

M Nava

Intro to Fashion Studies

Pierre Cardin

11.18.2019

Pierre Cardin was a revolutionary fashion designer in the nineteen-sixties and nineteen-seventies. The kind of future that these garments envision is one of a democratic society that has access to innovative silhouettes. The dress on the left (see Fig. 1) features hoops that are stretching the fabric beyond the form of the human body. This kind of alternative silhouette is futuristic because unlike past fashion that would emphasize and/or exaggerating existing shapes that the body naturally features, this silhouette creates new shapes that do not exist on the natural body. This pushing of boundaries feels progressive and futuristic. The use of stretchy material is also very progressive for the time the dress was made because the stretch fabric had just been newly developed. Before the nineteen-sixties fabric was stiff and restrictive, and the new introduction of the stretch fabric allowed for more body shapes to wear the same clothing. This increased the inclusive nature of this fashion, which pushed it out of the resistive grip of the nineteen-fifties.¹

The (see Fig. 2) suit in the middle features a bowler hat, a knit sweater, jacket, and trousers. The jacket and trousers feature zippers with O-ring pull tabs. This suit is expressive of a future that still adheres to masculine fashion norms but pushes things forward with the use of zippers instead of buttons. The silhouette is also very clean and minimalistic. There is no excess

¹ “Pierre Cardin: Future Fashion,” BrooklynMuseum.com, 2019, Accessed Novemebr 19, 2019, https://www.brooklynmuseum.org/exhibitions/pierre_cardin.

fabric around the lapel or collar. The trousers and jacket are a slim fit, which goes along with a sleek vision of the future that looks fast and efficient. The bowler hat is a nod to a past style but is brought into a new era with the addition of a circular piece of plastic positioned on the front face of that hat. ²

The final image on the right (see Fig. 3) is an example of men's wear that feels queer, modern, and very much of the time it was made in. The outfit consists of a black turtle neck and black stretchy trousers. This outfit borrows from Cardin's dress that was mentioned earlier. The use of the famine hoops to expand the fabric around the neck, wrists, and ankles is what makes this feel futuristic and queer. The hoops are used to make an illusion of creating an unnatural silhouette and connect the masculine silhouette with the feminine features found in Cardin's other works. The outfit is finished off with a pendant mobile necklace that can be considered to be psychedelic, it is a mobile design that feels of the nineteen-sixties.³

² O'Grady, Megan, "Fashions For the Future," The New York Times, March 21, 2019, accessed November 19, 2019, <https://www.nytimes.com/interactive/2019/03/21/t-magazine/fashion-future-history.html>.

³ Ibid

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“Pierre Cardin: Future Fashion.” BrooklynMuseum.com. 2019. Accessed Novemebr 19, 2019. https://www.brooklynmuseum.org/exhibitions/pierre_cardin.



Fig. 1 Personal Photo



Fig. 2 Personal Photo



Fig. 3 Personal Photo