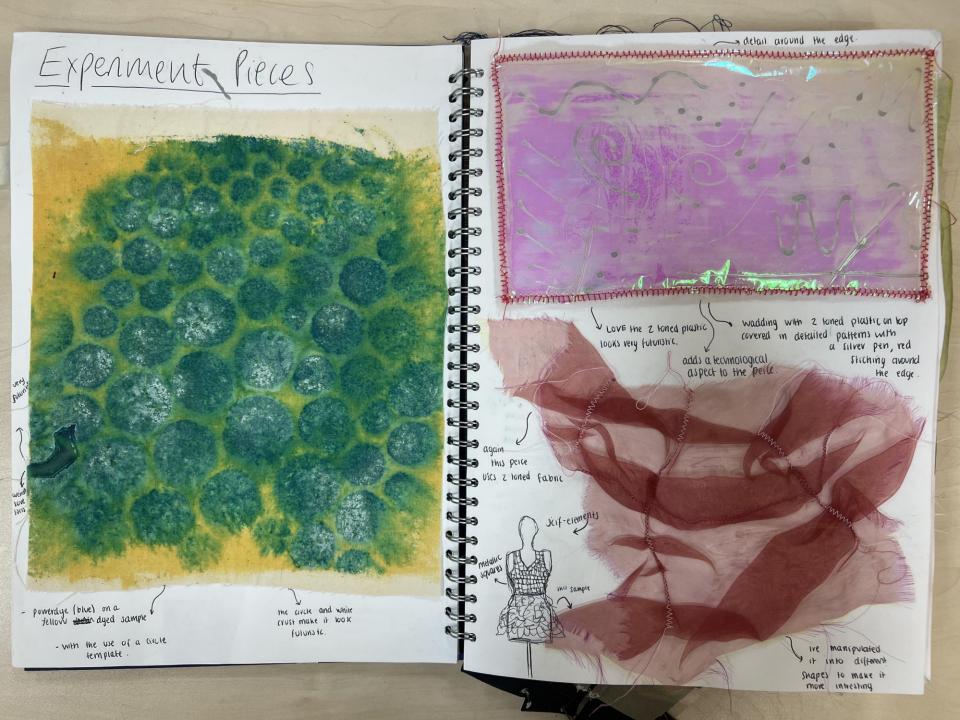
Futurism 100ks into the movement following the notrons and dynamics of the future.

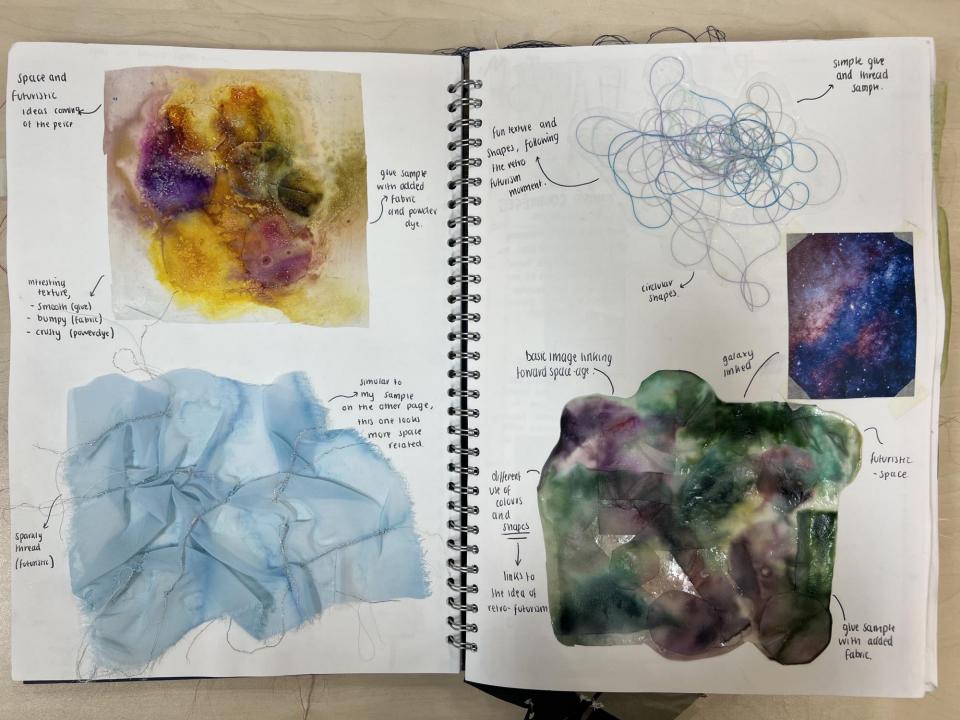
FUTURIS

OVERALL:

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









RETRO-FUTURISM

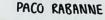
CAMMANAMA



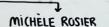
ANDRÉ COURRÈGES

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 menswecer.

(F)



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



this space aged sports wear page, silver failed jacket and bottoms, I love the design and simplisity of the peice the use of line and shape follow futurism.

PIERRE CARDIN

He used Graphic symbols
to give military within the
design, steel bells and shinny
asymmetric gives a fotoristic
structure to the design.



HUSSEIN CHALAYAN

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

NICOLAS GHESQUIÈRE

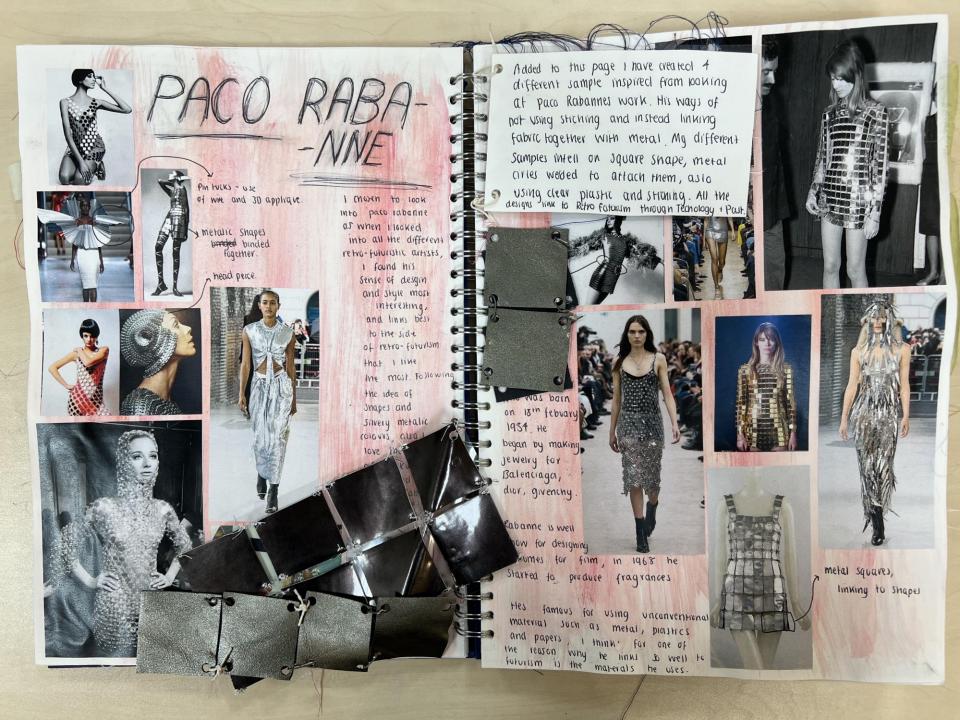


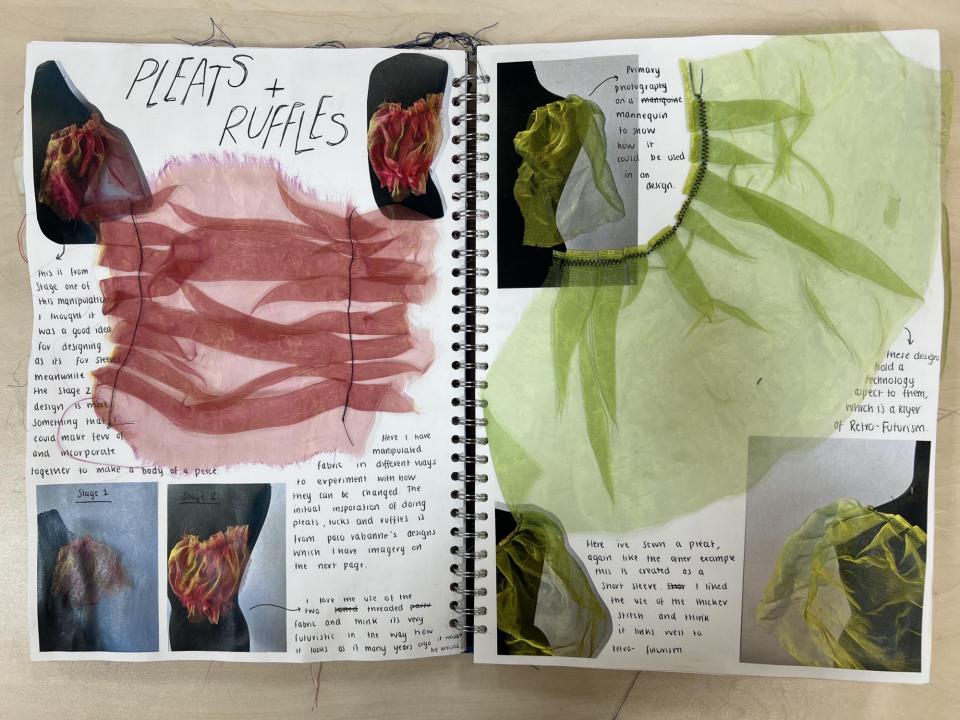
His cutting edge collections, mixing minimalism with technology to design clothes "for a women who is looking to the future" (reates a day to day futuristic outfit, the snapes following the top half of the peice create a strong structure to it, and the futuristic knee pads with the added uses of snine.

IRIS VAN HERPEN



This is one of my favourite perce, I love the colour plate going on in this, the snape 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.

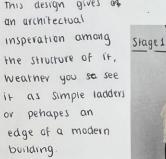






Here I've made a pleat, using a sparkly futuristic looking fabric, this peice is very tactile example which I have taken images of in 2 different Stages

this is stage one, its a move flowy structure and would work well for layeving to build up a Skirt or a sleeve.





technological & and archietectual aspect.



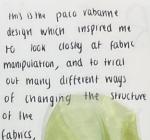
1 chose to look into this type of sampleing because its very intresting how different you can make the fra fabric look, this links well to my theme because retro-- futurism is en follows the idea of snapes and different looking snapes and textores, so I think

> the imagery really help enhance the Structure of the fabric, and the different Snades in the material

610

C

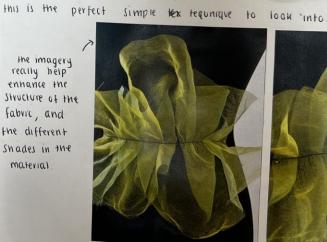
-





this is a ruffle.

the before and after of this peice of fabric , really intrests me just now different it looked.









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 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 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.



HAUTE COUTURE - 2020, 19, 18, 17.

EARTH RISE - AW21/22.































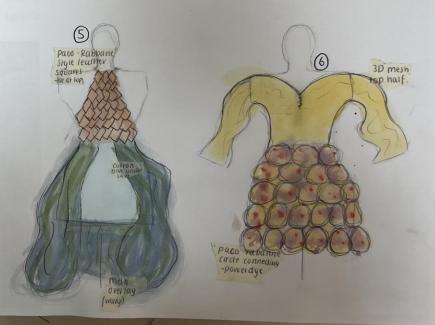




DESGIN DEAS INSPIRED BY IR'S VAN HERPEN.

I have seen snow cased different design ideas, the done this as they all link to my current works and will be helpful to know what to do when I look into futur futher in my book, aswell as insperation when it comes to designing my final perce of this project.

in design (1) I love the instandt link to paco rabannes work, but skill a completely different way of manipulating fabric on the bottom half.

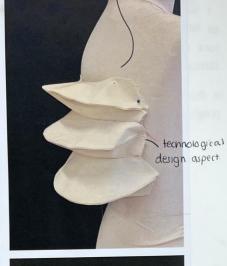


also my insperation toward this design (3-D) concept was when designing on my last page, the 3D aspect of designs stood out to me, therefore thought this was a good thing to move onto.

Army style, looks sharp and agrie intresting steeve to add to a design.

peice, loans like fish A finns.





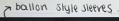




3D FABRIC MAMPULA

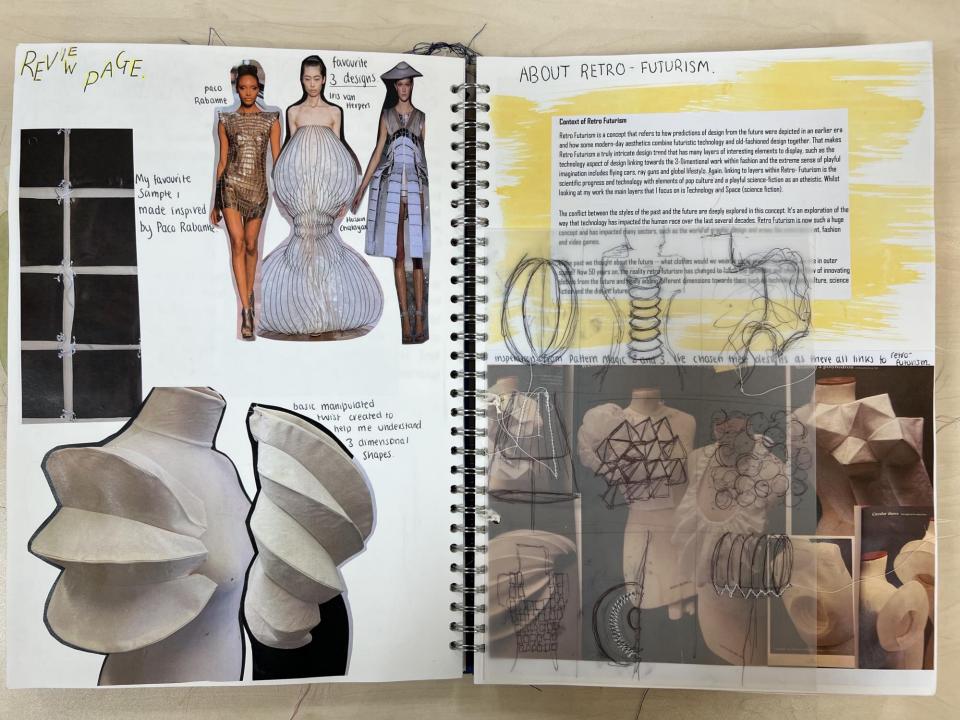
Ive created a sample of a 3D structure, this particular shape and design is taken from pattern culting 3". Also when exploring it is van herpens works I found this peice from her designs for nature collection which started in the New York times, sadly ingrent focused on this collection as not everything in it linked. So on my past pages im looking into the truo collections, eatherise and haute coulure.

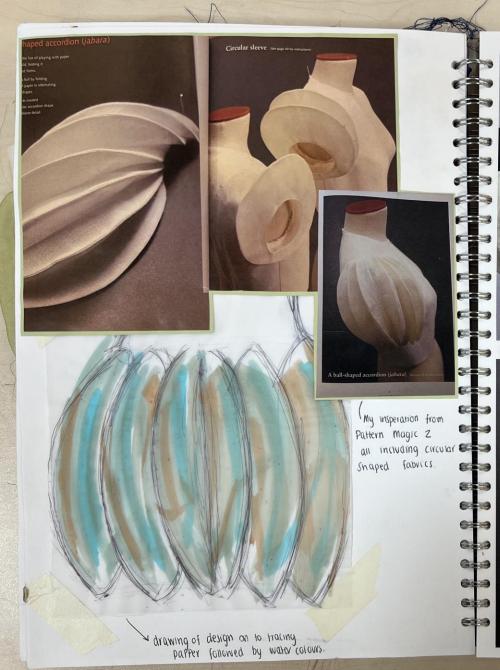
ive placed the 3D fabric peice on a model to snow all the different ways in which the design can be modeled on a manegum under this withing I have images repusenting it as a sleeve, this would add a very intresting and added dimention to any peice, the slightly uncommon and fun side of the design is what in my eye links it to retro-futurism, the se feel of puffy space sleeves also add to the concept.













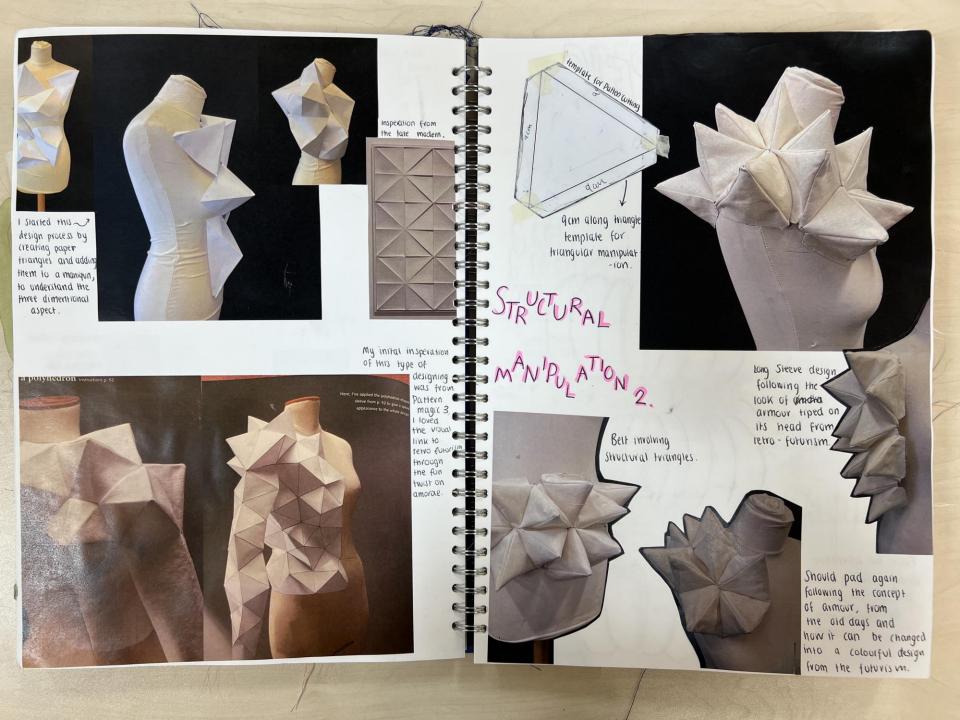
I have made another father circular manip-ulation, but this time using smaller sized template to made the design have a bigger and longer flowing Structure:

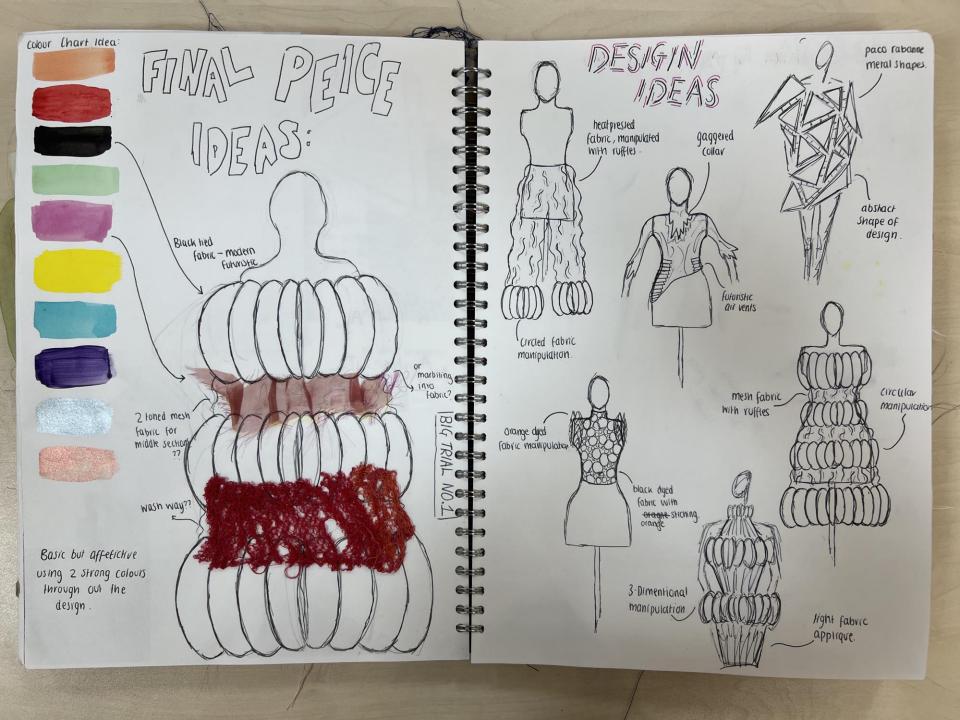
STUCTURAL MANIPULATION.



There is primary photography of my structural manipulation, I have chosen to explore there snape as I concept of the design being 'out theve' and extrodaming compaired to normal more simple designs, this is where they link to retra-foturism and now







Visual Repusentation For My Final Peice IDeas:





Û







Snyderman Gallery 9th International Fiber Biennia.



ohji Yamamoto pring/Summer 2004 Read...



☆ FRANSWAZZ





Atelier Versace Couture Fall













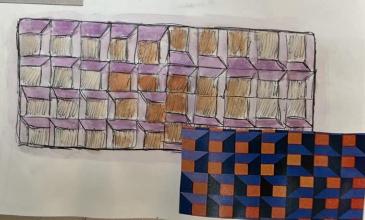








INDOL













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 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 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 3 Dimensional 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 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





Sorphie · laurer pophie Skirt 9 cm

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 15hour 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 Fatomismo.



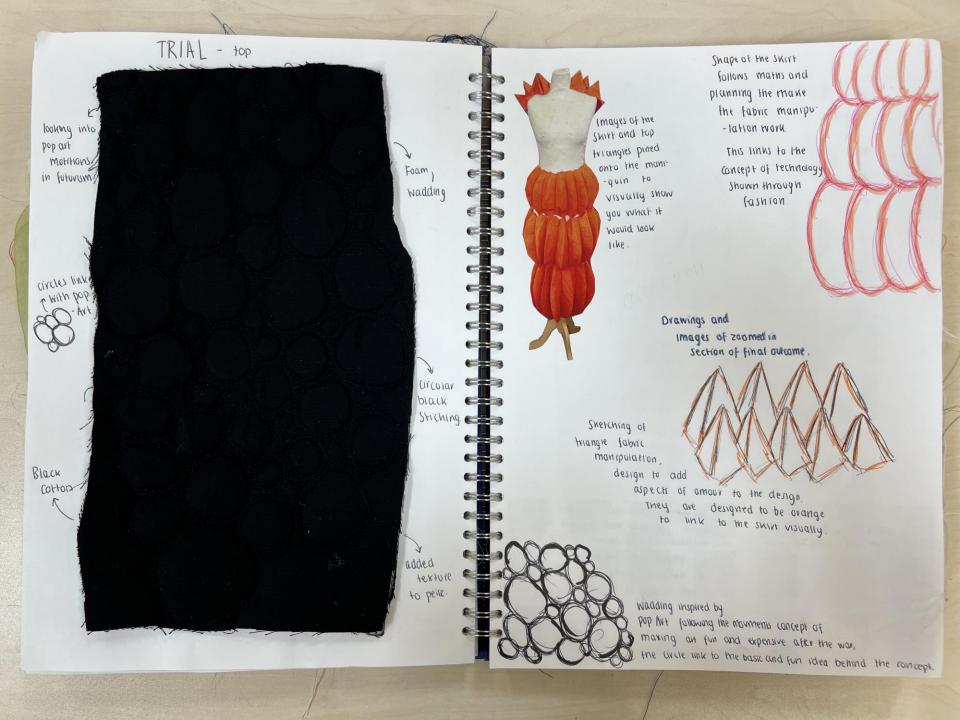
Van Herpens

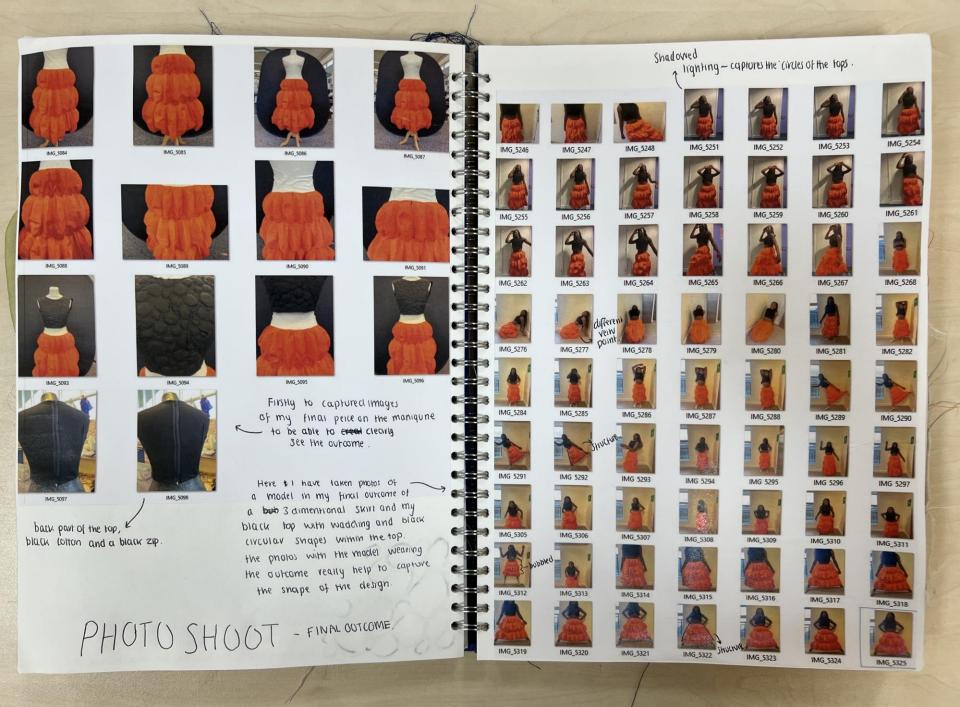
collection

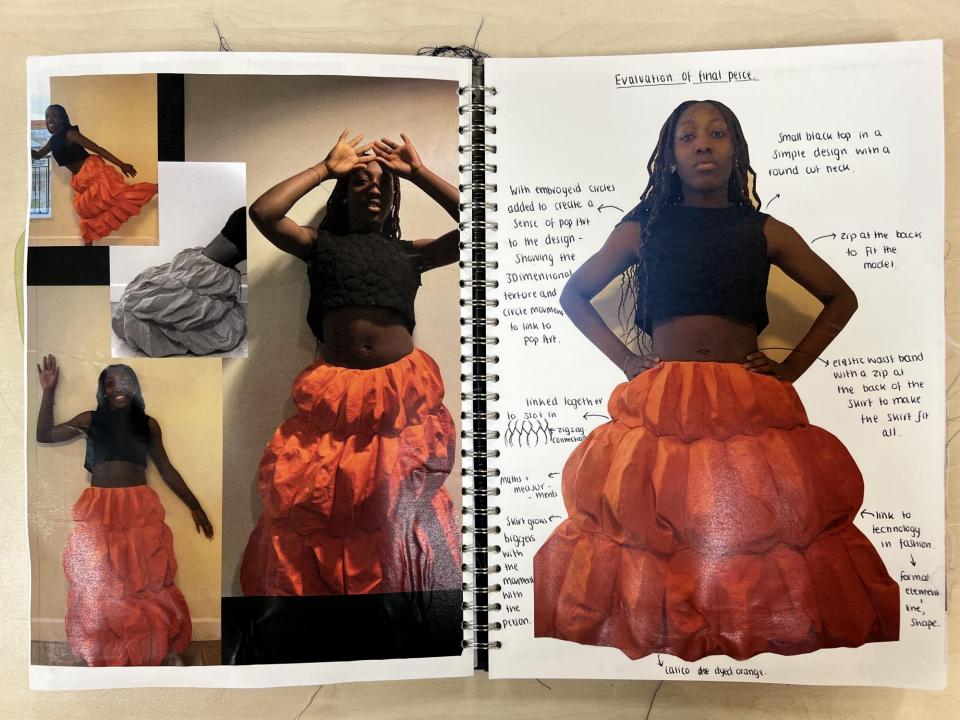








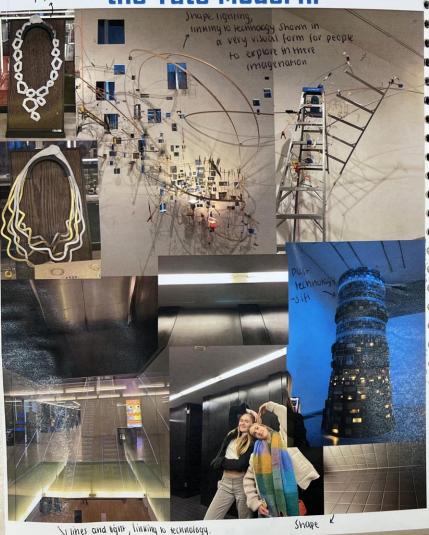












all of these are images which
I have collected from the tale
Modern which links to retro
Futurism visually. The Jellerwery
follows colour, shape and life to the

Soi lewitt-upside down sivucture with 3 towers the aveist is har gur yang born in 1971, this structure displays dimentions from any angeles, it involeds IED lights, plaitic, seel and diuminium. Especially the light through the lines visually links to teamploopy.

Pintrest Awint west 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 focusses on itunning Australian body...







14 High Fashions Straight Out Of Our Dystopian Future









omscky on Twitter







Balmain Fall 2011 | Paris Fashion







Art Black Zip Up Patchwork denim Pants Spring



World Of Wearable Art Opens In



2001: A Space Odyssey

Ones To Watch: Jack Irving | Wonderland Magazine









The Sky No Longer Labeled As



IMAGINING THE FUTURE







John David Reece on Twitter

Science Fiction World: Photo





Iris Van Herpen at Paris Fashion Week Fall 2016



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





A Line of 3D Printed Clothing



Capriole by Iris Van Herpen | Yatzer



Gareth Pugh Spring 2009 Ready to-Wear Collection





















Iris Van Herpen Spring 2012 Runway Pictures





Imagining the Future: Tips and Promots for Writing Science...



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:

2

0.13

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



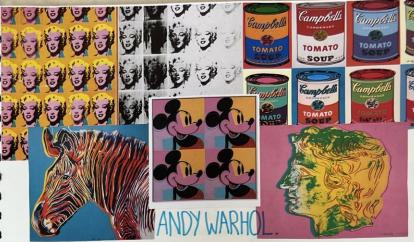
Roy lichtenstren is an american pop artist, his work show parody and humour. His work is based from comic style as in the 603 magazines and comic books where very popular so roy created high end pop art inspired by comic strips. Roy's most expensive painting costs \$165 million and was brought privatly in 2017.

ARTIST MOOD

Richard hamilton was one
of the besk know english pop artists, he creates his
work in may different ways including, paint, prints and
photography, around this writing I have selected my
favourites from his work, in 1957 halmition defined

the term pop art' for the Simith sons in a letter that includes the description, popular, designed for mass audience, short term

ICHARD HAMILTION. SOLUTION.



Andy is an american ortist, film director and producer who is a lead artist in the pop art morment. He aimed to blur the lines between 'high' and low' culture in art. He created colour tul printings looking at americas most iconic objects, coca-cola and campbells soup, he presented them to his audience is a creative mainner. Also his famous print of marrilyn monroe to present how celebrates aren't real people.

BOARD: POPART,

Mary Quant is a british fashron designer and fashron icon, she ers best know for nev swinging sixte scence of fashron. She shifted to focus of this scene towards younger generations. She looked at bright colors, jersey fabrics and design details like peter pan cokars - creating a pop art inspired designs. Also Quant helped re-design carnaby street.

ARY

QUANT.

Science fiction influences on fashion

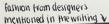
Science-fiction films are full of bold predictions about the technology and adventures of the future, but they've also always had a remarkable impact on their presents, and particularly the fashion. From the Art Deco angles of Metropolis to the neutrals of Star Wars: The Force Awakens, designers and 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 Riade Ronners model, Givenary



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 Runne 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





ivienne Westwood-1983 Punkature design



Thierry Mugler's 1990 Giger jacket



Alexander McQueen's Alien shoe



Yohji Yamamoto 2017 collection

Ria pages on dior and Alexander Maveen on next few pages



a's 2017-18 menswear

jumans 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 latrix opened, was all shiny, figure-hugging leathers; the team by The Matrix," as Vogue reported at the time. Janet Jackson ATV Movie Awards in her best machine-fighting ensemble. nd blacked out sunglasses have found their way on to recent



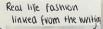
ough sci-fi adventure overlapped with fashion from the start, tier making costumes based on his existing designs, including ckless shirts for men. Crop tops, already popular in streetwear nds to become more utilitarian punk, and bright oranges and for years after; even Leeloo's flaming orange hair inspired 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.



In 1997, Alexander McQueen debuted his "Eclect Dissect" show, featuring elaborate headdresses and geometric hairstyles that couldn't help but be 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. 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 Garcons ready-to-wear show.



Brands snow, during 2015 Juin 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 gogo 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.





Andre Courrèges Helmet



ng 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 ew 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.





Alexander Wang's spring 2015

5 (E) 1



H&M's Balmain line All these show a direct visual link to siti



A Still from 2009's Star trek

e is everywhere, from the Sephora uniforms introduced in 2012 by sporty wrap sunglasses of the early 90s that evoked Geordi La Forge's xt 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 nary 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 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 amgoing 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.

double layered sample.

a selection of images taken from the ex alexander Mqueen 1998 Show. These designs insipered my choice of technique.

Based of Mqueen's collection which I

discoved when researching scrence fiction influences on fashion I have taken my favourine perces of his work and dealed my own fabric samples. The technique I have created was done by using sink satin and a burning wand to create lines among the tabric, I love the rustic edge the burning has created aswell as the rippled Dress with laser

teen texture along the fabric.

CUT Steeve Snowing visual link

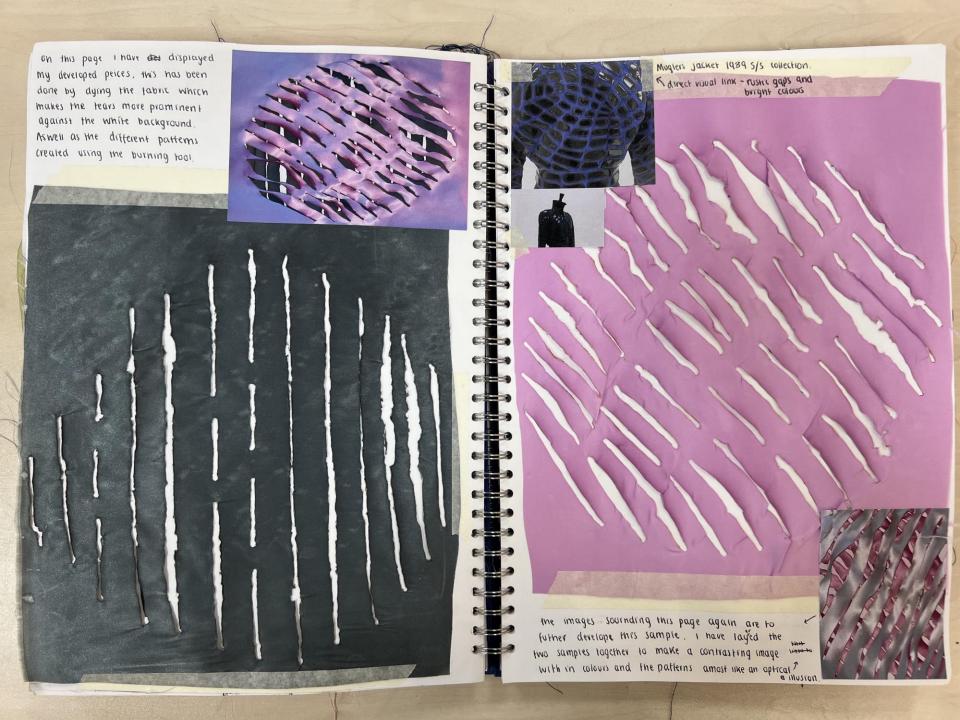


Designs inspired from the samples I have made

Turne neck top

white satin was used when I created my first sample, s followed a simple pattern of straight lines, I lave the sustic edges which creak a teared look - this links to Jeience fiction films ciothes are roster.

FABRIC BURNING.



FABRIC SLASHING

Fabric Stashing fails under the category of fabric manipulation, something that I have been closley linked to throughtout this project. Reno futurism and sift both follow

the concepts of technology and through fashion i

Siru chural

good way to show this.



Images from the diar 1999 show which I discoved from my page looking at science fiction influences on fashion? The boots were with the cui our lines looked so affective and inspired me to crecite these simple



Black cotton.



Primary photography of the fabric pinned onto the maniquin to snow the movment and the visual link to drovs.

Shoes from the 1999 fall collection.



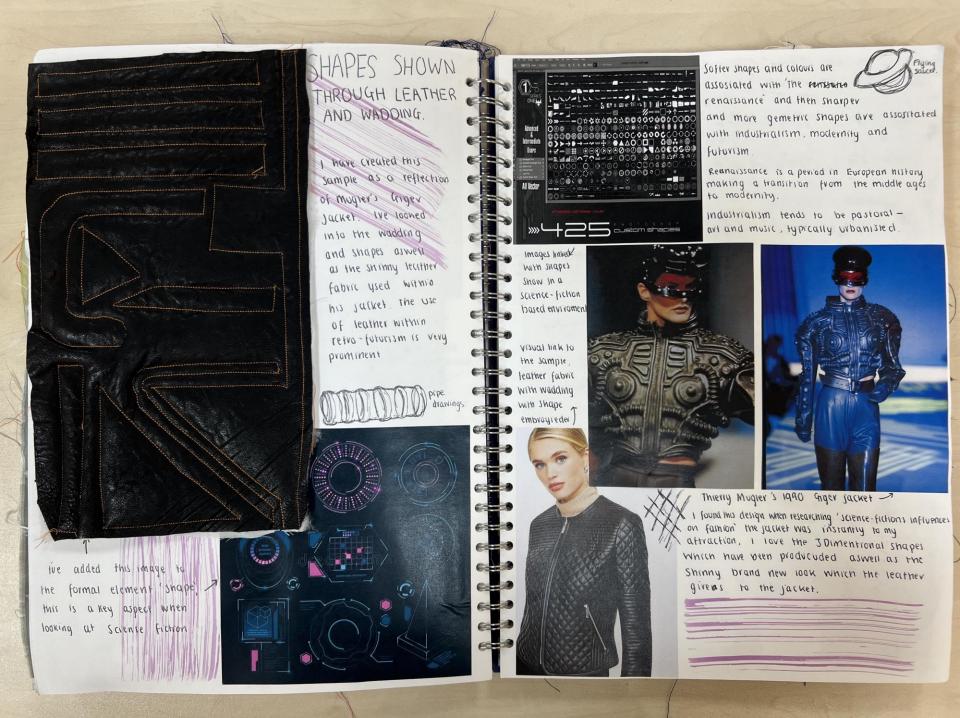
i have found
this type of
fabric manipulation
Simple but
every visually
effective.

create fabric mainipulation.

fabric to

raise

Satin





Oben Symitary within the formal dement 'shape? fabric burning Slauning middle cutout of top Flared - ful fabric wadding design page

inspired from

recent samples. Slash Fabric burning 4-line skirt ZIP Shapes TUTHED SHIVE Teatner ovange Stitching knee high 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 hyperfeminized designs. It redefined elegance through its avant-garde, hourlong fashion shows that served as more than just a runway.

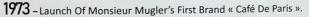
Mugler's big name disappeared around the 2000s to 2015. Thierry made a come back in 2011 when he guitted ready-to-wear fashion in 2003 and returned under the name "MUGLER"

"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









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.





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 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

"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





ugler | Ensemble | French | The stropolitan Museum of Art













Mugler Fall 2017 Ready-to-Wear Fashion Show



MUGLER Spring Summer 2021 Part 02 Collection

















pintrest- Mugler futuristic



after studing Theorry mugler in closer detail it became very abvious that he displayed futuristic aspeds within his designs, therefore I decided to create a double page for visual inspiration, sounding this withing are some of my favourite peaces that hes designed.



the met museum (online)

Centipede spring/summer 1997





Jacket

spring/summer 1989





Evening dress

fall/winter 1987-88

Dress 2001

> This "Immediate Boarding" (Embarquement Immédiat) gown by French designer Thierry Mugler rences couture masters like Christian Dior and Madame Grès who would usually decorate the front neckline (décolletage) of the dress th 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 for the postmodern attitude of 1980s



spring/summer 1989







ugler Fall 2012: Insects and No











Thierry Mugler at Paris Fashion Week Fall 2015





































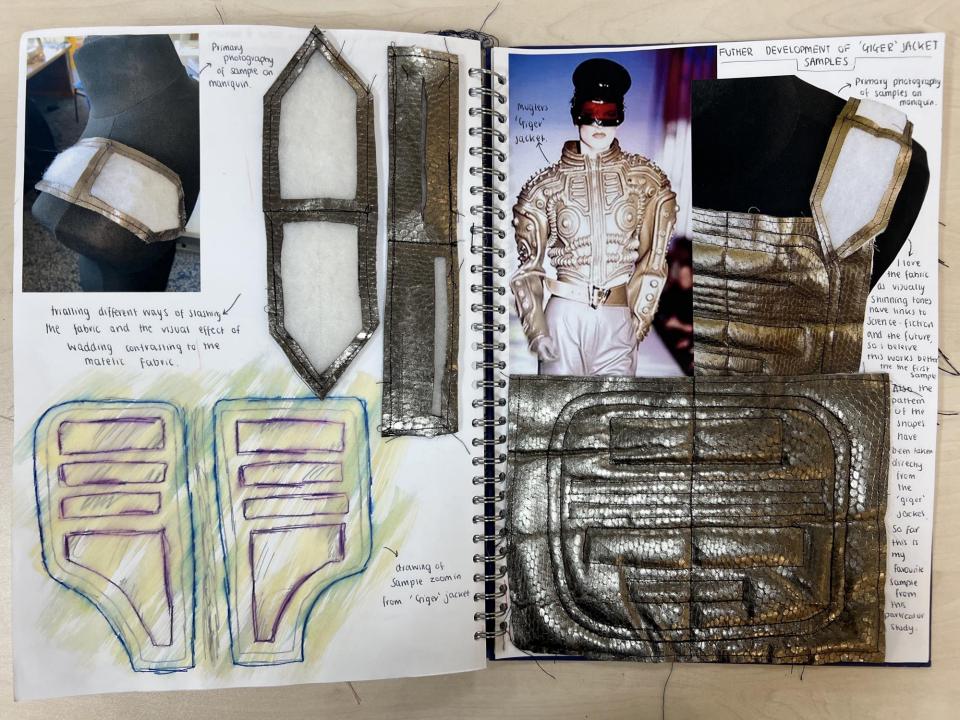












Muglers dress

Visually this sample
15 an unintened direct
11nk to the screncefiction, actition
film. The flow
of the sticking beloays
a structure.

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

This film explores geneticmodification. 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 adventurue way following
the longet of Science fiction



DEVELORED WADDING SAMPLE.

- Inspired by thierry Muglers designs.

THERRY MUGLER / COURTURE

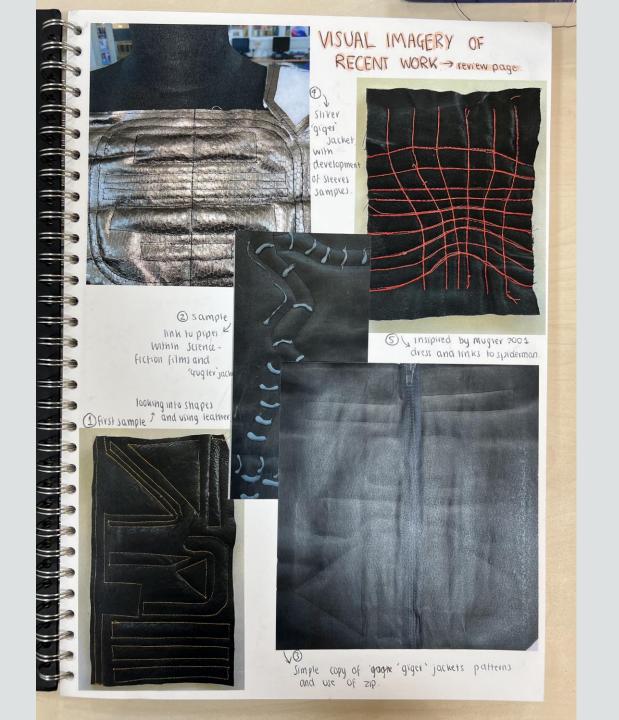
James Mouldn's garner much research of this dength of this made in 2002 and follows (oncepts of metal and syntheccs





accession number: 2015, 5109

explored his archieved designs. This particular design i found on the metroplicatarn museum of Art Stood out. Its a more defined and elegant design in comparison to the giger jacket, nowever booth designs work together and loo follow the pattern of Shapes and Strong use of line which we been closely following within the past few pages of samples.



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.

, found this factor partically 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.



Ross, walked the designers catwalk in 1991 5/5 panned

They

pair.

Demi Moore -Mugler was responsable for one of the most famous movie diesses

George Michael - Tao funeky music

video, calwalked on the fictitous

'indecent propsal

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

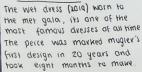
Walks the runway in F/W 1989-90.

The designer has combined elements of Science fiction with the popular cuts and Shapes at the kine. The design follows the 'Mugley huist' idea which includes the archetypal board shoulders and cinched waist.

Mugler Stunned the audience in 1997 A/W Snow, ne presented an inhuman and somewhat beastly tooking women and design. This sort of combination of fish, bird and beast Mr Pearl avoited to 100azed in 2016.



-> kim kardashion.



Claudia Schiffer
This is an icanic loak
taken from Mugiers archieves,
a sheev mesh dress dripping
with crystals and aimands.
Formed a galoros bird
loaking design (RIW 1995)





→ a bold and scandalous design which made a Statment, in was sent down the runway in 1995. The design contrasts an element of elegant along Side Cheeky.

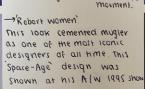
Redcawgiii _

Muger's 1992 western inspired collection. Centered around thearties, what Mugier does best.



→ Simanetta Gronfelici
This design was inspired
by Italian Renaissance
artist Bathicellias' Birth of Venus',
An inspiring gawn with peals
and prink silk, Cardi B Shown
on my prenais page ware
this peice to attend the quammy's

Motorcyle losses
From his 5/5 collection
In 1992 Which transfored
a women into amachemic,
Ithing to the technology



Drama and extrav-agance was Theiry
muglevs signiture. His
Alw 1982-83 collection
included this design,
head to toe in white fur
with matching poodles.











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

Final autcome from & projects half way point

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

Swirt is insipired by technology created from inital insperation of iris van neipens designs, - using the books pattern magic one, two 4 and

THRE

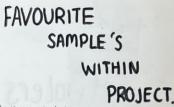
the skirt is a development from my original samples

Created inspired by Paco Rabanne,
Snowing fabric layering to
appear to look like amour,
linking to the science fiction
movment.



Sample linking to Muglers 'giger' jacket, using wadding, leather and embrgydiry of shapes.

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



Fabric manipulation.

5

5 1 3

5-83

F 8-9

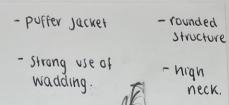




Sample inspired by Mugler 2003 dress, showing visual links to spiderman therefore linking to science fection.

Sample inclueds wadding, black cotton and sewwing.





- inspired by mood board of mugier's jackets
- Black, stylish, business model
- V 216.6667
- trench coat style
 With huge pochess
 following the
 formal elements.





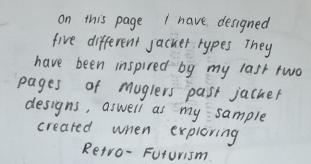
JACKET DESIGNS

- Use of fabric burning on center of Jacket.

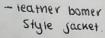
- Tapered Jacket snape.

-1110sions following the snape of arms.

- wadding in circlaur forms.



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

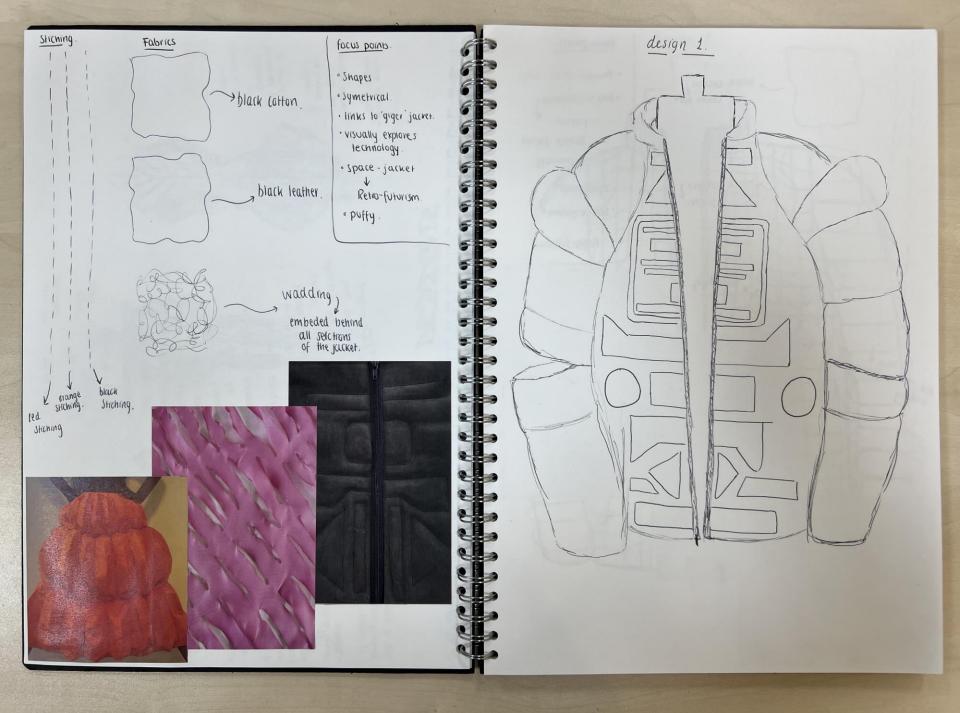


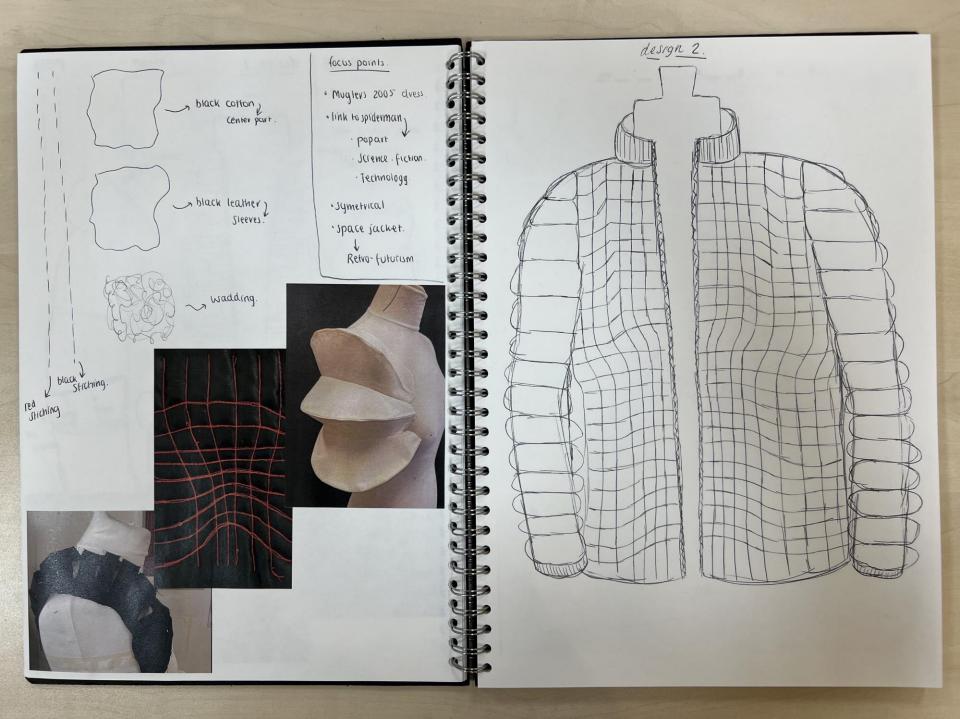
- Snapes Inspired by 'giger'
Jacket by Mugler.

of the formal elements

- links to science - fiction







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 where 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.

Alan B. Shepard Jr. Space jackets images

Valentina Tereshkova









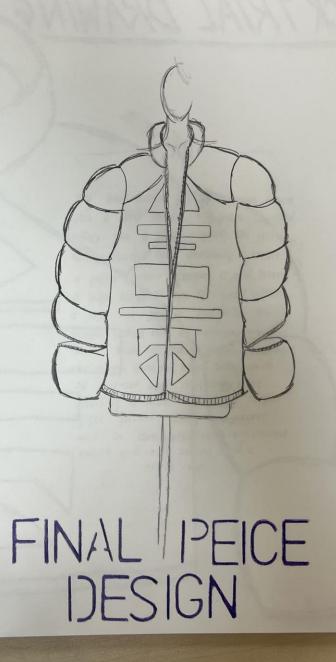
Basic analysis of why I have chosen to make a jacket.

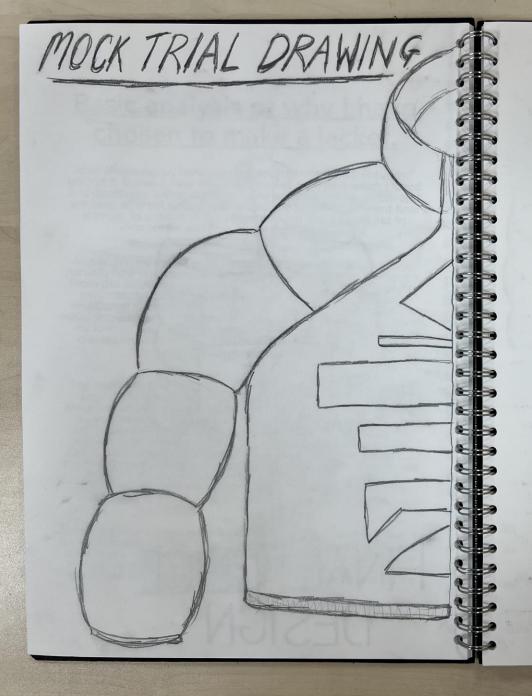
After reviewing my favourite samples from my "retro-Futurism" project it became clear that wadding was an aspect which I loved and developed within my book, using different fabrics on top and applying different shapes within stitching to gather different final aspects. As a result of this I have decided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





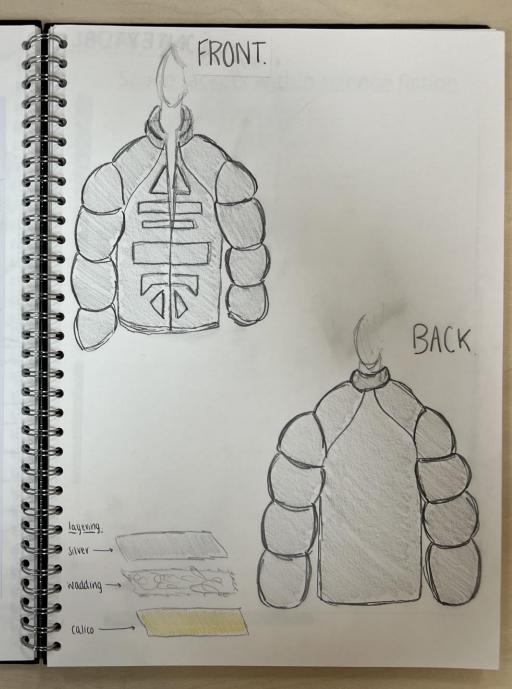
PLAN -

My final outcome will be a jacuet which uses a sliver 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 machiene embray--dered with different snapes, following the formal elements along side aspects of pop-art and technology. The sticning is also inspired by muglers '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 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.



CONTEXTUAL IDEAS

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

How there made:

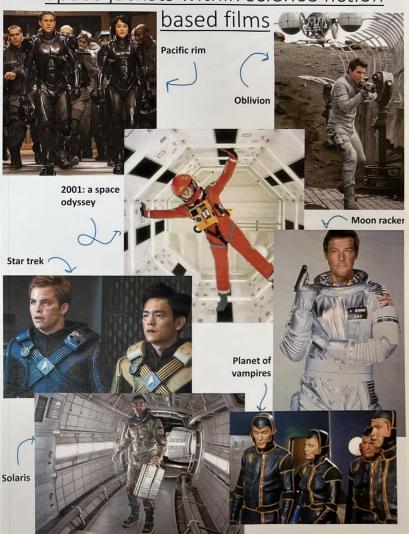
A spacesuit is a pressurized garment worn by astronauts during space flights. It is designed to protect them from the potentially damaging conditions experienced in space. Spacesuits are also known as Extravehicular Mobility Units (EMUs) to reflect the fact that they are also used as mobility aides when 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 oneeighth-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





Jacket

designs

from



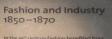
Only collection on display were

1850 - 1870 Fashion, although

these sackets are all amazing

none show direct links to

the space sacket l'am creating.



advances in technology. The development of spring sleel ind to the invention of the 'cage crimine.' This frame of light, strong stells where replaced heavy lears of petterals, and women's dress bearing went more adjunction, although discussed by the press, circulus, were core popular, and or the control of the control o

Research and development to the chemical industry led to the discovery of artificial dyes. Working a few services the control of the control

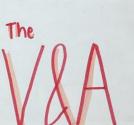
Visiture to the international Exhibitions in London in 362 and 1856 could see High quality French Lineary goods and fashlions. These were regarded as the height of good tasts. By contrast, a French visitor to London found women's dress floud and overchanged with ornaments.





(vistobal balenciaga (18--95 to 1972) alive.

made in Paris in 1954 and worn by Mrs Leo d'Erlanger.







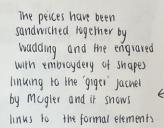
This jacket was my favourite out of all the ones I saw, the unordinary collar and beautiful details.
I also loved the fitting the designer has created and perfect.

Shaped steeves.



TRIAL 1

on this page I have trialled out the first aspect of my final outcome. Heve I have purky focused on the central section of the jacket.





as this is only a trial I haven't used the surver fabric, instead ive just used calico on both sides of the design.





Overall im very happy with how the first trial has gone, it snow me visually how the snapes will look on the jacket, and helped me understand how the sewwing process will go on considering that its a thick amount of fabrics. I will now continue with the trially and move on to looking into the Jieeves.



TIRIAL 2

fabric manipulation trialling.

This is the reason why this trial failed, due to stiching the fabric together the rurong way round and having the macheine on to tight of a setting lecturing it to be impossible to unstich.



experimental pinning
of fabric as treats
towards my
final outcome



TIRIAL 3

I created this sample as I needed to complete one of the designs in the correct manner with sticking Snowling persision.





For the half. Jainet trial I have made the climentions to be 33cm along and the neight Which has been founded over 13 12cm.

33 x 12 - collar.

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



As a designer
I have found
Inat the sholder
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' 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 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.

enburg – soft sculptures.

within the embroidery on lest known for his public art installations typically featuring the front of the jacket. As objects, this is the collection I will be discussing in deeper well as the (Unique ws links and inspiration towards my final piece design.

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

s made a radical contribution to the history of sculpture by attention and subject matter. The particular exhibition are 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 bowards the movement retro futurism as well as pop art. test he concept of sculpture by abody of work that he began have chosen to look closely to this collection as it shows links ownerable to be a firm leather fact I would like it to be squishy to betray a fun aspect which owards the movement retro futurism as well as pop art. test he concept of sculptures is described by a lamost contribution to the history of sculpture by attention. The particular exhibition are one focusing soft sculptures, a body of work that he began have chosen to look closely to this collection as it shows links owards the movement retro futurism as well as pop art. test he concept of sculptures are firm leather fact I would like it to be squishy to betray a fun aspect which owards the movement retro futurism as well as pop art. test he concept of sculptures is a firm leather fact I would like it to be squishy to betray a fun aspect which owards the movement retro futurism as well as pop art. test he concept of sculptures is a firm leather fact I would like it to be squishy to betray a fun aspect which owards the movement retro futurism as well as pop art. test he concept of sculptures, a body of work that he began have chosen to look closely to this collections is shows links and retail to be a firm leather fact I would like it to be squishy to be tray a fun aspect which owards the movement retro futurism as well as pop art. test he concept of sculptures, a body of w





15 hour timed assessment plan

Pre planning:

Cut out all fabric and wadding

Day one:

- Sew both zips into both front pieces
- Sew outside back's together.
- 3. Sew inside backs together
- 4. Sew back waistband to outside back and outside front pieces.
- 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:

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

Day three:

- Complete all book work
- . Photoshoot of final outcome on lone
- Attach and annotated shoot pictures
- 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 NASAs 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 1913s '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, it's 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.



e space jacket the use of technology is a key element within pace suits due to them having to keep the astronauts alive ing as there isn't enough oxygen in space. The added embroidered shapes overall is done to contrary's rism's ideas behind the future, and I've done this by ng technology and science fiction to the jacket in the form embroidered to the front. It shows links to science fiction nitial discovery of the 'Giger' jacket, I stumbled along this en exploring how science fiction films had influenced and Miglar's inchest came along as an of the oxygenes. The and Mugler's jacket came along as on of the examples. The plained the added designing of 'pipes' along the jacket as a other futuristic shapes added, all of which came together shiny material of the jacket. Another aspect which Mugler is self on is by making the models really fit into the scene of it, of example in the image of the 'Giger' jacket next to this become evident that Mugler has made the model begons become evident that Mugler has made the model blend into behind his creations.

FINAL PEICE

mining the sleeves of the jacket it becomes evident that it sual link to 'pipes'. Pipes are a huge part of space travel thin ships, when watching science fiction films the evidence the tunnelled corridors in the ships which are paved with pipes full of technological components. The 'pipe' design on s is also designed due to Mugler's 'Giger' jacket which as out previously . The 'Giger' jacket shows links towards pipes front of the jacket, within my book work I have made ispired by the concept of the pipes alone, made with leather PHOTO GRAPHS ing along side embroidery and glue guns. Designing the along the arm has come from my samples as well as Giger' jacket.

Flip over -



rt influence on my final outcome is shown though squishy nich the jacket betrays this idea came from Claes Oldenburg, 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 tore away from the ea of futurism and it bring my final outcome into the fretrofuturism. 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 a esigned inspired by retrofuturism.

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

FINAL PEICE PHOTOSI





in a more real life

atmoshere. Having the jacket modeled by a person nelps 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 symmetary which the sacket betrays.









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 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



Figure 1

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.

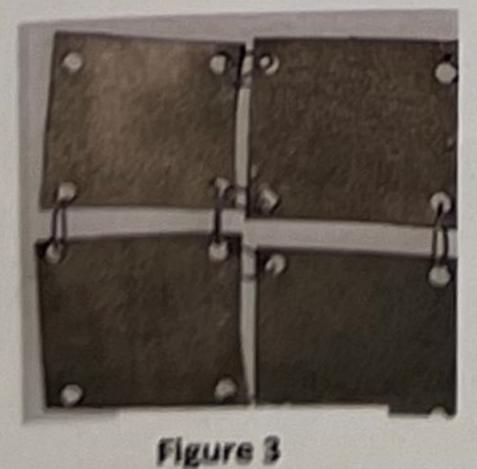
As mentioned earlier, Star Trek continues to inspire designers and its later series has sparked innovation in the fashion world, being referenced in Alexander Wang's Spring 2015 ready-to-wear show and H&M's diffused Balmain line. These famous designers turned to futuristic films for inspiration, as they 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



Figure 2

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

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



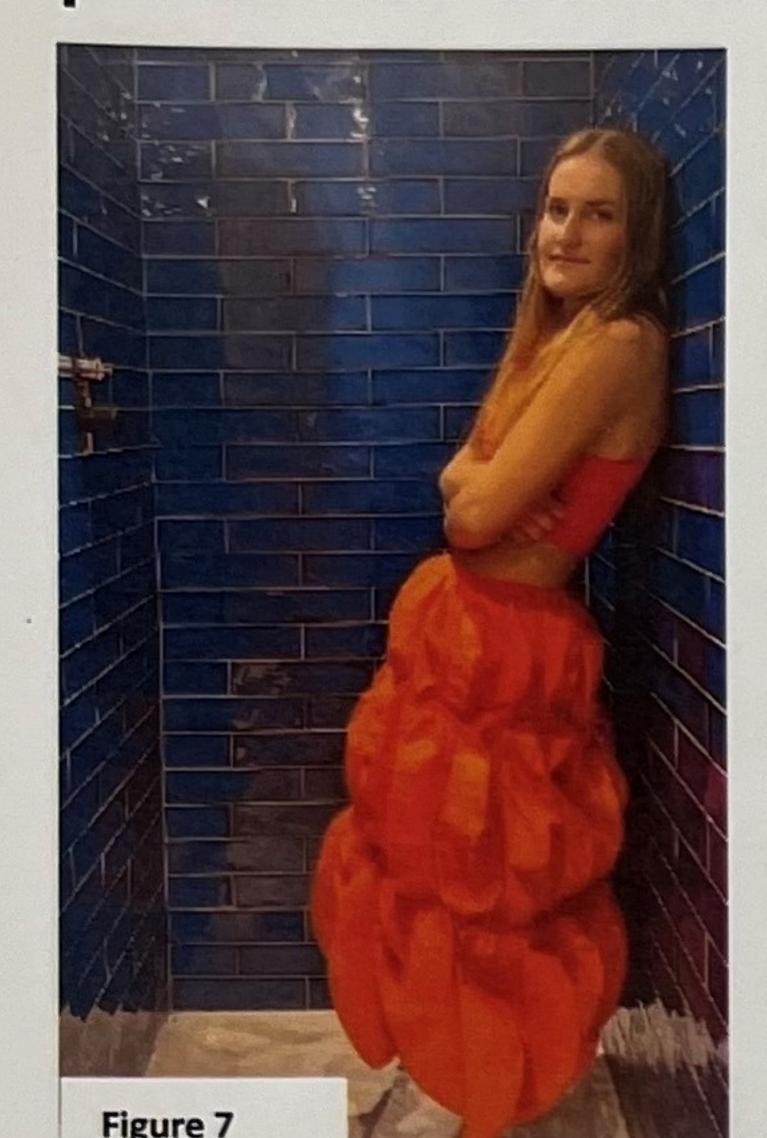
highly futuristic visual components it offers. The piece shows shape and movement and in some ways is reminiscent of the Italian Futurist painter Umberto Boccioni and his 1913 bronze 'Unique Forms of Continuity in Space' as shown in Fig 5. In this work Boccioni challenged the tradition of sculpture by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

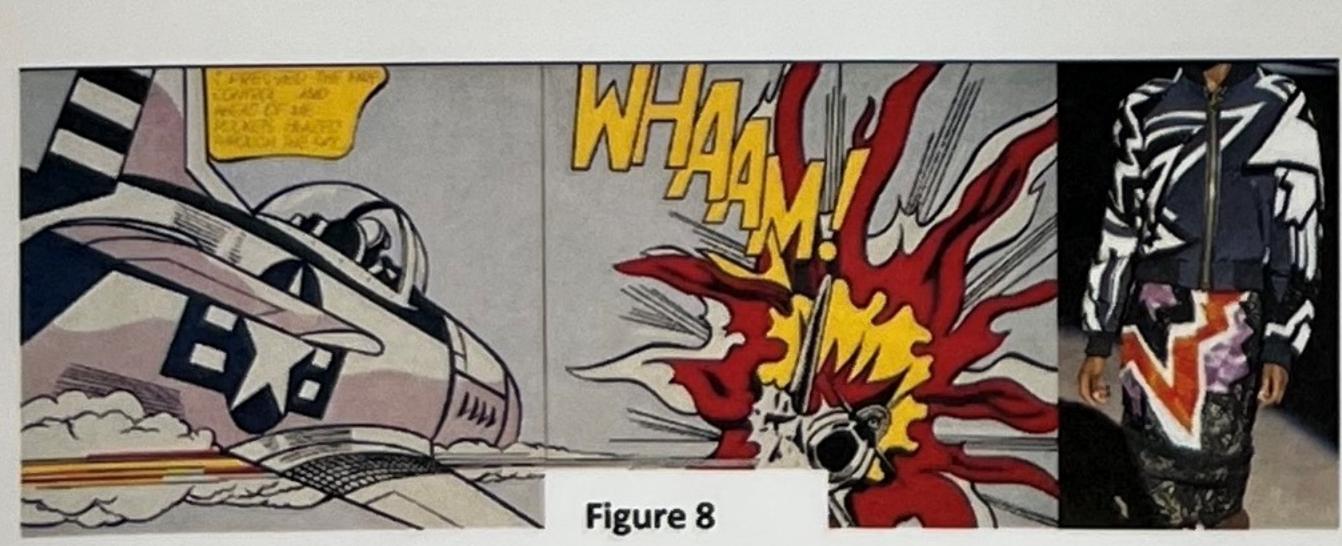
mentioned within this text. Despite being produced before the First World War, hints towards a mechanised and automated future that has been the subject of so many science fiction works since the 1960's. Van Herpens' education at the University of Arts at Arnhem, would have exposed her to the canon of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

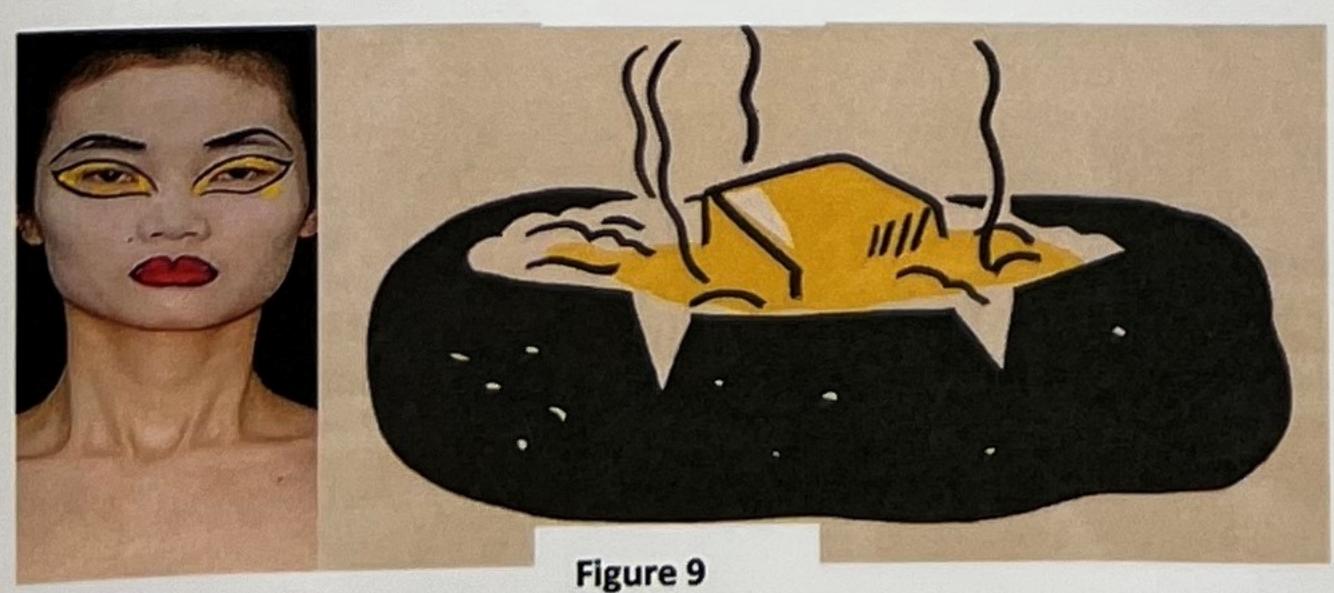
art and such influences. This design offered me huge inspiration in the creative process of my work including not only close study, but also the creation of a portfolio of 3 dimensional samples. Exploring the series of books "Pattern Magic 1,2 & 3" helped me to build an understanding of how to create 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

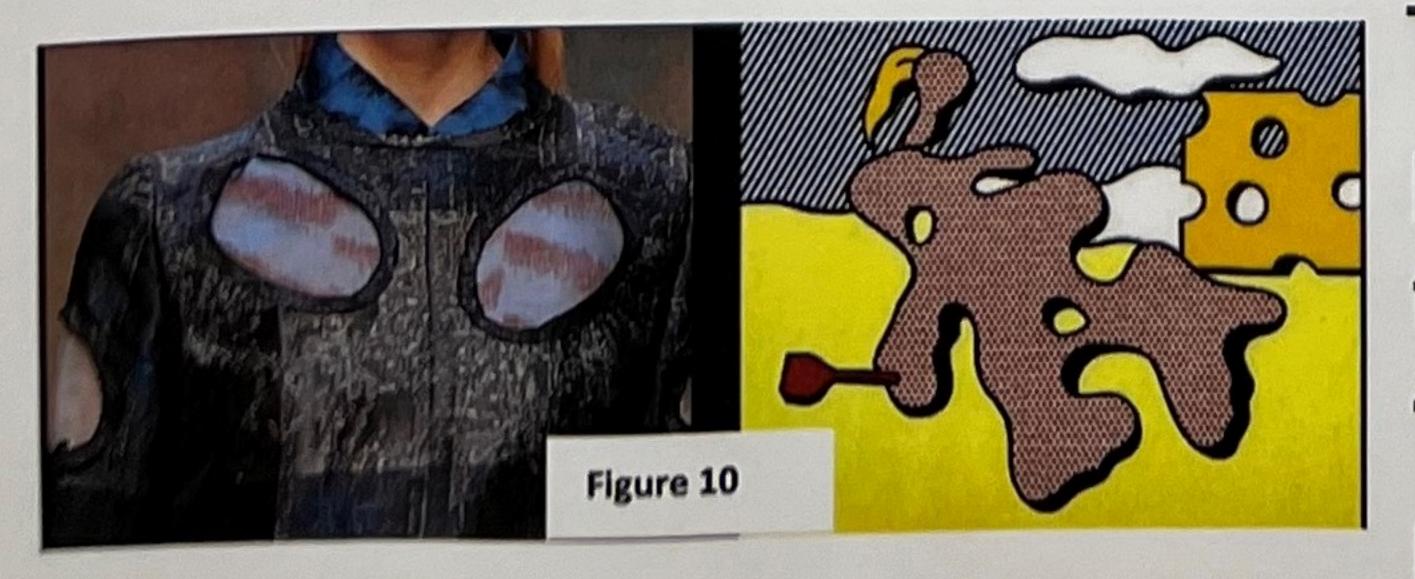


Herpen and has been carefully designed to offer a symmetrical design that focuses on the structural elements of the piece. This flexible approach does not rely on wadding or wired supports, and allows a freedom of movement reminiscent of Herpen's designs and her fascination for architecture which is 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





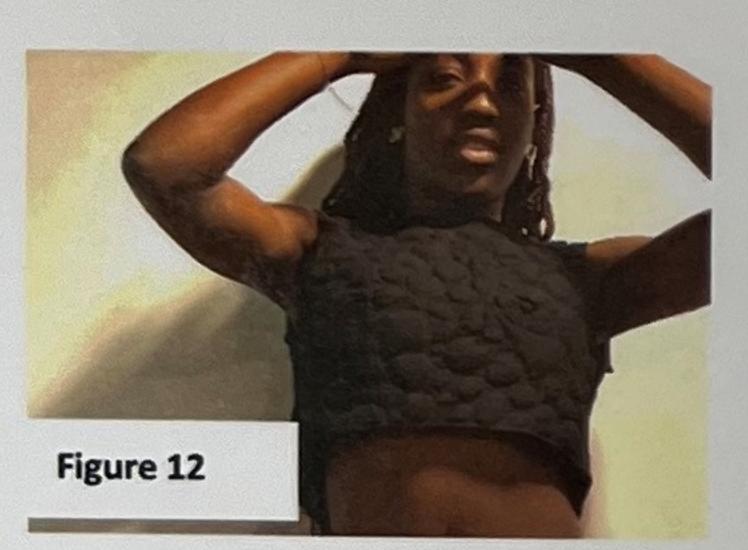


Der Ham exhibited pieces closely inspired by Lichtenstein's work. See figs 8,9,10. This is just one example of how art influences fashion and the two mediums become entwined. Figure 8 is one of Tom Ford's designs, which had been inspired by Lichtenstein 'Whaam!' piece from 1963. The next figure is a 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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