

**CEASELESS ALLURE OF FEMMES-FUTURES:
FASHION IMPACT OF THE SCI-FI FILM HEROINE**



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FASHION IMPACT OF THE SCI-FI FILM HEROINE**

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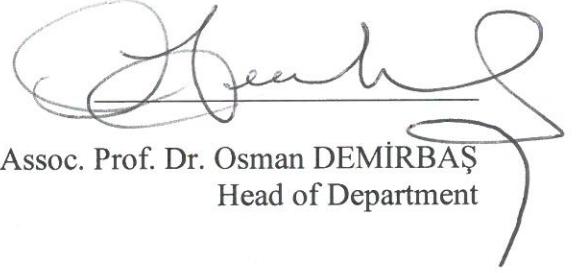
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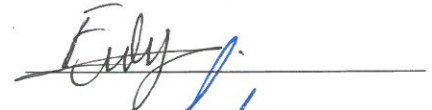
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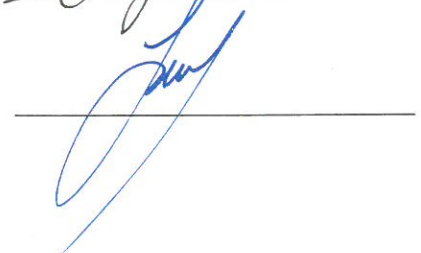
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ABSTRACT

Fashion and film have been going hand in hand since the early days of cinema. In particular, there is a distinct connection in terms of design between fashion and iconic sci-fi movies. This interaction has transformed the way femininity has been perceived through design, and how this relationship have resonated in the contemporary fashion collections. This manifestation of female body as a living, breathing “form of art” rather than a static object on screen is going to be explored by two separate, yet connected perspectives from the early and late 20th century: Baudrillard’s Simulacra and Simulation theory and Volt’s Futurist Manifesto on Woman’s Fashion. In accordance with the desire-oriented and progressive character of fashion, Volt’s Futurist Manifesto on Woman’s Fashion initiates the emboldening and expressiveness of female form. Based on this idea, female body is subject to visual empowerment constructed with the expressive materials and shapes. Through cinema, this approach reaches to masses, followed by the contemporary fashion which pursues to liberate, elevate and embolden the female form. The mutual language of films and fashion collections underscore the feminine strength as a visual perception by design elements they encase. Thus, this study will explore fashion impact of sci-fi movies through iconic heroines on screen. While doing so, references from cultural theory will be incorporated. Also, I’ll seek explanations regarding the female presence as sci-fi heroines and how this phenomena has become an issue of identity through the tool of fashion. Tracing cross-pollinating sci-fi inspirations that are inscribed into garments as solid materials with the guidance of multifaceted views suggested by cultural theorists, this study bridges the ‘ceaseless appeal’ of sci-fi aesthetics with the bodily transformations that contemporary fashion offers.

Keywords: Sci-Fi Costume, Futuristic Fashion, Fashion Thinking, Contemporary Fashion

ÖZET

Moda ve sinema, sinemanın başlangıcından beri iç içe olmuş kavramlardır. Özel olarak, tasarım bağlamında moda ile bilim kurgu filmleri arasındaki belirgin ilişki, modanın şekillendirilmesinden öte, kadın bedeninin tasarım aracılığıyla algılanışını, ve buna istinaden güncel modayı da değiştirmiş ve dönüştürmüştür. Kadın bedeninin statik bir ekran objesinden ziyade canlı, nefes alan bir sanat formu olarak görülmesine olanak sağlayan, Volt'un Kadın Modasına dair Fütürist Manifesto'su (1920), ve Baudrillard'ın Simülasyon ve Simulakrlar'ı (1981) bu çalışmaya yön veren referanslardandır. Modanın yakinen ilintili olduğu 'arzu odaklılık' ve ilerencilik, Volt'un manifestosu tarafından öne sürülen kadın figürünü dışavurumculuk ve cesaretle ortaya çıkarırken gücünü tasarımın sunduğu potansiyelden alır. Bu fikre dayalı olarak, kadın bedenini görsel olarak güçlendirme arayışı, dışavurumcu malzeme ve formlarla gerçeğe dönüşür. Sinema yoluyla ve kostüm aracılığıyla, bu yaklaşım görsel olarak kitlelere ulaşır hale gelir, güncel moda da bu potansiyeli kullanarak, tasarım ile kadın bedenini özgürleştirme, yüceltme ve cesaretlendirme yolculuğuna devam eder. Çalışmada incelenen seçilmiş filmlerin ve moda koleksiyonlarından örneklerin, feminen gücü tasarım yoluyla yansıtmakta ortak bir dile sahip olduğu öngörülmüştür. Bununla birlikte, bu filmlerin modaya olan etkisi, kültürel teoriler ve tüketim kültürü merceğinden de incelenecektir. Tasarım analizleri ile desteklenmiş bu moda teorisi keşfini yaparken, bilim kurgu kahramanı olarak kadın varlığının moda perspektifi aracılığıyla nasıl kimlik meselesine dönüştüğü de incelenecektir. Çalışma kapsamında *Çapraz-polenleme* ilişkisine sahip bilim kurgu ve moda kavramları, incelenen tasarımlar aracılığıyla somut hale gelirken kültürel teorisyenlerin moda kavramına dair doğrudan veya dolaylı olarak sundukları görüşlerin de kapsama alanında kalmaktadır. Çalışma, bilim kurgu estetiğinin bitmeyen cazibesi ile çağdaş modanın sunduğu beden dönüşümü arasında teorik bir köprü kurmaktadır.

Anahtar Kelimeler: Bilim Kurgu Kostümü, Fütüristik Moda, Moda Teorisi, Çağdaş Moda

Dedicated to my dear parents,

Dr. Bahar Gürsoy and Dr. Cengiz Türkmén



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CHAPTER 1: INTRODUCTION

In this thesis, the reciprocal influence between sci-fi cinema and contemporary fashion will be examined in light of fashion thinking, cultural theories and design research. Cinema and fashion, two areas of culture industry that have been hand in hand since the beginning of cinema, have pushed each other to move forward throughout the decades, and the design aesthetics they contained have been references for one another. The study will initially draw an introduction of how cinema and fashion influenced each other. Followingly, I will examine how this interaction relates with conceptual framework of cultural theory in association with fashion, then I will explore the phenomena of science fiction movie heroines and the impact of them in contemporary sartorial practices.

Looking closely, the sci-fi heroine discourse has been subject to a range of topics, from feminist debates, to image and consumption, cultural theories and popular culture, other than fashion. My argument gets enriched with the support of these literature, projects an expositional design analysis and aims to contribute to the field of fashion studies. In this respect, after introducing the interaction of cinema and fashion in the second chapter, I will focus on clarifying the reasonings of cultural theory regarding fashion thinking the third chapter, also examine the image and identity notions within fashion created through the phenomena of sci-fi movies. Also within this study, it will be revealed that how this impression created a new scope in seeing female body on screen in correlation with certain materials that pushed the boundaries of wearability. Before I move to the conclusion, I will exemplify how this phenomena has evolved into a staple story within fashion, supported by case studies.

In the scope of this dissertation, it will be traced how has a screen-born archetype been transformed into a perennial influence for fashion in many different forms to come. This study is only a beginning to me as a designer/researcher to keep exploring this discourse both in theoretical and practical sense, and hopefully will act as a base of my future fashion explorations, both in theory and practice.

1.1 Argument of the study

This thesis study argues that the heroine archetype which has been a sci-fi film staple for long have a deeper meaning within fashion, as it has been a ceaseless inspiration that formed a phenomena per se. There is a visible correlation between sci-fi movies and fashion. Sci-fi movies provide ceaseless inspiration derived from the films into fashion through visible forms and elements. Beyond the conceptual and theoretical analysis, I will also define the productional and material aspects of the concept that is linked to contemporary fashion. This concept was appealing enough to spark an interest to be investigated through a multidisciplinary approach that utilizes references not only from fashion studies, but also fashion communication and cultural theory. Additionally, this phenomena is linked to numerous cases regarding identity and archetypal entities within fashion, which some will be covered. Being grounded by this multifaceted background, another step that will be taken is the examination of contemporary fashion practices of selected designers who have broadened the horizon of fashion with their experimental, innovative, state-of-the-art creations, initiated by their fascination of sci-fi aesthetics. Here are some of the research questions which this study will revolve around:

-How does the sci-fi heroine archetype played a role on the perception of visual empowerment of women?

-What is the impact of fashion on the way that we perceive feminine power?

-What are the visual elements of design sensation sci-fi heroine has created?

-How this phenomena has evolved into a fashion realm per se? How does it relate with celebrity and material culture, and cultural theory?

1.2 Aim of the study

To explore and exemplify the meaning behind the sci-fi film heroine aesthetic and the perception it has created in fashion throughout the 20th century, which had an ongoing influence. The argument will be grounded through the literature review based on the reciprocal interaction between film and fashion, that is followed by a theoretical base in order to support the study and examination of selected case studies that will embody thus conclude the study.

1.3 Scope of the study

This study encompasses a media and image based fashion exploration which may spark potential work regarding technological revolution to contribute to or initiate future fashion studies. As I will discover through my literature review; costume discourse in movies and their aesthetical reflections on contemporary fashion will be examined with the support of the evaluations by fashion historians and theorists, fashion archivists and cultural theorists. In addition, iconic designers who had bold, creative mindsets to take directional steps in fashion in order to materialise futuristic renditions they envisioned, will be explored through their selected works regarding the subject. In this respect, material and shape experiments to expand the premises of wearability are also included in this study. Without designers who explored further possibilities of materials in terms of the realisation of wearable discourse, sci-fi

narratives in fashion would not be complete. The time span this study implicates begins from 1920s and touches upon various movies and fashion references within 20th century, with a slight extension to 2000s. Even though many movies were mentioned partially to highlight some examples and facts, the major focus of the study is –in chronological order- Metropolis (Fritz Lang, 1927) , Barbarella (Roger Vadim, 1968), Blade Runner (Ridley Scott, 1982) , Fifth Element (Luc Besson, 1997) , and Matrix Trilogy (The Wachowskis, 1999-2003) . In an interesting opposition to the linearity of the movie timeline, their reflection on fashion can be observed as a non-linear context occurring in varying instances back and forward, be it directly or subtly referenced creations. It will be seen in the study that how these forms and narratives are incorporated into fashion practices through the visions of various designers who had their focus on exploring the otherworldly in wearable spectacles.

1.4 Methodology

Literature-based qualitative analysis on film and fashion interaction, fashion thinking and cultural theory, followed by exploration of film heroines through their costumes will form the base of this study. It is then strengthened by the juxtaposition of two contexts: non-linear visual story which iconic costumes have accumulated and created within fashion realm, and also non-linear, yet perennial impact they have on contemporary fashion practices. The methodology which I pursued aims to reveal the complex and sinuous relationship between film costuming (sci-fi as specific to the study) and the fashion system that holds identity and image as vital elements to it. After going through the movies and highlighting the characters and costumes that sparked up my interest to the subject, the bridge to the contemporary fashion will be built through examinations of specific collections, materials and practices that are in association with sci-fi aesthetics. Along with this pattern, there will be case studies that aggregate issues and questions regarding the progress of female characters on

sci-fi film and their transformation into inspiring fashion entities through the power of costume. This cross-pollinating approach allows us to analyze the relation of cinematic wardrobes with identity and fashion, furthermore yields the study to explore a co-existing concept through a multidisciplinary perspective.



CHAPTER 2:
UNDERSTANDING THE MEANING OF THE INTERACTION
BETWEEN FILM & FASHION

“Fashion and film are gloriously intertwined.”

(Munich, 2011, p.9)

Film and fashion have a reciprocity which leads them to feed and elevate each other. The influence they share leads them to move further with imagination. The fashion impact of moving image arguably has a high potential to move the imagination of its enthusiasts. Not only the image is more comprehensive due to the motion, it also allows the viewer to fully indulge in the story and the character, with costumes being a strong element in terms of remarkability. More than the visual fascination it brings, it allows the viewer to dream and desire, to the extent of material means, and that's when the desire-orientedness of fashion comes to play. The viewer who gets deeply influenced by their visual experience, thus the story and the character, starts to imagine the further possibilities of the visual world it offers, eventually think of themselves as a part of it. Fashion creates a gateway to sartorial embodiment of the desired realm from the screen.

According to Anne Hollander, motion picture has expanded the possibilities of various ways of portraying the dress and the wearer. It is an aggregation of visuals that makes the viewer perceive the dress not only through the wearer and the context,

but also through all kinds of motion which they use their bodies, whether they're dancing or walking, or more.

What is the first thing we recall when we think about a movie? What about our favourite character, or a character which we recognize as "iconic"? What is the first thing we remember about them, and what makes them "them" in our visual perception? The answer to these questions would come from the visual motivation of movies and what they have given to fashion, thus costume design is a vital element in creating the remarkability of the story and characters. Behind every remarkable character, there is a precisely curated wardrobe. Whether the costume is exceptionally flamboyant or entirely blending into the cinematography, costume design is the crucial foundation of the immersive charm of films. Costumes do seamlessly fuse with the identities of characters; what a character wears on the screen often seems invisible unless the viewer focuses on the outfit in particular, it is a layer that feels 'natural and transparent' (Munich, 2011). Though it is a layer as carefully crafted and intricately constructed as with much importance as any other component within the film production. According to Stutesman, costume design is not only a phenomenon that belongs to cinematic process, rather it has become a prominent element that brought change to the international economies. (Stutesman, 2011, p.18) Cinema can be deemed as one of modernity's, -and even postmodernity's 'messengers'. The relationship between fashion and film contains layers of meanings- aesthetic, commercial, political. Sometimes film inspire fashions even where no one would have expected them to catch on (Munich, 2011). It is notable that Lenin recognized film as "the most important" of the arts because it is the most persuasive, as Stutesman quoted (Munich, 2011, p.18). To investigate cinema and fashion together uncovers the fact that the connection of two cultural elements leads them to mutually enhance each other in both material and aesthetical sense. "Look", as described by Elizabeth Wilson, is what we see as we navigate through the radiant magazines as a prominent part of the appealing system of fashion. (Wilson, 2003) On the other hand, look in a film indicates to an assemblage of visual signs in dress that orients the viewer by its simultaneous strangeness and familiarity and, at a glance, expresses meaning. Film offers fashion to the masses and is an avenue to its

democratization. For fashion, movies are a gift that keeps on giving. (Munich, 2011, p.10)

In order to convey the influence timeframe of my work, I would like to point out the directional power of history in understanding the meanings of today, as Rocamora cited Evans (2000:104) 'Historical time, drawing on Walter Benjamin, is not something that flows smoothly from past to present but is a more complex relay of turns and returns, in which the past is activated by injecting the present into it. (Rocamora, 2015)

The directional impact of films on fashion remained perpetual ever since 1911, the year that saw Paul Poiret filmed his mannequins parading at a lavish party he had staged to promote his new collection. (Butchart, 2016) The synchronicity between fashion and film sparked during the Golden Age of Hollywood, right on the same period when renowned couturier and fashion surrealist Elsa Schiaparelli declared, "What Hollywood designs today, you'll be wearing tomorrow." Though this statement was made around 1930s, apparently its validity remained present through all times, and eventually stretched into what we call contemporary fashion today. Stressing out the reciprocal interaction between costume and film, as Edith Head suggested, costume designers must remain 'middle of the road' (Bruzzi, 1983:97) as they are not, as confirmed by Vance-Straker, 'just doing fashion- they're doing characters, building energy, portraying a slice of real life' (1991:15). On the other hand, some argue that costume assimilates bodily signifiers into character, but body as a whole engulfs the dress' (Gaines, 1990, p.193)

Since the turn of the 20th century, the film industry has played a key role in the advancement and representation of fashion. The way iconic characters that have been dressed in sci-fi movies had a high influence on the future-infused contemporary fashion design and shaped the futuristic vision within fashion significantly. Although the number of science fiction films that inspired fashion in terms of futuristic aesthetics is vast, I will conduct my study by including some case studies that encompass both costume and fashion. Towards the non-chronological exploration of my approach, I have limited the timespan I work on to 20th century, with a slight

extension to the early noughties. The time span of the movies that are subject to investigation through this study starts from 1927, the year Fritz Lang's *Metropolis* was released, and extends to the first half of 2000s, which saw *The Matrix* trilogy by the Wachowskis.

Thus, the fashion predictions spanning seventy years of sci-fi cinema ranging from the Art-Deco aesthetic of *Metropolis* (1927) to the eye catching and vibrantly extravagant futuristic aesthetic of *The Fifth Element* (1997) or the dystopian, shady and striking synthetic aesthetic that is the perfect outcome of the synthesis of 1940s film-noir and tech-infused futuristic costuming of the tech-noir classic *Blade Runner* (1982).

I decided to base my investigation particularly to the 20th century because it saw the drastic changes and inventive steps in the journey of the film costume design from its inception until the 21st century; design dynamics evolved simultaneously with the progression of film technology through the decades. The discourse of costume design has a strong impact on crystalizing this evolution by means of memorializing the visual imprint of films for the masses, and therefore plays a major role on identifying stories with strong characters personifying contrasting visions and speculations about the future.

The 20th Century experienced the birth and evolution of costume design for motion picture. The vital reciprocity between dress and film has been in place since the rise of the cinema. Roots of fashion design, industrial design, and cinema overall can be traced to an earlier time, yet cinema as the 20th century medium, was introduced publically by the Lumière brothers' short films in Paris in December 1895. While early cinemascope was so rudimentary as to lack the role of custom design which also was more likely to be fashion, collaborative interaction came alive within the 20th century. Hollywood saw many iconic designers and couturiers, each individually represented the classic cinematic glamour that peaked during 1920s and 1930s yet marched on until the 1960s cultural revolution without cease. Even today, the red carpet styles highly associated with the celebrities are reminiscent of the classic looks of Hollywood costume design as they were back in the first half of the century.

Adrian and Clare West, as the early examples of classic Hollywood costume designers, were recognized as great creative forces in 20th century *haute couture*. Their works were vital for the classic, elegant Hollywood wardrobe. Also, they were the first ones to outstrip the French hegemony on haute couture and establish the American version of it, and fashioned the screen of Hollywood both commercially and artistically. It is even argued that, Adrian once commented bitterly about his designs went to Paris through film, then were stolen by French couturiers and presented to the US as their own creations. Along with Adrian, the designers of early Hollywood era were quite vocal in their defense of American fashion over Parisian alternatives and influenced the public to ‘rethink which continent to imitate’. (Stutesman, 2011, p.19)

While couture was having its golden era on the screen like this, cinema portrayed women as the subject of illusive beauty -- whether goddesses, mistresses, or a damsels in distress. With the rise of sci-fi, however, the roles of women expanded into action heroines by way of portrayal as soldiers, warriors, cyborgs – projected even in multiples. Before sci-fi became a commercial genre, it was highly unlikely that a woman would gear up in futuristic attire to transform into a cyborg or a sexy heroine and defend her country or planet to champion a humanitarian or political cause. Heroines in sci-fi movies are quite a popular subject that has been widely discussed over years; yet any advantages of the female body evolving through the costume design field was likely to invite a feminist controversial backlash. In her article *Sidelining Women in Contemporary Science Fiction Film*, Marianne Kac-Vergne contends the genre as pushing aside the presence of women. Kac-Vergne defends her argument -- that sci-fi is a genre widely based on male fantasies and anxieties -- strictly from her feminist perspective. Naturally, her reason for the evolution of cinematic portrayals of women as active heroines in the 1960s and 1970s is the impact of second-wave feminism. It is a fact that this vision of female independence foreseen by Volt in the 1920s resonated in female sci-fi costuming as well, reflecting the consciousness of female power entwined with self-confidence, fashioned by industrial sensation. This mindset is very distinct in Thierry Mugler’s work, as I will explore in the related chapter, 4.1.

The power to create futuristic icons in the present is precisely what makes the interaction of sci-fi and fashion so fascinating. For instance, both science-fiction and fashion involve conceptualizing, imagining, creating -or re-creating- the world in which they co-exist. Though they might be deemed two separate entities, they are highly interconnected; sci-fi and fashion go hand in hand to propel one another towards new levels of expression. Without such interaction, both realms would not be charged with transformative power to define newness.

As the close of the second millennium progressed forward, curiosity for the future and space gained momentum. This resonated in the film industry, peaking in the global excitement generated by the 1976 release of *Star Wars*, combining new technology with epic adventure. Books like the 1970 *Future Shock*, by the futurists Alvin and Heidi Toffler, and Marilyn Ferguson's 1980 *The Aquarian Conspiracy* introduced new ways of speculating about the future, generating a curiosity that found its way out of text and into the visual. This quest for the unknown is how sci-fi cinema was elevated out of its genre and into the mainstream. Motion picture is a versatile medium: any visual means serves to further the progress of enlivening a concept on its passage from dream to desire to design, as an infinite loop. Furthermore, the motion picture is the visual medium that makes a holistic impression on the audience through its method of light projection, the chief supporting element that transforms visual perception and realize once-visualised imagery through an immersive impact by means of a darkened theater.

Dreams relay the future. Both cinema and fashion exist to actualize the dream, whether past or present, and inspire the next generation to project a new tomorrow made fertile by dynamism of the interaction between them. Without each other, both worlds would not be as exciting. Science fiction is a genre that offers an extensive spectrum allowing us to dream and speculate about the future. The far-reaching vision of sci-fi heralded by *Metropolis* is also broad in standing out beyond the other film genres in the simultaneous embrace of art and design. My curiosity regarding the interaction of future-influenced fashion and sci-fi film was peaked by its cross-disciplinary potential extending into new mediums. The eternal wonder of humankind

towards future have ceaselessly resonated in every creative discipline we can imagine and even those not yet invented.

As of the next chapter, I will divide the background of the study in artistic means. The inspiration pathways I will look to solve could not be imagined without the transforming initiative of far-reaching mindsets of futurism and surrealism. As I am bound to explore how the fascination of speculative worlds created a whole realm in fashion, next and third chapter will be broken down into two main sub-chapters to initiate the understanding towards artistic and theoretical framework which the study will be based on.



CHAPTER 3: CULTURAL THEORY & FASHION

3.1 Artistic Background

3.1.1 First Futurists and their Fashion Approach

The notion “futuristic fashion” is not as long-established as the *fashion* itself. The boundaries of fashion began to be pushed in terms of surreal, otherworldly and state-of-the-art kind of sensation after the second decade of the 20th century, with the pioneering designs of Italian futurist Giacomo Balla in 1914 and the border-destroying Surrealist Movement of the 1930s that placed iconic artists such as Dali at the same ball with tastemaker designers such as Schiaparelli. Despite the Surrealist taste for the Freudian dream material, the future-infused fashion did not become a widespread *cause célèbre* until 1960s, when the Space Age aesthetic bringing forth the drastic shift in perception of Stanley Kubrick’s *2001: A Space Odyssey* (1968) was all the rage.

As if intending to launch himself in the decade, 1920 was the year that Vincenzo Fani, known as Volt, torpedoed his groundbreaking *Futurist Manifesto of Women’s Fashion*. His treatise sets the tone for fashion dictates to come, championing ‘boldness’, ‘genius’ and ‘economy’ over the fashion’s monotonous sobriety reigned in for so long by expensive and cumbersome fabrics of natural and predictable textile

materials as well as the domination of the *haute couture* laden figures of the rich over the fashion scene.

In this respect, parenthetically, I would like to mention Yves Saint Laurent's seminal contribution to fashion, as Marella Agnelli states:

“To Saint Laurent goes the credit for creating the look (or should we say the essence) of our time, and also for being one of the first, if not the very first, to reproduce that look, like a work of art, in order to make it accessible to a wider public...fashion took a big step into the future, leaving behind the remote, elitist character it ‘had’ had in the past.” (Coffman, 2014:16)

This statement was made by Agnelli as a commentary contribution for the exhibition catalog of Diana Vreeland's "Twenty-five years of Yves Saint Laurent", an act of perpetuating the myth of the designer, who can be considered as a latter disciple of Volt's approach in achieving 'liberation' and 'innovation' into fashion through woman body. Speaking of Yves Saint Laurent in this respect, his iconic, widely-celebrated series of dresses, 'Mondrian' (1965), became a hit for their graphic look achieved by color blocking and most importantly, flattery of female form through geometric abstraction, which is highly in association with *Futuristic Manifesto in Woman's Fashion*. Volt was calling for a dramatic break with the past by way of celebrating the new, urban and industrial. Even today, the impact of this manifesto delivers a ceaseless inspiration for the 'allure of the femmes-futures'.

“We will transform the elegant lady into a real, living three-dimensional complex, and in woman, we can idealize the most fascinating conquests of modern life. Every woman will be a walking synthesis of the universe” proclaims Volt as he ferociously flings his lightening bolt against the established fashion system (Braun, 1989) After instructing his readers to become “daring” in the second paragraph of his manifesto, he proclaims how far the futurists can go in thinking women's fashion to create:

“...illusionistic, sarcastic, sonorous, deadly, explosive attire: gowns that trigger surprises and transformations, outfitted with springs, stingers, camera lenses, electric currents, reflectors, and so enliven the machine-gun women, the radiotelegraph antenna women, the airplane women, the submarine women, the motorboat women.” (Volt, 1920. Roma Futurista)

The target of Volt’s rebellion is the long-established hegemony of raw materials such as silk and leather, yet his attack extends to the designers with a proclamation to abolish symmetry along with the “poverty of conception” associated with then-current styles. His idea is that fashion is an art form, like architecture and music, and has the value of an art piece, and therefore needs to be freed from monotype materials and shapes. In this respect, he unleashes creativity throughout the century with his call for fashion-creating industrial materials such as paper, cardboard, glass, tinfoil, aluminum, ceramic, rubber, fish skin, burlap, oakum, hemp, gas, growing plants, living animals and automotive parts. A decade later, Volt’s awakening sparked futurist painter Tullio Crali to do the first futuristic fashion illustrations of the early 1930s. (Fig. 3.1 , 3.2)

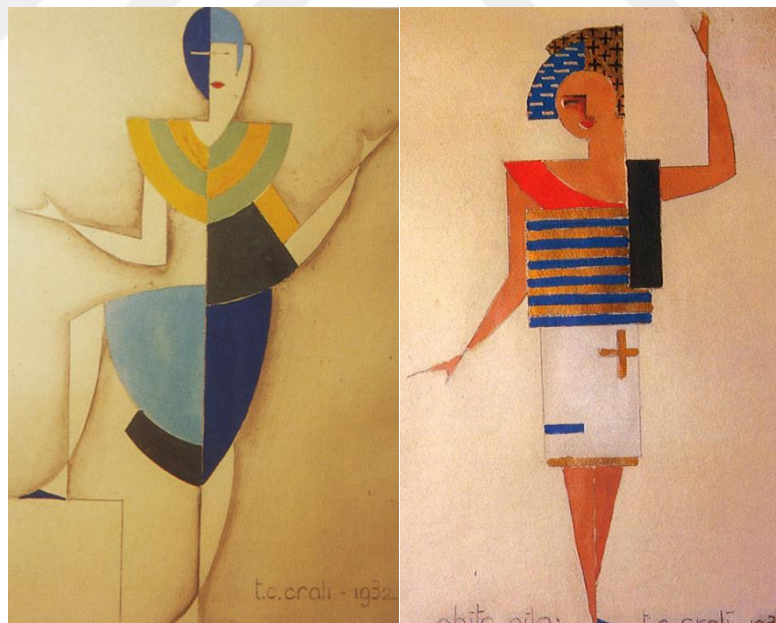


Fig: 3.1, 3.2: Dismountable Dress, 1932, Battery Dress, 1933,
Tullio Crali

Meanwhile, a mere glance at the illustrations of the contemporaneous futurist painter Fortunato Depero reveals an influence in the graphic vision with Fritz Lang, the director and of the sci-fi masterpiece *Metropolis* (1927) that was to serve as the standard for the art house sci-fi film of the future.

Volt's manifesto established the Futurist vision of clothing design by way of physically extending the borders around fashion by the most direct means possible: expanding the materials of creative expression by making the industrial wearable. This liberation pushed the boundaries of shapes and expressions undoubtedly broadened the horizon on the future of fashion and costume design, which served to lighten the passage of cinema shaping tech-inspired fashion in sci-fi costume design. Through Volt, fashion was pushed into the utilization of industrial materials once considered non-wearable.

Up until the roaring 1920s, fashion was strictly a response to the necessities and anxieties of social status, wealth, vanity and such notions. Yet, the Futurist proclamation that the woman's figure no longer be concealed under cumbersome clothing was to catalyze the roaring twenties decade in which the flapper costume – with its representation of glorifying the confidence and motional liberation of woman body would appear to be fashion's response to the *Futurist Manifesto on Woman's Fashion*. Volt's challenge meant that fashion, and therefore women themselves, take charge of delivering freedom to the expression of the female body as an art form, visually altering it for the sake of graphic taste, as well as art and play. This clearly meant making fashion ready for futurism, a movement intent on *motion* as a reflection of the excitement generated by constant progress towards an illusive end. He endeavored to incorporate art, architecture, deconstruction, asymmetry, industrial materials and futurist extravaganza into womenswear. He goes quite far by expressing his desire of creating '*machine-gun woman, the radio-telegraph antenna woman, the airplane woman, the submarine woman, the motorboat woman*', and demands the expressiveness of female body through design, and more, creating sarcasm, sonority, sensation, explosiveness.

Progress towards the unknown, gaining in excitement along with leaps of perception, is precisely the challenge of science fiction. The pursuit of these notions of motion, excitement and constant progress is built into the structure of costume design for science fiction: innovative shapes and materials, high-gloss or metallised shiny surfaces, thrilling iridescence, ‘muscular’ colors as defined by Giacomo Balla (Raynor, 1986) and color-block patterns.

Industrial structures and materials made wearable by way of tech-infusion answers the question: “Why does science-fiction costume design go hand-in-hand with futuristic approach to fashion design?” On the other hand, Volt’s expresses his futuristic ideals not only on materials of design but the woman’s body:

“There is no need to fear that in so doing (embracing the aesthetic of Futurism) the female silhouette will lose its capricious and provocative grace. The new forms will not hide but accentuate, develop, and exaggerate the gulfs and promontories of the female peninsula. Art exaggeration. Upon the feminine profile we will graft the most aggressive lines and garish colors of our Futurist pictures. We will exalt the female flesh in a frenzy of spirals and triangles. We will succeed in sculpting the astral body of woman with the chisel of an exasperated geometry!”

3.1.2 Surrealism, Deco and Glamour: Fashioning the perception of future

Due to my pursuit of exploring the evolution of futuristic realms in fashion, before moving on to the chapters about theoretical implications, here I would like to incorporate the magnificent leap that Surrealism have created in women’s fashion. In *Fashion & Surrealism*, lavishly illustrated with references of artist-designer collaborations, mentions their obsessions with body parts, the transition between the real and the artificial, and the theatrical abstraction and ambiguity of forms and

symbols that are still strong influences today, not only for fashion, but for other creative fields as well. The love affair between Surrealism and fashion began in Paris of the 1920s when Surrealist artists experimented not only with fine arts, but with photography, film, and costume design. (Martin, 1987, p.1) This relationship signaled fashion's rising fascination with the otherworldly, as it will be epitomized through the references of fashion and cinema that I am bound to explore.

The grand epoch of early cinema was largely built on the sculpting of shadow and light to create legends out of women evoking sexual intentions, which explains the allure of Marlene Dietrich's unobtainable allure created by her mentor, Joseph S. In contrast to this cliché that Dietrich wore to death, the new horizon that sci-fi films open up on how female power is perceived, being fashioned visually by the game-changing design of the futuristic costumes. Such emphasis on a highly stylish realm of designing the figure as well as the character expands the present capabilities as well as the future of women gaining self-empowerment. Far from existing as unrelated visual output, powerful and strong images on screen filter into the patterns embedded in the collective unconscious regarding the reputation of women.

3.1.3 Postmodernism, Film & Fashion

In this chapter, sci-fi film and fashion analyses in association with postmodernism will be explored. According to Susan Hayward, sci-fi is a future-present that is imaged for us. Many sci-fi narratives are linked to ideas of city-space, alienness, sexuality and disease. In each of these categories, the body is central. (Hayward, 2000, p.139)

Baudrillard and Jameson are two cultural thinkers who have drawn focus on postmodernism. The conceptions of Baudrillard and Jameson on postmodernism can be spotted in *Blade Runner*. According to Bruno, Rachel is a perfect example of a simulacrum because she does not imitate human emotions but rather simulates them, undoing the distinction between a real human being and a bad copy. (Bruno, 1987)

Constable draws an emphasis on Jameson's definition of postmodern pastiche¹ in Ridley Scott's 1982 tech-noir classic drawing inspiration from Greek, Roman, Egyptian styles, primarily by means of set design. Borrowing also from the classic film noir, the 1982 release with its fully integrated aesthetic projects into 2019 while establishing a cinematographic model for the 1980s sci-fi film. Within this uniform style, the Blade Runner costume design, like that of the sets, also carries reimagined elements of Greek, Roman, and Egyptian styles into cyberpunk style complying with the Jameson's definition of postmodern pastiche, being an aesthetic of quotation, that incorporates dead styles, attempts a recollection of the past, of memory, and of history. (Bruno, 1987, p.67)

Daniel Bell, an American sociologist known for his contributions to the study of post-industrialism, was one of the earliest commentators on postmodernism. According to Bell, something like a postmodern condition arose when the utopian ideals and lifestyles associated with modern artists began to be diffused among populations as fashion, lifestyle and consumer choice (Constable, 2004).

Extending Bell's idea to our topic bridges the quest for contemporary fashion transforming from a determinant tool -- to express political, social, ideological stance as well as the struggle to exist for underclass -- into endless options of identities in a fast-paced momentum of excessive accessibility and multiplicity. This brings us to Andrew Hill's view of postmodern pastiche within fashion: "Clothing is no longer associated with the type of social hierarchies it once was". (Hill, 2005, p.73)

Analyzing the meaning of postmodernism as a cultural movement reflected in the fashions of the period, we can understand the activities within this movement are divided in multiple modes; *Pastiche, Bricolage, Intertextuality and Ambiguity*. (Barker, 2012, p.402) Further in this scope, the ambiguous and fluxional nature of modern fashion are described from many perspectives towards its relation with postmodernity. In *The Fashion System*, Barthes argues that "Fashion dissolves the

¹ Jameson is highly critical of our current historical situation; he draws a dystopic picture of the present, which he links with a loss of our connection to history, and that we are left with just a fascination of present. According to Jameson, postmodernity has transformed the historical past into a galore of superfluous stylization which can be commodified and consumed.

myth of innocent signifieds, at the very moment it produces them, it attempts to substitute its artifice...its culture, for the false nature of things; it does not suppress meaning, it points to it with its finger.” (Coffman, 2014:14)

Malcolm Barnard brings a wider perspective into the meaning of postmodernism in fashion, utilizing the theories from Barthes, Baudrillard, Deleuze, as well as Marxist perspectives, even a notable amount of them primarily generated on the very subject of fashion. As Faurschou mentions Baudrillard, fashion is the epitome of the cynical survival of capitalism. It is the celebration of a perverse, fetishized passion for the abstract code, at the expense of any collective investment in symbolic exchange. (Faurschou, 1988, p.83)

Pastiche is performed as an ode to a master work. Intentionally or not, this can result in mockery, when the reference (as opposed to the far more subtle reverence) is clearly revealed on the latter work; with a conscious intention that goes beyond inspiration, pastiche is what happens when the source is quite recognizable. *Bricolage* is when multiple and anonymous works that have been around for a long time are combined to create new forms, meanings and purposes. As Barker states, bricolage describes the re-ordering and recontextualization of objects to communicate fresh meanings (Clarke, 1976, p.177) According to Barker, objects that already carry sedimented symbolic meanings are resignified in correspondence to other artifacts in a new framework. When juxtaposed, bricolage allows the work to create new narratives with the mixture of references (Tom Sachs’ Chanel surfboards, fig.3.3) whereas pastiche is the direct appropriation of an existing work of art (Mike Bidlo’s appropriation of Duchamp’s famous found object, the urinal signed M. Mutt), reflecting the same meaning.



Fig.3.3 Tom Sachs, Chanel Surfboard, 1999

Intertextuality is based on playing with existing signs, a gesture that would be meaningless if displayed alone, without the context of comparison with the original.

Despite the obvious clashing, “multiple” is key to creating a voice between material and meaning in intertextuality this is made explicit in Madonna wearing a crucifix as a rebellious gesture while singing *Material Girl*. Finally and most prevalent, ambiguity is a more subtle postmodernist creation which can lead to sharp contrasts as forms that appear similar on the surface create confusion as they gather together.

One of the most successful examples of these postmodern practices in fashion are the renowned designers John Galliano and Alexander McQueen. As the mavericks of the post 80’s era who broke down the boundaries between fashion and art by way of altering perception, not only for the wearers but for the audiences of their fashion show extravaganzas in which bodies, faces as well as runway settings were transformed to push emotion by way of their astonishing visions and bring fashion to a new -- or perhaps even ultimate -- level.

Examining the relation between fashion and architecture in scope of postmodernism, Coffman states that, general disciplinary observations suggest that the temporal length attributed to architecture and its production is one of status, while fashion constitutes speed through its rapid seasonal cycles. Extending this juxtaposition into the construction of a film aesthetic through set and costume design, when explored through the lens of production, impression and temporality, express a clashing yet a harmonious relationship that resonates with the postmodern era. A key Coffman case study is Viktor & Rolf's 2010 Spring/Summer collection, the aptly titled *Cutting Edge Couture* which suits the Italian Futurist proclamation of speed through materiality, intended to twist perceptions through the rapid, relentless distortion of traditional clothing shapes. In this respect, she highlights the avant-garde aesthetic that Viktor & Rolf developed from the 90s. Viktor & Rolf earned the nickname the 'Siegfried & Roy of couture', (Duggan, 2001, p.244) in coexistence with their techniques which corresponds them with their Fluxus predecessors, Dada performers, and Surrealist artists. The duo notably refuses to accept the superficiality of fashion by offering products of "consumption and delectation, concept and contemplation" (Martin, 1999, p.115) also might be seen as an opposition to the superfluous nature of postmodern fashion.



Fig 3.4 & 3.5: Viktor & Rolf's 'Cutting-edge couture' Spring 2010

In *Techno Fashion* which repeatedly addresses the sci-fi and fashion interaction in different and comprehensive ways, the meaning of futuristic fashion practices are widely examined with the vision built through technologic developments. Quinn, in naming the pioneering designers renowned for fusing their fascination with futuristic visions of technology and space into the female figure, reveals that these individual discourses were deeply influenced by sci-fi film. This connection sparks a curiosity between technology and the artistic potential of fashion coming alive with the sci-fi costume. The message of technology creating the future of woman's full liberation expressed in these outfits worn by female heroines leads to an investigation of the evolution of the female body on screen shaped by endless possibilities that technology has to offer.

3.2 Theoretical Basis of the Study

The impact of Postmodernism and Simulacrum on the creation of contemporary collections inspired by iconic sci-fi heroines requires an investigation between the connection of these movements. As mentioned earlier, to expand the theoretical meaning of these connections, I've examined many sources investigating the theories within fashion discourse, and these names are interestingly turn out to be the most frequent ones appearing in most of those sources: Baudrillard, Barthes, Deleuze and Guattari. Of course there are many others referring to them or extracting and reforming ideas on a new sequence, accordingly or independently, such as Jameson, Lacan, Derrida, Foucault, but prior group appears concomitantly in general within theoretical contexts of the fashion realm. Their perspectives regarding fashion and consumption are widely discussed in Rocamora and Smelik's 2015 book *Thinking Through Fashion: A Guide to Key Theorists*. In this chapter, I'll further discuss their frameworks and how do the thoughts they've initiated contribute to the theoretical pattern of fashion's kinesis in correlation with science fiction costuming, which serves to material culture not only by visual mediums, but commodities of fashion.

Roland Barthes was the first to apply semiotics into fashion and 'develop a structuralist analysis of the 'grammar' of the system' (Rocamora, 2015, p.12) with his 1967 book *The Fashion System*, and followingly expanding his studies into all kinds of expressions of popular culture in *Mythologies* (1973).

Gilles Deleuze, a French philosopher aiming to come up with new concepts as a vitalist and materialist thinker (Rocamora, 2015, p.27), was analyzed by Anneke Smelik arguing that concepts such as 'becoming', the 'body-without-organs' and 'the fold' can illuminate the discourse of contemporary fashion. Deleuze explains the process of *becoming*, for instance becoming-woman, becoming-animal, becoming-machine, as a continuous process of creative transformations (Deleuze & Guattari, 1980), and this approach is quite parallel with the mindset of my study.

As narrated by Rocamora (2016, p.16-17), Lipovetsky argues that in contemporary society the grand narratives of modernity have been replaced by the logic of fashion and consumption (2005:11-12). This was an idea that Baudrillard is also partaken. He suggests that the postmodern condition has thus been celebrated as well as criticized for its flexible identities and free floating signifiers; *a game that fashion is particularly adept at playing* (Baudrillard, 1993) Baudrillard is one of the most prominent thinkers of post-modernism, with his approach of blending neo-Marxist, psychoanalytic and post-semiotic linguistics insights to develop a theory of consumption based not on the satisfaction of desired image as a symbol. Efrat Tseelön analyses the meaning of fashion as seen in the European history by utilizing Baudrillard's three orders of signification of objects from a referential to a self-referential system. (Rocamora, 2016, p.29)

According to this analyses, the first order of the pre-modern period is based on imitation, as I will later indicate to the imitation system within fashion discourse. This order presumes dualism in which 'appearances *reflect* reality', and clothes index social hierarchy. (Tseelön, 2015, Ch. 13) The second order, as I have mentioned before, is the promethean mode of modernity which is based on production, emphasizing mechanization and urbanization, thus mass-production integrated in fashion, as well as the industrial materials made legit, opposedly to the formerly nobility-reigned almost bluenosed structure of fashion. According to Tseelön, consequently, people were able to claim a status which did not belong to them: that is where appearances 'mask' reality. (Rocamora, 2015, p.21). Lastly, the third order of post-modernity, as discussed by Tseelön, is based on simulation: appearances no longer are linked to underlying reality. They stop signifying and substitute communication with seduction. They become a playful spectacle of artifice and signs that no longer signify anything, as when religious or national symbols are appropriated for their aesthetic, not symbolic value. In fact, at this point, appearances *invent* reality. (Rocamora, 2015, p.21) Right at this point, I would like to recall Madonna wearing a crucifix and has its meaning altered in not quite as a religious declaration, instead legitimizing it as a mere aesthetic symbol which completely erases its initial meaning. When this approach is reflected to the sci-fi influenced

contemporary collections, we see something more than just space and technology fascination: these influences are so much blended in other components like commercial design codes that takes desire as central to it, and the bricolage or pastiche approach designers follow deliberately or indeliberately, so the initial meaning as a costume gets faded, and transforms into reality as a tactile commodity product.

As additional issues linked with this study, sexuality and beauty is also a prominent part of the discussions about the female existence in sci-fi film, and on screen of course. Not merely intended to be a notion to satisfy male gaze, the feminine attractiveness through fictional realms within sci-fi caused numerous debates, be it from the viewpoint of feminism, art, postmodernism, fetishism etc. Lapsley and Westlake (1992:36) makes this sharp analysis which would leave one ruminating on their former thoughts about the ‘realness’ of the female sex appeal on screen: ‘all these beautiful women are simulacra’ (Bruzzi, 1997, p.18). This statement is an opposition to Lacan’s idealized woman who possesses perfection and pure beauty, which is seen as a ‘barrier masquerading the reality that underneath the surface there is nothing’ (Bruzzi, 1997, p.18)

As Paul Sheehan puts it, Baudrillard states that signs are only the representations themselves, mere simulations of concrete reality (Sheehan, 2004, p.30). He is referring to the postmodern concept that a sign referencing a material reality beyond itself will serve to distort, disguise, and finally replace that reality. This brings about the question of the sign regarding the physical issue of costume discourse in sci-fi movies: if these movies are simulations of speculations about future, then what do we have to say about their costumes? Furthermore, if the contemporary collections discussed here are a collage of these simulated simulations, how are they interpreted into contemporary fashion scene as materials of reality? Once again, as Baudrillard describes in his text *In the Shadow of the Silent Majorities...or The End of the Social* (1978), in the absence of the “real”, there is only “hyperreal”, which is not a heightening or distortion of the real, but a “meticulous reduplication” executed with such “macroscopic hyperfidelity” as to efface all signs of its counterfeit status. Therefore the hyperreal is produced by the abolition of distance between the real and

its representational double, thereby eliminating all referentiality in the process of trading the 'hyperreal' for the real. Without reference points, how can we distinguish the real from the artificial? This is the question regarding costume design as simulacrum, signs of the femme future yet to come.

Barthes, being one of the key theorists of fashion, takes up the semiology of fashion highly comprehensively. He suggests distinctions between the real, the written and the imaged garment that is useful for cinema's oscillating dialogue with couture (Bruzzi, 1997, p.17). According to his identification, each item of fashion has three differing structures: 'first technological, second iconic, the third verbal'.

"The body and clothing are interconnected in that they give life to each other: "It is not possible to conceive a garment without the body ... the empty garment, without head and without limbs (a schizophrenic fantasy), is the death, not the body's neutral absence, but the body decapitated, mutilated."
(Bruzzi, 1997, p.31)

This depiction by Stella Bruzzi intersects with Barthes's definition of signifier, which can be thought as fashion here, that the image (and fashion image) would be meaningless without the signifiers which make the meaning of the image. Here the image is the sci-fi characters, but what makes them a much attractive and much-imitated discourse is the identity they possess and costume is a vital part of it.

The theorists I particularly investigated worked on developing mindsets towards understanding the dynamics of fashion as a material culture driven by creativity. Also, as Rocamora indicates, the continuous process of creative transformations is what Deleuze and Guattari address by *becoming*: For example becoming-woman, becoming-animal, becoming-machine. Becoming implies different way of thinking about human identity and the way one is dressed: not rigid and fixed from cradle to grave but 'fluid and flexible throughout life'. It has a lot to do with the expressiveness of body and identity through fashion. If we think about the material culture based on fashion, and if we are to consider it as a whole system of co-existing

layers, female body is a vital part of it to come to real life from the screen. Now I will proceed to the case studies that solidify the theories and concepts I have been exploring. I will examine five different phenomena regarding fashion identity in correlation with sci-fi females on screen and the aesthetical perception of female power they have created in various forms. As I have also mentioned in the methodology part, following sections will enrich and support the previous concepts I have discussed.



CHAPTER 4: CASE STUDIES

4.1 The Metallurgy of Femme Power: From Metropolis to Fembots of Mugler and Sorayama

I selected the 5 of most iconic 20th century sci-fi cinema for this study, meaning that their style had the greatest influence on femme futures in both on the screen and fashion. The greatest example of this lasting effect is *Metropolis* (1927), released just after the first quarter of the century and is still continuing to inspire contemporary fashion today. Numerous designer collections are driven by the influence of this masterpiece, from Thierry Mugler to Riccardo Tisci for Givenchy, Nicolas Ghesquiere for Balenciaga, Alexander McQueen, John Galliano, Iris van Herpen, and more. Mugler, as identified as a ‘showman’ who went on to design costumes for the movies, distinctively utilized “scalpel-cut and aerodynamic details” (Review on Mugler’s Fall 1995 Collection, *Vogue Runway*). Further described as “silvery cyborg get-up”, which was distinctly inspired by the iconic metallic costume of Maschinenmensch of *Metropolis*, been later famously photographed by Helmut Newton, was revealed on the catwalk when the model shed her black floor-length coat. (Below, Fig.4.1)



Fig 4.1: *Thierry Mugler's Fembot Suit, moulded metal & perspex, 1995*

Characterized as “frightening and tantalizing image for the dawn of the Internet Age, and a suitable end for this list of the nineties” Mugler’s Fall 1995 couture show was one of the most unforgettable fashion shows of the 90s. With *Metropolis* paving the way, there was a steady stream of iconic sci-fi films transcending the genre while influencing fashion for the rest of the century. These included: *Barbarella* (1968), *Blade Runner* (1982), *The Fifth Element* (1997), and *The Matrix* (1999).

This steady stream of influence raises some key questions that have been overlooked by film critics. Primarily, we may ask why fashion is moved by science fiction films to create the most groundbreaking collections? Viewing fashion from the perspective of cinematic influences, we have material evidence that the most trailblazing and astounding designs in contemporary fashion are inspired by sci-fi worlds. What drives these collections to be inspired by speculations about the future?

In fact, looking through the fashion lens leads us to reexamine our concept of future. I worked on opening up this issue in the upcoming chapters. In regards of female

presence in futuristic narratives, though, beginning from *Metropolis*, there is always a case of exposition of woman body. Costumes are highly stylized interfaces that make us perceive them as heroines. Their costumes being an inseparable part of them, when investigated in light of this, become their ‘armors’. When this equation transforms into reality, that is the point where industrial materials and figure altering silhouettes come into play. Utilization of ‘unusual’ materials rose through space and future fascination, being female body as the expression layer of it, leads the way to designing the heroines.

The wild fashion of *The Fifth Element* has little in common with a streamlined Futurama of *Star Trek* or scavenged grunge of *Mad Max*, but all three basic visions of future clothing have one thing in common: in an industry where costumes are increasingly bought off the rack or rented from wardrobe suppliers, sci-fi costume designers almost always create their clothes the old-fashioned Hollywood way, from scratch. This fact makes *Fifth Element*, with costumes designed by Jean Paul Gaultier, one of the most prominent designer-wardrobe movies of 20th century. *L'enfant terrible* of the Paris fashion scene created a fashionista appeal for *Fifth Element* that was so global that fashion researchers from Sweden to China were intent on examining the multiple aspects of the movie's vision on futuristic fashion.

With such international evidence, we can clearly see how Volt pioneered the path on shaping the concept of ‘cyborg women’ and how they came to life with the interaction of art & design in the sci-fi film. When the Space Race influences were booming in the sixties fashion scene, Paco Rabanne became one of the most popular designers putting the uncommon materials in Volt’s manifesto into practice with his blockbuster dresses. Andre Courrèges was also popular in the space inspired fashion of that era, revealing that influences between fashion and sci-fi film travel both ways with his inspiration on Hardy Amies “mod-meets-space cadet” costuming for Stanley Kubrick’s *2001: A Space Odyssey*, with stewardesses appearing in bright color-block and streamlined space suits.

Released just after the first quarter of the century, *Metropolis* was a masterpiece that provided tremendous inspiration for science-fiction movies to follow. Cinematographic references in urban design, vehicles, lighting and product design can be easily traced to *Metropolis* from *Blade Runner*, whose main character Maria remains at the forefront of fashionable cyborgs, paving the way for the femmes-futures to come. Even after 80 years, the visual resonance of *Metropolis* on woman's fashion is significant.



Fig. 4.2 & 4.3 : Creation of Maschinenmensch in *Metropolis* (left) and Balenciaga's Spring 2007 Nicolas Ghesqui re collection (right).

There is no doubt that *Metropolis* was the pioneer in sartorial transformations of metals and metallurgic principles into woman's fashion. In *Metallurgic Fashion: Sartorial Transformations in Changing Techno-Mediated Worlds*, this initial inspiration and pioneer in utilizing metals as garments triggered the movements of further 'metallurgic' fashion applications throughout following decades, in different forms. As one of the most recent solid transformation of *Metropolis*'s vision, in not

only in revealing the fembot concept, but also delving deep into the distinction between ‘hands’ and ‘machine’ in the process of making fashion, New York’s MET Costume Institute launched Manus X Machina exhibition in 2016, under curation of Andrew Bolton. With 170 ensembles dating from early 20th century to today, the exhibition showcased a number of pioneer designers including Iris Van Herpen, Nicolas Ghesquiere, Hussein Chalayan, Alexander McQueen, and more. The exploration of unusual materials with both hand and machine techniques came to life in this exhibition, yielding the way from dreams to reality in the vast array of wearable forms. Through this exhibition, the intro line of Metropolis is in fact gets translated into fashion: placing fashion as the centerpiece (mediator) associated with heart, though rather than distinguishing, connects hands and machine to create wearable art from imaginative minds in search of solidifying otherworldly sartorial transformations. This is not the only exhibition MET Costume Institute hosted in sense of otherworldly, fantasy fashion. Superheroes: Fashion and Fantasy, held in 2008 showcased a vibrant collection that attracted the crowds. It was an exhibition where the metaphorical and symbolic bond between fashion and the notion superhero(ine) notion were explored. Movie costumes, avant-garde haute couture, high performance sportswear that revealed how the superhero served as a prominent metaphor for fashion, as well as expressing its ability to transform and empower the human body, thus woman body in same context. The categorizations were made according to the themes per se, as taking the superheroes as its central driving force, and catalyzed discussions revolving around superheroism as a bold expression in fashion. As the lead curator, Andrew Bolton pioneered putting together a richly illustrated book with the same title as the exhibit. In this book, the chapter *The Armored Body* reveals the perception altering impact of the armored look associated with invulnerability and invincibility, which eventually transformed into a matter of fetish in the postmodern realm. As Bolton argues, armored body acts as a metaphor for our social reality, in which the distance between the body and technology is fast disappearing. Both metaphors find resonance in the work of Thierry Mugler, Dolce & Gabbana, Pierre Cardin, Nicolas Ghesquiere, and Gareth Pugh, (Bolton, 2008, p.99) as well as Alexander Mc Queen who I will further explore in the upcoming chapters. These designers, in their embracement of the

spectacle of the armored bodies, have altered the mortal frailties of human flesh. Pisters further explores the contemporary designers that have incorporated metals into their designs, including Paco Rabanne's dresses of linked metal pieces, Alexander McQueen's harnessed models that are subject to bodily transformations, turning them into 'posthuman bodies' as depicted by Justyna Stepień, and Iris Van Herpen who have secured her reputation into the 2000s as 'fashion alchemist' as defined by Suzy Menkes.

Speaking of the inspirational patterns behind the sci-fi inspired collections, I would like to refer to metal as a base material. The iconic figure of *Mittendorf's Maschinenmensch* in *Metropolis*, which was actually 'sculpted' rather than sartorial construction, pioneered the use of metal defining woman body on screen. Concomitantly, this visual direction emerged in woman's fashion in various forms throughout decades, beginning from sleek Art Deco, peaking in the Space Age aesthetic of the 1960s, transformed into "scalpel-cut, aerodynamic" (*Vogue*) fascinators in the 1980-90s by Thierry Mugler, and rendered into numerous forms through the turn of the 20th century. In 1980s and 1990s, Mugler took fashion into a vast array of tech-sexy silhouettes. As I've covered the second phase of Volt's futurist manifesto, just like one of the sub-headings which reads as 'Daring': Mugler had a fiery desire to create '*machine-gun woman, the airplane woman, the motorboat woman*'. (Volt, 1920. Tr.: Emily Braun) Two decades after Paco Rabanne's metallurgic designs, he used direct references from automotives, and incorporated them into female body. Mugler was a master at creating spectacles. Daring and edgy as he was, he was very much in influential interaction with another spectacular artist who was obsessed with idealised, mechanised female form, Hajime Sorayama. Mugler collaborated with the renowned corset maker Mr Pearl², so the series of metal and perspex corsets were born. (Fig. 4.4, 4.5, 4.6)

² A spectacular corsetier who made an impact in fashion from late 20th century to 21st century. His work is notable among designers such as John Galiano, Alexander McQueen, Thierry Mugler, Vivienne Westwood and Jean-Paul Gaultier. He experimented with various materials, metal in particular being one of those. Mugler's 'Biker' corset in Fig. 4.5 created by Mr. Pearl and later worn by Beyoncé. According to Mr. Pearl, corsets create an empowering feeling, it's a protection to help you face the world (Allwood, E.H. 2016), as I argue in this thesis.



Fig. 4.4, 4.5, 4.6 Mugler's metal & perspex suits (Reference: Patrice Stable)



Fig.4.7: Mugler fembot ensemble, Sorayama & Mugler (left)



Fig. 4.8: Dolce & Gabbana Spring 2007 Metal Dress (right)

As Pisters have mentioned, the concept of metallurgy was introduced as a concept by Deleuze and Guattari in 1980 in their book *A Thousand Plateaus* when they argue that metal is the most important conductor of all matter; miners,

metallurgists and artisans are its first transformers and they deserve our attention. (Pisters, 2017, p.44)

As Vinken states in the fifth chapter of *Fashion Zeitgeist, Montana, Mugler: Myth*, every woman can be a superwoman, a streamlined super-feminine warrior, landed from outer space. The source of this fashion is the new female body invented in comic books- and on screen. The sharply outlined compact silhouette is the center around which everything revolves. The suggestion is of the invincibility of the perfect plastic body. The clothes feature gleaming metallic zips that open in one gliding movement or press-studs that click open and shut with automatic precision. (Vinken, 2005, p.90) The exaggeration and refinement of the silhouette is accomplished by solid fabrics, leather, plastic, metal, if not more, materials do not fall, but maintain their tension, while structuring the body into a rigid, mechanized state. As of the next chapters, this impact and its resonations will be seen in different forms through cases from film costumes to contemporary fashion.

4.2 Galactic Fetish: From Sixties to Noughties and beyond

Roger Vadim's *Barbarella* (1968) portrayed by Jane Fonda, is considered one of the sexiest creature of the galaxy, with a costume that remains a major inspiration for the designers today. Primarily remembered with its sartorial glamour, the film's narrative negotiates social anxieties emerged of the late sixties. With *Barbarella*'s costume design a standout within the production design incorporating elements from pop art, as well as the architecture and fashion in vogue during the sixties cultural revolution.



Fig.4.9 & 4.10 : Moulded and linked perspex statement layers worn on figure defining, second skin leotards.



Fig. 4.11 & 4.12: Ensemble and mini-cape made of chainmail, worn on black knit stretchy catsuit. On the right, ripped off as a result of the attack by evil children in Planet 16, where she crashed while on a mission.



Fig.4.13: Monochrome fur ensemble, pioneered the usage of fur in sci-fi fashion.

Elizabeth Castaldo Lunden explores Barbarella's wardrobe emphasizing the elements of style raising the film to its cult status, revealing that Franco-Spanish designer Paco Rabanne is repeatedly, though mistakenly, credited for the creation of Jane Fonda's on-screen parade of high-style costumes in the film. In fact, the man actually notable for creating fashion in the diegetic year 40,000 was French costume designer Jacques Fonteray. (Lunden, 2016) Rabanne's creative contribution in the film consists of only one costume. Based on archival research conducted in France and the USA, Lunden's article explores the role of Jacques Fonteray in the creation of the film's costumes while simultaneously debunking the popular misconception regarding Paco Rabanne's influence on the film's overall aesthetics.

Barbarella is one of the most important symbols of Space Age, with its impact on both fashion and film. As an iconic film, its impetus is undeniable -- not only in popular culture, but also in design fields. *Sci-Fi Costume Design in Movies: The Fifth Element, Barbarella, Star Trek* is an episode of documentary series Hollywood Fashion Machine by AMC (circa 1995) introducing the first part of the series with a descriptive analogy "A few films have taken this Sci-Fi Costume Design to the very outer limits of fashion..." The opening image is Barbarella, queen of the galaxy and "the most beautiful creature of the future". The iconic mod

appearance of Barbarella, as portrayed by Jane Fonda in her most sexually-driven role, the optimistic playfulness of the sixties converges with a new vision of industrial materials for garments, and suddenly we witness a high-gloss, frisky space adventure, an exhilarating futurama mixed with liberated feminine sexuality. Fonda's costumes, widely recognized as the creations of the innovative French designer Paco Rabanne, was pronounced the most fun sci-fi wardrobe of all times by Joseph Porro³. Clearly there was controversy about Barbarella's wardrobe; undeniably the title character in costume is what comes to mind when thinking of this film. The power of this femme future image carried the title to its cult position, with the costume design harboring many visual references from futuristic interior design, art and architecture. In fact, Barbarella incorporated revolutionary use of plastics and metals which deeply influenced Mod styles of the sixties. Hamish Bowles, the European Editor at Large for Vogue US, emphasizes the impact of Barbarella costumes and sixties fashion combining space travel and jet setting terminology: "Quintessentially late sixties Paris runway, the world seemed to be taking off in unimaginable, exciting directions and Paco Rabanne really responded to that tendencies with his extraordinarily forward-thinking sort of moonwalk clothes." (Bowles, 1998, Interview at AMC's *Hollywood Fashion Machine Part 1: Costume Design in Sci-Fi Movies*) Robert Blackman, costume designer of *Star Trek-Generations*, also praise the costume vision in Barbarella by referring to Rabanne: "This is the man who thirty years ago before anybody thought about linking metals together, and linking surfaces, linking materials that don't really necessarily conform to their physical form"⁴. Though Rabanne's misknown solo recognition on movie's costumes, it would be correct to say that Space Age fashions of that era wouldn't be complete without his creations. To scrutinize his high-gloss aesthetic, it takes us back to Volt's vision in 1920s: as Pisters puts it, Rabanne's handcrafted garments were art pieces, as he have experimented with hammered metal, knitted fur, aluminium jersey, paper, fluorescent leather, plastic and fiber glass that emphasized the modern postwar world and new ways of dress. (Pisters, 2017, p.46)

³ The costume designer for *Stargate* and *Independence Day*

⁴ Interview at the TV show AMC's **Hollywood Fashion Machine, Part 1: Costume Design in Sci-Fi Movies; The 5th Element, Matrix, Barbarella, Star Trek, Mad Max**, 1998

He is the first metal couturier, predecessor of “contemporary metal couturiers” like Manuel Albarran, Laurel DeWitt and Jack Irving who follow his vision in the contemporary fashion of today.

After exposure to Lunden’s research about Jacques Fonteray, such statements in the documentary as the following start to crumble: “Although Paco Rabanne failed to win even an Oscar nomination for his groundbreaking design, it's hard to imagine anyone outdoing his Barbarella costumes.” Strangely, the most skillful people in the field of costume design fail to provide Fonteray with the recognition he deserves and replace his name for the entire costume design of Barbarella with the fashion designer who only designed one outfit, Rabanne. Yet, this mistake only serves to highlight the smashing of borders between fashion and costume design. The Fonteray-Rabanne relationship can be likened to that of Tesla and Edison, in which the later takes credit for the former’s risktaking. The pursuit of new ideas whether in art, design, science or literature always involves risks and theft is just one of the hazards to putting oneself on the line for the sake of innovation. It takes a certain genius to venture so far into the unknown. Jean Paul Gaultier’s enduring fascination of sci-fi loomed out of his A/W 2009-10 Couture collection which comprised another iconic masterpiece, ‘Barbarella’ corset, named directly after the queen of the galaxy herself. (Fig. 4.14 , 4.15)



Fig.4.14 Look from Jean Paul Gaultier's 2009 Fall Couture collection screening *Barbarella*.



Fig 4.15 Close-up of *Barbarella* Corset, Gaultier exhibition, Brooklyn, NY
(Photo :Emil Larsson)

With its multifaceted, encrusted metallic structure which is an elevated take on futuristic feminine power, paired with an opulent peach-beige colored fur coat as an ode to the coquettish utilisation of fur in the movie *Barbarella* itself, it simulates the luxurious intergalactic sexuality that made *Barbarella* unique within both of film and fashion realms.

4.3 The Re-Defined Femme Fatale: Tech-Noir and the Sartorial Transformation of Modern Women in Power

Blade Runner became a standard for the sci-fi film, not only because of utilizing the new technology to fascinate audiences with sci-fi appeal regarding visions of the future, but also by evoking the retro elegance inspired by the iconic masterpiece, *Metropolis* (1927).

Blade Runner opened the high-flying decade of the eighties with one of the most admired sci-fi films which was also a fashion favorite. The allure of the fashionably clad replicants in a dystopian scene of Los Angeles in the speculative 2019, a step away from the development of contemporary society (Bruno, 1987, p.63), interestingly refers to the same year of this writing. Current Los Angeles may finally have a subway system but the landscape is not even close to the imaginings nearly four decades ago. However, a fascinating load of groundbreaking visuals that Blade Runner once delivered keeps on inspiring many fields of design, despite the fast encroaching time in which it was set in the future. The same matter of compressed time applies to Stanley Kubrick's *2001: A Space Odyssey*; no matter how much credibility on speculating the future is subject to become faded by reality, visual and artistic values take precedence over the concept of linear time.

Bruno, in pursuit of investigating the representation of narrative space and temporality in Blade Runner, refers to Jameson's argument of postmodernism. Jameson, examining postmodernism, argues that postmodern condition is characterized by a schizophrenic temporality and a spatial pastiche. He refers to Lacan to elaborate this argument, that 'schizophrenia is basically a breakdown of the relationship between signifiers, linked to the failure of access to the Symbolic.' (Bruno, 1987, p.62) This statement of him brings clarification to the aesthetical approach of Blade Runner, as I have mentioned in relation with *pastiche*: With pastiche there is an effacement of key boundaries and separations, a process of

erosion of distinctions. Pastiche is intended as an aesthetic of quotations pushed to the limit; it is an incorporation of forms, an imitation of dead styles deprived of any satirical impulse. Bruno further analyses the movie within the perspective of simulacra and simulation and its relation with postmodernism as I will discuss followingly. Though she refers to Jameson's framework in discussing the architectural approach expressed in Blade Runner, I would argue that the same approach applies to the fashion realm within the movie. Not only the architectural set that is confined to pastiche in Bruno's lines, as she emphasizes: "It is in the architectural layout of Blade Runner that pastiche is most dramatically visible and where the connection of postmodernism is evident." but also the costumes are subject to investigate as they are linked to the same context.

How might the female characters of Blade Runner fit within this postmodern extravaganza? According to Bruno, three characteristics of postmodernism and late capitalism arises in the costuming of this movie: Consumerism, waste, and recycling that have met in fashion, and "wearable art" of late capitalism to be added, as a sign of postmodernism. She argues that, costumes in Blade Runner are designed according to this logic, thus the "looks" of the replicants Pris and Zhora and some women characters in the background in the scenes at the bar and on the street, were designed based on this aesthetic. In light of Bruno's statement, I will subsequently examine the attractive replicants: Rachael, Pris and Zhora. These replicants are perfect "skin jobs", they look like humans, they talk like them, they even have feelings and emotions, which are the ultimate sign of human in science fiction. (Bruno, 1987, p.68) According to Baudrillard's view of simulacrum, it is "an operational double, a metastable, programmatic, perfect descriptive machine which provides all the signs of the real and short-circuits all its vicissitudes" (Baudrillard, 1983) Bruno further argues that, this explanation defines the replicants' nature and functions, and of course their potential of simulation perfectly. In *Simulacra and Simulations*, Baudrillard further declares that "The unreal is no longer that of a dream or of fantasy or a beyond or a within, it is that of "hallucinatory resemblance of the real with itself" (Baudrillard, 1983, p.142) The replicants here, perform such

‘hallucinatory resemblance’, based on their simulated reality which they look and act as ‘she’.

Pris, the ‘basic pleasure model’, is an immaculate representation of postindustrial fashion, that conveys exhibitionism and recycling. As the merciless and frivolous kind of replicant she is, she also portrays a fashionable resonance with her predecessors, the punks, as well as glam rock. Her character which was accentuated by her pitch black, exaggerated smoky makeup, comes as no surprise accompanying her ‘trash chic’ looks. The movie having been released at a date which falls as the junction of two major fashion movements of the time; Punk & Glam, screens a speculative scenery of the post-industrial and postapocalyptic decay of civilization, along with a synthetic dystopian taste carrying elements of ‘waste, recycling, consumerism’ (Milas, 2017) with a sense of powerful artistic vision that is bound to become a cult tech-noir futurama. Although Barbarella, besides sporting lavish furs in space, has anticipated the appeal of ripped-off outfit which delivers a post-attack ‘ad hoc’ sexuality to the heroine almost 15 years ago, Pris succeeded in driving ripped stockings and distorted black transparent layers into an even more iconic level, accompanying them with animal prints as well.

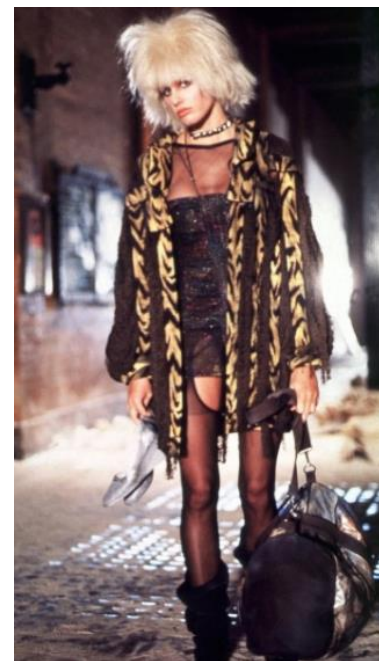


Fig. 4.16 , 4.17: Daryl Hannah as Pris, Blade Runner, 1982.

According to Bruno's analysis, Rachael reaches the state of 'simulation' perfectly. She is the most perfect replicant because she does not know whether she is one or not (Bruno, 1987, p.68) Rather than simulating her symptoms, sexuality and memory, she indeed experiences and realizes them. Rachael's styling takes its aesthetical approach from 1940s fashion, characterized by sharp shoulder silhouettes and hairstyles. Through Rachael's looks, we witness a revival of 1940's silhouettes transplanted into 1980's urban style. Her feminine *deux-pièces* and Hollywood-style iconic fur coat was trimmed and textured to make it updated into a level that is simultaneously futuristic and exotic. Michael Kaplan, the renowned Blade Runner costume designer, references Rachael's styling influence as Adrian, the famous costume designer of Hollywood, the chiefly tailored suits Adrian designed in the late 1930s and early 40s. Aside from the silhouettes that make these suits special, Kaplan borrows from Adrian a unique approach in combining different shades of suiting fabrics by hand to create one-of-a-kind patterns and textures.

Adrian is also renowned the exaggerated female silhouette comprised of broad shoulders, tapered waist, and narrow hips. According to Jessica Glasscock, the 1930s marked the introduction of the padded shoulder first used by the Italian couturier/fashion surrealist Elsa Schiaparelli. Strong shouldered silhouettes of the 1930s flattered the waistline by comparison, and persisted until Dior's New Look in 1947. Everything in fashion eventually cycles back and in just over thirty years Adrian's impact on the female figure was revived by way of Blade Runner for the decade of the 1980s. This resurgence was all the rage under the name "Power Dressing." Rachael's need for a power costume reflected the perfect time to style an iconic female character with a silhouette that would prove to be unforgettable within the world -- not only of cinema, but also costume design. 'Power Dressing' was a way to establish a woman's authority in a male-dominated work environment.

Rachael emerges on screen in the first of her iconic suits, a *deux-pièce* made of black silk and faux snake-skin (Fig. 4.18). Produced from a Charles Node sketch, this suit pays homage to the innovative means by which Adrian incorporated his beloved

animal skins into his designs. The influence on contemporary fashion began the following decade, and while many designers used exotic skins as a material for creation.



Fig. 4.18. Rachel's Adrian influenced costumes by Michael Kaplan.



Fig. 4.19. Alaia's Designs that resemble Rachael's costumes.

Of course, one of the shape masters of contemporary womenswear, Azzedine Alaia meant to be captured by the latter-day genius standing on their shoulders. Olivier Theyskens and Nicolas Ghésquiere pushed the boundaries of wild femininity with exotic skins and flamboyant looks, whereas Galliano is known for his successful blend of sartorial codes with otherworldly, lavish flair of glamour. In the same sense, Jean Paul Gaultier is one of the primary adopters of sci-fi aesthetics when he designs. His wild imagination, which often results as highly innovative and daring collections, have a distinct connection with the space and future fascination.

Especially in his 2009 Fall Couture Collection, Jean Paul Gaultier showcased a feminine, luxurious fashion cross-pollination, combining elements from Barbarella and Blade Runner, in which we can trace the visual elements through silhouettes, cuts, and materials. Having one of the models with make-up and hair almost identical to Pris (Fig. 4.21 and 4.22), these statements get more grounded.



Fig.4.20 , 4.21: Jean Paul Gaultier, 2009 Fall, Couture collection



Fig. 4.22 , 4.23: Close-ups from the same collection

Yet, what Alexander McQueen achieved was far more than just polished femininity; he wanted women not to only project impassive beauty, but to express anger, disturbance -- and simply “stand out and say it loud”, whether they are portrayed as aliens in an ethereal realm or underwater simulations, a part of utopia or dystopia, given the freedom to blend into the endless possibilities of fashion-simulated worlds. In his “Plato’s Atlantis” Spring 2010 collection, which Suzy Menkes called its catwalk show a “techno revolution” due to it being the first fashion show ever live-streamed online, his simulations of animal skins are so far out of the time, zooming far beyond his peers defying the animal rights protesters. Not only did McQueen generate over-the-top prints substituting for animal skin, he created incredibly intricate surfaces resembling rusty underwater remnants, reptile and alien scales, made of components such as multilayered textures of silk, printed organza, painted leather and more; a range of materials all employed to achieve the look of exotic animal skins.

As head designer of Givenchy in 1998, McQueen paid tribute to Blade Runner, by literally naming the collection as *Blade Runner*, significantly reimagined the catwalk as a scene from the 1982 sci-fi noir classic. Fashion archivist John Matheson have dedicated an entire Instagram account to McQueen, naming the account as @mcqueen_vault , which took McQueen enthusiasts by storm. Based on our Instagram chat with him, he confirms that this collection is purely iconic with the replicant heroines, blockbuster simulation of a simulation, and argues that it is one of McQueen's best collections. "To me, McQueen means visceral and creative emotion" he further expresses. Another reference highlighting this collection as one of McQueen's cinematic influences belongs to Peter Bowen from Bleecker Street Media. Bowen mentions Blade Runner's costume designer Michael Kaplan who created the iconic shoulder-padded suits expressing his idea as follows: All the designers who have been influenced by Blade Runner, only McQueen got it right. According to Kaplan, this Givenchy show was precisely done and original in its own right. Other people say they're referencing it, but I do not see anything interesting or new in the finished product." (Bowen, P., date unspecified)



Fig.4.24 Givenchy by Alexander McQueen, Fall/ Winter 1998
(Moodboard reference: martiriosway.com)

As mentioned above, Adrian's influence meandered and transformed from 1930s to 1980s as seen in Rachel's costumes, eventually revived in this collection, especially this blazer worth highlighting – that reflects the sleek geometry of art-deco style Adrian adopted through his surface applications.



Fig. 4.25 - Rachael's 1st suit

Fig. 4.26 – McQueen for Givenchy F/W '98

Here we start to think about simulacrum. John Galliano and Alexander McQueen, many were influenced by the original simulation of the costuming in Blade Runner, and by incorporating the Blade Runner simulations in their collections, the original reference was lost. Yet, common among the collections influenced by the film, cutting was mastered as an ode to the original, while carrying the original into the future via the simulacrum. On the other hand, Kaplan asserts in an interview that he typically does not get credit for inspiring designers with his work, unless he finds out:

“I remember being in a large newsstand and there was Italian Harper’s Bazaar. I had to do a double take because what was on the cover appeared to me to be a still from Blade Runner. I couldn’t figure it out, and then I realized it was a shoot of Alexander McQueen collection that was a homage to Blade Runner.” (Michael Kaplan, The AMC Documentary ‘Sci-Fi Costume Design in movies, circa 1995)

The Blade Runner influence extended far beyond Paris runways to resonate on many designer catwalks over the next decades. Speaking of how Blade Runner kept inspiring fashion, Raf Simons S/S '18 collection is a postmodern bricolage worth mentioning, featuring multiple inspirations from Blade Runner, Peter Saville for Joy Division and a touch of Asian references, which will be discussed further below.

Discussing simulacra and simulations within fashion and cinema, below image is a still from Blade Runner's sequel released as *Blade Runner 2049* in 2018, one year before the diegetic year narrated in the original 1982 Blade Runner. Thanks to CGI (Computer Generated Image) technologies in full swing in cinema industry, they re-created Rachael for the sequel, exactly in the same outfit she wore in the first movie back in 1982. This raises questions regarding the reality and simulacrum of Rachael, and that the original meaning is lost, since it's a literal copy of the copied image. Though in fashion sense, the primary element that creates the perception that Rachael is duplicated, or rather teleported from the past, is her iconic outfit, which is also computer generated based on the original.

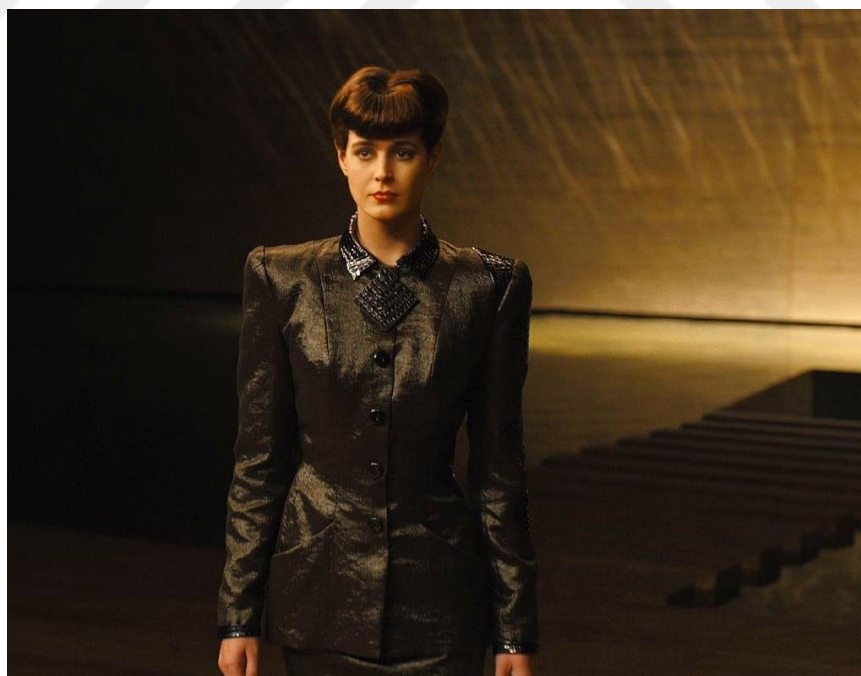


Fig. 4.27: Blade Runner 2049: Rachael's CGI Double

Since the mid-1990s, Alexander McQueen and John Galliano (designing for Givenchy and Christian Dior respectively) have earned reputations for fashion shows that read like sequences of dream images or fantastical visions., (Duggan, 2001) As a continuation to the part that I have discussed McQueen's fashion simulation of Blade Runner, here I will mention the subsequent sci-fi inspired collection of his. Released in the following year after his Blade Runner themed collection, Fall 1999 Ready-to-wear collection he made for Givenchy signals that his fascination with sci-fi from previous year remained dynamic. Though opened the show with a diagonally cut and textured fur jacket that recalls the iconic fur coat of Blade Runner's Rachel, this one not solely pays an homage to a single movie such as Blade Runner or any other in particular, but certainly combines multiple sci-fi references.

4.4 Rise Of The Androgynous and Fashion at the Delusional Age of Postmodernity

In 1997, Jean Paul Gaultier rose to the challenge of merging his fashion instincts with a stab at sci-fi costuming. His over-the-top confections for the Luc Besson sci-fi epic, *The Fifth Element* were as bold and daring as the creation of Leeloo as the main heroine of the movie. This visually-arresting sci-fi epic set in the 23rd century, has a very unique voice in costuming thanks to the genius of Gaultier. Noteworthy; he designed a total of 954 costumes for this futuristic epic. Joseph Porro frenetically expressed his ideas about Gaultier's work on *The Fifth Element*, simply saying "you couldn't wait to get to the next set and look at the next outfit" followed by Kym Barrett, costume designer for *The Matrix*, was effusive about Jean Paul Gaultier when commenting on *The Fifth Element* costumes: "To put Bruce Willis in an orange stretch t-shirt with no back, who else in the world could have convinced him

to do that?” (*Hollywood Fashion Machine*, AMC documentary, Part 1: *Costume Design in Sci-Fi Movies*, circa 1995)

Leeloo is a contrast to the heroines and androids covered up until this point: According to Rikke Schubart, Leeloo of *The Fifth Element* embodies a new kind of female action heroine. This is due to her naive, androgynous/ childish look in opposition to traditional, heroine sexuality which is based on high-gloss feminine seduction, despite her super sexy iconic bandage outfit by Jean Paul Gaultier, ‘L’*enfant terrible*’ of fashion. (Schubart, 2007, p.275)

Along with her almost gender-neutral, relatively more in motion and ‘digital’ looks, she was also different and unexpected by not only the ways she behave: manic, shaky and in-between, but also physically. She is beautiful in a new way, flat chested, almost adolescent, thin to the point of refusing classic femininity, and not there to seduce, but for a purpose. Being a new kind, she might come as a question of postmodern femininity, than just a futuristic beauty icon. On the other hand, it would be right to say that her body image goes parallel with the change of body ideals and “Heroin Chic” tendency of the mid-90s. Though she was represented much differently than other heroines, Leeloo remained as a perennial inspiration for designers, cosplayers as much as others did, if not more. Gaultier’s genius is an undeniable aspect towards Leeloo’s remarkability.

Paris-based, world renowned *l’enfant terrible* Gaultier, being responsible of the vibrant visual extravaganza of *The Fifth Element*’s wardrobe, brought in one of the most-iconic heroine costumes to the fashion world: Leeloo’s white bandage suit. Sleek, simple and streamlined, it is worn by the supreme being who embodies a site where these two worlds collide: The modernist (she is technology) and the post-modernist (she is virtual). (Hayward,2000, p.141)



Fig 4.28: Milla Jovovich as Leeloo in *The Fifth Element*, 1997

Wollen classifies Jean-Paul Gaultier as an ‘artist’. (Bruzzi, 1997, p.8) Having designed not only for *The Fifth Element*, of course, he has elaborated the perception of woman body through his mind-altering designs throughout sci-fi cinema, in movies such as *Kika* (Almodóvar,1993). “Gaultier’s costumes are both pure aesthetic displays and perversely functional, a complex blend often found in his real couture designs” (Bruzzi, 1997, p.11)

Last year before entering the new Millenium, *Matrix*’s Trinity is the more polished and perfected epitome of 90s minimal silhouettes. Inside the movie, aside watching her as a hyper heroine in sleek black high-gloss suit, we find ourselves questioning the reality we live in, through Baudrillard’s *Simulacra and Simulations*.

When we incorporate this mindset into fashion thinking, also in accordance with postmodernist cultural theorists, fashion reflects as an “ambiguity” concerning material culture. Thus it has transformed from being an escapist creative production to products of material culture’s escapist desires. Also with this approach, we begin to question the simulation relationships between film and fashion of the real world, as they simulate each other, eventually creating a world of simulacra altogether.

In association with the theoretical pursuit of my study, The Matrix is the most interconnected one since it directly references Baudrillard's "Simulacra and Simulation", correspondingly seeking answers to the questionings held against the system and controversies about reality, as well as reflecting millennial fears and hopes hold parallel with the role of technology. Costumes designed by Kym Barrett, the movie is at first place is recalled by the sinuous, utilitarian, cleric-inspired long black coats. Before The Matrix, dystopian aesthetics, speaking of sci-fi costumes, never been so minimal, monotonous, yet full of energy and character.



Fig. 4.29: Carrie Anne Moss as Trinity, as seen in Matrix (1999)



Fig 4.30: Trinity in black latex coat, Matrix Reloaded (2003)

John Galliano, during the period he was at the helm of Dior, shaped his Fall 1999 Couture show based on a galore of sci-fi inspirations, from Mad Max to Blade Runner to The Matrix, along with his unique perspectives embedded. The utilization of high-shine surfaces accompanied by exotic skins and exclusive cuts channel a cross-influence aesthetic in accordance with the style elements from these movies.



Fig. 4.31, 4.32, 4.33: Christian Dior by John Galliano, Fall 1999 Couture

Crafted in reminiscence of dystopian costumes as seen in *Mad Max* (1979) and goes so far to collide with the style codes of 1930, even elements from Victorian era, Galliano's design approach again falls into the category of Postmodern bricolage, speaking of the way he merges the past references skillfully and pursue a new meaning created through them. Though, aside the designers whose applications might be theoretically associated with Bricolage, John Galliano creates his own voice which can be identified by the nuance Pastiche due to his time to time application of mockery towards fashion.

In light of *Matrix*'s visual influence on fashion, Alexander Wang delivers his vision for Autumn/Winter 2018 as below, models sporting outfits characterized by ankle-length high-shine black coats, accompanied by the minimal pitch black sunglasses fashioned into sleek monochrome tech-chic style offered for the modern urban

woman who seeks to deliver visual power through her outfit. This situation comes as a visual proof that sci-fi costuming secured its place as a perennial influence.



Fig. 4.34 , 4.35: Alexander Wang A/W 2018

At the brink of the millenium, McQueen turned models into cyborgs equipped with LED lights envisioning a human as a circuit board. This approach appears similar to Mugler's creation, the plastic/metal suit which is a postmodern interpretation of the fembot *Maschinenmensch*. As another theoretical base to the female cyborg phenomena, Haraway's *Cyborg Manifesto*, a key postmodern text widely taught in many disciplines as one of the first texts to embrace technology from a leftist and feminist perspective using the metaphor of the cyborg to champion a socialist,

postmodern, anti-identitarian politics. Until Haraway's work, few feminists had turned to theorizing science and technology and thus her work quite literally changed the terms of the debate. (Garcia, *Macat Analysis of Haraway's Cyborg Manifesto*, 2018) This famous manifestation article by Haraway is seen as widely influential in terms of feminist perspectives, screening contributions to postmodern literacy.

Coming back to McQueen as one of the most influential fashion innovators of the period after 90s, and a great sci-fi fascinator, as narrated by Pisters, he utilized the medium metal widely in his groundbreaking collections, which are well-known with their transgression and transcendence of bodily norms, reshaping perceptions, or reworking human body in order to create a resemblance with aquatic creatures and aliens, by defying the normal from the mad and mentally ill (Pisters, 2017, p.49) What McQueen achieves through his design, the aim is not just the mere beauty, but the transformation of the perceptions, collective psyche, reshaped consciousness, pushed boundaries of fashion-thinking, *mediated through technology*. (Pisters, 2017 p.49) According to Deleuze and Guattari's definition of "Bodies without Organs", (Smelik, 2016, p.167) what McQueen does refers to it quite much, by the way his designs express a deep desire of liberation and transformation of the body, and possibly extend the functions of it beyond the organism, beyond the multilayers of oppositions between human-non human, self-other, human- animal, man-woman, organic-mechanic. Speaking of metal utilization on body as a design element, I would like to add Deleuze and Guattari's view of metals, which can also be linked with their utilization in fashion: Metal is neither a thing nor organism, but a body without organs." This view might form a base to question the utilization of metal in Metropolis which can be seen as the starting point of metal medium translated into female form, to be the point where "metallurgic fashion", -as Pisters defines it- started. As Pisters have defined Iris Van Herpen as a *fashion alchemist*, I would like to include her works which are linked to the movies included in this study. PVC vacuumed model below, is one of the stills from her 'performance', that is beyond a usual runway experience. Biopiracy, March 2014. (Fig.4.36 ,4.37) This one's

reminiscence of the artificial wombs in Matrix confirms her pursuit of sci-fi transformations into fashion.



Fig 4.36. & 4.37.: Iris Van Herpen's vacuumed models, "*Biopiracy*", March 2014, Paris Fashion Week

The visual reasoning and emotionality reflected here do follow a path towards the plasma-like liquid filled artificial wombs that humans reside in the vast dystopian cliff in *The Matrix*, which Neo finds himself in one after being suffocated by the metallic fluid that transformed and teleported him. Speaking of Van Herpen's innovative and experimental utilizations of unusual materials, as Pisters puts it, 'fashion alchemist' Van Herpen experiments with the following materials: Metal satin, burned copper gauze, magnets, silver Magiflex, metallic coated stripes, glass, calf leather, silver ECCO leather, silicone, mirror foil, iron filings, stainless steel, black glass crystals, photopolymer, resin, thermoformed acrylic, and these are only the ones given here, to particularly refer to the way how she extends the horizon of experimenting with 'originally non-wearable' materials in fashion.

4.5 Transformation Of Icons: Sci-Fi Dress Code as a Powerful Tool of Performance

In this section, I will identify how sci-fi aesthetic is used by the icons of pop culture as an identity transforming tool and explore sci-fi hybridity by design in this sense. In this chapter, I'll draw attention on the influential icons of today who repeatedly simulate sci-fi heroines with their own bodies, and use it as a visual empowering tool.

In accordance with contemporary fashion, these pop stars are obsessed with sci-fi aesthetics and simulate them in their shows very frequently to deliver the manifesto of feminine power.

“Her music videos are surrealist revels, her outfits could make Elton John blush, and her riffs on gender and sexuality have fueled rumors of hermaphroditism. Semiotically speaking, Lady Gaga is a walking court of the Sun King- and her uses of performance and identity drive some scholars wild” Elyse Graham, 2010.

Lady Gaga's performances always steal the show, not only aesthetically, but also by the message they deliver. Gender, identity and expressiveness is key. She would be named as a 'real-life heroine' by the masses she influences. Lady Gaga calls her fans 'monsters', and encourage them to embrace their flaws and aliennesses, and anything that makes them 'monsters' in crowds. She achieves this kind of leadership and impact with her otherworldly, outlandish, surreal performance looks, often shaped by sci-fi aesthetics. For the sake of the wholeness of her performances, she is completely open to wearing prosthetics, artificial limbs, techno-implants, living organisms, 'in-your-face' fetish, and many more.



Fig. 4.38: Gaga wearing Nicola Formichetti design ‘The Fire Bra’,
Toronto MuchMusic Awards, 2009

Fig. 4.39: Gaga wearing ensemble from Iris Van Herpen Fall 2012
“Hybrid Holism” collection

Along with Gaga herself, some other pop icons embody brazen femininity with the references they take from sci-fi, adapt it to mainstream pop culture, and take masses by storm. They are the mediators between the innovator designers and the fashion enthusiast crowds, the crowds usually are fans, fashionistas, marginalized ones, queers, ‘monsters’ as she names them, and all the post 2000s ‘species’ you can think of. Other than Lady Gaga, there are many more pop icons that worship sci-fi influence such as Bjork, Katy Perry, Rihanna, Beyonce, Kylie Minogue, to name a few.

This step of the study is formed by the cultural theorists’ interpretations of fashion thinking. Although these thinkers were originally not based in the fashion field, the evaluations they make can be considered as universal, multifaceted and cross-

influencing, thus they can catalyze theoretical thinking towards understanding fashion and its thought patterns.

Along my literature review, I have encountered Baudrillard's immense contribution to philosophy and have to admit that it requires a notable amount of effort to streamline his praxis towards extracting the ones which would be relevant with my investigation, as his frameworks appear relevant to a broad variety of fields, from philosophy to architecture, from literature to fashion. His seminal studies on questioning the reality and simulations, are even referred in *The Matrix*. As Bruno refers to Baudrillard in her essay *Ramble City: Postmodernism and Blade Runner*, postmodern society is "the society of spectacle, living in the "ecstasy of communication" (Bruno, 1987, p.67). In further description of postmodernism of Baudrillard, he stresses on the relationship between the real and its reproduction: "The process of reproducibility is pushed to the limit. As a result, "the real is not what can be reproduced, but that which is always already reproduced...the hyperreal...which is entirely simulation." (Baudrillard, *Simulations*, 1983, p.146)

Simulation is an opulent concept in order to approach critical issues relating the image and the body because different approaches to simulation have presented different understandings of the relationship between the body and its image.

Taking this into perspective, the relevancy of simulations to sci-fi realms applies in an idiosyncratic way in how sci-fi costuming transforms into fashion. Since sci-fi realms are enlivened simulations, of course their costumes as well, then how these simulations are transformed into garments of reality? This is a question I will seek answers to, in following chapters.

Jean Paul Gaultier is renowned for his association with modern cinema. Before flashy futuristic/exotic wardrobe of *The Fifth Element*, Gaultier designed for *The Skin I Live In*, *The Cook*, *The Thief*, *His wife & her lover*, and *Kika*. Pedro Almodovar's 1993-released effervescent farce starring Victoria Abril as Andrea

Scarface, the twisted vamp wearing a ‘spectacular’⁵ gory costume that screens a ‘humorously accentuated bloodlust and sexual aggression’ (Jablonski, 2016, *JPG’s Rich History as a Costume Designer*, theguardian.com) This costume below (Fig.4.40) of Kika features plastic breasts shot out of the dress resembling blood-splattered bazooka holes, as Jablonski’s definition on Gaultier’s design. Noteworthy to be added, Gianni Versace also contributed in the costumes of Kika.



Fig. 4.40: Victoria Abril as Andrea Scarface in Kika sporting ‘spectacular’ bodice by Gaultier

⁵ As Bruzzi defines, Kika can unproblematically be called ‘spectacular’ by virtue of calling attention to herself. (Undressing Cinema, p.xvi)



Fig. 4.41: Gaultier's sketches for Madonna's *Blond Ambition* Tour, 1991

Evidently, this 'out-of-the-box' costuming stems from his 1989-90 show 'Women among women' followed by Madonna's 1991 'Blond Ambition' tour that featured iconic conical bra by Gaultier which remained as a sensational piece within fashion world and elevated the discourse of bra from a latent layer of 'female peninsula' (Volt, 1920) to a power-signaling, *à la mode* centerpiece of womenswear, which later on remained as a widely interpreted and replicated notion of style both on runways and in street fashion. Steele discusses the *Underwear as Outerwear* notion as a fetish discourse, underscoring the power of sexuality. On the other hand, "Intertextuality" later defined by Julia Kristeva might be incorporated to here, to bring a theoretical perspective to this transformation: "Intertextuality, understood as 'the passage from one sign system to another' thus involves 'an altering of the thetic position – the destruction of old position and the formation of a new one', forever in flux (Kristeva, J. 1984:59). The intertextual constitution of the meanings and values, are exemplified with the stiletto heel in *Fashion as Communication* (Barnard, 2002), stressing its aspect of being an item of fashion that might be both enslaving (as reproductive), and

liberating (as revolutionary) at the same time (Barnard, 2002 p.23). This declaration, in juxtaposition of the situation that Gaultier's iconic bra for Madonna led the 'bra' - as regularly recognised- transform from a hidden layer of undergarment to a flashy, brazen bold element of street style, provides the theoretical justification of bra evolving into an intertextual item of fashion. In relation with the framework of my study, I would like to recall the "Express Yourself" part of Blond Ambition show, with its onstage highly familiar with the setting which workers endeavor against the machine in Metropolis. Not only as the iconic bra by Gaultier, but also, as Pascual argues, in terms of mise-en-scene, this performance contains essential ingredients which are references of both intertextuality and Metropolis. Madonna descends amid the scene as a goddess, overlooking the enslaved-looking drones, on a steel staircase into a sinister cityscape straight out of Fritz Lang's "Metropolis", a landscape of metal girders, turning gears and gritty, urban smokestacks (Brown, 1990). Further in Madonna's expressive character on postmodern femininity and style, Pascual refers to Cathy Schwintenberg as follows: "Madonna bares the devices of femininity, thereby asserting that femininity is a device. Madonna takes simulation to its limits in a deconstructive maneuver that plays femininity against itself- a metafemininity that reduces gender to the overplay of style" (1993:134) (Pascual, 2000)

Versace, having been influenced from space-age looks chronically, can be observed interpreting them to celebrity glamour situations and red carpet occasions, which recalls cinematic glamour of 1930, on the contrary to its peers generally pursuing an artistic outcome or experimental/innovation-based fashion practices. Getting back to postmodernism discourse and in order to exemplify normalization of excess it comprises, Miley Cyrus wearing this design (Fig.4.42) by Versace to 2015 VMA Awards, featuring an unlined crystal-linked skirt paired with a high-shine metallic leather harness, is nothing less than 'spectacular' as Stella Bruzzi has put it for Kika wearing Gaultier. (Undressing Cinema, p.xvi). For the same event, VMA 2015, she wore another design by Versace (fig.4.43) which screens a blend of Barbarella's style and



Fig. 4.42 & 4.43 Miley Cyrus in Versace VMA 2015 Awards

Fig 4.44 Rihanna at American Music Awards wearing Leeloo-inspired suit re-created by Jean Paul Gaultier in 2009

Leeloo's two iconic suits designed by Gaultier, by means of geometrical cut-outs and streamlined aircraft-like aesthetic of Courreges's and Pierre Cardin's designs in the 1960s, which the latter duo –at the same period- ca. 1968 – influenced Hardy Amies, the costume designer of Kubrick's 2001: A Space Odyssey. In relation with postmodernist discourse, this evolution of long-established sci-fi influences into costumes as worn by a mainstream pop icon of popular culture triggers some questions which I sought to answer through the literature-driven analyses made on postmodernism in fashion.

4.6 Analyses And Further Practices

This chapter channels the examination of the selected collections based on what have been discussed in the previous chapters, including the visual and technical analysis of the runway looks according to the aesthetical patterns mentioned along the way. Some looks that fit to the framework of this study will be explored.

Fashion innovators are always on the lead of reinterpreting or recreating these high-tech looks, or completely create new ones as a continuation of these massive influences, as the highest level of fashion, couture or tech-couture. Contemporary designer fashion market is a prominent step in interpreting these objects of desire into a wider crowd of female bodies, from catwalk to the street. That is the point where they become touchable, reachable, observable, even though not affordable for many. But as they hit to the stores and come to real life market, they are a part of material culture and blend into the real bodies' world from simulated, speculated worlds. It is interesting to observe this fashion sensations moving from the simulated worlds, as a simulacra into real life, in pursuit of earth-born, mortal desires of bodily inclusion in the futuristic realms.

Also, Hussein Chalayan in that sense, is renowned for his constant vision of innovation, and interest in abstract ideas like transcience, evolution and materiality as defined by Duggan, as well as his works that are in accordance with streamlined aircraft structures and architectural references. (Airplane Dress, 2000, Fig. 4.45) To make a note, even though Hussein Chalayan's approach is not directly linked to sci-fi heroines as Mugler, Gaultier or McQueen, his creations are a prominent part of what is called as innovative and futuristic fashion, and contains design references that shape a perception of space, cyborg and tech-body concepts.



Fig. 4.45: Hussein Chalayan “*Airplane Dress*” Spring/Summer 2000

As seen on Fig.4.46 & 4.47, the cyborg look as the blockbuster of its time (that look made the finale of the show) along with its major *Tron* (1982) influence, resembles Maschinenmensch in Metropolis as well, screens the same man-made fragility yet promises a techno-appeal towards achieving the femmes-futures’ looks at times ahead in fashion.



Fig. 4.46, 4.47 : McQueen for Givenchy F/W 1999 Finale Look – Programmed LED Tron suit (executed by Kees Van Der Graaf)

Alexander McQueen, whose namesake brand began in the 1990s, has his fame secured to this day. Even after his death in 2010, the brand's commercial success still lasts today. His creations were always made upon sharp expressiveness or sarcasm, and reminded people of ferocity, death, wilderness, the subterrestrial or the extraterrestrial and more. What he has created either loved or hated by people, especially fashion critics were often polarized on reviews about him at the beginning of his fashion career based on unexpectedness, venturing and striking. Disgusted or disturbed many, but mesmerised, fascinated, and inspired even more. It took some time for him to get his genius reaching to a wider comprehension.

“He didn't want to put women on a pedestal like untouchable, unreachable goddesses. He wanted to empower them and help them use the force of their sexuality to its fullest” writes Dana Thomas about McQueen's approach. McQueen wanting women to use their sexuality as an empowerment tool can smoothly be linked to what Volt suggested by his futuristic visions on fashion. Contrarily to his

approach, there has been a number of times when he was accused of being misogynist, and a designer who hates women.

It is true that there are many examples he altered, disturbed, exaggerated and alienated woman body and that has been a much debated topic, in sense of pushing the body out of boundaries and distorting it. However, he was aiming to help it to be perceived as a body of liberation, manifestation, a work of art. The body was central to his work, very much entwined with the innovation and expressiveness. The first thing you perceive when you look at his works, is anything but an ornated, perfected, idealized, static sex material. Expressed through his own words, as narrated by Dana Thomas, he wanted people to be afraid of the woman he dressed. Another collection that resonates with the hypermodern reality of Far-East influenced sci-fi based aesthetic is Kim Jones's Pre-AW 19' Menswear show of Dior, with the giant masterpiece female robot designed by Hajime Sorayama placed in the middle of the catwalk venue in Tokyo. (Fig.4.48) Being the centerpiece of laser lights, gleaming on the fembot's silver metallic body, the show encapsulated a scenario as if Monsieur Dior lived in 2197. This highly futuristic scene curated and simulated by Jones using upscale fashion codes, featured many subcodes to accentuate the design speculation made here. More than just futuristic fashion narratives applied on the overall style, he completed the story with details like innovative stick-on body jewellery resembling circuitboard-style chips placed on models' bodies.

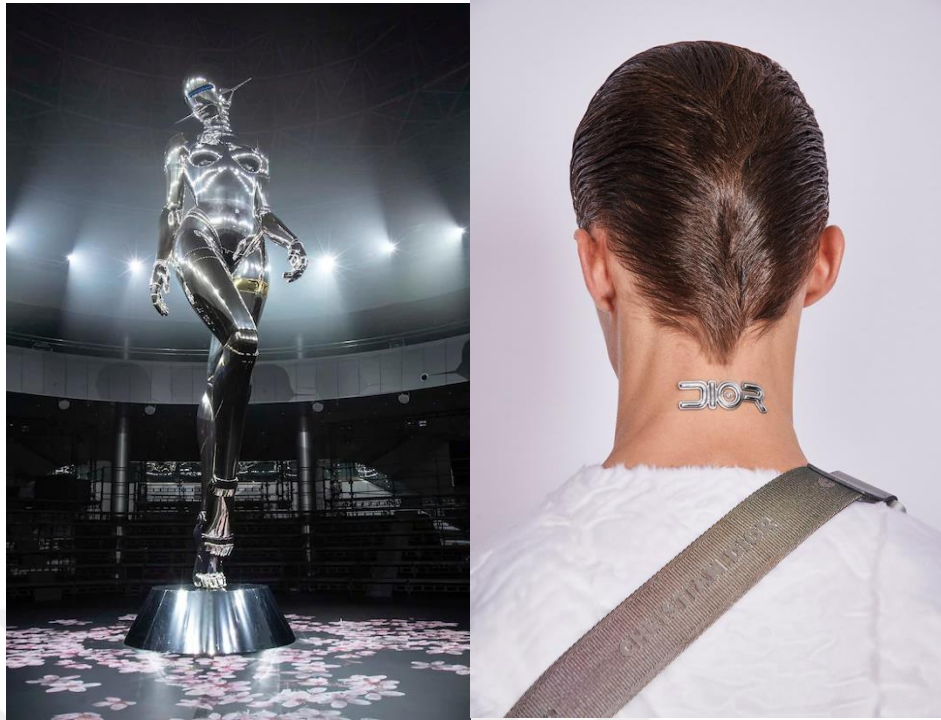


Fig.4.48: Giant fembot by Sorayama, centerpiece of Dior Menswear A/W 19-20 catwalk at Tokyo venue.

Fig. 4.49: Stick-on body jewelry from the show, as if the metal is embedded on skin, portraying cyborgs. (Photo: Dazed Magazine)

As a quite recent example of sci-fi simulated contemporary fashion, this collection adds up more concretization to my idea. Not only the collection itself depicting a futuristic conceptualism, but also, this fashion show channeling a scene almost ‘dominated’ by a fembot leaves us questioning the subtexts of it regarding male gaze, or even discuss its reversal in this sense, idolizing female body and the power of its sexuality, and the fembot model as a fetish icon. Speaking of which, the creator of this fembot, Japanese artist and sculptor Hajime Sorayama is renowned for his distinguished style shaped by fetishistic fembots, first one drawn in 1978 when he was working as a young illustrator for an advertising agency. Noteworthy, it was Sorayama’s fembots that sparked Mugler’s imagination for his molded metal & perspex bodysuit, as reported by Jake Hall of Highsnobiety.com (2017). Highlighting the paradox in Sorayama’s work, Hall expresses his idea stating that “the curves are

based on the real feminine ideal but the cold, glistening metal introduces a barrier to desire,” (Hall, 2017) leading the goddess to be unattainable.

Though my main focus is womenswear through my study, there is another menswear collection in addition to Kim Jones’s Dior Homme Pre-Fall 2019. It adds another touch to the Blade Runner influences on contemporary fashion. Speaking of postmodern practices in fashion and Blade Runner influences, here I want to mention Raf Simons’s Spring/Summer ’18 collection in order to contribute to the meaning of ‘bricolage’ in terms of design. Took place at a venue designed as a passage in Chinatown, with artificial excess of neon lights and rainy, dystopian scene which imitates Blade Runner as depicted by Bruno: “Rain that falls persistently, veiling the landscape of the city, further obscuring the neobaroque lighting.” (Bruno,1987, p.64) With this initial depiction of the simulated landscape, even before the models arrive, this show can be classified as a postmodern bricolage, which traditional objects or language are given a new, often subversive, meaning and context. True to its meaning of bricolage, along with major Blade Runner influences, Simons incorporated Asian aesthetic into the concept, with looks involving garments resembling Chinese monks, accompanied with the paper lanterns they carry, surprisingly imprinted with Peter Saville’s iconic artwork for Joy Division’s renowned album *Unknown Pleasures*. With this unique combination he has created for this collection, he also remains concordant to the nature of Blade Runner movie itself.



Fig 4.50 & 4.51 Looks from Raf Simons S/S '18, channeling a mix of Blade Runner & Asian influence.



Fig. 4.52 Raf Simons' model carrying an Asian-style lantern with Peter Saville's artwork for Joy Division's famous album 'Unknown Pleasures' printed on.

Before concluding the study, I would like to mention WGSN (Worth Global Style Network), the leading trend authority for design industries. Their reports are more than just predictions; trends of fashion market are shaped by their indications which are formed through certain methodologies, research, analysis and statistical data. WGSN supplements ideas and forecasts with big data including retail data and consumer brand perceptions to gauge what's trending with consumers. Global trend forecasters and data scientists intricately decode the future to provide the authoritative view on tomorrow. With experts in every major continent they build locally sources, globally relevant content including daily trend intelligence, retail analytics, and consumer insights. (Wgsn.com/insight) As the most recent proof that sci-fi influence has taken contemporary fashion scene by storm during Autumn/Winter 2018-2019, figures 4.53 and 4.54 are from their trend forecast reports that indicate to this season. As it is explored through materials, surfaces, design story and style sense, these moodboards have encased the tendency to the otherworldly, escapist realities in wearable discourses, promising the futuristic styling through innovative or exotic design elements, in correlation with aliens, technology, space, outlandish explorations in new forms, reviving their predecessors. (See in 4.53 and 4.54)

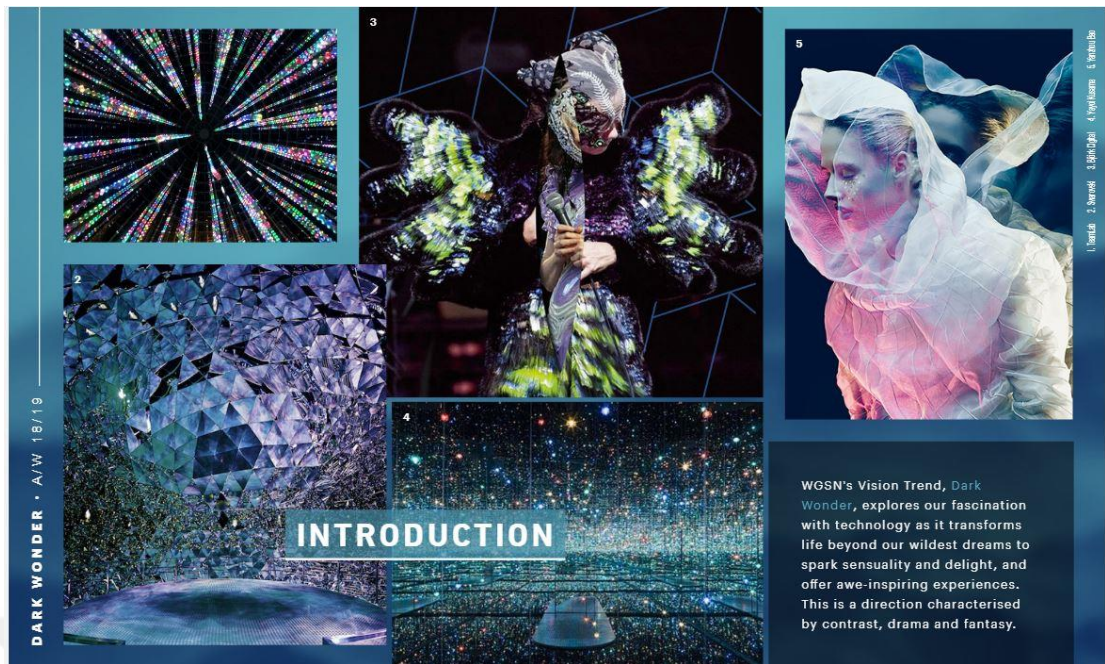
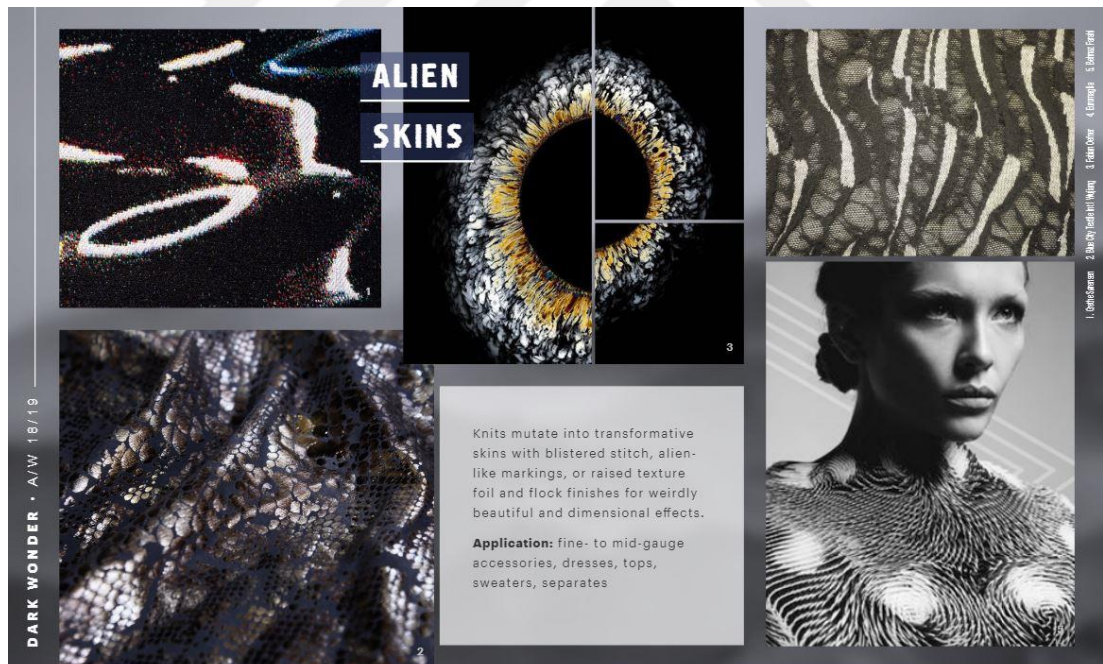


Fig. 4.53 (above) , 4.54 (below) Moodboard examples from WGSN's trend predictions for A/W 18-19



CHAPTER 5: CONCLUSION

Since the beginning of cinema, fashion has been a key ingredient in forming the visual effect of movies, creating the characters, portraying their personalities, and making them a unique entity that stands out. In correlation with this, the curiosity towards sci-fi phenomena in fashion shaped this dissertation. From the first chapter, the relationship between fashion and film was explored, as a consequence of this exploration, following facts have been revealed: The female body is essential for both film and fashion realms, be it an object of sex, liberation, combat and glory, excess, manifestation or pure art. Beginning from Volt's futurist manifesto and silent film era in 1920s, up until modern times we live in, the sci-fi discourse and future fascination have been one of the perennial driving forces that shaped the fashion of the day. Through all these times, going parallel with the female body on screen, fashion has been subject of many debates regarding art, design, feminism, cultural theories, and even material culture. In terms of fashion research with sci-fi film in mind, there's such a notion which remained ceaseless through all decades until now, and secured its place as a prominent inspiration: The heroine archetype. Whatever the 'heroine' notion makes sense for; either eye-catching sexuality, technology embodiment (cyborg), or femmes of mere combat or controversy, they influenced numerous collections of contemporary designers to this day. That is why the expression 'ceaseless allure of femmes-futures' was used to name this study. As it was explored in this thesis, materials deemed as far from fashion made wearable in quest of futurist expressions, entwined with the female form. Through the analysis of these material applications, it was revealed that these applications brought a celebration and empowerment of the female body to life, beginning from the screen, eventually being transcribed onto real garments that shaped a phenomena encasing a 'high-voltage' (Rosen, 2017, Dazed Magazine) fashion approach. This reciprocal

interaction of film and fashion has expanded from design to the thinking of fashion, through cultural and material theory. Sci-fi heroine and futurism inspired many different approaches from sleek, minimal and industrial aesthetic to the vibrant excess of postmodernity. These came to life on many platforms, from avant-garde, highly artistic catwalks to pop stars' performances and their fashion identities taking masses by storm. The detailed examination of these particular cases in correlation with the sci-fi heroines forms the conclusion for this study that the transformation of the female body with cuts, shapes, props and materials are linked to the heroine phenomena. Undeniably, futuristic fashion forms create a visual language of the body as an embodiment of power, be it by mere female sexuality or pure mechanic, bionic tech-bodies that drive transformative styling, or even hybrids of all into the future realms. From screen to the street, from speculative worlds to consumption level, sci-fi fashion and its elements remained as a perennial design language through which identity, sexuality and power are transcribed into wearable form through designer practices, creating new meanings in the fashion realm.

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