**AN INQUIRY INTO FUTURE - NOSTALGIA VS. FUTURISM IN FASHION**

*Paco Peregrin*

Where are we heading?
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Introduction

"AS FOR THE FUTURE, YOUR TASK IS NOT TO FORESEE IT, BUT TO ENABLE IT." (1)

This inquiry into the future was brought up by my fascination for both nostalgia and the future. I have strong sympathy for retro and science fiction influences in fashion and fine arts in general. There is something very familiar, warm and appealing to it. Especially the stylistic vision of the space like future of the 1960ies. The future is so intriguing we are often tempted to make wild speculations about it.

In this paper I will present my research, observations and conclusions about the past, present and most importantly future in fashion. What I am most interested in is where are we heading? Are we ready to leave our past conditioning behind or are we bound to repeat it endlessly?

(1) Antoine De Saint-Exupery
1. Nostalgia

What is it about nostalgia that is so enchanting and captivating?

It all began with a sort of utopian dream in the early twentieth century and slowly ended with nostalgia, a trend that never goes out of fashion. The optimistic and cheerful projections about the future were abandoned and future did not seem so promising after all.

The word “nostalgia” derives from ancient Greece, nostos meaning return home and algia longing. Therefore we could say it is a sort of longing for a home that no longer exists. It is a yearning for a comfortable familiar place, maybe not even an actual place but more a time and slower rhythms of being. It might be a memory of a time when our lives were ticking to a slower pace and our dreams were still infinitely free. We could see nostalgia as a rebellious sentiment against the ever speeding developments of the modern world. Although we should not see nostalgia as opposite or anti modern, in actuality it is parallel to modernity. Both nostalgia and progress are doubles or twins to each other.

In most cases nostalgia serves as sort of escapism from the mundane realities of our everyday experience and has a utopian quality to it. Not always directed towards the future or even the past it resembles a rather sideways direction. Through nostalgia as a device and a strategy for survival we are able to draft from the deterministic currents of progress and explore all possible paths.

We can see nostalgia and its sentimental influence not only as an individual feeling but more a symptom of our current world. Surely this feeling has been present for some time now, but it is growing stronger the last couple of years. The future does not look promising and ever present social and economical crisis are reinforcing that emotion. The uncertainty is a leading force for recreating something familiar and comfortable.
We can see this happening in all fields of creative arts, also fashion design. I have been researching this trend for couple of months and it can be confirmed by a rise of vintage markets, second hand shops, TV series such as Pan Am and Mad Men and retro/vintage influences in art and design. Although it has been present since the late 1990ies I feel it is seriously rising for the last couple of years now. Especially in fashion I notice the nostalgia influence.

Mad Man

Pan Am
Fashion label Prada launched a campaign for the spring/summer collection 2012 in a “retro gas station chic” style. Models bathed in sunlight, fueled by optimism and wore bold prints brought back the nostalgia. In the style of a true American road trip the gas station represents a central symbol in this post-modern crossroads of new horizons and economic fulfillment, a stage set where fashion, fantasy and the promise of new discoveries collide. Also their fantasy look book consisted of vintage collages inspired by 1960ies.

Prada Fantasy look book

Prada Fantasy look book

Prada Resort #5 2012
//2. Retro futurism/futuristic retro as a current trend

**Retro Futurism: “Where Yesterday’s Tomorrow is Still the Future.”**

**The future as seen from the past and the past as seen from the future.**

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**Retro Future**

Emerged as a trend in creative arts portraying the imagined future before 1960, it has been a source of inspiration for decades. Its influence has been seen in numerous fields such as architecture, fashion, industrial design, creative arts, literature and film. By fusing nostalgic retro styles with technologies imagined in the past it has explored the persisting friction between past and future.

Most of the time with exaggerated, comic and slightly fictive representations of what the future might bring. The trend had been growing in the creative minds who were seeking to predict the future and imagine times yet to come. In general those future visions were reinvented and updated for the current time. They offer a rather nostalgic portrait of what the future could have looked like.

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In reality there are two overlapping trends going on, retro futurism and futuristic retro. The difference is not really sharply defined. However the first trend can be explained as what the present and future would be like if we were still trapped with pre 1960 style. The second however would be more like using the current technologies and putting over a layer of stylistic elements from the past. They both are in fact portraying the same vision. Moreover the vision being a drive, to create something new but still with reference to the familiar. Therefore retro futurism is inextricably influenced by the technology and social awareness of the current time and futuristic retro is given a contemporary twist.

Both trends have no specific time reference or period. Rather they can be applied to any desired setting. In general retro futurism does not really have a unique experience or theme, the core is certain uneasiness with the present. Therefore the trend provides a soothing nostalgic antithesis.

The reason might also be that people are dissatisfied with the modern world and technology itself. Fast speeding advances in all kinds of areas from transport to computer technologies can be frightening for humans. There is a certain fear of loosing the humanity and all that it encompasses by striving to rule the nature. Therefore instead of applying the pure nostalgia, the retro – futurism provides an alternative way and can remind us of older but slowly forgotten ideals. The retro-futurism is on a quest to find a middle way between a total rejection of technology and embracing any technology as in science fiction.
Recently the movie Star Trek was released in 2009 that brought back the optimistic visions of the future. Regarding the popularity it had; it was just what the current world needed. A little boost of optimism; as silly or ironic these future visions were. Directors Gene Roddenberry’s egalitarian utopia was set in the 22nd century. However its aspirations were firmly rooted in the issues of 1966ies time. Due to extreme popularity in 2009, there is a Star Trek sequel to be expected, to be precise in 2013.

![Star Trek](image)

Speaking of Star Trek, the last Hussein Chalayan fall 2012 collection reminded me of the series futuristic fashion. The color combinations together with clean silhouette and high tech materials took me into the future as director Gene Roddenberry’s imagined it in 1966.

![Hussein Chalayan ftw 2012](image)
From my observation it seems we are currently experiencing a sort of transition period where we are struggling with our subconscious automatic pulls of the past and infinitely uncertain future. We are so called stuck, unable to go backwards or move forwards. We are trying to bring the nostalgia and its feeling back for some time now. However there is something telling me that is not the way of the future. Surely we do not want to repeat the past but how do we shake off the ghosts of our ancestors and jump into the abyss?
3. Shadows of past, creative journey and radicalism in fashion

Fashion celebrates the new; ideas that have never been seen before as evidence of evolution and advancement and as genius or inspiration!

However the traditions and certain dogmas are haunting the living as shadows from the past. Whenever we set up to create something not yet existing we consciously or subconsciously are borrowing from the past. It seems like there is no escape. The safe paths and already tested ways are so intrinsically part of creating the future that we cannot imagine having to start from scratch. After all we have been doing that for ages. We have been borrowing the language of the past and coating it with modern ideas and new technologies. Fashion is a very good example of taking the old and styling it with the new. Although it seems now like fashion designers have exhausted almost all of the resources from the past. They have continuously brought back every decade, style and time period and renovated it for the modern world. Undoubtedly, every now and then, there has been a “genius” ahead of his/her time; a creative mind that shook the safe paths and normalcy of that time and actually came up with something original. An idea without a precedent, that which is new and sometimes impossible to put in words to describe.

Observing the current shifts it looks like there is a rise of genius minds in creative arts and fashion design. Such minds seem like having a very unorthodox approach in their creative process. Their research is based on experimentation in a raw state and not necessarily following the full cycle of experimentation before presenting the results. Their methods include listening to intuitive voices, abolishing rational criteria, sometimes chaotic processes and embrace of uncertainty. They are not interested in the secure and polished results as much as the whole process of creation. By abstraction they avoid the familiar, do not take anything for granted and plunge into the unknown.
I cannot continue without mentioning one of the radicals in fashion design of our time; Hussein Chalayan. Using a technological muse as a source of inspiration and medium for creation he represents the spirit ahead of its time. With his androgynous and highly innovative designs he gives a glimpse of a possible future. As highly conceptual designer a story behind the clothing is an important segment in his work. Always inspired by the currency of modern world and sometimes intertwined with social and economic issues, his designs are never a literal translation. Moreover they are quite abstract reflection of the world we live in. With his philosophical approach Chalayan proves fashion is far from being frivolous and superficial. He shows fashion can be an excellent medium in our development as flexible and modern people and serve as attribute to society.

In a world where mobility and transition form a fundamental part of modern time each and every one of us is living in isolation. We all lack roots and have become accustomed to the no man’s land between the various cultural territories. As philosopher Martin Heidegger said “Displacement is now slowly becoming the faith of the world.” Even more so in fashion we are all travelers and a place we can call home does not exist. In a world without roots we as fashionable people are compelled to reinvent ourselves constantly and this process can be pleasant but also alienating. Nowhere can we see it so clearly as in the metaphor of a journey.

(2) Martin Heidegger
Also Chalayan invents a collection named Geotropics and introduces the concept of a journey. Here he explores the idea of itinerant or nomadic existence. He introduces an idea of a chair being attached to a person so he or she could sit wherever they are. In this concept another idea is hidden, a proposition that travelling is a state of being as much as a functional means of arriving to one's destination.

The journey as a theme is very present in his work; it can be interpreted quite literally or figuratively as a journey of alienation and loss, but is also one of self-discovery and self-construction. Even though many of Chalayan’s work have modernistic themes such as technological advances (aviation, technology, journey and mobility) as inspiration they go hand in hand with motives of dislocation, migration and exile. In spite of the apparent predominance of modernity and absence of nostalgia and history, there is also a more melancholic side such as poverty as a theme. By fusing the modernist progress, travel, technology and aerodynamics with modern trauma such as alienation, reification and uncanny, Chalayan apart from being ahead of time in a certain way goes with time.
I cannot imagine a theme more appropriate than journey for our time. It is so explanatory for what we are going through as a human race. Since the moment we have lost our illusion of certainty and stop believing in fairy tales we are bound to constantly redefine ourselves and our world. A time has come too let go off all false supporting systems and embrace the uncertainty. As a matter of fact uncertainty next to being frightening can also mean a new freedom, one of creativity and infinite possibilities of how to define ourselves and the world. By using fashion as a medium for self expression as well as reflection on our society and our values, who knows what our journey may bring.

/// 4. The Futurist Movement influence

“Fashion has always been more or less Futurist”(3)

We cannot speak of the future in fashion without mentioning the Futurist Movement and the impact it has on fashion throughout the history. Originating at the beginning of the 20th century, it was first mentioned in the manifesto “Le Figaro” by Filippo Thommaso Marinetti. He was an Italian writer and a founder of Futurism. The movement slowly found its shape and essence over the following 20 years as Marinetti started to collaborate with creative people from all fields including fashion. In his manifesto, Marinetti addressed the importance of complete renewal, a new manner of dressing up that would abolish nostalgia. According to him all feminine weaknesses can be found in nostalgia; a term he absolutely despised.

Rather the inspiration was to be found on the sensibility of the new machine ages and evolving technology. He set up a goal to create the new artistic order in which creative minds would draw their inspiration from modern life itself. With this new order technology would not be feared but fully embraced and taken advantage of in order to create and transform. Futurists fought and rebelled against all forms of nostalgia and referencing the past. For them anything old or antique was destructive to any artistic effort.

(3) F. T. Marinetti
“TO ADMIRE AN OLD PICTURE IS TO POUR OUR SENSIBILITY INTO A FUNERAL URB INSTEAD OF CASTING IT FORWARD WITH VIOLENT SPURTS OF CREATION AND ACTION. DO YOU WANT TO WASTE THE BEST PART OF YOUR STRENGTH IN A USELESS ADMIRATION OF THE PAST, FROM WHICH YOU WILL EMERGE EXHAUSTED, DIMINISHED AND TRAMPLED ON?”(4)

Their strong intention to reform the creative world manifested itself in strong statements, slogans, exaggerated distortion and caricature. Marinetti had passion for that which is new and loathing for that which has already been seen; therefore he found inspiration in fast growing cities such as Paris. Moreover he became fascinated by the fashion system and the infinite possibilities for renewal that had put it at the center of the Futurist Movement. As the movement grew there were other creative minds such as Giacomo Balla; an Italian painter and Vincenzo Fanì; an Italian poet and a journalist that contributed to the visual legacy of Futurism. In their manifesto they expressed radical ideas on how fashion was to become a new means of expressing Futurists ideals.

Giacomo Balla (1923)

(4) F. T. Marinetti
As an example Futurist despised formality of any kind and a tie was an anti-futurist item, therefore they came up with an easy triangular and dynamic accent of color instead. In fashion as in all creative fields they have enjoyed the new inventions, rebellion spirit, uniqueness, courage and even absurdity. For them a dress was not only a passive item, both wearer and the dress were active. An end was put to neutral colours, stripes, checks, mourning robes. Also abolished was “good taste”. They were questioning if radical dress can ever be tasteful. Their clothes had to be dynamic and aggressive.

By using triangular shapes, spiral and cones they put emphasis on a love of danger, speed and loathing of peace and passive attitudes. Classical harmony and balance was dismissed and asymmetrical shapes took over. The clothes had to be simple and easy to take on and off. Moreover colours had to be joyful, vivid and fluorescent. Clothing was supposed to be a means to express the wearer’s mood and to be disposable to guarantee fast renewal.

“THE AGE OF SILK MUST END IN DRESS AS THAT OF MARBLE IS IN ARCHITECTURAL CONSTRUCTIONS…WE WILL THROW THE DOORS OPEN THE ATELIERS TO CARDBOARD, ALUMINUM…GAS…FRESH PLANTS…LIVING ANIMALS…EVERY WOMAN WILL BE A WALKING SYNTHESIS OF THE UNIVERSE” (5)

“movimento e spazio” Vinicio Paladini (1928) Marlo dal Monte (1928)

(5) Vincenzo Fani
MANIFESTO OF FUTURISM by F.T.Marinetti (1909)

/// we want to sing the love of danger, the habit of energy and rashness.

/// the essential elements of our poetry will be courage, audacity and revolt.

/// Literature has up to now magnify pensive immobility, ecstasy and slumber. We want to exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist.

/// we declare that the splendor of the world has been enriched by a new beauty: the beauty of speed. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace.

/// we want to sing the man at the wheel, the ideal axis of which crosses the earth, itself hurled along its orbit.

/// the poet must spend himself with warmth, glamour and prodigality to increase the enthusiastic fervor of the primordial elements.

/// Beauty exists only in struggle. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man.

/// we are on the extreme promontory of the centuries! What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible? Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed.

/// we want to glorify war — the only cure for the world — militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman.

/// we want to demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice.

/// We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the glutinous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of airplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

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Although many of the Futurist ideas were beyond radical and often sympathizing with fascist ideology, there are some guidelines for us we could follow on our path to the future. Especially important are ideas on feeding on current world and technology for inspiration, abandoning the past, redefining ideals, revolutionary attitudes, abolition of luxury and courage.

Futurists fed on technology, speed and progress. Also Hussein Chalayan presented a collection inspired by the speed of a car and motion. “Eventually the body became the “event” of the crash where garments caught in the midst of speed simultaneously embodied the cause and effect of a crash in one moment.” (6) The garments in the collection Inertia (2009) were made of molded foam and heat transfer prints of car embodying the garment caught in motion.

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(6) Hussein Chalayan
Today we can already see glimpses of these ideas, progress of shock and provocation, ideas also Futurists held and aspired to.

More and more fashion designers seasonally push the boundaries to extremes and they are no longer interested in taking inspiration from war-time conditions and are rather inquiring into the vitality of contemporary urban life. Especially the new generations of young upcoming designers who use the latest technologies to push the boundaries of fashion. Designers such as when we ask ourselves how to recognize the radical ideas in fashion one must conclude that the measure lies on how far an idea deviates from the norm and general ‘normalcy’ of the time period. Terms such as exaggeration, disorder even chaos become the creative tools for translation into fashion.

/// 5. Innovation, future and embrace of technology

*How does innovation come into existence?*

“*COPY, TRANSFORM AND COMBINE. THIS IS EVOLUTION.*”(7)

As species we arose from a single cell, later on that cell copied itself infinite number of times, mutations occurred and as a result we now have billions of life forms evolved on Earth. Just as we evolved biologically we also evolve culturally and socially. By imitating behaviors, skills and ideas and later transforming and combining them we come up with new “memes”. Memes are ideas that are carried over from person to person by means of writing, speech, gestures, rituals or other imitable phenomena. We can see our current culture as a result of the most dominating ideas. Also fashion is led by ideas, those of beauty, proportion, taste and many others. Some of them develop, grow stronger and some disappear to the background only to be resurrected back at another time. We can see now that we repeatedly bring back ideas of past to finally modify them and make them fit our current world view. Therefore “*EVERYTHING IS A REMIX.*”(8)

(7) / (8) Kirby Ferguson
“FASHIONABLE TECHNOLOGY REFERS TO THE INTERSECTION OF DESIGN, FASHION, SCIENCE AND TECHNOLOGY.” [9]

We are living in a fast paced world; it seems our evolution as humans as well as our universe is accelerating in speed. The technological development in fashion design was never so fast in the whole history of dress making. After the famous Remote Control Dress from Hussein Chalayan in 2000 the progress is speeding up. According to dr. Sabine Seymour; designer, entrepreneur and researcher a year 2010 represented a transition. Fashionable technology was lifted beyond the initial phase of experimentation and is now a subject of exiting creative investigation.

Remote Control Dress, Hussein Chalayan(2000)

[9] Sabine Seymour
One of the up and coming talented designers Amy Thompson (MA Fashion Bodywear graduate of the Montfort University) enjoys pushing the boundaries of fashion and technology. In her collection Plastic Analogue she is merging the interlocking armor, constructed from flat-pack polypropylene and sculptured silhouettes that emphasize the shape of the female form.

“I LOVE TO EXPLORE THE UNKNOWN, ACHIEVE THE UNEXPECTED, CHALLENGE THE EXISTING AND CREATE THE EXTRAORDINARY.” (10)

Plastic Analogue Amy Thompson (2008)

(10) Amy Thompson
6. New definitions of modernity - Metamodernism

“The Modern is associated with politics as diverse as utopism, formalism, functionalism, seriality, art for art’s sake, the flaneur, syntax, restlessness, alienation. Streams of consciousness, the cinematic apparatus, cubism, reason, trauma, mass production, and schizophrenia. The Postmodern tends to be associated with strategies as varied as dystopism, late capitalist flexibilisation, the “end of history”, formalism, différance, relativism, irony, pastiche, the waning of affect, consumption, multi-culturalism, deconstruction, poststructuralism, cyberspace, virtualisation, pluralism, parataxis, the ’unrepresentable’, and interesse.”

Since 1920ies high modernity was defined by strict functionalism (“form follows function”), stylistic purity (“ornament is crime”) and industrial materials (“machine aesthetic”). Until about 1960ies it was fueled by a utopian idealism and ideas of universal progress. Later on came postmodernism (1970) and brought with it the feeling of disbelief in societal change. While researching about the new definitions of contemporary world and new reactions on post modernism I have come across upon a relatively new term; Metamodernism.

I have included here a description of metamodernism written by an editorial team from a webzine; called Notes on metamodernism. “The Metamodern structure of feeling evokes an oscillation between a modern desire for sense and a postmodern doubt about the sense of it all, between a modern sincerity and a postmodern irony, between hope and melancholy and empathy and apathy and unity and plurality and purity and corruption and naiveté and knowingness, between control and commons and craftsmanship and conceptualism and pragmatism and utopianism. Indeed, metamodernism is an oscillation. It is the dynamic by which it expresses itself. One should be careful not to think of this oscillation as a balance however; rather it is a pendulum swinging between numerous, innumerable poles. Each time the metamodern enthusiasm swings towards fanaticism, gravity pulls it back towards irony; the moment its irony sways towards apathy, gravity pulls it back towards enthusiasm.”

(11)/(12) Robin van den Akker, Timoteus Vermeulen
Two Dutch cultural theorists Timotheus Vermeulen and Robin van den Akker came up with the term metamodernism together with a webzine in 2010. Currently they are busy with an international research. In this project they are documenting the latest trends and tendencies in current affairs together with contemporary aesthetics. As most of today’s art can no longer be explained in terms of postmodernism they came up with a new term of metamodernism. We can see it as a reaction to postmodernism and its slow demise.

“The prefix 'meta-' allows us to situate metamodernism historically beyond and epistemologically with and ontologically between the modern and the postmodern. It indicates a dynamic or movement between as well as a movement beyond.”(13)

Luke Turner – artist and metamodernist

Hairbath, 2010 (collaboration with Nastja Rönkkö)

(13) Robin van den Akker, Timotheus Vermeulen
METAMODERNIST MANIFESTO by Luke Turner

/// 1. We recognize oscillation to be the natural order of the world.

/// 2. We must liberate ourselves from the inertia resulting from a century of modernist ideological naivety and the cynical insincerity of its antonymous bastard child.

/// 3. Movement shall henceforth be enabled by way of an oscillation between positions, with diametrically opposed ideas operating like the pulsating polarities of some colossal electric machine, propelling the world into action.

/// 4. We acknowledge the limitations inherent to all movement and experience, and the futility of any attempt to transcend the boundaries set forth therein. The essential incompleteness of a system should necessitate an adherence, not in order to achieve a given end or be slaves to its course, but rather perchance to glimpse by proxy some hidden exteriority. Existence is enriched if we set about our task as if those limits might be exceeded, for such action unfolds the world.

/// 5. All things are caught up within the irrevocable slide towards a state of maximum entropic dissemblance. Artistic creation is contingent upon the origination or revelation of difference therein. Affect at its zenith is the unmediated experience of difference in itself. It must be art’s role to explore the promise of its own paradoxical ambition by coaxing excess towards presence.

/// 6. The present is a symptom of the twin birth of immediacy and obsolescence. The new technology enables the simultaneous experience and enactment of events from a multiplicity of positions. Far from signalling its demise, these emergent networks facilitate the democratisation of history, illuminating the forking paths along which its grand narratives may navigate the here and now.

/// 7. Just as science strives for poetic elegance, artists might assume a quest for truth. All information is grounds for knowledge, whether empirical or aphoristic, no matter its truth-value. We should embrace the scientific-poetic synthesis and informed naivety of a magical realism. Erroneousness breeds sense.

/// 8. We propose a pragmatic romanticism unhindered by ideological anchorage. Thus, metamodernism shall be defined as the mercurial condition that lies between, beyond and in pursuit of a plurality of disparate and fragmentary positions. We must go forth and oscillate.
7. Farwell nostalgia and retro futurism

"Wherever one expected breakthroughs, wherever the mechanisms of the past would be uncovered so that they might be used to construct the future, there one would only find deep sleep." (12)

Modernity has lost its meaning and what it used to represent. Nowadays it is more a reflection of postmodernism. Retro futurism has brought together the irreconcilable: nostalgia and future. Instead of arts and fashion reflecting the current technology and development they have become an exact image of what one once imagined the future to be. As humans we have a strong attachment to our past and ideals we held before. The longing to recreate the past is so intertwined with our desire for the future we can no longer see the difference. The advancement in technology, speed, aerodynamics and corporeal expression always had a promise of unlimited growth and progress. They express our everlasting desire for a new and improved world. The last image to overcome is space age aesthetics of once imagined future whose aim was to expand to the reaches of unknown. The meaning of future now is actually a stylistic term and merely a reference to the plastic world of 60ies lifestyle. It was clear then how the future would look like; it was spaceships, nuclear power and plastic pop. However over time these images are fading and falling apart. For a long time we have trying to reconcile the coziness of 19th century and the sensual withdrawal of modernism by reinventing Retro Futurism.[7] In spite of its familiar feeling; "Retro-futurism is nothing more than an aesthetic feedback loop recalling a lost belief in progress, the old images of the once radically new." (13)

Now it seems we have reached a point in time where we need to rediscover new forms and new ways of thinking. Therefore until we establish these new forms we are deemed to be stuck with retro futuristic shapes and style as melancholic images portraying the desire of our own future.

(12) / (13) Niklas Maak
/// Conclusion

“WHAT IS NEW IN THE WORLD? NOTHING. WHAT IS OLD IN THE WORLD? NOTHING. EVERYTHING HAS ALWAYS BEEN AND WILL ALWAYS BE.” (14)

Some great minds say the future as well as everything else in the universe already exists, thus it only waits for us to choose what we want to see this time. According to that vision all the “stuff” in our world is simply the result of things that already exist changing form. Therefore nothing is ever created or destroyed; it barely changes form to recreate itself. In fact our future already exists as a wave of potentiality; all we as creative minds need to do is focus on its manifestation. If we are to believe the quantum physics we as conscious beings are not merely observers of our universe, we are co-creators, maybe even the cause of all creation. To be more precise, merely by our conscious observation we are bringing “things” into existence. Whether we choose to believe this hypothesis or not one thing is sure, a thought/idea precedes the physical manifestation of creation. Everything that exists originated from a thought, an idea and is therefore the result of a quality of consciousness or thought. Thus whenever we wish to create something new we first get an idea about it. As it seems ideas are infinite and therefore we can say our creative potential for expansion is just as infinite.

In this paper I have researched into different areas of past, present and future of fashion. I have begun with nostalgia, a sentiment so very dear to each of us; a longing for past ideals and familiar paths. Stemming from the uncertainty of the future it gives us something to hold on and thereby avoid the feeling of uneasiness. However soothing the nostalgia can be, by holding on to it too tightly it can prevent us from seeing the infinite creative potential we poses.

Later on I introduced retro futurism as a current trend in fashion. By fusing the stylistic visions of the past with future technologies we are trying to have the best of both worlds. We can see this fusion as a kind of solution attempt for overly nostalgic sentimentality and complete futuristic alienation.

(14) Sai Baba
In the part about the shadows of past, creative journey and radicalism in fashion I write about how impossible it seems to create something without referencing it to the past. We tend to look into the future with the eyes of the past. As much as we wish to look at it with a pair of fresh eyes it seems it is almost impossible to do so. We are extremely conditioned by the past experiences.

In the chapter about innovation, future and embrace of technology it becomes even clearer that to create something out of nothing is impossible. Therefore we can say all the ingredients we need for the creation of future already exist. In some paradoxical way there is nothing new under the sun! According to filmmaker Kirby Ferguson everything is a remix. By copying, transforming and combining we create.

In my opinion up to about year 2000 fashion has been more or less an endless repetition of things we had already seen. Designers are seasonally recycling past and transforming it into future. However I believe things are taking a new direction, particularly since Hussein Chalayans technologically advanced and conceptual fashion.

To answer the question from the beginning of my research where are we heading, I would have to say we are entering an exciting period in our human as well as creative evolution. The advancement in technology as well as our rising of conscious awareness signifies an opening of endless possibilities for creative endeavor. We are bound to vary between past and the future, however we are also capable to go beyond it and explore the unknown.

Therefore as metamodernists say let’s oscillate between a modern desire for sense and a postmodern doubt about the sense of it all, between a modern sincerity and a postmodern irony, between hope and melancholy and empathy and apathy and unity and plurality and purity and corruption and naïveté and knowingness; between control and commons and craftsmanship and conceptualism and pragmatism and utopianism, but most importantly let us go beyond it all!
/// References


/// Recommendations

