Space Age Fashion and the representation of women in 1960s Science Fiction film and television

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Declaration Of Originality:

This dissertation is submitted by the undersigned to the Institute of Art Design and Technology, Dun Laoghaire in partial fulfilment for the BA (Hons) in Design for Stage and Screen. It is entirely the author's own work, except where noted, and has not been submitted for an award from this or any other educational institution.

Signed:

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I would like to thank my family for their constant support and understanding as I've undertaken this project among many others within the last 4 years of study. I would also like to give a special acknowledgement to my father for introducing me to the world of Star Trek. Exploring the adventures of the Enterprise has been a joyous experience that we shared together throughout my teenage years and the ideas behind the hopeful future of the Federation is something that I will hold with me throughout my life. Having the ability to explore the theories and ideas behind this through my chosen field of study has been an amazing experience and I wouldn't have had the opportunity had it not been introduced to me by him.

Abstract:

This thesis explores the roots of how we perceive that women of the future will be dressed came to be. I explore the history of futuristic fashion design by looking at the Space Age Fashion trend of the 1960s and the precursors to the movement. Within this movement I look beyond the visual attributes of the clothing but also at how this aesthetic looked at the roles women were set to play in a futuristic society. From there I explored how this influenced science fiction design of women of the 1960's in television and film, using the examples of *Star Trek:The Original Series (1966-9), Barbarella (1968) and 2001 A Space Odyssey (1968)* .

Keywords: Space Age Fashion, Science Fiction, women in space, Star Trek, Science Fiction Costume

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Introduction:

"The clothes that I prefer are those I invent for a life that doesn't exist yet - the world of tomorrow"[1]

Pierre Cardin

As I read many obituaries for the acclaimed fashion designer Pierre Cardin who passed away on the 29th of December 2020 at age 98, his quote above was repeatably used when talking about his outlook and his work. It incapsulates the meaning and ideas behind his designs and those who came to prominence within the fashion world during the 1960's as part of the Space Age Fashion Movement. These forward thinking designers looked to the future to redefine what women wore, altering the classical silhouettes and fabric choices to create new and original designs. With the passing of Cardin, it is even more pertinent today to look back at the works of these designers and see how it influenced and changed the world of fashion as we knew it.

Futuristic design comes to prominence within the 1960's due to the political turmoil of the decade. With World War 2 still well within living memory and the Cold War looming over life, this left the public filled with uncertainties about the future. To that end, people found a way to see the world in an optimistic light by looking for a brighter future in space, taking inspiration from the space race and the new technological advancements that came with it. The space race showed what people were capable of, the infinite possibilities for the future that didn't include mutually assured destruction. This idea of a technological utopia led the design world for a brief period in the 1960s.[2] This encompassed a utopian vision of the

[1] De la Ferla, Ruth, Pierre Cardin, Designer to the Famous and Merchant to the Masses, Dies at 98. Obituary, The New York Times, Published Dec 29th 2020, Accessed Jan 3rd 2021
[2] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008 pg. 8

world in which a faith in science and technology improved life. Many advancements in materials and technologies made for military purposes did make their way into popular culture[3].

The main proponents of the style within the fashion world were Pierre Cardin, André Courrèges and Paco Rabanne. These forward-thinking designers were part of a movement that redefined what women wore. They experimented with new materials such as synthetic fabrics, metals and plastics and created a new silhouette for women's clothing. From miniskirts to go-go boots, they were part of a time in which the women of the future's role in society was being re-defined. In this dissertation I've explored how this new design aesthetic and the ideas behind them, influenced our perception of what looks futuristic to us. I have focused on how these new design ideas and techniques influenced the portrayal of women in science fiction of the 1960s.

With the growth of space age and futuristic thinking within popular culture, this undoubtably bled into the world of film and television. As people began to explore what the future held for humanity through these mediums the question that undoubtably came up was what women of the future were like, what did they wear and what role did they play within the society. I would argue that these space age fashion designers not only influenced the clothing these women wore but also the role these characters played within the stories and their futuristic society. I explore this theory by looking at the female characters in the television series *Star Trek: The Original Series (1966-69),* the films *Barbarella (1968)* and *2001: A Space Oddyssey (1968).* Each of these pieces explores female characters in a different way, from the diverse and varied crew of the Enterprise striving to explore the galaxy by going, "where no one has gone before", to the timeless and practical costumes worn by the air hostesses from *2001,* to Barbarella's one-woman mission she strives to complete at any cost. While

[3] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008. P.44

each of these pieces portrayal of women is undoubtably influenced by the society in which they were created they still have an unarguable influence on popular culture of today.

This dissertation explores Space Age fashion, beginning with the precursors to the movement by looking in Chapter One at the avant-garde design movements of the 1920s such as Futurism and Constructivism where many of the ideologies and theories of Space Age Fashion come from. Chapter Two explores the 1960s themselves, looking at the designers who played a big role in the haute couture world of the time and the influences their designs had on the world around them. Finally, Chapter Three discusses science fiction and explores how their costuming was influenced by the Space Age Fashion movement.

Chapter 1: Exploring the Precursors of Futuristic Design in the Clothing of Italian Futurism and Russian Constructivism

This chapter looks at the 1920s movements of Futurism and Constructivism to explain where many of the ideals, forms and shapes seen in 1960s fashion originated. While Constructivism and Futurism have very different political origins they share many of the same ideals. They both come about in a time of political discourse in Europe and rise to prominence in the aftermath of the First World War. Both movements look to forget past interpretations of art and to build a new understanding of how art can go beyond the canvas and impact every aspect of life. They look towards a brighter future centred around structured artistic impression. Understanding Space Age fashion, therefore, means it is important to understand the precursors to the movement.

In 1909 Filippo Marinetti wrote the Futurist Manifesto and declared that art was meant to shock those who saw it[4]. It spawned a movement popular in Italy and Europe in the post war period of the 1920s and 1930s[5]. One of the main ideals propelled by Futurists was that we decide to live within the now and reject the romanticism and bourgeoisie of the past style[6]. This centres around this rejection of the past to find a functional Futuristic way of living. While manifestos of Futurism encompass all aspects of life, the Futurist Manifesto of Men's Clothing by Giacomo Balla published in May of 1914 indicates where many of the ideals are precursors to Space Age Fashion[7]. Balla wished for clothing to be "dynamic" and striking, with interesting shapes and colours that are bright and noticeable, rejecting the soft tones, symmetricity and patterns of past clothing[8]. The clothing is also meant to free movement of the body - a core aspect of what was to come in Space Age Fashion. Ideas of clothing being

[4] Janson, Monica and Hendrix, Harald and Buelens, Geert. *A History of Futurism: The Precursors, Protagonists and Legacies.* United Kingdom: Lexington Books, 2012 pg 8

[5] Janson, Monica and Hendrix, Harald and Buelens, Geert. *A History of Futurism: The Precursors, Protagonists and Legacies.* United Kingdom: Lexington Books, 2012 pg8

[6] Janson, Monica and Hendrix, Harald and Buelens, Geert. *A History of Futurism: The Precursors, Protagonists and Legacies.* United Kingdom: Lexington Books, 2012 pg 9

[7] Wittmann, Laura and Poggi, Christine and Rainey, Lawrence. Futurism: an Anthology. USA: Yale University, 2009 pg 194

[8] Wittmann, Laura and Poggi, Christine and Rainey, Lawrence. Futurism: an Anthology. USA: Yale University, 2009 pg 195

disposable and easily replaced as fashions change were also key, and these ideas were also explored by designers in the 1960s, especially with the development of different materials and technologies[9]. While Balla's manifesto is for men's clothing specifically, many ideas are adopted by designers of the Space Age style when looking at both women's and men's clothing.

Figure 1: Giacomo Balla, Design for a Futurist Suit, 1914

The Futurist Manifesto of Women's clothing written by Volt in 1920, many of the same ideals are explored within it[10]. Volt says "in a woman, we can idealize the most fascinating conquests of modern life' and talks of making fashion affordable for women, calling for the same overhaul of shape and symmetry that Balla preaches in his manifesto[11]. Volt talks of

[9] Wittmann, Laura and Poggi, Christine and Rainey, Lawrence. Futurism: an Anthology. USA: Yale University, 2009 pg 195
[10] Wittmann, Laura and Poggi, Christine and Rainey, Lawrence. Futurism: an Anthology. USA: Yale University, 2009 pg 253
[11] Wittmann, Laura and Poggi, Christine and Rainey, Lawrence. Futurism: an Anthology. USA: Yale University, 2009 pg 253

incorporating technology into garments, suggesting the use of different and new materials in clothing construction such as plastic, paper, cardboard, and tinfoil[12].

A garment invented by Futurists which became synonymous with their philosophy was the *tuta*. Meaning 'overall' in Italian this was a t-shaped garment that was a bodysuit, structured to be functional and not restrictive of movement[13]. It was designed by Thayaht, a Futurist artist[14]. Within Futurism there were aspects of utilitarianism, which connected it to the growth of Italian fascism and the rise of Mussolini[15]. The *tuta* was designed as a uniform and was meant to be suitable for all people going about their daily lives. After the war, Italy struggled with a shortage of materials and fabrics. Garments generally available were made with heavy fabrics, of a constrictive nature[16]. The *tuta* was made from cheap, durable fabric such as cotton or hemp with a limited amount of seam lines which made it easier to make and saved more time in manufacturing. [17].While the concept was interesting, it was not especially successful commercially[18].

[12] Wittmann, Laura and Poggi, Christine and Rainey, Lawrence. Futurism: an Anthology. USA: Yale University, 2009 pg 254
[13] Wallenberg, Louise and Kollnitz, Andrea .*Fashion and Modernism*. London: Bloomsbury Visual Arts, 2018 pg 45
[14] Wallenberg, Louise and Kollnitz, Andrea .*Fashion and Modernism*. London: Bloomsbury Visual Arts, 2018 pg 45
[15] Loscialpo, Flavia. "Utopian clothing: The Futurist and Constructivist proposals in the early 1920s", Clothing Cultures, 1.3, October 2014
[16] Loscialpo, "Flavia, Abstraction and idealization/ the case of Futurist and Constructivist single-piece overalls". Fashion Colloquia, 2012
[17] Loscialpo, Flavia. "Utopian clothing: The Futurist and Constructivist proposals in the early 1920s", Clothing Cultures, 1.3, October 2014
[18] Wallenberg, Louise and Kollnitz, Andrea .*Fashion and Modernism*. London: Bloomsbury Visual Arts, 2018 pg 46

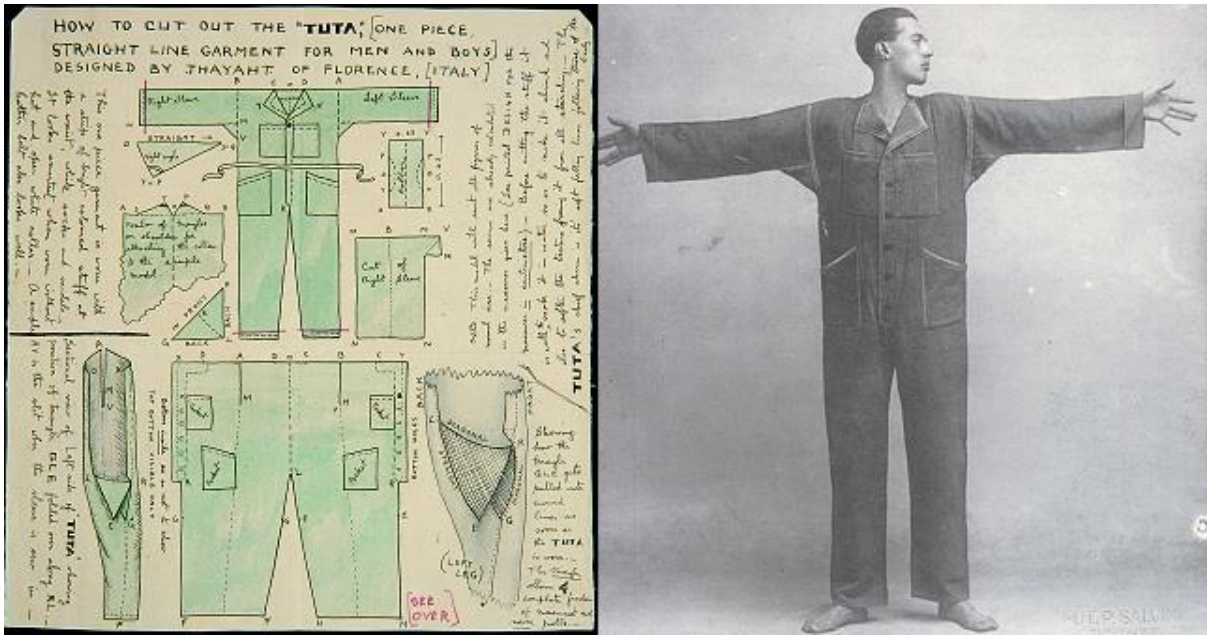

Figure 2: Thayat's Tuta design and finished garment c. 1920.

In the Soviet Union, a garment similar to the *tuta* was designed. It was called a *prododezhda*[19]. In the aftermath of the Bolshevik revolution in Russia in 1917 art would be redefined for a number of young artists striving to distance society from the plights of the previous generation. Russian Constructivism called for a rejection of bourgeoisie and extravagance in exchange for a focus on productivity and mass production techniques[20]. Constructivism was interested in developing a utopian, utilitarian aesthetic[21]. This philosophy expanded to aspects of everyday life, including clothing[22]. As artist Nadezhda Lavanova said, "artists must take the initiative working to create from plain fabrics simple but beautiful garments befitting the new mode of working life". [23]

[19] Erjavec, Aleš "The Avant-Gardes, Utopias and Clothes ". Filozofski vestnik, Založba ZRC. 2017

[20] Widdis, Emma "Dressing the Part/ Clothing Otherness in Soviet Cinema before 1950". Insiders and Outsiders in Russian Cinema, 2008 - cas.miamioh.edu

[21] Elliot, David. "New Worlds: Russian Art and Society 1900-1937" . London, Thomas and Hudson Ltd, 1997. Pg 17

[22] Erjavec, Aleš "The Avant-Gardes, Utopias and Clothes ". Filozofski vestnik, Založba ZRC. 2017

[23] Widdis, Emma. "Dressing the Part/ Clothing and Otherness in Soviet Cinema before 1950". Insiders and Outsiders in Russian Cinema, 2008 - cas.miamioh.edu

These Russian overalls were designed by Varvara Stepanova, and were made of a simple pattern, similarly to the *tuta*[24]. It was Stepanova's intent that the garment be light weight, comfortable to wear and practical. The garment was simple and efficient, and lacked any sense of individuality or opening for self-expression.[25]

A key aspect of Constructivism comes from the theories of communism: people were part of a collective, working together towards a common goal of creating a utopia which was beneficial for all. [26]To this end the uniformity provided by this garment gave each individual social equality as it wasn't possible to distinguish between classes or privilege. It was also designed to be worn by men or women[27]. Figure 3 shows a design drawing of the garment. It was made with a woollen fabric with and panels of leather. The geometric abstraction of shapes was a key feature of Constructivism in all its aspects, therefore the clothing was designed with this in mind. The decorative details on the suit are defined by the stitching of the garment. Similarly to the *tuta*, the *prododezhd*a was not successful in the mainstream[28]. In the early years of the Soviet Union, shortages were rampant, making mass production difficult to achieve[29]. However, designers such as Stepanova, her husband Alexander Rodchenko, Vladimir Tatlin, Liubov Popova and Alexandria Exter managed to find an outlet to experiment with Constructivist clothing within costume design. [30]

[24] Loscialpo, "Flavia, Abstraction and idealization/ the case of Futurist and Constructivist single-piece overalls". Fashion Colloquia, 2012
[25] Loscialpo, "Flavia, Abstraction and idealization/ the case of Futurist and Constructivist single-piece overalls". Fashion Colloquia, 2012
[26] Erjavec, Aleš "The Avant-Gardes, Utopias and Clothes ". Filozofski vestnik, Založba ZRC. 2017
[27]William J. F. Keena**.** "Uniform: Clothing and Discipline in the Modern World. "Bloomsbury Visual Arts, 2019. Chapter 5
[28] Tynan, Jane and Godson, Lisa. "Uniform: Clothing and Discipline in the Modern World. "Bloomsbury Visual Arts, 2019. Chapter 5
[29] Widdis, Emma. "Dressing the Part/ Clothing and Otherness in Soviet Cinema before 1950". Insiders and Outsiders in Russian Cinema, 2008 - cas.miamioh.edu
[30] Loscialpo, "Flavia, Abstraction and idealization/ the case of Futurist and Constructivist single-piece overalls". Fashion Colloquia, 2012

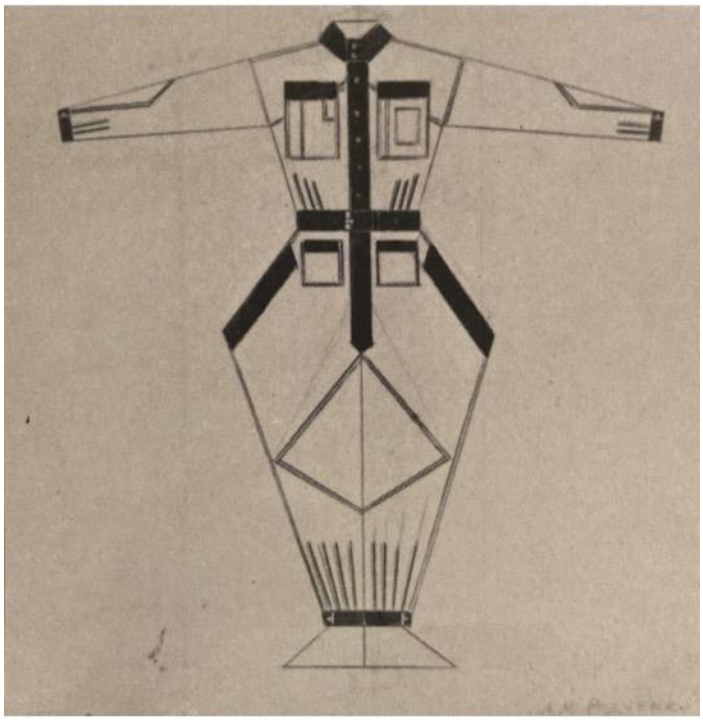

Figure 3: Sketch of Stepanova's design for a utilitarian overall.

Theatre was a free space for many Constructivist artists to experiment, it gave them a playground in which to try out new ideas. When Liubov Popova designed the costumes for a production of the play *The Magnanimous Cuckhold* in 1922 her characters were dressed in functional *prododezhda*[31] .The theatre gave the artists a chance to test how to bring their geometric designs to life, and it was an opportunity to test the capacity in which the actors had the freedom of movement and expression while wearing their creations.

Another example of Constructivist costume design is the silent film *Aelita: Queen of Mars* (1924) Based on the novel of the same name by Alexei Tolstoy, it follows the story of a Soviet engineer named Los, who dreams of going to Mars and helping the Martian workers rise up against their oppressors. He also falls in love with Aelita, the queen of Mars however

[31] Tynan, Jane and Godson, Lisa. "Uniform: Clothing and Discipline in the Modern World. "Bloomsbury Visual Arts, 2019. Chapter 5

his expectations are subverted when she works to supress the uprising of the workers. He then awakes to find that the transmission he thought came from Mars was nothing more than an ad for American tyres.[32]The film, directed by Iakov Protazanov, was released in 1924 and was one of the first Russian films to get a wide international distribution.[33]

The costumes were designed by Alexandria Exter, a Constructivist designer renowned for her costume and set design for theatre.[34] She designed the Martians' costumes so they would have asymmetrical figures with many mechanical aspects attached to them[35]. This created a bizarre and otherworldly feeling to the designs. The costumes were made with unusual materials such as Perspex, aluminium, glass and metal, creating interesting textures and contrasts on screen.[36] As the film was shot in black and white, by focusing on different materials instead of simply colours in her designs, the contrasting shades were more apparent[37]. The costumes also worked in harmony with the sets designed by Issak Rabinovich. The Martians were designed to look almost as if they had emerged from their surroundings, as Rabinovich had used similar materials and geometric shapes to create the world of Mars. [38] Below in Figure 4 and 5 you can see in both the still from the film of Aelita and in the costume design of a servant from Mars that these metallic panels and unusual textures create this otherworldly feeling for the characters and make them resemble the landscape they have appeared from.

[32]Porter, Jillian. "Alien Commodities in Soviet Science Fiction Cinema: University of Minnesota Press. 2015
[33] Siddiqi, Asif A. "Imagining the Cosmos: Utopians, Mystics, and the Popular Culture of Spaceflight in Revolutionary Russia". The University of Chicago Press. 2008
[34] Porter, Jillian. "Alien Commodities in Soviet Science Fiction Cinema: University of Minnesota Press. 2015
[35] Porter, Jillian. "Alien Commodities in Soviet Science Fiction Cinema: University of Minnesota Press. 2015
[36] Bowlt, John E. "Constructivism and Russian Stage Design". *Performing Arts Journal*, Vol. 1, No. 3, 1977
[37] Bowlt, John E. "Constructivism and Russian Stage Design". *Performing Arts Journal*, Vol. 1, No. 3, 1977
[38] Liebman, Stuart "Soviet Silent Film Classics". Cineaste Publishers, Inc. 1992

Figure 4 Still of Aelita from Aelita: Queen of Mars (1924)

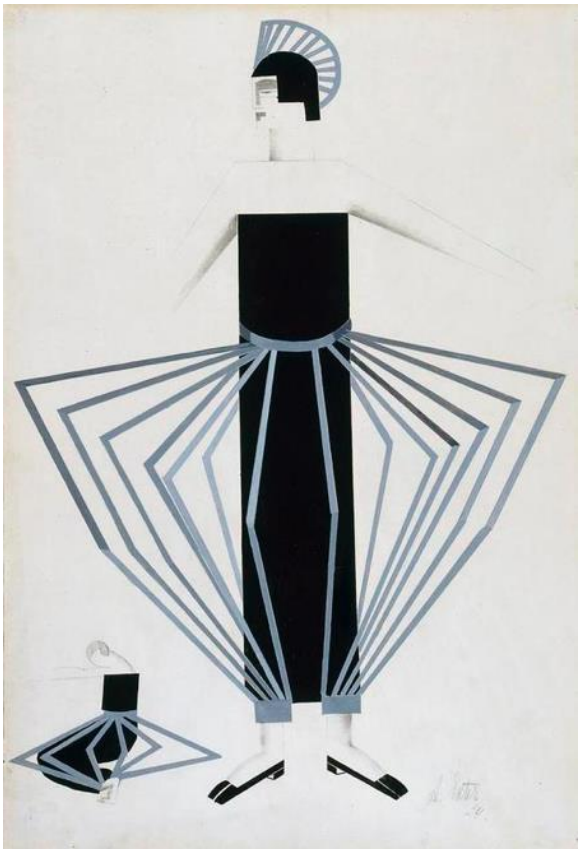

Figure 5 Costume Design of Servant from Aelita Queen of Mars by Alexandria Exter.

As we look forward to Space Age Fashion, it is undeniable that the roots of the movement can be found in the aesthetics of Constructivism and Futurism. In both Futurism and Constructivism, design for mass production is first looked at as a design decision. Clothing is also simplified and structured, with the focus on allowing freedom of movement for those who wear it. Each of these are traits are explored within Space Age fashion. The idea of uniform is also explored within the trend with Pierre Cardin's designs being the "Uniform of the Youth". Each of these movements was focused on designing for the future and on improving people's lives through art. This idea resonates with both these avant-garde movements and Space Age Fashion. *Aelita Queen of Mars*, one of the first science fiction films ever made, we see that many of the thought processes in design such as the use of unusual geometric shapes and materials are ideas that were also explored by designers such as Paco Rabanne. So while Constructivism and Futurism explored these ideas, each of those movements stayed confined to the fringes of society. Clothing of their design did not expand outside their own movements. It is in fact Space Age Fashion that brought these ideals into the mainstream, with designers such as Andre Courrèges, Pierre Cardin and Paco Rabanne having a much larger audience for their work in the 1960s. These designers and their work is what I will explore in my next chapter.

Chapter 2: Clothing and Designers of Space Age Fashion

The 1960s was a great time of change in the world. Between new technologies and military powers, social and civil upheaval the world was becoming unrecognizable. So as people began to forge a new way of living, it makes sense that this upheaval would bleed into the fashion world. It was Andre Courrèges, Pierre Cardin and Paco Rabanne who were at the forefront of this idea. Within their designs they established what we understand to be futuristic designs using fabrics, materials and shapes of the time to create garments that had never been seen before.

What is interesting about each of these designers is that they had a background in studying a more mechanical science before transferring to fashion design. Andre Courrèges had a degree in Engineering before he studied fashion design[44]. He worked under Balenciaga from 1945-1961 and was trained as a cutter[45]. In 1961 he started his own couture house Courrèges, with his wife Coqueíne.[46] He, as well as Mary Quant, is credited with creating the miniskirt, Quant selling skirts on the high street in London and Courrèges bringing them to the runways of Paris in 1961[47]. Courrèges used the skills he learned as a cutter and a tailor in menswear to create womenswear that instead of limiting mobility within the clothing, encouraged it. His designs were simple and elegant, with a straight-line silhouette that takes inspiration from Futurism and Constructivism[48]. Seams were topstitched on garments, emphasising the construction and shape of the garment, giving them an architectural feeling. However, these straight lines were softened by scalloped hems, curved pockets and armholes[49]. This made Courrèges' designs functional and practical, taking aspects of the known features of menswear but creating something new that still held a feminine quality and changed the well-known silhouette that was traditional in women's couture. He also

[44] Martin, Richard, *The St. James Fashion Encyclopaedia: A Survey of Style from 1945 to the Present*. Detroit, USA, Visible Ink Press, 1997. Pg 86.
[45] Guillaume, Valérie. *Fashion Memoir: Courrèges* London: Thames and Hudson Ltd. 1998. Pg. 5
[46] Guillaume, Valérie. *Fashion Memoir: Courrèges* London: Thames and Hudson Ltd. 1998. Pg 5
[47] Laverty, Christopher. *Fashion in Film*. London: Laurence King Publishing Ltd, 2016. Pg 15
[48] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008. P.54
[49] Martin, Richard, *The St. James Fashion Encyclopaedia: A Survey of Style from 1945 to the Present*. Detroit, USA, Visible Ink Press, 1997. Pg 87

mainly used double or triple layered gabardine fabrics to create his pieces, this heavy weight fabric helped to give these garments that structured and tailored look

His garments were brightly coloured with an emphasis on white and silver[50]. Courrèges disliked the look of heeled shoes on women so for his collection he designed the first go-go boots, flat boots made of white leather[51]. The combination of this and the boots gave women the freedom to move in clothing, which was not often a feature of couture. Courrèges believed that his clothing should be functional for the modern woman, he looked at their needs in everyday life and clothed them in a way that wouldn't inhibit them. Figure 6 shows an example of an advertisement spread in an issue of *Vogue* of Courrèges' clothing. The movement and motion of the models is emphasised in these images, which clearly shows his clothes were meant to give women the freedom to move and live as they choose to. He rarely looked back in time for references and inspiration but rather to the future[52].

All of these aspects culminated in the release of the Space Age Fashion Collection by Courrèges in 1964-5. The outfits, matched with large dome shaped hats or goggles, were widely applauded among the fashion world.[53] When discussing the accessories Joy Tagney wrote in, the magazine *Colour,* in 1965 "this doesn't mean bizarre pressure suits and odd helmets, it means clothes for the space age: the age of action, freedom and participation". [54]

[50] Topham, Sean. *Where's my Space Age: the rise and fall of Futuristic design*. New York, London, Munich: Prestel Publishing, 2003 p.73
[51] Grayer Moore, Jennifer. Fashion Fads Through American History: Fitting Clothes into Context: Fitting Clothes into Context. ABC-CLIO, LCC, California 2011 p.275
[52] Tucker, Priscilla, Werther, Betty. *Fashion an Art? Northian Norell, Louise Nevelson, Irene Sharaff, Alwin Nikolas, Andre Courreges*.The Metropolitan Museum of Art Bulletin. Pg. 138
[53] Garner, Philippe. *Sixties Design*. Köln: Taschen, 1996. Pg. 96
[54] Topham, Sean. *Where's my Space Age: the rise and fall of Futuristic design*. New York, London, Munich: Prestel Publishing, 2003. Pg 75

Figure 6: Couregés Designs in Paris. Captures the movement and freedom that the clothes gave those who wear them. March 15 1969

Figure 7: Courreges Spring Summer Collection 1967. Model: Marisa Berenson.

Another designer whose designs were similarly designed with sleek lines and unusual fabrics is Pierre Cardin. Cardin studied architecture in his youth before getting into fashion[55]. He worked for Dior from 1946 until 1950 and was expected to take over for Dior after he retired. However, Cardin started his own couture house instead[56]. He caused controversy in 1959 when he released a ready to wear collection, and this resulted in him being expelled from the Chambre Syndicale for a short period.[57] With his ready to wear collection, it was his intention to give a larger number of people access to fashion that motivated him to create the line[58]. While this was disapproved of at the time because it hindered the exclusivity of designer products therefore diminishing their value according to the Chambre Syndicale, it shaped the future of fashion for generations to come. Creating this line is a clear indication of Cardin's forward-thinking ideas. Cardin saw the world of clothing as a global phenomenon, rather than as just a western ideal. He expanded his brand to countries such as Japan, China and Russia, leading to him being recognized beyond the western world for his designs and also giving him the chance to profit from these new markets. [59]Cardin also went on to licence his brand to companies across the world during the 1960s, the effects of which can still be seen today as many products still bear the label of Pierre Cardin, such as fragrances, soaps and other household items.[60]

Cardin was very interested in creating sculpted and geometric shaped dresses, this seemed to come from his background in architecture.[61] He rejected the classic form fitting dress and instead looked into creating more unusual shapes. His garments were minimalistic and like Courrèges, he used tailoring skills to create very clean lined garments. To create this effect, he used fabrics that were rather elastic while also highly structured. In 1968 he created and

[55] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008. Pg 59
[56] Borrelli-Persson, Laird. *There's a Pierre Cardin Exhibit at the Brooklyn Museum—Here Are 5 Things You Didn't Know About the French Design Legend.* Vogue website, 19/07/19. https://www.vogue.com/article/pierre-cardin-exhibition-brooklyn-museum-of-art?verso=true. Accessed 13/10/19
[57] Martin, Richard, *The St. James Fashion Encyclopaedia: A Survey of Style from 1945 to the Present*. Detroit, USA, Visible Ink Press, 1997. Pg 87
[58] Hoban, Stephen, *Pierre Cardin: Future Fashion.* Brooklyn; Brooklyn Museum Publishing, 2019. Pg 48
[59] Länge, Elizabeth. Pierre Cardin Fifty years of Fashion and Design. London, Thomas & Hudson, 2005. Pg 8.
[60] Friedman, Yael. *Pierre Cardin designed uniforms for the Moon*. The Economist website, 16/08/19. https://www.economist.com/1843/2019/08/16/pierre-cardin-designed-uniforms-for-the-moon Accessed 13/09/20
[61] Laverty, Christopher. *Fashion in Film*. London: Laurence King Publishing Ltd, 2016. Pg 163

patented his own fabric, entitled Cardine which was a synthetic wool that could be vacuum formed into shape, eliminating the need for seams[62]. A Cardine dress was famously worn by Lauren Bacall[63] as seen in Figure 8.

Other samples of this dress design can be seen in figure 9 and 10 where an advertisement for the dress and a photo of a Cardine dress are shown. He also experimented with other man-made fabrics. About synthetic materials Cardin once said that they were, “an inexhaustible source of inspiration.”[64]. Geometric shapes and colours were often featured in his designs. These shapes and cut-outs would often be attached to the garments and would stand out as symbols of Cardin’s work [65], as seen in figure 11 where Cardin’s initials have been appliquéd on to the garment. Cardin also looked at making his clothes unisex and informal, as if they represented a uniform for the youth. Both Cardin and Courrèges experimented with fabrics and materials, however neither of them went as far as Paco Rabanne to find a new way of creating and working.

[62] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008. Pg 59

[63] *Pierre Cardin: Paris Workshops, A History.* Website 16/08/20. https://pierrecardin.com/workshops

[64] Hoban, Stephen, *Pierre Cardin: Future Fashion.* Brooklyn; Brooklyn Museum Publishing, 2019. Pg 49

[65] Pavitt, Jane, *Fear and Fashion in the Cold War.* London, V&A Publishing, 2008. Pg 59

Figure 8 Pierre Cardin and Lauren Bacall while she is wearing a Cardine Dress.

Figure 9 :1968 Haute Couture Machine Sewn Heat Moulded Brown Polyester Cardine. Photo by Nicholas Alan Cope and Figure 10: Advertisement for Cardine Dress1968

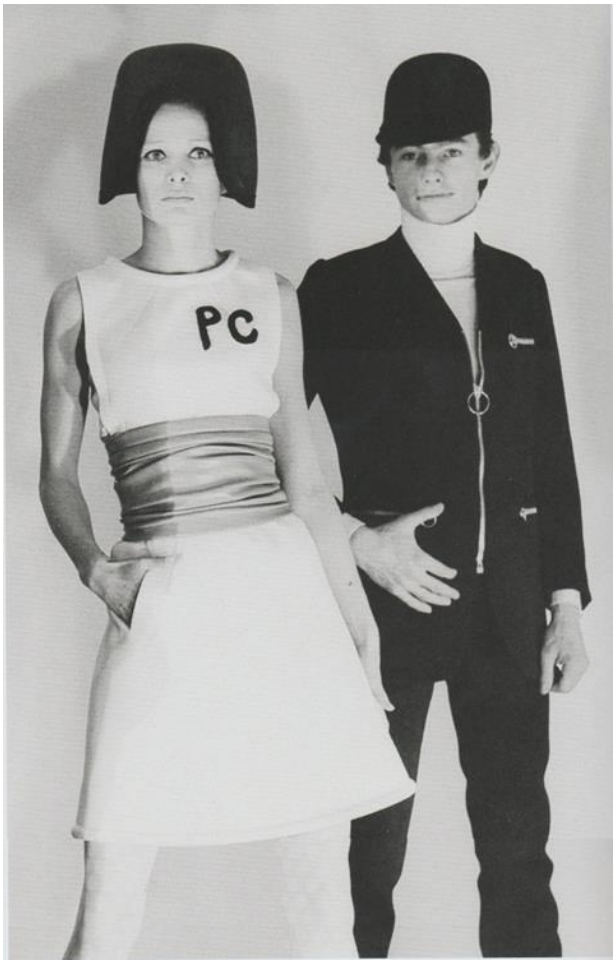

Figure 11 Models wearing Cardin helmets and zippered suits 1968

Paco Rabanne took a different approach when designing for the future. Like Cardin, he began by studying architecture, however his beginning in the fashion world was in making jewellery and accessories which were used by both Courrèges and Cardin at the time[66]. Rabanne was interested in taking fashion further than Courrèges and Cardin, he wanted to use different materials altogether to make garments. He once said, “The only new frontier left in fashion is the finding of new materials”.[67] Rabanne looked for alternative ways to create clothing, using materials such as plastic, aluminium, paper and metal. He also looked for different ways of attaching the garments together such as weaving, moulding, using glue

[66] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008. Pg 60
[67] Kimball Emily. *Textiles in Space/ A Look Into the Use of Textiles in Space Age Fashion and Star Trek. Etudes* Vol. 2 No. 1 May 2016 pg 3

and using rivets[68]. Chanel was quoted as saying Rabanne was “not a couturier, he’s a metalworker”[69]. Rabanne’s favourite material to use was Rhodoid, a flexible and mouldable plastic, he used this as well as aluminium to make garments by cutting out small shapes of these materials and connecting them with small metal rings which created a fabric similar to chainmail[70] as seen Figures 12 and 13. This idea of clothing was revolutionary at the time when it was seen in his debut show entitled “12 Unwearable Dresses in Contemporary Materials” released in 1966. [71]

[68] Pavitt, Jane, *Fear and Fashion in the Cold War*. London, V&A Publishing, 2008. Pg 63
[69] Harden, Rosemary. *Chained Melody, or Putting Paco Rabanne in his Place.* Costume, vol. 41, 2007
[70] Topham, Sean. *Where’s my Space Age: the rise and fall of Futuristic design*. New York, London, Munich: Prestel Publishing, 2003. Pg. 60
[71] Laverty, Christopher. *Fashion in Film*. London: Laurence King Publishing Ltd, 2016. Pg 153

Figure 12: Paco Rabanne Aluminium Dress 1967 and Figure 13: Model wearing Paco Rabanne Design in Vogue 1967

Each of these designers encompassed the ideals and impulses of Space Age fashion as a trend. They all created garments inspired by a futuristic outlook, trying to innovate and create items that would work for the modern world. Using new materials and techniques, they aimed to create a wardrobe to cater to a future of technological innovation. While each of their designs are rooted in the aesthetics of the 1960s, there is a timelessness to them in what we have come to associate with the look of futuristic clothing. Designers of the time and still today take inspiration from their work.

Courrèges, Cardin and Rabanne all have credits as costume designers, working to costume many of the most famous stars of the time such as Audrey Hepburn, Mia Farrow and Jane Fonda[72]. However, their influence on other costume designers of the 1960s is apparent, especially when looking at design for science fiction. Costumes from films such as *2001 A Space Odyssey, Barbarella* and television programmes such as Star Trek wouldn't look as they did were it not for the influences of space age fashion. These ideas are further explored in my next chapter by looking at the influence of space age fashion over designs for costume and character in science fiction drama and film.

[72] Laverty, Christopher. *Fashion in Film*. London: Laurence King Publishing Ltd, 2016. Pg 17, 153, 163

Chapter 3: Space Age Fashion's influence on female character design of the 1960s

This chapter explores the portrayal and design of women in science of the 1960s and how it was influenced by Space Age fashion. As people's interest in space exploration grew in the 1960s this led to the growth of science fiction content on the screen. Here I explore what role women played in these stories, how they were designed, how much they were featured and what roles they were expected to play. As I outlined in my previous chapter, the Space Age Fashion trend also came with certain ideologies about women's role in the future and I examine here whether this translated into the portrayal of futuristic women. To explore this, I have chosen three examples of science fiction of the time, *Star Trek: The Original Series (1966-69)* created by Gene Roddenberry*, Barbarella (1968)* directed by Roger Vadim and *2001 A Space Odyssey (1968)* directed by Stanley Kubrick.

Analysing how women are costumed in *Star Trek; The Original Series* it is interesting to see what angle the creators of the series went with. The female uniformed officers on the bridge are obviously members of the crew because they wear the same colours and they have the same insignia of the federation on their chests. However their femininity is emphasized by the choice of dressing them in minidresses and go-go boots. This is one of the things that changed between the pilot episodes of the series and the series itself[73]. At first the female crewmembers were dressed in a tunic with a fold over collar and trousers as seen in Figure 14 in early promotional photos for the series. Other changes were made from the initial pilot which might hint at why this decision was made. Originally, the captain's second in command Number One, was a female character, played by Majel Barrett. However in the focus groups she was unpopular with both men and women for being "pushy and annoying" and that she was trying too hard to "fit in with the men".[74] Number one was written as a no nonsense character, who spoke in a way that was straight to the point and it is entirely

[73] F. Solow, Herbert, H. Justman, Robert. *Inside Star Trek: The Real Story*. New York: Pocket Books, 1997. Pg 111
[74]Hodge, Jarrah and Moore, Grace. "Hail to the First Lady of Star Trek", Women at Warp. Podcast Audio. 26/02/2016, Spotify

possible that people didn't respond to a female character with these traits because of society's perception of women at the time.

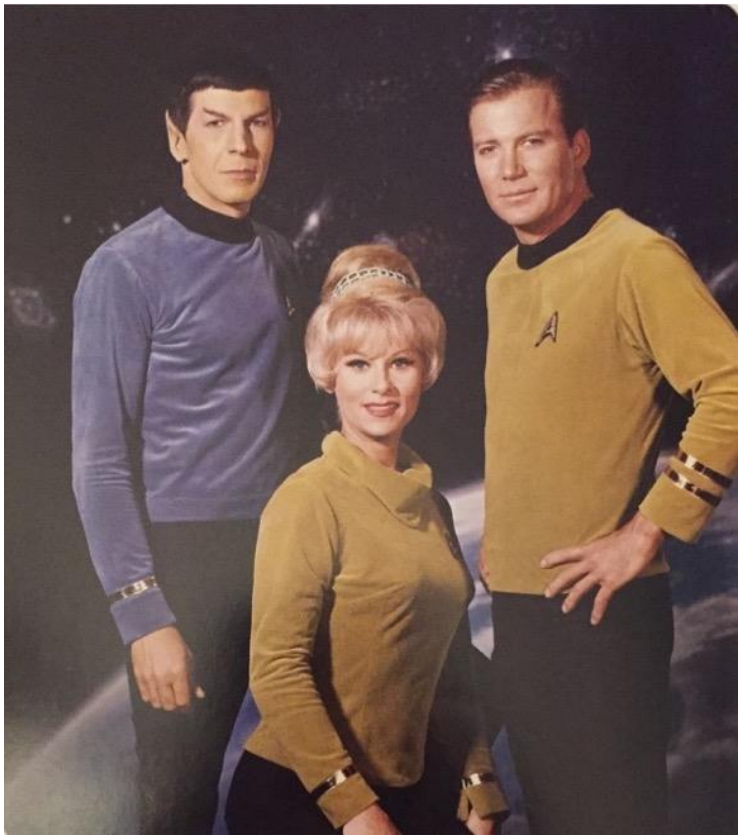

Figure 14: Early promotional image in which the crew are wearing the costumes from the pilots that were changed before the series began shooting.

Consequently, when new female characters were created for the series such as Lieutenant Uhura, Janice Rand and Nurse Chapel the costumes emphasized their femininity. Each of them wore these minidresses with a cowl neckline which are synonymous with the series as well as black go-go boots. In terms of accessories they wore, each of them had large hairstyles, a noticeable amount of makeup and long painted nails. Each of the characters also had a more conventional female job in the series than Number One did, Uhura was the communications officer on the bridge, Janice Rand was yeoman to the captain (and was written out of the series by season two) and Nurse Chapel was a nurse rather than a

doctor[78]. They also play very limited roles within the series, with most of Lieutenant Uhura's (the most featured female crew member of the series) role being limited to saying " Hailing frequencies open sir",[79]while standing on the bridge and often being excluded from the action in the story. While Nichelle Nichols, the actor of Lieutenant Uhura was unsatisfied with this role and with her payment, she was convinced to continue her role after talking to Martin Luther King, as he explained to her the importance of her role within the African American community.[80]

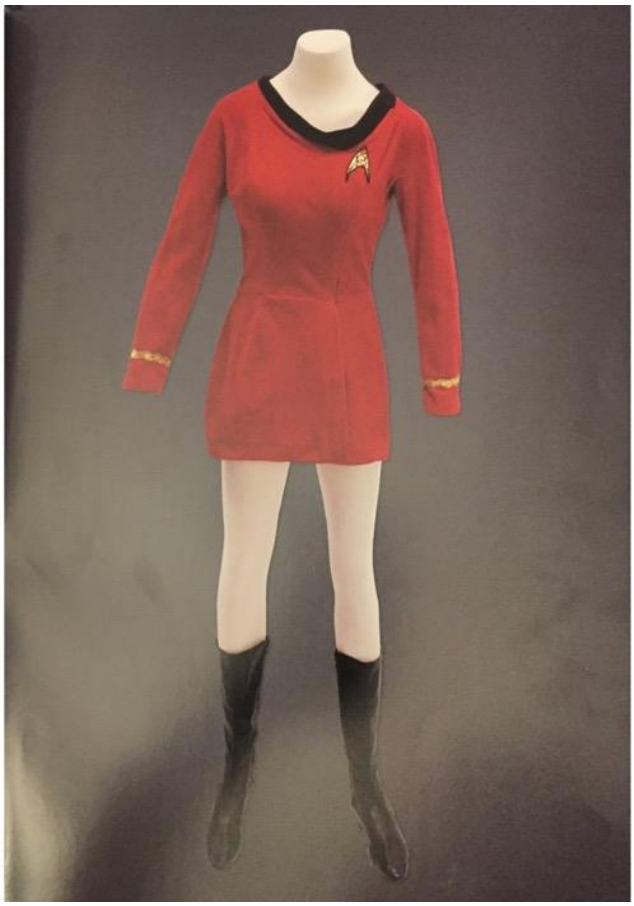

Figure 15. Lieutenant Uhura's costume.

[78] Henderson, Mary. "Professional Women in Star Trek, 1964 to 1969." *Film & History: An Interdisciplinary Journal of Film and Television Studies*, vol. 24 no. 1, 1994, p. 47-59. *Project MUS§*muse.jhu.edu/article/395003. Pg 52

[79] Wagner, John and Lundeen, Jan. "Deep Space and Sacred Time, Star Trek in the American Mythos". Westport, USA, Praeger Publishers, 1998. pg 82

[80] Henderson, Mary. "Professional Women in Star Trek, 1964 to 1969." *Film & History: An Interdisciplinary Journal of Film and Television Studies*, vol. 24 no. 1, 1994, p. 47-59. *Project MUS§*muse.jhu.edu/article/395003. Pg 52

Cardin's and Courrèges' influence can be seen in the design of the minidresses, each of them follow a similar shape synonymous with the designers. They also are monocoloured with the detail on them created by seamlines rather than patterned fabrics. However, the characters are more sexualized in their costumes than either of these designers ever intended their designs to be. Cardin's designs suggest a desire to desexualize them, and he managed to achieve this by having a higher neckline and matching the designs with coloured tights[86]. However, Theiss' shorter hems and bare legs certainly did not achieve this effect. Although when you look at the ideas behind Courrèges' designs, he intended to design for the modern women so that she could move freely with the ability to live an active life[87] As seen in Figure 16, Courrèges encouraged the ability to move in his designs and emphasised this in the way they were photographed and documented. With his ready to wear collection that he released in 1968 for Harrods in London, Courrèges had his models dance their way out onto the catwalk.[88] This was to show that while the garment itself did not move, it did not prohibit the wearer from movement. It could be argued that Theiss' designs gave the characters such freedom of movement as well.

[86] Martin, Richard, The St. James Fashion Encyclopaedia: A Survey of Style from 1945 to the Present. Detroit, USA, Visible Ink Press, 1997. Pg 69

[87] Tucker, Priscilla, Werther, Betty. *Fashion an Art? Northian Norell, Louise Nevelson, Irene Sharaff, Alwin Nikolas, Andre Courreges*.The Metropolitan Museum of Art Bulletin. Pg. 138

[88] *André Courrèges on his new ready-to-wear range of Futuristic clothing, 1968.* BBC Arts. 16/02/2016. https://www.bbc.co.uk/programmes/p03jrc6q

Figure 16: Model in Courrèges Dress in 1969 and Figure 17: Cardin's Cosmocorps ready to wear collection

A miniskirt represented sexual liberation within youth culture that let a woman embrace her sexuality by dressing in a way that accentuated her figure. The miniskirt was first seen in the haute couture world through Andre Courrèges, but it first came about within the street style of London in the 1960s and through the work of Mary Quant was made available on the high street[89]. Cardin especially focused on making his designs, "uniform of the youth" and it makes sense that this style would translate to the uniform of the more evolved and accepting twenty third century[90]. When asked about the dresses after the show had finished airing actor Nichelle Nichols, who played Uhura, stated that she didn't have a problem with them and chose to defend the decision within her own autobiography. She says

> Some thought it "demeaning" for a woman in the command crew to be dressed so sexily. It always surprised me because I never saw it that way. After all, the show was created in the age of the miniskirt, and the crew women's uniforms were very comfortable. Contrary to what many may think today, no one really saw it as

[89] Guillaume, Valérie. *Fashion Memoir: Courrèges* . London: Thames and Hudson Ltd. 1998. Pg.8
[90] Pavitt, Jane, Fear and Fashion in the Cold War. London, V&A Publishing, 2008. Pg. 59

> demeaning back then. In fact, the miniskirt was a symbol of sexual liberation……in the twenty- third century, you are respected for your abilities regardless of what you do or do not wear[91].

Certainly, wearing clothes that accentuated the figure and emphasised female sexuality was something synonymous with the freeing outlook of the 1960s. However when it came to female aliens portrayed within the series, it is more difficult to argue that their costumes were chosen to empower women. Theiss was instructed by Roddenberry to emphasise their figures and to show as much skin as possible[92]. There are accounts of Roddenberry coming to inspect the costumes and to make "hands on adjustments"[93]. This is rather counterintuitive for someone who created a story about a utopia that stood for equality for all and it is not something that I will attempt to justify here. However it did create quite a challenge for Theiss as he was limited in what he could do by the censors at NBC[94]. This resulted in Theiss coming up with creative solutions for the problem.

As he described it, he began "carving new erogenous zones"[95]. This resulted in cut-outs in costumes in more unusual places such as boots that went the whole way up a woman's leg but had a cut-out on the outside of the thigh (See Figure 18, Luma In the episode "Spock's Brain), or a dress where there is a diagonal slit across the middle just showing the slightest of a midriff (See Figure 19, Ruth in the episode " Mudd's Women")[96]. This made the aliens sensual and sexualized but managed to confuse the censors in a way that they couldn't object to. Unusual shapes and panels could also be seen in Courrèges work and there are many samples of him using transparent panels within his designs to show the female body[97]. Theiss just takes this one step further to create his designs and he coined a phrase 'Theiss

[91] Vettel-Becker, Patricia. "Space and the Single Girl: *Star Trek*, Aesthetics, and 1960s Femininity." *Frontiers: A Journal of Women Studies*, vol. 35 no. 2, 2014, p. 146.
[92] Vettel-Becker, Patricia. "Space and the Single Girl: *Star Trek*, Aesthetics, and 1960s Femininity." *Frontiers: A Journal of Women Studies*, vol. 35 no. 2, 2014, p. 143-178. . Pg 148
[93] F. Solow, Herbert, H. Justman, Robert. *Inside Star Trek: The Real Story*. New York: Pocket Books, 1997. Pg 217
[94] Vettel-Becker, Patricia. "Space and the Single Girl: *Star Trek*, Aesthetics, and 1960s Femininity." *Frontiers: A Journal of Women Studies*, vol. 35 no. 2, 2014, p. 143-178. . Pg 148
[95] Emily Kimball: *Textiles in Space,A Look Into the Use of Textiles in Space Age Fashion and Star Trek. Etudes* Vol. 2 No. 1 May 2016 Pg 4
[96] M. Block, Paula, J. Erdmann Terry. *Star Trek Costumes: Five Decades of Fashion from the Final Frontier* London: Titan Books, 1997. Pg.13
[97] Guillaume, Valérie. *Fashion Memoir: Courréges* . London: Thames and Hudson Ltd. 1998. Pg. 41

Titilation' which informs us of his ideas and designs. The main idea of this is that once a garment looks as if it could fall off at any second, people will keep watching[98]. This explains why many of the costumes are created with fabric draped over a woman while also exposing as much flesh as possible.

Women of other worlds were often portrayed in the series with costumes of these attributes and it tells us about how the creators wanted them to be seen. Their overt sexuality contrasts with the quiet and obedient nature of the women on the Enterprise and this makes clear to us the danger they pose, in a way that is reminiscent of the femme fatale trope of 1940's film noir. During countless missions Kirk and other crew members are tempted or seduced by an alien woman with disastrous results for the crew. This tells us more about society's attitudes towards women in the 1960s, and a fear of sexual liberation because of the danger a powerful woman could cause. It is interesting and counterintuitive for a show that prides itself on inclusivity and equality that this fear of an empowered woman is prevalent in the series, however it speaks to the time in which it is written.

[98] Vettel-Becker, Patricia. "Space and the Single Girl: *Star Trek*, Aesthetics, and 1960s Femininity." *Frontiers: A Journal of Women Studies*, vol. 35 no. 2, 2014, p. 143-178. Pg 148

Figure 18: Luma's Costume in the episode 'Spock's Brain' and Figure 19: Ruth's costume from the episode 'Mudd's Women'

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This idea of drawing the eye towards an erogenous zone without actually exposing it is also a hallmark of Paco Rabanne's work.[99] The best example of his influence on costume design is by watching *Barbarella*, directed by Roger Vadim and starring Jane Fonda.[100] The film takes place in the 41st century and follows Barbarella's exploration throughout the galaxy on her journey of sexual liberation. The film's costumes were designed by a team headed by Jacques Fonteray but Paco Rabanne is credited with being a large influence on the designs as well as designer of the green dress worn by Fonda seen in figure 20.[101]

The film is celebrated for its fantastical costumes, each taking aspects of Rabanne's work as inspiration such as using unusual materials like metals and plastics to make chainmail

[99] Laverty, Christopher. Fashion in Film. London, Laurance King Publishing, 2016. Pg 155

[100] Conrad, Dean. Space Sirens, Scientists and Princesses: The Portrayal of Women in Science Fiction Cinema. North Carolina, Mc Farland and Company inc Publishers. 2018. Pg 107

[101] Laverty, Christopher. Fashion in Film. London, Laurance King Publishing, 2016. Pg 155

pieces. The film has many costume changes for the main astronaut, with each costume clearly having no functional aspects to the designs. Barbarella is more independent than many earlier portrayals of women in space: she has her own ship, she's sent on a top priority mission on her own and is told by the president that there is no better person for the job.[102]

However, when looking at her costume and story arc, the character is clearly a creation for the male fantasy, her costumes are overtly revealing. Nevertheless, her character is also defined by the sexual liberation movement of the 1960s and she isn't shamed for her own pleasures but allowed to express and explore them. Bonnie Noonan wrote of Barbarella that, "Jane Fonda's portrayal of a futuristic space heroine embodies so much of what was so right and so wrong about sexual liberation for women in the Sixties"[103].This coupled with Jane Fonda's later work as an activist has given Barbarella new feminist readings.[104] Like Star Trek, Barbarella is deeply rooted within the time it was made. However it cannot be fully dismissed because of this as it explores different problems and ideals of the 1960s in an interesting way.

[102] Berlatsky, Noah.*Fire up the orgasmatron: why we can't let Barbarella go*. The Guardian. Published 05/10/2016. Accessed 4/10/2020 https://www.theguardian.com/film/2016/oct/05/new-barbarella-comic-original-film

[103] Conrad, Dean. Space Sirens, Scientists and Princesses: The Portrayal of Women in Science Fiction Cinema. North Carolina, Mc Farland and Company inc Publishers. 2018. Pg 107

[104] Laverty, Christopher. Fashion in Film. London, Laurance King Publishing, 2016. Pg 155

Figure 20: Still of Barbarella (1968). Green dress designed by Paco Rabanne

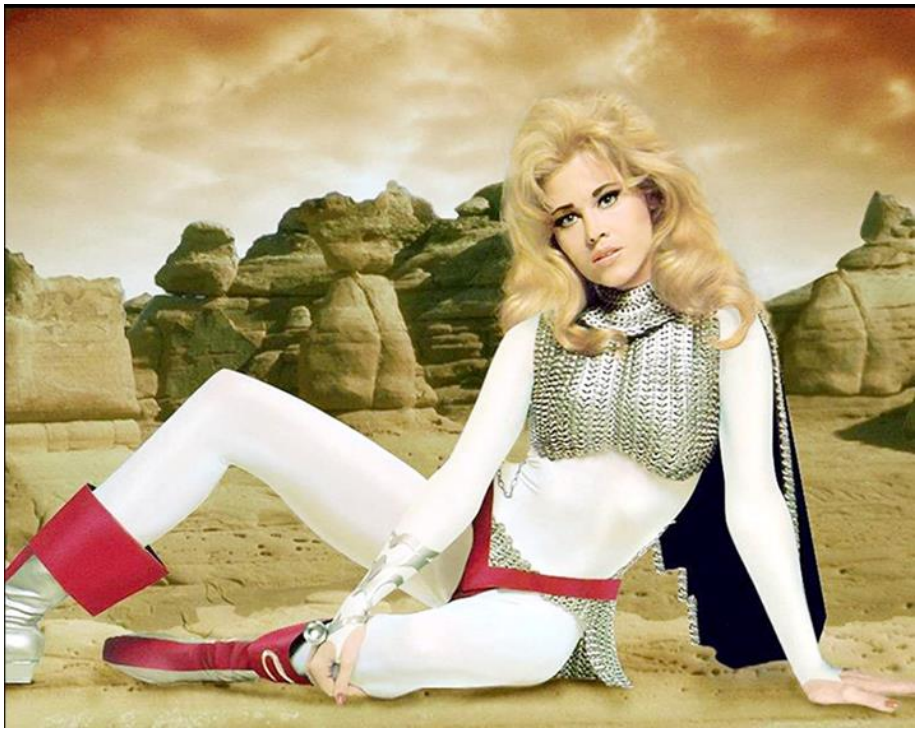

Figure 21: Still of Barbarella (1968)

A different approach to design for the future woman is taken in the film *2001 a Space Odyssey*, directed by Stanley Kubrick and released in 1968 with costumes designed by Hardy Amies.[105] Amies was an unusual choice for Kubrick, as he is most famous for being Queen Elizabeth's personal dressmaker until his death in 2003. However the film was shot in the UK and when Kubrick went searching for a designer, he choose the Queen's personal tailor.[106] For Kubrick, Amies managed to create costumes that are instantly recognizable as being influenced by the designers of Space Age Fashion. His designs are monochromatic with simple but noticeable details in the construction tailored to fit to those who wear them. Lauren Cochrane describes these details as being "central to giving the film its oddly timeless futurism" [107]

Within Kubrick's film, the roles played by women are mainly limited to those of air hostesses, a classically female position. Yet the image we are given of these women of the future is sleek and practical, lacking any sexualization of her costume as seen in Star Trek. A closer look at the clothing makes the influence of Courrèges' and Cardin's work apparent. Figure 22 shows an image of the Pan-Am Air Hostess who is aboard the ship that takes Dr Heymond Floyd on his journey to the moon. In my opinion, she embodies the ideals of a space age woman. Her clothing is practical and functional. Women wearing trousers was a look popularised by Courrèges[108], and in the film it serves the purpose of allowing the air hostess to roam freely around the ship, without the fear of zero gravity affecting her clothing. She is also wearing her grip boots, which are very similar to the go-go boots worn by Courrèges' Moon Girls[109]. The cap she is wearing is clearly inspired by Pierre Cardin[110].

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[105] Laverty, Christopher. Fashion in Film. London, Laurance King Publishing, 2016. Pg 95

[106] *Hardy Amies: When Fashion and Future Collide.* Dir. Dough'nut. Documentary 2012.

[107] Lauren Cochrane, *2001: Space Odyssey – the fashion power of designer Hardy Amies.*The Guardian. Published 28/11/2014. Accessed 4/10/2020. https://www.theguardian.com/fashion/fashion-blog/2014/nov/28/2001-space-odyssey-the-fashion-power-of-designer-hardy-amies

[108] Laverty, Christopher. Fashion in Film. London, Laurance King Publishing, 2016. Pg 15

[109] Grayer Moore, Jennifer. Fashion Fads Through American History: Fitting Clothes into Context: Fitting Clothes into Context. ABC-CLIO, LCC, California 2011. Pg. 275

[110] *Hardy Amies: When Fashion and Future Collide.* Dir. Dough'nut. Documentary 2012.

Samples of both of these designers work that these features can be seen below in Figures 23 and 24.

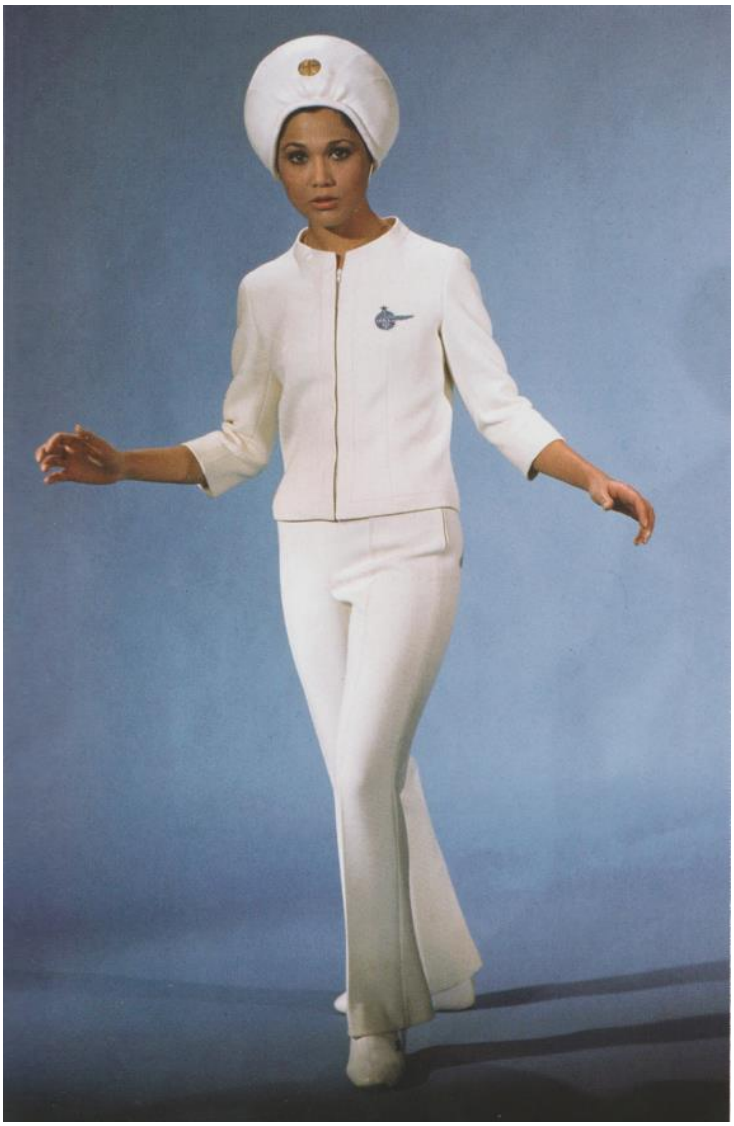

Figure 22: Hardy Aimes, Design for Stewardess Costume in 2001 a Space Oddyssey 1968.

Figure 23 Cardin Design with Cardine dress and headpiece and Figure 24: Courrèges Pantsuit 1969 .

While the representation of the women in *2001 A Space Odyssey* may not have been as ground-breaking as those in Star Trek, the designs of their costumes are revolutionary in their own way. The costumes still stand the test of time. When watching the film many years later, even beyond the date of 2001 in which it was set, the film still looks futuristic beyond our years. While credit is due to the whole design team for this achievement, Amies' costume designs play a large role in this feat. By focusing on creating designs that were simple, streamlined and practical he managed to create timeless clothing that would inspire many to come.

When exploring the costume designs for women in science fiction of the 1960s, it is apparent that Space Age fashion and ideals inform the clothing. The idea for dressing the modern active woman was certainly considered and taken into account when creating the characters. However it is clear that women were often dressed in a way that emphasised their body so as to attract a male audience. These films and television series are meant to represent utopian futures in which all people are equal, but they were created in the 1960s for the audience for the time and were written and produced primarily by men. Looking critically on these designs, as a 21st century audience, each of these pieces are undeniably sexist in their views towards women.

However, looking at them within the context of their time, it is clear there are progressive ideals and theories within both the female characters written and within the costumes designed for them. I would argue that much of what makes these progressive comes from the Space Age Fashion trend. It symbolised a better and more free future for all, where women were free to wear clothing that didn't inhibit their daily life and gave them the freedom to move and embrace who they were. These are the ideals that it shares with *Star Trek*, *Barbarella* and *2001 A Space Odyssey* even if that message can get lost within the design processes and writings of the time.

Conclusion:

The idea for this dissertation came about when I was researching costume design informed by fashion designers. In the book *Fashion in Film* by Christopher Laverty, in the section on Andre Courrèges I noticed a photo from the film *Star Trek (2009)* directed by JJ Abrams on the page. As I continued reading I learned that Michael Kaplan, the acclaimed costume designer who designed the costumes kept a book of Andre Courrèges' work on his desk[111]. As an avid science fiction fan this inspired me to learn more about Space Age Fashion designers and how their designs influenced science fiction. Little did I know that I would learn that they were a defining part of the aesthetic.

Science fiction is prevalent in popular culture today. Between films, television, and videogames we are exposed to what looks futuristic or otherworldly on a daily basis. Star Trek has even grown into a world of its own with nine feature films and thirteen television series in the last fifty years. While storylines, designs and characters have developed beyond the 1960s, the influence of Space Age designers is still clearly an important part of the design process today. Futuristic clothing is often defined by using the thought processes and methods of the Space Age designers with features such as focus on characters' ability to move in their clothing, the use of structured or unusual fabrics and materials, and detail that is often created by panelling. Our ideas on what someone from the future looks like are rooted in the design choices of the Space Age designers.

A good example of how Space Age Fashions have evolved and continue to be relevant is in the series *Star Trek Discovery* created by Bryan Fuller and Alex Kurtsman. The costumes for the show are designed by Gersha Philips and it has been running since 2017. Figure 25 shows the main protagonist Michael Burnham played by Sonequa Martin-Green in her Starfleet uniform. This costume encapsulates many of the features of Space Age fashion. It is monocoloured, with silver accented panels for detail, made of a smooth, structured

[111] Laverty, Christopher. *Fashion in Film*. London: Laurence King Publishing Ltd, 2016. Pg 19

material and has been tailor made to fit. These uniforms are worn by all of the crew of the Discovery with the accent colours being the only differences between them of either gold, bronze and silver which define rank and department. The uniforms are unisex and the crew are a diverse group with women in many different roles including science officers, bridge crew, captains and admirals. The idea of equality has come a lot further in this series than it was represented in *The Original Series*.

Figure 25: Still of Michael Burnham (Played by Sonequa Martin-Green) from Star Trek Discovery.

There is no telling how people will dress in the future. *2001 A Space Oddyssey* is a good example of this, as the time in which it is set has passed. However there is a reason why the costumes and visuals of this film still look beyond our time in 2021. This is because of the

aesthetic created by Space Age designers of the 1960s that defines what we see to be futuristic. While an exploration of what people would wear in the future wasn't limited to the 1960s through movements such as Constructivism and Futurism, it was Space Age Fashion that brought it to the mainstream. Through the work of Courrèges, Cardin and Rabanne the world was introduced to what a woman of the far future would look like. Science fiction comes in many forms and shapes and has developed far beyond what it was in the 1960s. However I think it would be unwise not to look at Space Age Fashion when designing clothing for the future. The visuals and techniques from the movement are what people associate with what the future of clothing will look like. Therefore as costume design is a form of visual storytelling I think it would be remiss of designers not to consider this when they approach creating garments for the future.

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